

A FUNDRAISER EXHIBITION  
FOR THE BENEFIT OF CANCER  
FUND  
GALLE



# FOREWARD



The three-part exhibition with events, *Tonight No Poetry Will Serve* is inspired by Adrienne Rich's poem, as a cancer awareness generator and inaugural fundraiser for the Cancerfund-Galle dedicated to the Oncology and the Palliative Care Unit at the Teaching Hospital Karapitiya, Galle, Sri Lanka.

Cancer, according to the 2018 WHO key statistics, accounted for 9.6 million deaths worldwide. Most of the deaths occurred in low and middle-income countries such as Sri Lanka. This trend is likely to continue and further exacerbated by environmental degradation and climate change.

To work on these problems, the **Cancerfund-Galle** calls on the arts as drivers of change. Championing the fact that artists work across media and concerns that are able to instigate cross disciplinary inquisitive thinking - the exhibition model hopes to bring fresh ideas for doing things and ways of looking at things as they relate to the world of cancer. The artists in this group are envisaged as a collective banded for

the duration of the exhibition. They are **Friends** of the Fund and double up as ambassadors for cancer awareness. All the artists have donated original artwork(s) to raise money for the **Cancerfund-Galle** and the projects it supports to improve cancer care.

We believe that to better understand cancer involves the hopes of prevention, cure, care, and acceptance of living with it. It also requires making choices that are altogether modelled on universal human values embodying pluralistic and ethical approaches applied to the practices of everyday life. We like to reason that the unidirectional march towards nineteenth century ideas of progress need to be redressed. The tactics require de-colonial thinking that celebrates nature, as well as the creative impulse - in the words of Adrienne Rich, *The moment of change is the only poem.*

*All proceeds go to Cancer-Fund Galle.*

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# පෙරවදන



ඒඩ්‍රියන් රිච් (Adrienne Rich) ගේ කාව්‍යයක ආභාසයෙන් 'අද රාත්‍රී කවි සංග්‍රහ නොකෙරේ' නම් වූ මෙම උත්සවාංගයන්ගෙන් සමන්විත කොටස් තුනක ප්‍රදර්ශනය, පිළිකා පිළිබඳ දැනුවත් කිරීමේ උත්පාදකයෙකු ලෙස සහ ශ්‍රී ලංකාවේ ගාල්ල කරාපිටිය ශික්ෂණ රෝහලේ ඔන්කොලොජි සහ සහන සත්කාර ඒකකයට කැපවූ පිළිකා අරමුදල - ගාල්ල (Cancerfund-Galle) සඳහා අරමුදල් සම්පාදනයට පවත්වන්නකි. 2018 ලෝක සෞඛ්‍ය සංවිධානයේ මූලික සංඛ්‍යා ලේඛන අනුව ලොව පුරා මිලියන 9.6ක පිළිකා මරණ සිදුවන බව ගණනය කර ඇත. මෙම මරණ සංඛ්‍යා සිදුවන්නේ අඩු සහ මධ්‍යම ආදායම් ලබන ශ්‍රී ලංකාව වැනි රටවලය. පාරිසරික හායනය සහ දේශගුණික විපර්යාස හේතුවෙන් මෙම ප්‍රවණතාව නොකඩවා පැවතීම සහ තවදුරටත් උත්සන්නවීම වනු ඇත.

පිළිකා අරමුදල - ගාල්ල, කලාව වෙනසේ ධාවකයන් ලෙස කැඳවයි. කලාකරුවන් මාධ්‍ය හරහා වැඩ කරන බව සහ විෂයාන්තර ගවේෂණාත්මක චිත්තනයක් ඇති කළ හැකි උත්සුකයන් බව ප්‍රකාශ කිරීම සැලකිල්ලට ගෙන පිළිකා සත්කාර ලෝකයට සම්බන්ධ වන පරිදි දේවල් කිරීමට සහ දේවල් දෙස බලන ආකාරය සඳහා නැවුම් අදහස් ගෙන ඒමට මෙම ප්‍රදර්ශන ආකෘතියෙන් බලාපොරොත්තු වේ. මෙම කණ්ඩායමේ සිටින කලාකරුවන් ප්‍රදර්ශනයේ කාලසීමාව

තුළ සමූහයක් ලෙස පෙනී සිටීම අපේක්ෂා කෙරේ. කලාකරුවන් අරමුදලේ මිතුරන් වන අතර තවත් අයුරකින් පිළිකා පිළිබඳ දැනුවත් කිරීමේ තානාපතිවරුන් ලෙස පිළිකා අරමුදල - ගාල්ල සහ එය සහය දක්වන ව්‍යාපෘති සඳහා මුදල් රැස්කිරීමට මුල් කලා කෘති පරිත්‍යාග කර ඇත.

පිළිකාව වඩාත් හොඳින් අවබෝධ කර ගැනීම සඳහා එය වැලැක්වීම, සුව කිරීම, රැකවරණය, එය සමඟ ජීවත්වීමේ අපේක්ෂාවන් ඇතුළත්වන බව අපි විශ්වාස කරමු. එදිනෙදා ජීවිතයේ භාවිතාවන් සඳහා යොදා ගන්නා බහුත්වවාදී සහ සදාචාරාත්මක ප්‍රවේශයන් මුර්තිමත් කරමින් විශ්වීය මානව වටිනාකම් මත මුලුමනින්ම ආදර්ශයට ගත් තේරීම් කිරීමද අවශ්‍ය වේ. ප්‍රගතිය පිළිබඳ දහනව වන සියවසේ එක් දිසාවකට පමණක් යොමුවූ අදහස් කරා ගමනට පිළියම් යෙදීම අවශ්‍ය බව තර්ක කිරීමට අපි කැමැත්තෙමු. ස්වභාවධර්මය මෙන්ම නිර්මාණාත්මක - ආවේගයන් ප්‍රශංසා කරන්නට නිර්-යටත් විජිත චිත්තනයේ උපායමාර්ග අවශ්‍ය වේ. ඒඩ්‍රියන් රිච්ගේ වචනවලින් කිවහොත්, වෙනස්වීමේ මොහොත එකම කවියයි.

அந்திரியன் ரிசட்டின் கவிதையினால் தூண்டப்பெற்ற “இந் நிசியை எக்கவியும் ஆற்றாது” எனும் நிகழ்வுகளுடனான மூன்று பகுதிக் காட்சிப்படுத்தலானது, இலங்கையின் காலி கரபிடய போதனா வைத்தியசாலையின் புற்றுநோயியல் மற்றும் நோய்த்தடுப்பு பிரிவிற்கு காலி புற்றுநோய் நிதிப்பிரிவினால் அர்ப்பணிப்பு செய்வதற்கான ஒரு புற்றுநோய் விழிப்புணர்வு உருவாக்குவதும் நிதிதிரட்டுவதற்காகும்.

2018ம் ஆண்டு உலக சுகாதார அமைப்பின் முக்கிய புள்ளிவிபரங்களின் படி புற்றுநோயினால் உலகலாவிய ரீதியில் இறப்புக்கள் 9.6 மில்லியனாக கணக்கிடப்பட்டுள்ளன. இவ் எண்ணிக்கையிலான இறப்புக்கள் இலங்கை போன்ற குறைந்த மற்றும் நடுத்தர வருமானங்களைப் பெறும் நாடுகளிலேயே ஏற்பட்டுள்ளன. இந்நிலையானது காலநிலை மாற்றங்களாலும் சுற்றுச்சூழல் சீரழிவாலும் மேலும் தொடரவும் அதிகரிக்கவும் செய்கின்றன.

“கலைகளானது மாற்றத்திற்கான சாரதிகள் போன்றது” என காலி புற்றுநோய் நிதிப்பிரிவு அழைக்கின்றது. ஊடகங்கள் மற்றும் குழுக்கு ஒழுங்கு விசாரணைச் சிந்தனைகளைத் தூண்டக்கூடிய அக்கறைகள் மீதான கலைஞர்களின் காண்பிய படைப்பாக்கங்களுடனான உண்மையை வென்றெடுத்தல் - விடயங்களை செய்வதற்கான புதிய எண்ணங்களையும் புற்றுநோய் பராமரிப்பு உலகத்துடன் ஒன்றிணைந்தவர்கள் போல் அவ் விடயங்களை பார்ப்பதற்கான வழிமுறைகளையும் வழங்குவதற்கான நம்பிக்கையின் மாதிரியை இக் காட்சிப்படுத்தல் கொண்டுள்ளன. இக் குழுவிலுள்ள கலைஞர்கள் காண்பியக்காட்சிக்காலங்களில் ஒரு

கூட்டுப்பட்டகளாக பார்க்கப்படுகின்றனர். மேலும் இக் கலைஞர்கள் நிதிக்கான நண்பர்களாகவும் புற்றுநோய் விழிப்புணர்விற்கான தூதுவர்களாகவும் மற்றும் காலி புற்றுநோய் நிதிப்பிரிவிற்கான நிதியை திரட்டுவதற்கு தங்கள் கலைப்படைப்பின் மூலப்பிரதியை நன்கொடையாக வழங்கி இத்திட்டத்திற்கு ஆதரவளிப்பவர்களாகவும் உள்ளனர்.

புற்றுநோயை நன்கு புரிந்துகொள்ளலானது தடுத்தல், குணப்படுத்தல், பராமரித்தல் மற்றும் அதனுடன் வாழ்வதனை ஏற்றுக்கொள்ளலுடனான நம்பிக்கையை உள்ளடக்கியது என நம்புகின்றோம். அத்துடன் பன்முகத்தன்மை கொண்ட உலகலாவிய மனித விழுமியங்களை மாதிரியாகக் கொண்ட தெரிவுகளை மற்றும் அன்றாட வாழ்க்கை நடைமுறைகளுக்குப் பிரயோகிப்பதற்கான நெறிமுறைசார் அணுகுமுறைகளை உருவாக்குவதனையும் வேண்டிநிற்கின்றது. மேலும் ஒன்றை நிவர்த்தி செய்வதற்கு தேவையான பத்தொன்பதாம் நூற்றாண்டின் முன்னேற்ற சிந்தனைகளை நோக்கிய ஒரு முகப்பயணத்தின் நியாயப்பாடுத்தலை விரும்புகின்றோம். இத் தந்திரோபாயங்கள் இயற்கையை கொண்டாடும் காலனித்துவநீக்கச் சிந்தனைகளையும் அதேபோன்று மாற்றத்திற்கான தருணம் கவிதை மட்டுமே என்ற அந்திரியன் ரிசட்டின் வார்த்தையுடனான படைப்பாக்க உந்துதலையும் வேண்டிநிற்கின்றது.

TONIGHT  
NO POETRY  
WILL SERVE

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TONIGHT  
NO  
POETRY  
WILL  
SERVE

ADRIENNE  
RICH

Saw you walking barefoot  
Taking a long look  
at the new moon's eyelid

later spread  
sleep-fallen, naked in your dark hair  
asleep but not oblivious  
of the unslept unsleeping  
elsewhere

Tonight I think no poetry  
will serve

Syntax of rendition:

verb pilots the plane  
adverb modifies action

verb force-feeds noun  
submerges the subject  
noun is choking  
verb disgraced goes on doing

now diagram the sentence

By way of a call to action,  
the inaugural exhibition,  
*Tonight No Poetry Will Serve*  
is planned as a group  
exhibition of artworks by:

In memory of:

*Katerina Reed-Tsocha*  
*Sabine Ravenstein-Cooke*  
*Lala Rukh*  
*Nilu Abeyaratne*  
*Jeanne Thwaites*  
*Malathi de Alwis*

ALI KAZIM  
ANOLI PERERA  
ANWAR SAEED  
AYESHA JATOI  
BARBARA SANSONI  
CHANDRAGUPTA THENUWARA  
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TIM KURTZ  
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VINOJA THARMALINGHAM



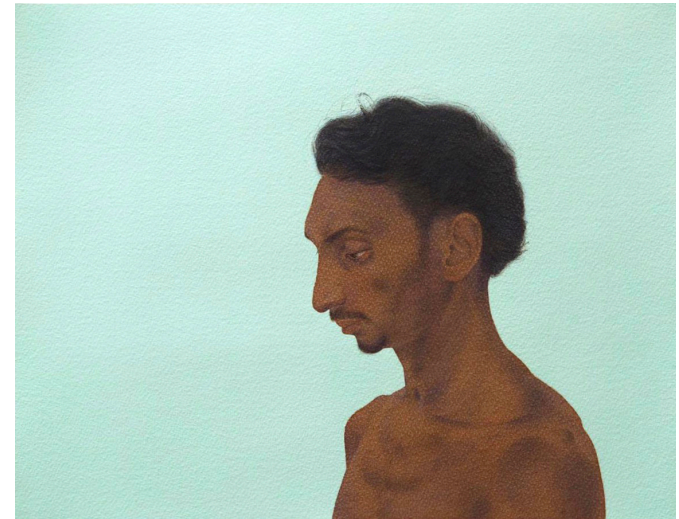
## ALI KAZIM

Ali Kazim was born in Pattoki, Punjab, in Pakistan. He trained as an artist in Lahore, graduating with a Bachelor of Fine Arts from the National College of Arts, Lahore (2002) and Master of Fine Arts from the Slade School of Fine Art, London (2011). He holds the Permanent faculty member position at the National College of Arts, Lahore.

Kazim's paintings often depict the human body as a primary subject matter. He combines the fascination with the body with his interest in the traditional painting styles of Mughal and Rajput miniature, the Bengal School and experiments in watercolour wash technique. The results are intensely palpable figures that appear to be preserved embodying a deep sense of time. The portrait *Untitled* (2021) that we see for *Tonight No Poetry Will Serve* is exemplary of the quiet and stoic figures very much like Kazim's drawings of the ruined landscapes after the Harrapan sites near his hometown symbolic of time past that simultaneously seem to foretell time to come.

Ali Kazim is currently working on his forthcoming exhibition at the Ashmolean Museum, Oxford in 2022. He lives and works in Lahore, Pakistan.

I HAD MY FIRST SOLO EXHIBITION IN COLOMBO, THE LOVE AND SUPPORT I RECEIVED I CANNOT FORGET. I THINK I OWE MUCH TO THE COUNTRY AND ITS PEOPLE.



*Untitled*, 2021  
Watercolour pigment on paper  
30 x 39 cm

## ANOLI PERERA

Anoli Perera is a Sri Lankan artist and writer. She was born in Colombo and has degrees in Political Science, Economics and Sociology from the University of Colombo in Sri Lanka (1984) followed by a Postgraduate Diploma in International Affairs from the Bandaranaike Center for International Studies, Sri Lanka (1986). Her art education came through part-time adult education art programs at City College, Santa Barbara and Artworks, Princeton, USA (1989-1991).

Anoli's work engages critically on a range of themes from women's issues, history and myth to issues of identity, colonialism and post-colonial anxieties.

For *Tonight No Poetry Will Serve* Anoli has worked on a suite of new drawings in mixed media on printed paper titled *Retouched Series* (I-IV). In drawing these, the artist has used scribbled pages from her mother's telephone directory and overlaid these with the photographs of her mother that she has been taking over many years. The drawings operate much like a mediative record of the time spent between mother and daughter highlighting the need for intimacy and connection, the need to be there for the other facing memory loss.

Anoli Perera is a co-founder of the Theertha International Artists Collective, a



*Retouched Series I, II*, 2021  
Acrylic, pen, ink and printed image on paper  
28.5 x 20.3 cm (each)



THE DRAWINGS OPERATE MUCH  
LIKE A MEDIATIVE RECORD  
OF THE TIME SPENT BETWEEN  
MOTHER AND DAUGHTER  
HIGHLIGHTING THE NEED FOR  
INTIMACY, CONNECTION, THE  
NEED TO BE THERE FOR THE  
OTHER FACING MEMORY LOSS.

*Retouched Series III, IV 2021*  
Acrylic, pen, ink and printed  
image on paper, 28.5 x 20.3 cm

progressive arts initiative based in Colombo. She currently lives and works between New Delhi, India and Colombo, Sri Lanka.

*Cancer has made inroads into the orbits of our lives silently, making us re-look at our ways of life, our consumption patterns, our genetics, our ancestry to find the cause, prevention and find ways to live with its aftermath. Two of my maternal aunts are long term cancer survivors and my cousin managed to overcome a sarcoma 3 years ago. They all are left with legacies of their fight with cancer. This puts me in a high-risk category too, where annual monitoring is required. We all know that once born, disease and death is inevitable.*

*But what we frequently forget is that it is not easy to face or overcome diseases such as cancer alone. Everyone faced with the threat of cancer should get a fighting chance to overcome it. I am happy to be part of this fundraiser as I truly believe in its cause.*

#### ANWAR SAEED

Anwar Saeed is a Pakistani visual artist. He was born and educated in Lahore. He graduated with a Bachelor of Fine Arts from the National College of Arts, Lahore (1978) and completed his postgraduate studies



*Untitled, 2012*  
Inkjet on Fine Art Matt Paper, 230 gsm  
25 x 17.5 cm

*Untitled, 2012*  
Inkjet on Fine Art Matt Paper, 230 gsm  
25 x 17.8 cm



*Sandow's Act III, 2012*  
Inkjet on Fine Art Matt Paper, 230 gsm  
40.7 x 71.1 cm



*Untitled, 2012*

Inkjet on Fine Art Matt Paper, 230 gsm

19.93 x 25 cm

at the Royal College of Art, London (1985). Anwar Saeed is a prolific artist and influential teacher at the National College of Arts, Lahore from 1986 till he retired in 2014. He is amongst the founding faculty members to set up the first of its kind printmaking studio in Lahore, Pakistan.

Anwar Saeed takes inspiration from folk and vernacular traditions of South Asia and works across the mediums of printmaking, drawing, painting and photography. He is a master at creating scenes that critique Utopian ideals that at the same time, appear to belong to the world of magic realism. And in this way by deploying the art of storytelling, Saeed is able to comment and reflect on things that are happening around him. The layered imagery in his work is usually centred upon a male protagonist to explore themes of love, pleasure, decadence, pain, torture, societal oppression, censorship and the relationship of the self to that of religion, social and cultural values.

For *Tonight No Poetry Will Serve*, Saeed has revisited a past body of photographic prints. In these pictures such as *Sandow's Act III* (2012) the artist cleverly invokes the theatrics at play in the performance of masculine subjectivities as exemplified by the photograph titled after the German body builder/ showman Eugen Sandow. Of late, Saeed is continuing with these investigations into masculine subjectivities and is working on two large sized

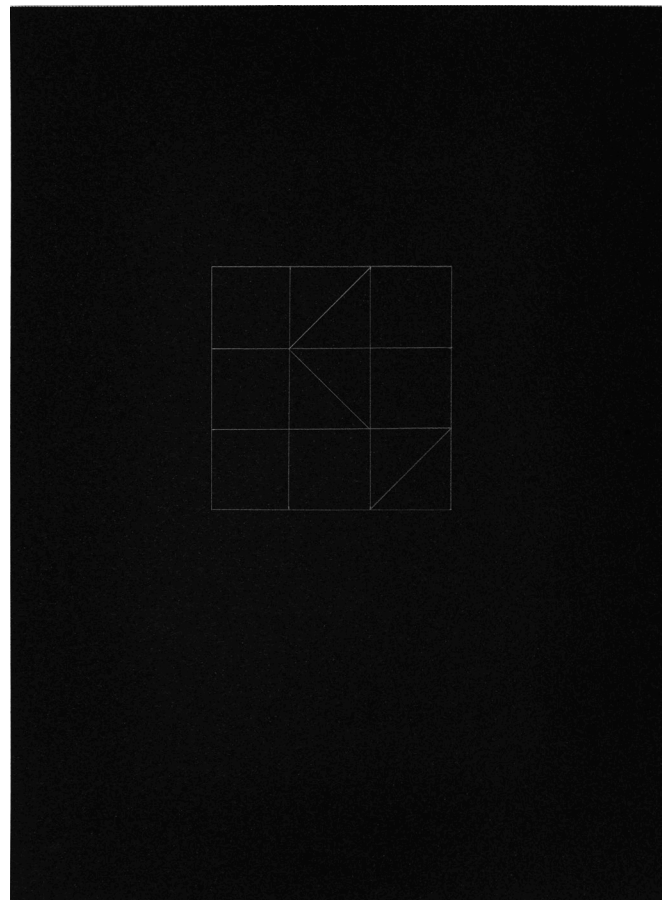
paintings that are about the exploitative nature of love in a relationship that oscillates between power play and possessiveness. Anwar Saeed lives and works in Lahore, Pakistan.

### AYESHA JATOI

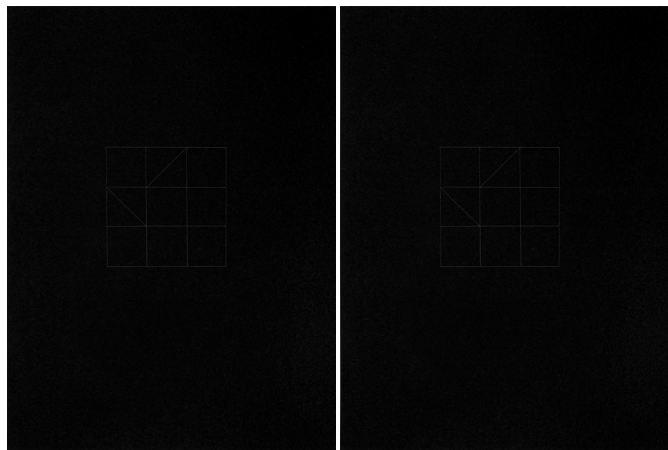
Ayesha Jatoi was born in Islamabad, Pakistan. She trained as an artist specialising in Miniature painting at the National College of the Arts in Lahore graduating with degrees; Bachelor of Fine Arts (2005) and Master of Arts in Visual Art (2007). She also holds a Bachelor in English Literature from Punjab University (2001).

Ayesha's practice primarily explores the traditional manuscript's symbiotic relationship between the image and text and the spatial division of these "illuminated pages". In her work, text all together often frees itself from the image. While being immersed in local ancient aesthetics of iconography, she simultaneously questions the relevance of traditional modes of constructing images today; resulting in a practice, which takes on hybrid forms.

For *Tonight No Poetry Will Serve* Jatoi offers a three-part series titled *Black Grid (I-III)*. In these spartan works, once again, Jatoi has relinquished the figurative and the ornamental in traditional miniature painting. By this



*Black Grid I*, 2017  
Graphite on paper  
29.7 x 21 cm



JATOI HAS RELINQUISHED  
THE FIGURATIVE AND THE  
ORNAMENTAL IN TRADITIONAL  
MINIATURE PAINTING. BY THIS  
ACT OF EXCAVATING THE IMAGE,  
AYESHA EXPOSES A GRID THAT  
UNDERScores THE POLITICAL  
DYNAMICS AT THE MUGHAL  
COURT.

*Black Grid II, 2017*  
Graphite on paper  
29.7 x 21 cm

*Black Grid III, 2017*  
Graphite on paper  
29.7 x 21 cm



act of excavating the image, Ayesha exposes a grid that underscores the political dynamics at the Mughal court. The barely perceptible plan like drawings allude to the schematic order of courtly painting in service of power.

Ayesha Jatoi lives and works in Lahore, Pakistan.

### BARBARA SANSONI

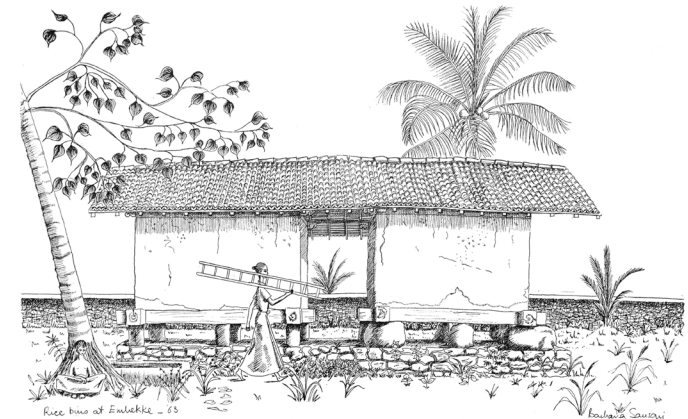
Barbara Sansoni is Sri Lanka's most celebrated living non-nagenarian artist, designer and conservationist. She was born in Kandy, and educated in Ceylon and South India and was awarded an Honorary Doctor of Philosophy for the distinguished service rendered to the field of visual arts from the University of the Visual and Performing Arts, Sri Lanka (2016). Her intense love of colour is inspired by the vibrant colours of South Asia that has provided her with a lifetime's worth of inspiration for painting and fabric design. Barbara set up her design studio and weaving workshop in 1958 and began designing cloth in the early 1960's. In 1964, she was invited to design for women learning to weave in a convent workshop north of Colombo leading to the establishment of her signature textile brand, Barefoot.

Her achievements have been recognised by the Zonta Woman of Achievement Award (1987), the *Kala Suri* Award from the President of Sri Lanka (2005), and the

Geoffrey Bawa Award for contributions to architecture (2011). Barbara Sansoni co-authored Geoffrey Bawa with Brian Brace Taylor and Geoffrey Bawa (1996) and is the author of *Vihares and Verandas Ceylon* (1978).

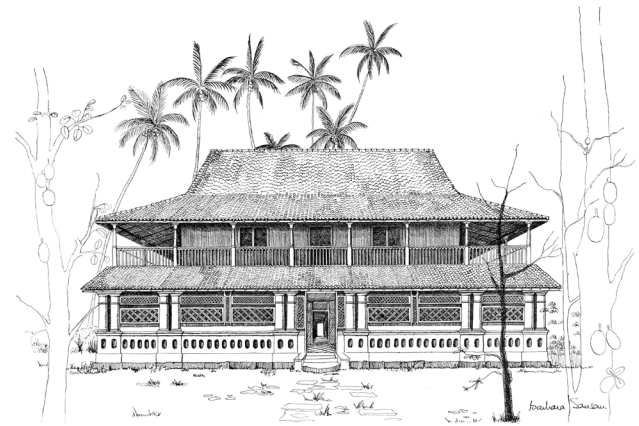
For *Tonight No Poetry Will Serve* Barbara offers a selection of prints from her seminal series *Vihares and Verandas* (1978) featuring visages of the fast-disappearing colonial architecture of the Island of Sri Lanka.

Barbara Sansoni divides her time between her work and homes in Cambridge, UK, and Colombo, Sri Lanka.

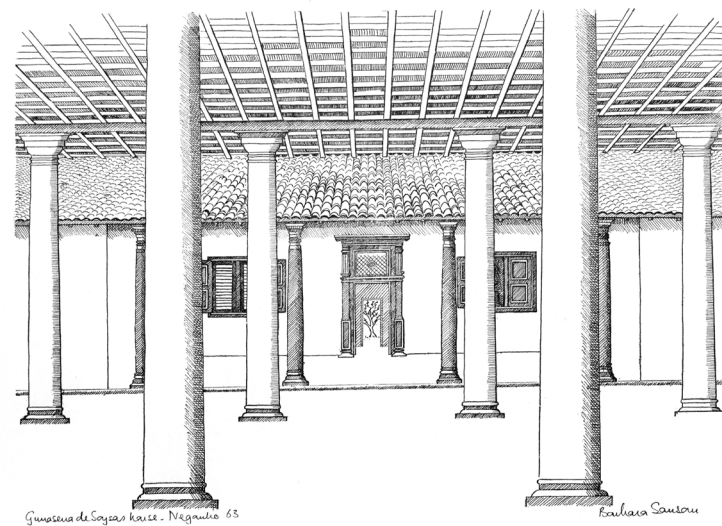
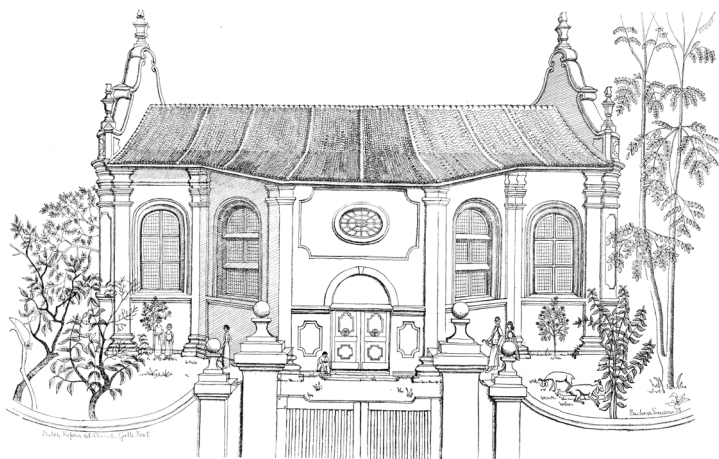


*Rice bins at Embekke, 1963*  
Zinc plate print on paper, 29 x 47.5 cm

HER INTENSE LOVE OF COLOUR  
IS INSPIRED BY THE VIBRANT  
COLOURS OF SOUTH ASIA  
THAT HAS PROVIDED HER  
WITH A LIFETIME'S WORTH OF  
INSPIRATION FOR PAINTING &  
FABRIC DESIGN.



*Gintota Walauwa, 1963-73*  
Zinc plate print on paper, 29 x 47.5 cm

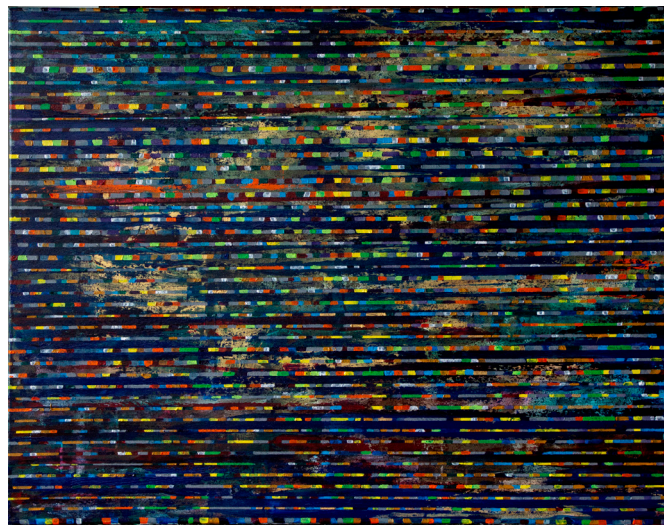


## CHANDRAGUPTA THENUWARA

Chandraguptha Thenuwara was born in Galle, Sri Lanka. He is a renowned artist as well as an activist and educationalist. Thenuwara is a professor at the Department of History and Art Theory at University of the Visual and Performing Arts, Colombo where he also holds the post of Deputy Editor in Chief, Journal of Visual and Performing Arts Research, Sri Lanka and is the Chairman of the Research Management Committee.

Thenuwara studied painting at the Institute of Aesthetic Studies, University of Kelaniya (1981) and Surikov State Art Institute, Moscow, Russia (1992) and went on to complete a Master of Philosophy at the Post Graduate Institute of Archaeology (PGIAR), Kelaniya University (2006).

Thenuwara's work focuses on issues surrounding the impact of war in Sri Lanka. In response to the overwhelming crisis, he devised a unique stylistic formulation, that he calls *Barrelism. For Tonight No Poetry Will Serve* Thenuwara has returned to his 'Glitch' series. In this abstract painting he continues to address systemic corruption and political violence in Sri Lanka. In Thenuwara's making, the glitch is the ultimate leitmotif that mirrors our debased society.



*Glitch*, 2021  
Acrylic on canvas, 70 by 90 cm

Thenuwara has exhibited widely since 1978, and from 1997 to date-Thenuwara mounts an annual solo exhibition to commemorate the 'un-commemorative' in Colombo.

Chandragupta Thenuwara founded the Vibhavi Academy of Fine Arts (VAFA), Colombo- an artist-run alternative art school- in 1993. He lives and works in Colombo, Sri Lanka.

### DOMINIC SANSONI

Dominic Sansoni has worked as a professional photographer since 1980. He was born in Colombo and educated at St. Peter's College, Colombo and Farnham College of Art, England (1979). Dominic's photography has an emphasis on documentary and travel assignments. His work captures the quintessential images of Sri Lankan architecture, festivals, and public and domestic spaces to showcase the breadth and richness of cultural heritage and contemporary lives on the island nation. He is always fascinated by how people live; their private space and sense of style within a home. This curiosity and enthusiasm has taken him down many paths and he is humbled by how often he is allowed to intrude into people's homes and share their personal space.

Dominic has published several books of his work, the best-known ones are *Sri Lanka*

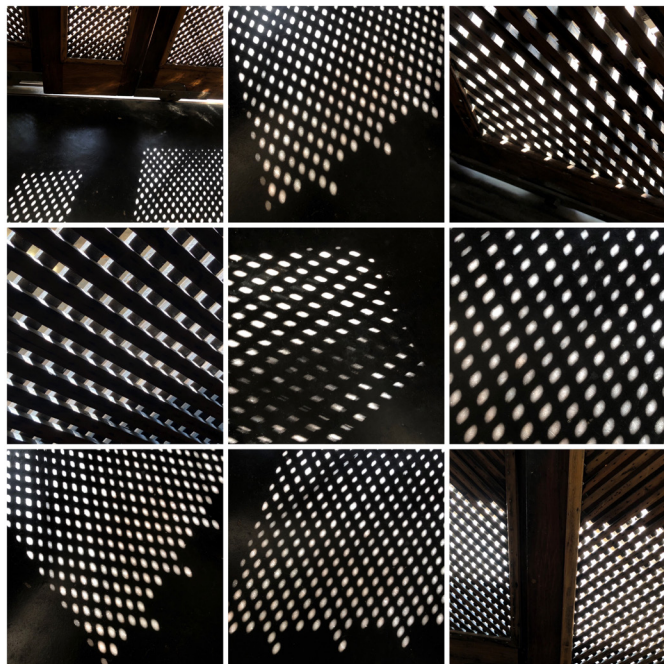
- *Resplendent Isle* (1989), *Lunuganga Geoffrey Bawa's Garden* (1990) and *Bawa: The Sri Lankan Gardens* (2017).

*For Tonight No Poetry Will Serve* Dominic is contributing experimental prints from his most recent body of work made during the course of 2020-2021. Here he playfully uses techniques that share an affinity with the works of the pioneering American pop artists. In similar spirit, Dominic captures the everyday in almost a diarist fashion and makes an arrangement out of the selection of the sets of photographs. The result of the experiment presents itself as a document that is a record of the absurdities of our time, and as a critique of mass culture and mirrors the geo political tensions in the region.

Dominic Sansoni lives and works in Colombo, Sri Lanka.



*Torn Diagonal 1*, 2021  
Inkjet on archival photo paper,  
29.3 x 29.3 cm on 59.4 x 42 cm



*No 11, 2020*  
Inkjet on archival photo paper,  
29.3 x 29.3 cm on 59.4 x 42 cm

*Transport Bungalow, 2020*  
Inkjet on archival photo paper,  
29.3 x 29.3 cm on 59.4 x 42 cm



HE IS ALWAYS FASCINATED  
BY HOW PEOPLE LIVE; THEIR  
PRIVATE SPACE AND SENSE OF  
STYLE WITHIN A HOME. THIS  
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HOW OFTEN HE IS ALLOWED TO  
INTRUDE INTO PEOPLE'S HOMES  
AND SHARE THEIR  
PERSONAL SPACE.

## DUK JU L. KIM

Duk Ju L. Kim is a Korean American artist. She was born in Busan and spent formative years of her childhood in Tehran, Iran, where her father moved the family for work. Kim's earliest memories are of eating tangerines, a luxury in Korea at the time, touring the Caspian Sea and the remains of the Ottoman Empire.

Ahead of the Iranian Revolution, the family relocated to the United States. Kim chose an American name—first “Betty,” then “Linda”—and began attending public school in rural Texas. She survived U.S. high school and made a beeline for art school. She received a Bachelor in Fine Arts from the Rhode Island School of Design (1991). And she did her post-graduate work at Skowhegan School of Painting and Sculpture in Maine (1992) and Master of Fine Arts from the School of the Art Institute of Chicago (SAIC) (1993). Historical, geopolitical and current events like the ones that shaped Kim's early life and perception of the world have a distinct presence in her paintings. Cities lie in ruins; layers of psychological and architectural history pile up. Human figures take on the structure of buildings, or appear amidst rubble as seen in her drawing *Us Is Beautiful 2021 for Tonight No Poetry Will Serve*.

35

Despite her fascination with the



*Us Is Beautiful*, 2021  
Charcoal, colour pencil on paper,  
76.3 x 61 cm

36



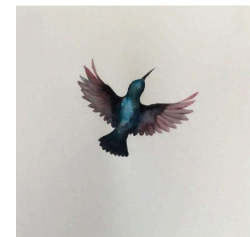
physical landscape, Kim's paintings are not devoid of life or humanity, and her work is imbued with a deep sense of humour and often dark irony.

Duk Ju L. Kim lives and works in Chicago, United States of America.

### ELIZABETH PORTER

Elizabeth Porter was born near Cambridge and grew up in the deep countryside of Oxfordshire. She is a British artist who first visited Sri Lanka over 20 years ago and has been returning to the island ever since for inspiration. It is here, in Sri Lanka, that her ideas for paintings are first conceived, while they come into being in the studio. Elizabeth holds a Bachelor of Fine Arts from the Ruskin School of Art, University of Oxford (2009), and a Master of Arts from the Royal College of Art, London (2012).

Elizabeth's work reflects her interest in how, in the middle of the city; nature; particularly birds, animals and insects still find their place as we see in the paintings for *Tonight No Poetry Will Serve*. As is customary to her practice, here too she is presenting paintings on wood panels with gold leaf that call images of religious icons to mind. Her work creates an intimacy towards the creatures she paints, asking us to reevaluate the things



*Singing in the temple*  
Oil on gold leaf (23.5 karat) on wood panel  
38 cm diameter (direct mount on wall)

*Purple Sunbird*  
Pencil and watercolour on paper  
38 x 38 cm

we consider insignificant.

Elizabeth Porter is an itinerant decorative artist working in the UK, Europe and Sri Lanka. She lives in London, UK.

*I have so much love and respect for Mariah - her passion, her intelligence, her integrity & her loyalty. When she told me about her ideas for this project last year I wanted to be involved in a heartbeat. I consider it an honour to be a part of this.*



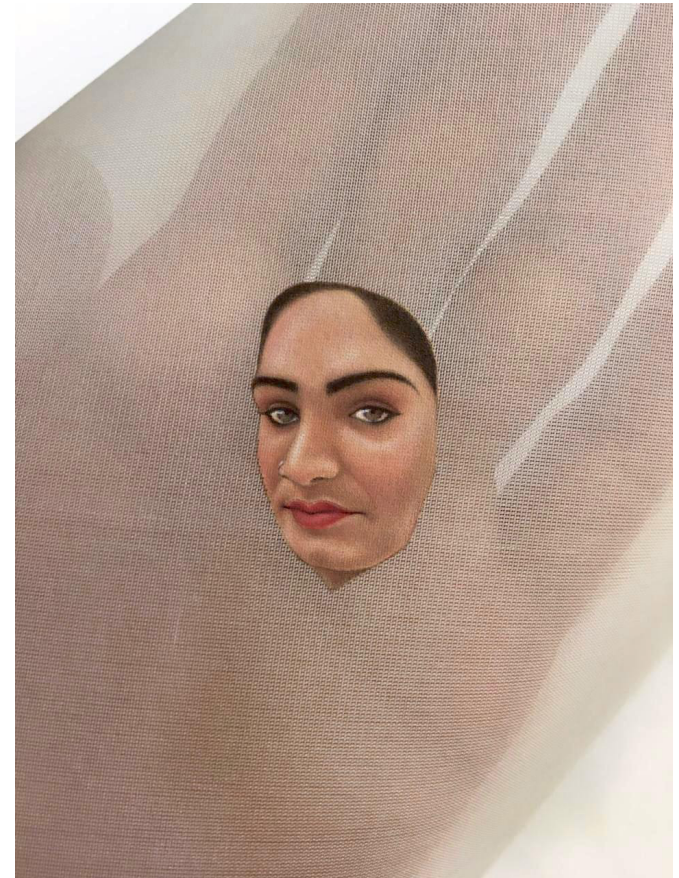
*Learning to Fly, 2019*  
Oil on gold leaf (23.5 karat) on wood panel  
50.8 cm diameter (direct mount on wall)

## HAMRA ABBAS

Hamra Abbas is a Pakistani visual artist. She was born in Kuwait City and grew up in Lahore. She has a Bachelor of Fine Arts (1999) and a Master of Arts (2002) from the National College of Arts in Lahore followed by Master of Arts from the Universitat der Künste, Berlin, Germany (2004).

Hamra is best known for her interdisciplinary and diverse practice that ranges from marble-inlay sculptures and miniature silk paintings to colour and light installations. She has used Mughal architecture, religious and vernacular iconography, and portraiture to address notions of cultural memory, sexuality, and faith. Her recent works largely focus on the image of a garden and the aesthetics of devotion to question the ideals of truth and perfection.

*For Tonight No Poetry Will Serve*, we have a getaway portrait from Hamra's new series *Every Colour* (2020) presented at the inaugural edition of Asia Society Triennial in New York (2020-21). The portrait is painted in a unique cross between Chinese *Gongbi* and miniature painting techniques. In this series, depicting the displaced transgender community in Lahore, the artist omits head covering, such as shawls, to focus the faces of the individuals. The results are intimate snapshots that connect



*Every Colour*, 2020  
Ink and Gouache on silk  
38.1 x 34.3 cm (framed)

the viewer with faces of this marginalised community, facing an uncertain future.

Hamra Abbas has recently moved back to Lahore after many years of living and working between Berlin and Boston.

*The exhibition is for a great cause and I am very happy to be a part of it.*

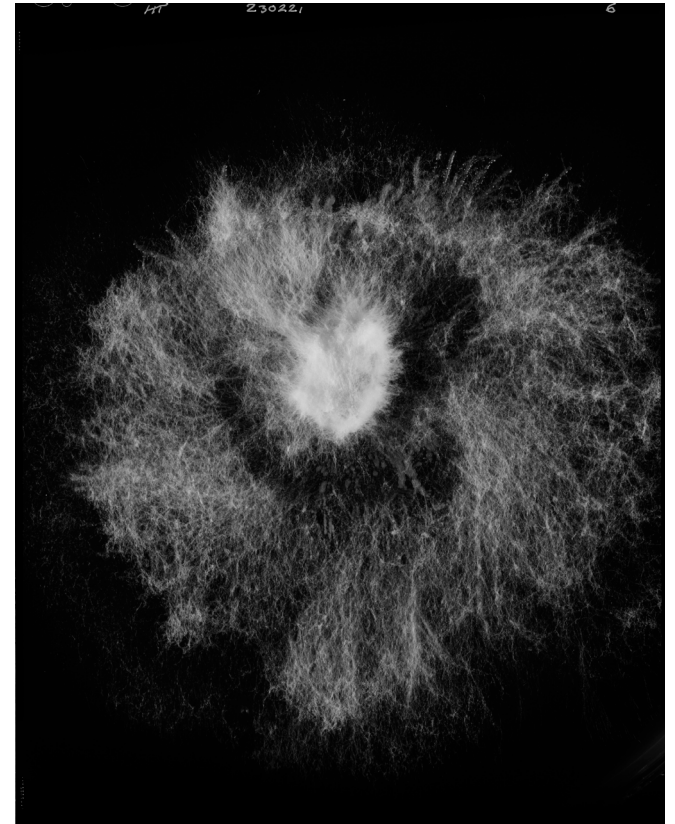
### HUGO TILLMAN

Hugo Tillman was born in London England and grew up in New York, United States. He is a British photographer who takes the position of multi special feminist working towards a Mycoptopia. Tillman has an artistic practice that focuses primarily on fungi, specifically mycelium. For the past 3 years, Tillman has dedicated his enquiry into fungi and psychonautics. His studio practice spans from conducting experiments on the effects of specific species of mushrooms on the human, focusing on the space where real time brain imaging crosses the line from medical to art, growing mushrooms and making a lexicon of 35mm photographic “sketches” of his specimens. In late 2020,

Tillman modified an 8x10 camera to be able to take ultra-close-up images of mycelium, technically opening up a visual experience undocumented previously at



*Cubensis*, 2021  
Silver gelatine print  
127 x 102 cm (unframed)



*Lion's mane*, 2021  
Silver gelatine print  
127 x 102 cm (unframed)

*Turkey tail*, 2021  
Silver gelatine print  
127 x 102 cm (unframed)

NOW, IT IS TIME TO STOP  
 SPEAKING FROM THE THIRD  
 PERSON AND ENTER THE FIRST.  
 I HOPE THAT THIS WORK WILL  
 HELP THE CANCERFUND-GALLE.  
 THEY HAVE HELPED MY DEAR  
 FRIEND MARIAH, AND FOR  
 THAT ALONE, WE SHOULD  
 ALL HELP THEM.

this scale. Tillman is deeply interested in how we humans can learn from and work with fungi to save ourselves and the planet.

The work being presented here is the first Tillman has shown in 7 years since *Betwixt and Between* in 2014, a series of photographs taken in Natural History, Scientific and ethnographic museums around Europe.

*For Tonight No Poetry Will Serve* Tillman offers silver gelatine photographs. They are to be used as a tool for day dreaming and mind walking. They are for contemplating the interconnectivity between all things. They can be used like Mandalas. They are therapeutic. They are images of *Trametes versicolor* (L:Fr.) *Pilot*. Yun Zhi or Turkey Tail mycelium and *Hericium erinaceus* Yamabushi-take (Japanese for Mountain Priest) Lion's Mane mycelium. The PSK found in Turkey Tail helps with cancer and is the active ingredient in the cancer drug Krestin. In "Growing Gourmet Medicinal Mushrooms," Mr. Mushroom himself, Paul Stamets writes about Lion's Mane stating that "Ingestion of this mushroom is said to have a remarkable effect in extending life of cancer ridden patients. Ying (1987) reports that pills of this mushroom are used in the treatment of gastric cancer and oesophageal carcinoma."

Hugo Tillman lives and works in London, UK.

## JEANNE THWAITES

Jeanne Thwaites was a Sri Lankan photographer and writer. She was born in 1929 in Kandy and she was at home in California as she was in Sri Lanka and was a citizen of the United Kingdom as well as the United States where she spent most of her adult life.

Jeanne schooled at the Presentation Convent in Kodaikanal and it is much later that she returned to university and graduated with the degree of Master of Art in English from the University of California Berkeley. While at Berkeley, she was also awarded the Eisner Prize for Prose Literature for two consecutive years (1999 & 1992).

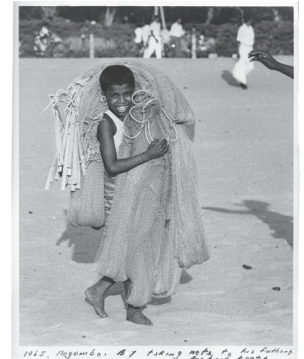
In 1965, Jeanne Thwaites established her photography studio in San Luis Obispo from where in her own words- she set out to offer what she did not see anywhere else. Armed with a Mamiya twin lens reflex and Nikon F as her “personal” camera, Jeanne’s work captures a particular time in the history and culture of studio photography before photographs became the ubiquitous objects that they are today. Her photographs are primarily in black and white with a keen focus on portraiture, especially faces- children, old people and animals. Many of these photographs have appeared in numerous publications including the *Life Magazine*. She is the author of *Mother and*

*Child* (1967), *Horses of the West* (1968) and *Starting and Succeeding in Your Own Photography Business* (1984) -all dedicated to her children Josephine, Michael and Daniel. *For Tonight No Poetry Will Serve* we have a selection of digitally mastered reprints from her extensive archive featuring photographs from her books paired with the photographs of her life in California bringing our attention to a much-overlooked practice that arguably belongs alongside the greatest photographers of her generation.

In Sri Lanka, Jeanne Thwaites lived on her ancestral family estate in Kotadeniyawa till the end of her life, where she and her husband remained devoted to enabling mahasammata values into action- that is, the practice of doing right for the people, and the land as a way of life that protects and preserves flora and fauna.

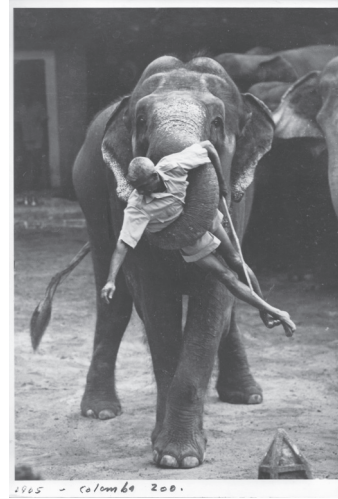
Jeanne passed away just a few days short of her ninetieth birthday in December 2019.

*Boy taking nets to his father's fishing boats, 1965*  
Photograph on Fine Art Matt Paper  
25.3 x 26.7 cm





*Boy on bullock cart with dog, 1960's*  
Photograph on Fine Art Matt Paper  
25.4 x 32 cm





*Colombo Zoo, 1965*

Photograph on Fine Art Matt Paper  
22.6 x 32.7 cm

*No. 35, Barrel race from  
Horses of the West, 1968*

Photograph on Fine Art Matt Paper  
26 x 20 cm

*Surfers at Pismo Beach California, 1960's*

Photograph on Fine Art Matt Paper  
18.3 x 25.3 cm

*Surfers at Pismo Beach California, 1960's*

Photograph on Fine Art Matt Paper  
20 x 25cm

*Barrel Race Rider, 1960s*

Photograph on Fine Art Matt Paper  
20.5 x 25.4 cm



*Kataragama, 1965*

Photograph on Fine Art Matt Paper  
19.25 x 25.4 cm



*Mikado*, 1960's  
Photograph on Fine Art Matt Paper  
17.7 x 12.7 cm

## KARUNASIRI WIJESINGHE

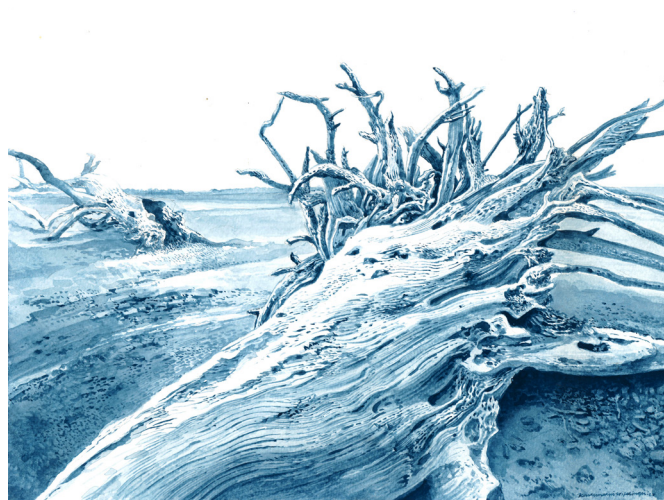
Karunasiri Wijesinghe was born in Makadura, Sri Lanka. He graduated with a Bachelor of Fine Arts from the Institute of Aesthetic Studies, University of Kelaniya (1982). He teaches as Visiting Lecturer at the Vibhavi Academy of Fine Arts (VAFA), Colombo and the University of the Visual and Performing Arts, Colombo.

Wijesinghe's artistic practice belongs to a great line drawing tradition deeply moored in the nature and ecology of Sri Lanka. The main body of his work has been described as a profound cultural response to one salient theme – Nature. His artistic endeavours represent an aesthetic and spiritual exploration of Sri Lanka's natural environment, mainly its trees and waterways. In Wijesinghe's paintings, a tree is a tree but it is also much more. It reveals an inner dynamic of these denizens, in a way that a photograph can never achieve. He achieves this by capturing the unerring rhythm in the sculpture of a tree through a process of selection and isolation. He has preserved for us shards of a broken mirror which links us to a past which exists only as instinct. Perhaps the villager, who inhabits each tree with a goddess – ruksha devata – and lights a lamp in a cavity of its trunk at nightfall, is closer to that lost world still, than us. "Karu's paintings are to me such

an act of worship and tribute to our ecological memory" (Dr Tissa Abeysekera).

For *Tonight No Poetry Will Serve* Wijesinghe brings our attention to the majesty of fallen trees that are strewn in the jungles like fallen beings. The roots here appear to have as much to do with the life cycle of trees and time as they also signal an end that attests to the loss of indigenous tree species and rampant deforestation.

Karunasiri Wijesinghe lives and works in Colombo, Sri Lanka.



*Untitled (Kaleweva) I*, 2020  
Watercolour on paper  
21 x 30.5 cm



*Untitled (Kaleweva) II, 2020*  
Watercolour on paper  
21 x 30.5 cm

## MAHBUB SHAH

Mahbub Shah was born near Ranipur in Sindh, Pakistan. He studied painting at the National College of Arts, Lahore and graduated with a Bachelor of Fine Arts (2001). At present, Mahbub teaches at the School of Visual Arts and Design at the Beaconhouse National University, Lahore.

Mahbub works across the fields of visual art, art education and translation. His works can be described as a series of iconoclastic interventions responding to the dominant visual culture as a persistently pervasive phenomenon seeking to occupy public gaze and imagination. These works such as the set *Untitled* (2006) for *Tonight No Poetry Will Serve*, re-image selected (usually found) images, icons, objects and texts as visual metaphors that invite to be re-viewed as ideological constructs and thus as contested representations. In other words, these works represent familiarised representations in a critical and satirical manner.

The artist describes these *Untitled* paintings as attempts to visualise poetic images/texts amidst virtual omnipresence of prosaic flat images/texts of contemporary digitised age, commodified and categorised, tainting contemporary social experience and fields of vision. It seeks to enact an interactive and creative correspondence



*Untitled I*, 2006  
Acrylic on printed paper  
43.2 x 43.2 cm

with the potential viewer/reader.

For the past many years Mahbub Shah has been working on his forthcoming translation of eighteenth-century poet Waris Shah's epic *Hir* from Punjabi into Sindhi. He lives and works in Lahore, Pakistan.



*Untitled II*, 2006  
Acrylic on printed paper  
43.2 x 43.2 cm

## MENIKA VAN DER POORTEN

Menika van der Poorten was born in London and grew up between London and Colombo. She settled in Sri Lanka as an adult and here she has built a career in photography for the past twenty-five years working in the fields of documentary photography, arts administration, curating and teaching. Menika studied photography at the John Cass School of Art (now the London Metropolitan University) (1987-89) and at the University of Westminster (1995-97).

Menika's photographic practice is informed by her experience of living between different cultures and communities. Identity, place and the 'marking of presence' is a recurring theme in her work. Her work focuses upon communities that experience displacement and are in a 'state of flux'. Her photographs are inspired by her own family history, and mixed-race descendants of European settlers who came to Sri Lanka during the British colonial times. Her aim is to contextualise the 'presence and present' of the Eurasian community through their stories. The research has involved photography, interviews and collecting material on the Eurasian community (particularly those that had a connection with the tea and rubber plantation sector).

More recently, Menika has been documenting her mother's life and legacy.

The photographs for *Tonight No Poetry Will Serve* form a tribute and are a part of this collection.

Menika van der Poorten lives and works in Colombo, Sri Lanka.



*I have no memory*, 2006  
Inkjet on archival photo paper  
12.1 x 8.2 cm



*Something never changed*, 2006  
Inkjet on archival photo paper  
11.3 x 8.2 cm





## MUHANNED CADER

Muhanned Cader was born in Colombo, Sri Lanka. He is a graduate of The School of the Art Institute of Chicago (SAIC) (1994), recipient of Sri Lanka's prestigious award Kala Suri (2005) and Bunka Award (2004). He has taught at Vibhavi Academy of Fine Art, Colombo, from 1996-2006, held the positions of Artist-in-Residence at the National College of Arts, Lahore (2002, 2004) and has been a regular Visiting Lecturer at the Ramanathan Academy of Fine Arts, University of Jaffna.

Muhanned's work emerges from a practice that is both experimental and open-ended and at the same time attentive to the fragmented and the overlooked. His work is distinctly recognisable by the use of irregular shaped surfaces that break free from the constraints of the rectangular frame. While he shares a deep fascination with the natural world, Muhanned has been drawing, painting and photographing the ocean that he uses as a metaphor for life on an island, its fractured politics, factionalism, histories of colonialism, and environmental degradation.

*For Tonight No Poetry Will Serve* Muhanned presents a set of oil paintings and a photo collage that bears witness to some of the worst ecological disasters in Sri Lanka - many that the artist sees as a direct consequence of



*Landscape, Yala, 2021*  
Photo paper collage on paper  
42 x 30 cm



*Night, north, 2021*  
Oil on wood panel  
61 x 61 cm (approx -  
direct mount on the wall)



*Day, east, 2021*  
Oil on wood panel  
61 x 61 cm (approx -  
direct mount on the wall)

political arrogance and total disregard for nature.

Muhammed Cader lives and works in Galle, Sri Lanka.

## NELUN HARASGAMA

Nelun Harasgama was born in Colombo, Sri Lanka. She is an artist and designer. She graduated with a Bachelor in Visual Communication from University of Trent, Nottingham, UK (1980).

Nelun's work is distinctively recognisable by the solitary figures as we see in the paintings *Spirit* (2017) and *Palmyrah Dreaming* (2017) that she is presenting for *Tonight No Poetry Will Serve*. These figures sitting or standing within bare interiors or barren landscapes have not only become synonymous with her near-abstract style but have also contributed to her standing as one of the few female artists of her generation. Nelun has been making work for almost thirty years. On occasion, her solitary figures have been joined by a tree, a window or a chair but rarely much more. The sense of loneliness and isolation within her work is undeniable. "Suffering. It's all round us.

It's in your conscience. It's in one's genes. We carry suffering within us. Even if we have never suffered in our lives," explains Nelun. Her work she continues, "is my



*Palmyrah dreaming*, 2017

Oil on canvas  
30.5 x 25.5 cm



*Spirit*, 2017  
Oil on canvas  
30.5 x 25.5 cm

take on samsara - the eternal cycle of wounding death and mourning. Maybe a person, maybe a culture, maybe a race, it dies. We then mourn its passing while never learning not to do it again." Born and brought up in Sri Lanka, Nelun has travelled around the country extensively and is part of a generation that has witnessed the circuitous changes of the island over the last 40 years. In stark contrast to the work of many other painters in Sri Lanka, her paintings resonate with tension and torment without recourse to an expressionist or gestural style. Nelun's paintings by comparison are stripped bare of painterly marks, identifications or unnecessary details. Starkly painted compositions, like studies in abstraction, provide the backgrounds for her elongated figures. Otherwise

THE SENSE OF LONELINESS AND ISOLATION WITHIN HER WORK IS UNDENIABLE. "SUFFERING. IT'S ALL ROUND US. IT'S IN YOUR CONSCIENCE. IT'S IN ONE'S GENES. WE CARRY SUFFERING WITHIN US. EVEN IF WE HAVE NEVER SUFFERED IN OUR LIVES"

everything else has been edited out. Unsurprisingly, Nelun notes, “I paint news flashes. ‘A crow found at Maradana Junction’ or ‘four bodies found on the Poonaryn Road’, I do not have an opinion or moral or story to tell. Just a news flash” (Sharmini Pereira, 2019). Nelun Harasgama lives and works in Colombo, Sri Lanka.

#### RUPANEETHAN PAKKIYARAJAH

Rupaneethan Pakkiyarajah is an emerging Sri Lankan artist. He was born in Batticaloa, Sri Lanka. He completed his Bachelor of Fine Arts degree in Art and Design (sculpture) at the University of Jaffna, Sri Lanka (2016). He teaches Sculpture and Drawing at the Swami Vipulananda Institute of Aesthetic Studies, Eastern University, Sri Lanka.

Rupaneethan’s practice is the result of his observations on human-made interweaving of relationships created by electrical and telephone wires crisscrossing land and country—linking paddy fields, gardens, forests, hills, huts, houses, apartments, public buildings, monuments, towers, churches, mosques, temples, stupas, islands, ponds, rivers, and lagoons for instance. Of his

work he says that in the decade since the civil war has ended, such infrastructural connections have increased exponentially.

At the same time, and as a partial conse-

quence of ever greater human connectivity, natural forests have been significantly destroyed.

His works take on landscapes and land-based conflicts, alongside the construction of identity in Sri Lanka. For *Tonight No Poetry Will Serve* Rupaneethan offers a set of small paintings depicting landscapes as embodiment of caste, class, race, and religious identities of people. They are akin to idiosyncratic explorations on how landscapes can offer space for difference and



*The connection between land and me 01, 2021*  
Brush and ink on paper  
17 x 23 cm

interdependency between people and the possibility for collective identity where connections can be forged across borders and divisions.

*I am excited to participate in this exhibition because, on the one hand, to me, helping other human beings makes a spiritual experience, and this exhibition motivates me in that manner, And the other hand, as an emerging artist, I am really into displaying my works among prominent artists and learning things through this experience.*



*The connection between  
land and me 02, 2021*

Brush and ink on paper  
17 x 23 cm



*The connection between  
land and me 03, 2021*

Brush and ink on paper  
17 x 23 cm



*The connection between land and me 04, 2021*

Brush and ink on paper

17 x 23 cm

## SP PUSHPAKANTHAN

Pushpakanthan Pakkiyarajah was born in Batticaloa, Sri Lanka. He completed his Bachelor in Fine Arts & Design from the University of Jaffna (2014). Pushpakanthan received the prestigious South Asia Studies Fellowship at Cornell University in 2018. More recently, he has been awarded a Visiting Fellowship at the University of Essex (forthcoming) where he is going to engage further with the ESCALA collection.

For *Tonight No Poetry Will Serve* Pushpakanthan continues with his work addressing the ravages of war in the triptych titled *Wounded Landscape 2020*. In these drawings, once more the artist attests to the condition where life is disrupted, ruptured, broken and families are torn apart by indiscriminate acts of violence committed during war.

Pushpakanthan is currently on a Fulbright Scholarship pursuing his MFA in Studio Art at the University of Illinois, Chicago (UIC). He lives and works between both Chicago, USA and Batticaloa, Sri Lanka.

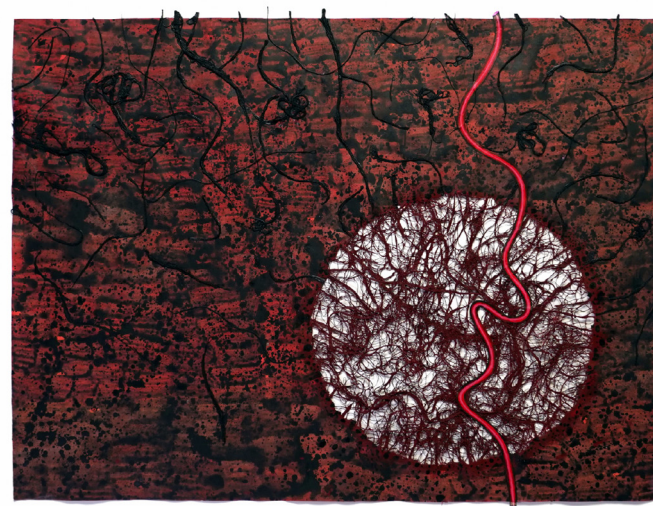


Wounded Landscape I, 2020  
Mixed Media on paper  
45.6 x 61 cm





*Wounded Landscape II*, 2020  
Mixed Media on paper  
45.6 x 61 cm



*Wounded Landscape III*, 2020  
Mixed Media on paper  
45.6 x 61 cm

## STEPHEN CHAMPION

Stephen Champion has worked as a freelance portrait photographer in London from the early 1980's. He was born in Worcester, United Kingdom and grew up on a traditional mixed farm in a very rural environment in Surrey. He was just seventeen and a recently expelled student, when his sister lent him his very first plastic film 'instamatic' camera to take along for his travels around Africa, Europe, the US and Central America.

In pursuit of his new found passion, once Stephen returned to the UK, he set up a darkroom at the age of eighteen. He went on to study photography and film at the Arts Institute Bournemouth in 1979, under the instruction of the legendary Tony Maestri and colourful tutors Paul Blatchford, Chris Fassnidge and Michael Eldridge. He graduated with a Bachelor of Arts degree and later got his Master of Fine Arts at the San Francisco Art Institute (1984). From 1986 onward, he started to develop new works in Sri Lanka. His Sri Lankan photographs have appeared worldwide in magazines, academic research papers, newspapers, television and film productions, books and exhibitions.

Stephen Champion has completed three books that have been published. *Lanka* (1986-1992), *War Stories* (2008)



*Mother, Colombo, 1988*  
 Photograph on Fine Art Matt Paper  
 38.2 x 38.2 cm



and *Dharmadeepa: Island of Balance* is his latest book published in 2009. The works are very diverse observations of conflict, landscape, the changing environment, portraits and yesteryear's village culture. More recently, Stephen has been realising photographs for two new books; *Lanka Portrait* and *Lanka Colours of Change*. The photographs for *Tonight No Poetry Will Serve* are chosen from these collections.

Stephen Champion lives and works in both Kandy, Sri Lanka and Lewes in the UK.

*We are all responsible for the refuse that we create and for sickness and diluted environments that we have encouraged worldwide and the legacy that leaves for our children. My wish is that many will contribute and care for this very worthy cause; the Cancer Fund for Galle's Palliative Care Unit.*

*Riverside tree, Kaltota, 2002*  
Photograph on Fine Art Matt Paper  
40.5 x 53.5 cm

*Road Construction, near Verugal, 2012*  
Photograph on Fine Art Matt Paper  
40.5 x 53.5 cm

WE ARE ALL RESPONSIBLE FOR  
THE REFUSE THAT WE CREATE



Bridal Parlour, Kalpitiya, 2011  
Photograph on Fine Art Matt Paper  
38.2 x 38.2 cm



*Paddy Fields after rain, near Ganewolpola, 2011*

Photograph on Fine Art Matt Paper

40.5 x 53.5 cm

## TIM KURTZ

Tim Kurtz was born in Detroit, United States. He studied painting at the School of the Art Institute of Chicago (SAIC) graduating with the a Bachelor of Fine Arts (1993) and a Master of Fine Arts (1996). He has previously taught at the School of the Art Institute, Chicago and while based in Chicago he was also the curator of Gallery X. Tim is the founder and chief designer for Esperanto Furniture Company, USA.

Tim is inspired by the North American Woodland culture, its vast wilderness and the stories contained in the objects and artefacts of the Native Tribes. He makes work in response to horseback culture and history. Their stories are preserved in the things they made. Tim says he is still able to find artefacts belonging to the Native American tribes that date back ten thousand years up until the tribes were disbanded in 1812. Very much like these objects, Tim's paintings are meant to evoke stories. He is interested in pictorial imagery, the 'crazy' relationship between the owner and his animal. His influences are George Stubbs, teachers at SAIC, especially Ray Yoshida and Chicago Imagists who drew from the ethnographic collections at the Field Museum. Tim met Muhanned Cader while the two were students at SAIC forming a lasting friend-

ship that has led Tim to travel around Sri Lanka with Muhanned on numerous occasions. Although the jungles and wildlife of Sri Lanka make a contrast to the forests and prairies of the States. The work of the two artists can be viewed as an across continents fascination for the natural world and its cultures. *For Tonight No Poetry Will Serve*, Tim presents the painting *Slithers and Beast 2021* paired up with *Bush Woodman 2021* and *Skukum 2021* - set of painted wearable masks made from wood and Masonite. On their own the masks look as if they are watching over you, and similarly, the paintings are looking at you too. This makes the encounter with Tim's work much like the experience of being in the forest by one's self, seemingly alone, but watched.



*Slithers and Beast, 2021*  
Acrylic on panel  
28 x 36 cm



*Skukum*, 2021  
Acrylic on wood  
22 x 24 cm

Tim Kurtz lives and works in Grand Rapids Michigan  
and in his cabin in the woodlands of North Michigan.



*Bush Woodman*, 2021  
Acrylic on wood  
26 x 23 cm



## T. SHANAATHANAN

T. Shanaathanan was born in Innuvil, Sri Lanka. He is a visual artist and historian. Currently he holds the position of Senior lecturer in Art History at the Department of Fine Arts, University of Jaffna, Sri Lanka. He is the co-founder of the Sri Lankan Archive for Contemporary Art, Architecture and Design, Jaffna. He has degrees in painting from the University of Delhi and Doctor of Philosophy from Jawaharlal Nehru University, New Delhi (2011).

Shanaathanan is an influential teacher whose academic work deals with the post-colonial, artistic and intellectual histories of Sri Lanka. The shadow of the civil war and the stories of war feature strongly in all his drawings and paintings that foreground lived experiences. The artist uses the medium of drawing to think through concurrently thriving and yet, contradictory notions of belonging and otherness that have come to be the hallmark of twenty-first century (post-independence modern nation states reduced to conflict zones across the world) wars - be it Myanmar, Iraq, Kashmir, Sudan or Palestine. In dealing with the atrocities of war, the artist has freed himself from the constraints and conventions of beauty and representation. In its place we have drawings and paintings as a portrayal of political, social, economic and psycholog-



*Landscape VII, 2021*  
Mix media on handmade paper  
57 x 120 cm

ical suffering at large as a result of conflict. His corpus can be viewed as a series of chronicles or records of the violence and travesty of justice in war.

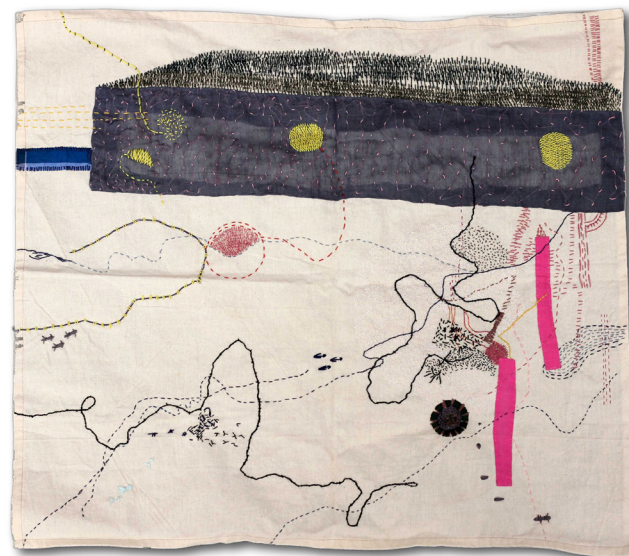
For *Tonight No Poetry Will Serve* Shanaathanan has made a painting using a variety of techniques that include collage, stitching, juxtaposing, overlapping and superimposing maps from different projects, places and periods. The artist describes the painting as an attempt to explore the spatial and temporal in the making of self; especially in the context of forced migration, displacement and colonisation.

Shanaathanan lives and works in Jaffna, Sri Lanka.

#### VINOJA THARMALINGHAM

Vinoja Tharmalingam was born in Kilinochchi, Sri Lanka. She studied drawing and painting at Swami Vipulananda Institute of Aesthetic Studies (SVIAS) graduating at the top of her class with a Bachelor of Fine Arts (2017). She currently teaches on the undergraduate program at the Department of Visual and Technological Arts, SVIAS, Eastern University, Sri Lanka. She is an active member of Artists

for Non-violent Living Collective which exhibits widely in the country and seeks to engage ordinary audiences and those affected by the issues that the artworks



*Differently able, 2020*  
Needlework on fabric  
52 x 62 cm

show. Vinoja is determined to bring out the stories of those who are most affected and marginalized strongly believing in both the healing and transformative powers of artwork and community.

Vinoja's trajectory as an artist is shaped by migration and emigration that has been a natural part of her journey since childhood. Vinoja was six when her family decided to go to India by boat. That evening they heard people crying loudly- a boat had flipped over and people fell into the waters. Twenty- five ordinary people died on that day. The next morning Vinoja and her family got on the same boat and left for India. They returned to Sri Lanka seven years later.

More recently, Vinoja has been making embroidered drawings on fabric. She describes her technique as stitching that we see in the stitched drawings that she is presenting for *Tonight No Poetry Will Serve*. Titled *Differently able 2020* and *Border 2020* these drawings are formed out of running stitch on cotton. They are like maps. At the same time, the spatial dimension is interwoven such that it is simultaneously aerial and planar. These views could equally be from the window of a refugee camp trying to imagine a free and happy world just beyond the barbed wire fence. According to the artist, the armed ethnic conflict/ civil war may have officially ended in 2009- in



*Differently able, 2020*  
Needlework on fabric  
55 x 70 cm

TONIGHT NO POETRY WILL SERVE

its aftermath there remains a population that has been crippled for more than three decades. As a result of the conflict, ordinary people have had to face all manner of tragedies, displacement from home and life in temporary shelters without basic amenities. There is the continuous worry to protect children. And there remains the dispute over the disappearance of thousands of people in war, and this matter remains unresolved.

Vinoja Tharmalingam's new body of work will be shown at the forthcoming edition of Colomscope in 2022. She lives and works in Batticaloa, Sri Lanka.



*Border*, 2020  
Needlework on fabric  
14 x 11 cm

## ACKNOWLEDGEMENTS

Any cancer journey that involves caring for someone, losing a loved one, being diagnosed, undergoing treatment, and getting better has improved prospects if it is a result of teamwork- teamwork involving Doctors, Nurses, Surgeons, Friends, Family, Local community, and Groups that collectively support an individual's cancer trek.

The making of Cancerfund-Galle is no different. At the first fundraiser exhibition, I would like to express my gratitude towards my family- especially my parents **Mahfuza** and **Lookman, Muhanned**, sisters **Rozzat** and **Durrat**, family in Colombo, the **Meditation Station, Galawata gang, friends, cancer buddies, doctors, and professional colleagues**. Each of you, listened to me, my ideas and continued to say yes OK over the past year.

I would like to start by thanking **Professor Sherifdeen** for his advice to stay put in Galle for treatment. Our neighbour and friend **Dr Senaka Welandawe** for his guidance, the **Oncology Surgical Team** and **Oncology Nursing** at T. H. Karapitiya- especially the surgical team that treated me- **Dr Chrysantha Perera, Dr Nuwan** and **Dr Akalanka**, and in London **Professor Paul Ellis** without whom I would certainly be in trouble.

Thank you, fellow artists **Anoli Perera, Ali Kazim, Anwar Saeed, Ayesha Jatoi, Chandragupta Thenuwara, Karunasiri Wijesinghe, Duk Ju L. Kim, Elizabeth Porter, Hamra Abbas, Hugo Tillman, Mahbub Shah, Jeanne Thwaites, Barbara Sansoni, Menika van der Poorten, Muhanned Cader, Nelun Harasgama, Rupaneethan Pakkiyarajah, SP Pushpakanthan, Stephen Champion, Tim Kurtz, T. Shanaathanan, Dominic Sansoni** and **Vinoja Tharmalingham** for donating your artworks to raise funds and joining me. Thank you for the trust in the idea of using the arts as a healing medium for cancer patients and pledge to improve overall cancer care. Without you, there would be no exhibition. I am grateful to **Shyamala School of Art, Dr Chautra Anuruddha** and **Nurse Dilrukshi Fernando** for piloting Art therapy at the Palliative Care Unit, T. H. Karapitiya, Galle.

Thank you **Alnaas Esufally** for your sponsorship of the exhibition and in supporting me through my cancer fight. Exhibition partners, the **Barefoot Gallery**, Colombo, Sri Lanka, and the **Galle Fort Art Gallery**, Galle for giving us the gallery spaces; **Print Animation** for all the print works; **Eco Maximus** for donating the sketch books; media and interviews **Azara Jaleel** and **Artra**

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Finally, to the **Friends** of the Cancerfund-Galle, **Steering Committee, Members, and Trustees**, we would not have come this far without you; I am humbled and grateful for your ongoing support. Mariah Lookman, Galle, 2021.

## ස්තූතිය

යමෙකු රැකබලා ගැනීම, ආදරය කරන කෙනෙකු අහිමි වීම, රෝග විනිශ්චය කිරීම, ප්‍රතිකාර ලබා ගැනීම සහ සුවය ලැබීම ඇතුළත් ඕනෑම පිළිකා ගමනක් කණ්ඩායම් ක්‍රියාකාරීත්වයේ - එනම් වෛද්‍යවරුන්, හෙදියන්, ශල්‍ය වෛද්‍යවරුන්, මිතුරන්, පවුල සහ ප්‍රදේශයේ ප්‍රජාව පුද්ගලයෙකුගේ පිළිකා ගමනට සාමූහිකව සහාය දෙන කණ්ඩායම් ක්‍රියාකාරීත්වයේ ප්‍රතිඵලයක් නම්, එය වැඩි දියුණු කිරීමේ අපේක්ෂාවන් ඇත. පිළිකා අරමුදල-ගාල්ල (Cancerfund-Galle) සෑදීම මෙයට වෙනස් නොවේ. පළමු අරමුදල් රැස් කිරීමේ ප්‍රදර්ශනය සංවිධානය කිරීමේදී, මගේ පවුලේ අයට- විශේෂයෙන්ම මගේ දෙමාපියන්වන මුරුසා සහ ලුක්මාන්, මුහනඩ්, රොසාන් සහ දුරාන් සහෝදරියන්, කොළඹ සිටින පවුල, භාවනා මධ්‍යස්ථානය, ගලවට කල්ලිය, මිතුරන්, වෛද්‍යවරුන් සහ වෘත්තීය සගයන් වෙත මගේ කෘතඥතාව පළ කිරීමට කැමැත්තෙමි. ඔබ සෑම කෙනෙකුම, මට, මගේ අදහස්වලට ඇහුම්කන් දුන් අතර පසුගිය වසර පුරාවට මට ඔව්, හරි යැයි කීවෝය. මනාවාර්ය ෂෙරිෆ්ඩින් මහතා ගාල්ලේ රැඳී සිටීමට සහ ප්‍රතිකාර සඳහා කාරාපිටිය ශික්ෂණ රෝහලට යාමට දුන් උපදෙසට ස්තූති කරමින් ආරම්භ කිරීමට කැමැත්තෙමි. අපගේ අසල්වැසි මිතුරුවන වෛද්‍ය සේනක වෙළුන්දාවේට ඔහුගේ මගපෙන්වීම සඳහා, කාරාපිටිය ශික්ෂණ රෝහලේ ඔන්කොලොජ් ශල්‍ය කණ්ඩායමට සහ ඔන්කොලොජ් හෙද - විශේෂයෙන් මට ප්‍රතිකාර කළ ශල්‍ය වෛද්‍ය කණ්ඩායමේ වෛද්‍ය ක්‍රියාත්ත පෙරේරාට, වෛද්‍ය නුවන්ට, වෛද්‍ය අකලංකට සහ මනාවාර්ය පෝල් එලිස්.

සහෝදර කලාකරුවන්වන අනෝලි පෙරේරා, අලි කාසිම්, අන්වාර් සයිද්, අයේෂා ජනොයි, චන්ද්‍රශ්‍රේණි තේනුවර,



நம்பிக்கையை வழங்கியமைக்கும்  
புற்றுநோய் சிகிச்சையை  
ஒட்டுமொத்தமாக மேம்படுத்துவதற்கு  
வழங்கிய உறுதிமொழிக்கும் எனது  
நன்றிகள். நீங்கள் இல்லாவிடின் எந்த  
காட்சிப்படுத்தல்களும் இல்லை.

அத்துடன் காலியிலுள்ள டி.எச்  
கரபிடிய நோய் தடுப்பு சிகிச்சை  
பிரிவில் கலை சிகிச்சையை  
முன்னெடுத்தமைக்காக சியாமலா  
கலைப் பள்ளிக்கும், டொக்டர்  
சௌத்ரா அனூருதா மற்றும்  
தாதியரான டிலிருக்ஸி பெர்னாண்டோ  
அவர்களுக்கும் எனது நன்றிகள்.

இக் காட்சிப்படுத்தலுக்கு நிதியை  
வழங்கியமைக்கும், என்னுடைய  
புற்றுநோயுடனான போராட்டத்தின்  
போது எனக்கு ஆதரவாக  
இருந்தமைக்கும் ஆல்னாஸ் எக்பலி  
அவர்களுக்கு நன்றிகள். மேலும் இக்  
காட்சிப்படுத்தலின் பங்குதாரர்களான  
கொழும்பிலுள்ள பெயாபூட்  
காட்சிக்கூடத்திற்கு மற்றும் காலி  
கோட்டை கலை காட்சிக்கூடத்திற்கும்,  
காலியில் காட்சிக்கூட வெளியை  
வழங்கியமைக்கும், பதிப்பு  
வேலைகளுக்கான பதிப்பு  
இயங்குபடங்களை வழங்கியமைக்கும்,  
வரை புத்தகங்களை வழங்கிய  
எகோ மெக்ஸிமசுக்கும், ஊடக  
மற்றும் நேர்காணல்களுக்கு  
அசாரா ஜெல்லிலுக்கும் ஆட்ரா  
சஞ்சிகைக்கும், கையேடுகள் மற்றும்  
பதிப்பு அலங்காரங்களை வழங்கிய  
அலுவலகாரேக்கும், இணையத்தள  
வடிவமைப்பாளரான அஹ்சன்  
மகுத்திற்கும், இணையத்தளத்தை  
செய்து முடிப்பதற்கு ஏற்றுக்கொண்ட  
லஹிரு பத்மலால் அவர்களுக்கும்,  
இவ் இணையத்தளத்திற்கான  
நிதிவழங்குனரான ஏ.ஐ.ஏ  
இன்சுரன்சுக்கும், டெக் பிரைவட்  
லிமிடெட்டில் இணையத்தள

உருவாக்குனரான குறிப்பாக கலிங்க  
அதுலத்முதலி, அஸ்வின் கோரிய,  
கமல் டி சில்வா அவர்களுக்கும்  
எனது மனமார்ந்த நன்றிகள்.  
கையேட்டு முடிப்பு வேலைகளுக்கு  
உதவிய செஹான் டி சில்வாவுக்கும்,  
காட்சிக்கூட வடிவமைப்புக்காக  
நிஸாந்த ஹெட்டியாராச்சிக்கும்  
மொடிக்லியானிக்கும், சட்ட  
வேலைக்காக முஹம்மட் ஆதமலிக்கும்,  
எல்லாவகையான ஆதரவுகளையும்  
வழங்கிய இலங்கை புற்றுநோய்  
சமூகத்திற்கும் (காலி கிளை), நிதி  
ஆலோசனைகளை வழங்கிய தனேஸ்  
வருசவிதரன அவர்களுக்கும் புத்தக  
பராமரிப்பிற்கு உதவிய ஏர்னஸ்ட்  
மற்றும் யங்கிற்கும், போதுமானளவு  
பரிசுச்சீட்டுக்களை நன்கொடையாக  
வழங்கிய பாவா ட்ரஸ்ஸிற்கும்,  
அப் பரிசுச் சீட்டுக்களை விற்பதற்கு  
உதவியவர்களுக்கும் அதனை  
வாங்கியவர்களுக்கும் எனது நன்றிகள்.  
இவ்வேளையில் பெயர் குறிப்பிடப்படாத  
மதிப்புமிக்க பல நபர்கள் உள்ளனர்.  
இப் பயணத்தின் பகுதியினர்களாக  
இருந்த உங்கள் ஒவ்வொருவருக்கும்  
எனது நன்றிகள். எங்களால்  
முடிக்கப்பட்டவை முதல் தொடக்கம்  
மட்டுமே.

இறுதியாக, எனது நீண்டதூர  
பயணத்திற்கு உறுதுணையாக இருந்த  
காலி புற்றுநோய் நிதி நண்பர்களுக்கும்,  
வழிகாட்டல் குழு, உறுப்பினர்கள்,  
மற்றும் தர்மகர்த்தாக்களுக்கு எனது  
கடப்பாடுகள். இத் தருணத்தில்  
உங்களுடைய தொடர் ஆதரவுகளுக்கு  
எனது பணிவுகளும் நன்றிகளும்.  
மரியா லுக்மான், காலி, 2021

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by Alnaas Esufally and Rashid Moosajee.

We would also like to thank our kind  
sponsors who wish to remain anonymous.





The Trustees of the Cancerfund-Galle  
cordially invite you to the opening of

## TONIGHT NO POETRY WILL SERVE

the inaugural fundraiser exhibition  
for the benefit of Cancerfund-Galle.

An exhibition over two venues.

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BAREFOOT GALLERY  
704 GALLE ROAD,  
COLOMBO, SRI LANKA

**Thursday, 25 November 2021**  
7pm – 9:30pm

*The exhibition will remain open to  
the public till 5 December 2021*  
10am – 6pm Monday to Saturday

THE GALLE FORT ART GALLERY,  
60 LEYN BAAN STREET  
GALLE FORT, SRI LANKA

**Sunday, 28 November 2021**  
11am – 5:30pm

*The exhibition will remain open to  
the public till 5 December 2021*  
10:30 – 5:30pm daily