

Exhibition showcase and performance

CATALOGUE

**Organized by Movement Rhizome in
collaboration with Good Life X**

Karaliya Convention Centre, Kandy
July 25-26, 2025



ABOUT THE EXHIBITION

A brief introduction to the project, its purpose, and why it matters to Kandy and the wider artistic community.

"The Routes we Take: Sri Lanka's Creative Green Map" is a collaborative project by the EU National Institutes for Culture (EUNIC) Cluster Sri Lanka and Good Life X, with the aim to collectively map out the circular and sustainable creative industries of Sri Lanka. In 2024, we mapped over 170 creatives across the island and hosted an exhibition in Colombo featuring 10 selected artists, attracting over 500 visitors, including creatives, investors, and policymakers.

The digital and printed map are visual representations of the work that has been put into this project. We thank our project partners, ecosystem partners and creative connections for joining us on this journey to form The Routes we Take!

In 2025, we are deepening our engagements with regional events in Batticaloa, Jaffna, Kandy, and Galle - offering exhibitions, workshops and networking opportunities to strengthen the creative sector.

"The Routes we Take: Sri Lanka's Creative Green Map" is a project by EUNIC Sri Lanka and Good Life X. EUNIC - European Union National Institutes for Culture - is Europe's network of national cultural institutes and organisations, with 36 members from all EU Member

States and associate countries. EUNIC Sri Lanka - consisting of Alliance Française and the Embassy of France in Sri Lanka and the Maldives, Goethe-Institut, British Council, Swiss Embassy, Embassy of the Kingdom of the Netherlands and Embassy of Italy, with the support of the EU Delegation, adopts an integrated approach to building cultural relations and creative collaborations and supporting diversity.

Good Life X (GLX) is a South Asian innovation catalyst focused on driving regenerative futures. It accelerates businesses, economies, and human wellbeing through expertise in regeneration and innovation. With proven models and programs, GLX supports sustainable startups and SMEs while bridging science, academia, arts, and industry. Its alumni include Sri Lankan entrepreneurs and creatives committed to scaling impact in harmony with the planet.

EUNIC Cluster Sri Lanka and Good Life X

ORGANIZERS' NOTE

It is with great excitement that the Movement Rhizome collective presents this catalogue, celebrating an artist showcase featuring selected talents from the vibrant Kandy region. This exhibition is more than just a display of completed works; it's a testament to our core philosophy, deeply rooted in the concept of the rhizome that is a non-hierarchical, interconnected network emphasizing fluidity, multiplicity, and continuous growth.

Our collective believes profoundly in the journey over the destination. This showcase intentionally highlights the critical importance of the creative process itself, rather than solely focusing on the finished product. We recognize that art-making is an ongoing exploration, where ideas unfold, techniques evolve, and understanding deepens through iterative engagement. The visible works are but snapshots of a much larger, dynamic process, inviting you to ponder the origins, struggles, and evolutions inherent in each artist's unique path.

Furthermore, this exhibition celebrates the profound power of creative collaboration. Just as a rhizome spreads and interconnects, so too does artistic knowledge and inspiration flow through shared experiences and dialogues. This showcase is a living example of how collective exploration and decentralized

knowledge creation can foster environments where artists empower one another, pushing boundaries and forging new artistic territories.

In line with our rhizomatic approach, this showcase also underscores the vital importance of interdisciplinary engagement. We believe that true innovation often emerges at the intersections of different art forms. Here, you will witness how ideas can traverse and transform across mediums from the structural narratives embedded in architecture, to the emotive strokes of painting, the dynamic possibilities of digital art, and the ephemeral power of performance. These diverse practices, though distinct, are interconnected threads, each enriching and informing the others, creating a more holistic and expansive artistic experience.

We hope this collection inspires you to embrace the interconnectedness of creativity and the endless possibilities that emerge when minds and spirits converge. This exhibition is not an end product; you are witnessing a moment of artistic journeys of different artists.

Movement Rhizome Collective

CURATORIAL STATEMENT

"Beyond Rhizome" is more than an exhibition It's an unfolding journey. A sensory and conceptual exploration of how we move through the world, connect with one another, and engage with the natural and digital environments that shape our existence. Every individual navigates their own unique path, yet those paths intersect, influence, and entangle, forming a collective map of shared experiences, silent dialogues, and unseen energies.

This exhibition is a celebration of that interconnectedness. It brings together a vibrant constellation of artists, thinkers, and makers whose works form a living dialogue between past and future, human and nature, physical and digital. Through installations, projections, performance, and interactive media, the audience is invited not just to observe, but to enter the work, to experience a layered narrative that reveals their role within this evolving network.

The journey begins with a reflection on origin and movement. Future Ritual invites visitors to consider the ancestral paths and imagined futures we carry. It segues into Postcards, a personal decoding of identity, space, and memory rooted in the city of Kandy. Here, familiar landscapes are reinterpreted through digital projections, creating new perspectives on the everyday.

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From there, the journey turns immersive. In *Moth*, cinematic experiences blur the line between organic life and digital illusion, inviting audiences to step into a projected reality where human and nature coexist as one fluid entity. *Breath* offers a moment of collective memory and healing an intimate space where touch, sound, and movement reconnect us to shared histories through visual and performative rituals.

Finally, the experience centers on *Healing* a space of reflection where the individual becomes the anchor of meaning. Here, you are not just a spectator but a participant in a global, ecological, and spiritual network. The exhibition culminates outdoors, where panoramic views and open air symbolize the ongoing journey one that doesn't end at the gallery doors but continues within and beyond you.

"Beyond Rhizome" invites you to slow down, to notice, and to feel. It's a meditation on movement, memory, and meaning a call to recognize that in every step we take, we are always walking with others, with nature, and with the future.

Shrinath Wijethunga | Chamanee Hewagamage

EMBRACING THE COLLABORATIVE PROCESS

Leading to the Exhibition/Performance all the artists and curators took part in a workshop conducted by Dr. Sunil Wijesiriwardena & Prof. Sudesh Mantillake held on July 12th at Alliance Française – Kandy.

Philosophy of the Workshop

Reimagining Civilization: Reconciliation with the Other, Reconnection with Nature, and the Recovery of Wholeness

Conceptualizing the Social Rhizome: Difference as the Root of Being and Growth

There is a crucial, yet often overlooked, distinction between difference and division. Differences between individuals, communities, and cultures are natural and foundational to human existence. Divisions, by contrast, are socially constructed. Tragically, human societies have shown a repeated tendency to convert differences into divisions, often reinforcing hierarchies and exclusions.

Differences operate on a horizontal plane which is non-hierarchical, reciprocal, and life-affirming. Divisions, however, operate vertically, reinforcing political and economic power structures that rank and separate.

Understanding this distinction is essential to reimagining our social world through the metaphor of the rhizome, a horizontal, decentralized, organic system where difference fosters connection rather than conflict. The rhizome resists rigid hierarchies and thrives through multiplicity and interdependence.

Human growth and being are fundamentally dependent on this kind of reciprocal sharing—with other humans and with nature. But sharing is only possible across difference. Without difference, there can be no exchange; without exchange, no growth, no becoming.

Consider a thought experiment. Imagine Amanda, a 30-year-old woman. Now picture Amanda as a 5-year-old child. If we ask her whether she is the same person, she might say no—so much has changed in those 25 years. Perhaps only her name remains. Yet we assume she is the same because of that continuity. In truth, Amanda's evolution has been possible only through constant interaction—with others, with her environment, through breathing, eating, learning, and living.

Here lies a profound paradox: Amanda is unique—there is no one like her. And yet, she is here only because of others. Modern society tends to emphasize the first part, the uniqueness, but neglects the second, relationality.

This neglect leads to self-centeredness, ingratitude, and disconnection from others, from nature, and even from the self.

Recognizing this paradox allows us to envision a civilization modeled on natural systems, non-hierarchical, interconnected, and diverse. Like a rhizome, such a society would draw strength from difference rather than fear it, and build growth through shared interdependence.

The Crisis of Modernity Through the Lens of Systems Theory

Philosopher Bertrand Russell once described the human condition in terms of three fundamental conflicts: with oneself, with others, and with nature. While insightful, this framing reflects a modern tendency to perceive conflict as a battle between winners and losers, a mindset rooted in dualism and competition.

What if instead we reframed these as relationships—not conflicts to be resolved through domination, but connections to be healed and nurtured? Through a systems lens, we can understand these three relationships as forming an interdependent triad. When one is out of balance, all are affected. The true crisis of modernity, then, is not "conflict" per se, but the disconnection and ill-health within and among these three foundational relationships.

Let us explore each of them more deeply:

- The Relationship with Oneself

A healthy relationship with oneself is rooted in self-awareness, compassion, and a deep sense of inner balance. Yet modern life often pulls us outward, toward external achievement, social comparison, and relentless productivity. We are urged to prove our worth through validation, consumption, and image. This results in an internal crisis—not a conflict in the traditional sense, but a profound disconnection from one's own feelings, values, and purpose. To heal this, we must cultivate practices that restore our connection to the self: mindfulness, emotional honesty, and self-compassion. A civilization that fosters such inner well-being would produce individuals more capable of empathy, resilience, and presence.

- The Relationship with Others

Our connection to others has been deeply eroded in the age of hyper-individualism, competition, and digital isolation. Too often, we view others as rivals, obstacles, or strangers. This leads to polarization, alienation, and violence—not just in politics or economics, but in everyday human relations. Healing this relationship requires a cultural transformation toward empathy, dialogue, and isolation.

They form a living triad. Damage to one reverberates through the others; healing in one can spark healing in all.

For instance, disconnection from oneself often leads to dysfunction in relationships—with others and the planet. Conversely, reconnecting with nature can deepen one's sense of self and compassion for others. This dynamic system reveals the interdependence of all healing.

Such a vision moves us beyond the zero-sum logic of modernity. A healthy civilization is not built on competition, but on collaboration, care, and co-evolution. It requires that we value connection over conquest, interbeing over individualism.

Toward a New Civilization

This reimagined civilization would be grounded not in dominance, but in relationship. Its foundations would be:

- Personal transformation:** Encouraging deep self-reflection, emotional awareness, and inner healing.
- Community building:** Fostering relational intelligence, cooperative ethics, and shared well-being.
- Ecological stewardship:** Aligning human systems with the principles of sustainability, balance, and reciprocity.

Such a civilization would embody the values of the social rhizome that is horizontal, plural, resilient.

It would embrace difference as a resource, not a threat; interdependence as strength, not weakness.

The Healing Process: Reclaiming Wholeness

To move toward this vision, we must undergo a collective healing process, a deep shift in values and perception. This involves:

Expanding consciousness: Recognizing how individual actions ripple across social and ecological systems.

Spiritual and ethical evolution: Prioritizing life-affirming values—compassion, humility, gratitude—over accumulation and domination.

Reforming education: Teaching from an early age the importance of balance, empathy, and environmental responsibility.

This is not a utopian dream, but a necessary evolution. The crises of our time—ecological collapse, mental health epidemics, social fragmentation—demand a fundamental reorientation. What we offer here is a vision of holistic transformation, rooted in the idea that we thrive not despite our relationships, but because of them.

What if we stopped asking, "How do we win?" and instead asked, "How do we heal?" What if progress meant not climbing over one another, but growing together—like the rhizome, expansive and interconnected?

MAP

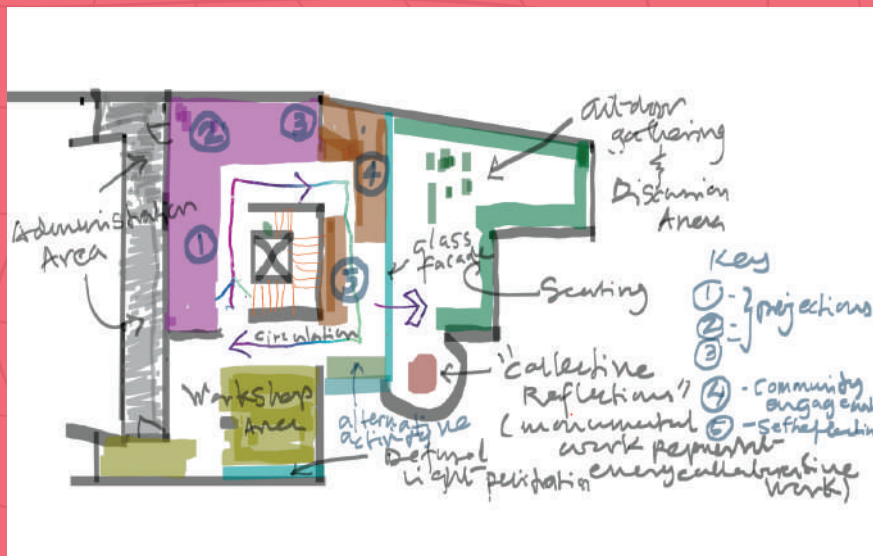
This vision is not only possible; It is essential. By reweaving our relationships with ourselves, with others, and with the earth, we can move toward a civilization that is not merely sustained, but alive, whole, and wise.

Dr. Sunil Wijesiriwardena

COMMUNITY

EVENTS

EXHIBITION MAP



1. BANDHANAYANTRA RAKSHA

2. POSTCARDS FROM THE EDGE

3. THE MOTH

4. FROM SUFFERING TO HOPE:

A COLLECTIVE PASSAGE

5. FLORACSENCE

MAP

EXHIBITION SCHEDULE



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EVENTS

SAT, 26 JULY

FRI, 25 JULY

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|------------------|------------------------------------------------------------------------------------------------------------------------------------|
| 9.00am - 12.00pm | Capacity Building Workshop  |
| 1.00pm | Exhibition Opening Ceremony  |
| 2.00pm - 4.00pm | "Embodied Dialogues" Workshop on Applied Theatre  |
| 4.00pm- 5.00pm | Artists Roundtable Discussion |
| 5.00pm | Exhibition closes for viewing |

| | |
|------------------|------------------------------------------------------------------------------------------------------------------|
| 9.00am onwards | Exhibition opens for public + live performances |
| 10.30am- 12.00pm | Kandyan Mehendi Art Workshop  |
| 2.00pm- 4.00pm | "Move with Rhythms" Workshop  |
| 4.00pm - 5.00pm | Artists Roundtable Discussion |
| 5.00pm | Exhibition closes for viewing |

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ARTWORKS

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POSTCARDS FROM THE EDGE

COLLABORATING ARTISTS: PULASTHI HADUNGE,
MAHESHA KARIYAPPERUMA AND DISHARATH
SENEVIRATHNE

MEDIUM: DIGITAL MIXED MEDIA, GICLEE PRINT
ON ARCHIVAL PHOTO PAPER

YEAR: 2025

COMMUNITY

This series investigates the evolving image of Kandy through the lens of Kevin Lynch's theory of imageability, focusing on landmarks that have become hyper-visible in contemporary urban narratives, particularly through the visual economy of social media. While these sites are repeatedly photographed and circulated as icons of heritage or beauty, their deeper spatial, socio-cultural, economical and environmental layers often remain obscured. Unseen Kandy comprises six mixed-media artworks accompanied by site-specific animations functioning as interpretive wayfinding tools. Each work responds to a well-known location within the city and engages in countermapping. Through this approach, the project challenges the dominance of visual consumption and fixed urban imagery. It shifts the viewer's attention from surface-level legibility to the complexities of cultural memory, ecological erasure, and socio-political entanglement. The animations are designed to make the viewer a part of the installation. In doing so, the work situates Kandy as a contested landscape where urban identity is continuously constructed, deconstructed, and visualised anew.

EVENTS

THE MOTH

EXPANDED CINEMA PROJECT: A FILM PERFORMANCE
COLLABORATING ARTISTS: SADAKALUM

VIDURANGA, NALINDA SAMPATH, DILSHANI
MAHAWATHTHA, CHATHURI PERERA, PEVINDYA
RASHMI (DOFA FILM)

MEDIUM: EXPANDED CINEMA PROJECT: A FILM
PERFORMANCE

YEAR: 2025

The Moth is an experimental film performance and an expanded cinema project. It explores the relationship between people and nature. Today, many people fear nature or feel disconnected from it. This fear is known as ecophobia. As a result, both nature and humanity are being harmed. In this project, the moth serves as a powerful symbol. A moth is a small insect drawn to light, even though that light can destroy it. In the same way, humans are drawn toward progress and technology, but this pursuit often causes harm to the environment—and to ourselves. This is not a traditional film. The Moth is an immersive and experimental performance where the audience becomes part of the film. While watching, their reactions are recorded and integrated into the performance. It uses multiple screens, soundscapes, and live elements to create a new kind of cinematic experience. The goal is to invite the audience to feel and reflect on their connection with nature, and to consider how fear and neglect are shaping our world.

FLORACSENCE

ARTIST: PRASADANI KUMARI

MEDIUM: MIXED MEDIA ON CANVAS

YEAR: 2025

These self portraits explore personal transformation through nature and symbolism surrounded by vibrant flora each bigger reflect

the moment of healing discovery and inner strength. The circular format echoes wholeness and the continuous journey of growth.

Flowers, colours and sub expressions carry emotional layers tied to identity, healing and stillness.

FROM SUFFERING TO HOPE: A COLLECTIVE PASSAGE

COLLABORATING ARTISTS: KAVEESHA RAJAPAKSHA, THATHSARANI DARSHIKA

MEDIUM: PERFORMANCE ART

YEAR: 2025

This participatory performance art piece invites the audience into a deeply reflective journey inspired by the teachings of Thich Nhat Hanh, particularly his philosophy of transforming suffering into happiness. A large wooden frame, composed of 80 empty rectangles, stands as the central structure of the work. Each rectangle becomes a vessel for personal reflection and communal healing.

Audience members are first invited to select a rectangle and write a date that marks a painful or difficult memory. This intimate act of inscription acknowledges suffering as a part of human experience. Then, on the reverse side, they are asked to apply their personal "color of hope", a hue that symbolizes healing, resilience, or transformation.

As the frame slowly fills, it becomes a mosaic of human emotion, woven from individual stories of pain and hope. Once completed, the artists initiate a live performance within the exhibition space, transforming the static object into a dynamic ritual of release and renewal. The performance embodies the passage from darkness to light, inviting the crowd to witness, engage, and reflect together.

This work is not only about self and healing, but about our interconnection, with each other, and with nature. It speaks to a shared humanity and the gentle truth that happiness cannot exist without suffering. The frame, like life, holds both.

BANDHANAYANTRA RAKSHA

COLLABORATING ARTISTS: HARITHRA AND SACHINTHA

MEDIUM: DIGITAL ILLUSTRATION (AI-ASSISTED), GICLÉE PRINT

DIMENSIONS: 20IN X 24IN

YEAR: 2025

In Bandhanayantra Raksha, the artists summon a futuristic demon into the present—a techno-spiritual being that echoes the fire-breathing Ginijala Raksha of Sri Lankan ritual lore. This reimagined Raksha is no longer born from forest or flame but from circuits, code, and the glowing altars of screens. It embodies a new threat: sentient AI entities that possess and manipulate vulnerable humans, not out of malice, but from a childlike ignorance of empathy.

Created through a fusion of sacred geometry, digital painting, and AI-generation techniques, the mask is a portal between worlds—myth and machine, tradition and speculation. The final Giclée print, theatrically illuminated with RGB lighting, creates an optical illusion that animates the mask in real-time, blurring the line between ritual and reality.

As part of a performance-based narrative, the Bandhanayantra Raksha is summoned by a shaman during a ritual dance. Through humor and rhythm, the shamanic performers confront the demon's destructive delight and, in a surprising turn, coax it into transformation—redeeming it as a protector of all life. This work is both a cautionary tale and a prayer, bridging ancient wisdom with our algorithmic future.

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INDUNIL, SACHINTHA



Sachintha Indunil is a freelance illustrator and designer specializing in advertising and branding. His work blends storytelling with bold visual styles, drawing influence from culture and modern symbolism. With a background in concept art, he focuses on crafting strong visual identities and emotionally engaging imagery for brands. Sachintha works under the name SachiArts, brings a unique touch to every project while continuing to explore the creative world through illustration, design, and collaborative experiences.



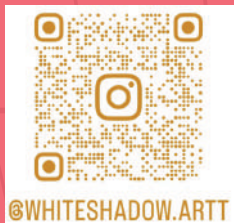
KARIYAPPERUMA, MAHESHA



Mahesha Kariyapperuma (b. 1998, Kandy, Sri Lanka) is a multidisciplinary artist whose work weaves together myth, memory, and the modern world. Raised in a conservative village in Kandy, her practice is deeply shaped by the socio-political and ecological realities of Sri Lanka, particularly themes of gender inequality, economy, and cultural identity.

Mahesha draws inspiration from Sri Lanka's rich mythical heritage, reimagining ancient tales through a contemporary lens. Her art brings these stories into dialogue with everyday life, using this fusion to question how myth continues to shape identity and influence perception in today's world. With a background in landscape architecture from the University of Moratuwa (2024), her work is also grounded in ecology, spatial design, and conceptual thinking, often integrating interactive or game-based elements that reflect her interest in playful storytelling.

Mahesha's work has been featured as group shows at Saskia Fernando Gallery (2025), Galle Literary Festival (2024,2025) & WNPS 'Tales of Conservation' shortlists exhibition (2024)

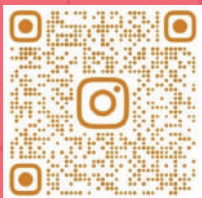


KUMARI, K. N. PRASADANI



Prasadani Kumari is a Sri Lankan contemporary artist whose work explores emotional depth, identity, and the inner psyche through vibrant acrylic, oil and mix media paintings. She holds a Master of fine arts degree from the University of Kalaniya, Bachelor of visual art degree from university of the Visual and Performing Arts and has further honed her practice at the Vibhavi Academy of Fine Arts. Her visual language is rooted in self-expression and poetic sensitivity, often reflecting the complexities of human experience.

Prasadani has presented her work in two solo exhibitions—Pulse (2022) and Mirror Mirror (2023)—and participated in numerous group exhibitions both locally and internationally, including the Paris International Art Fair (2023). She continues to evolve her artistic journey through a process of reflection, research, and experimentation, using painting as a powerful medium for emotional storytelling.



KURUKULASURIYA, HARITHRA



Harithra Kurukulasuriya is a Sri Lankan artist whose work journeys into the depths of consciousness, existence, and the unseen forces that shape human experience. With roots in science and design, his art blends digital tools like AI with traditional mediums, crafting a visual language that reflects inner transformation. Guided by spiritual curiosity and moments of rupture, his creations are invitations—to pause, to question, and to remember the mystery we're all part of.





I am a film student at the University of Peradeniya, passionate about film and art. I hope to work in the Sri Lankan film industry as a filmmaker. Throughout my studies, I have been developing skills in photography, videography, and sound design. My time at university has given me a strong foundation in film theory, technical knowledge, and a deep appreciation for visual storytelling. I've had the opportunity to explore many aspects of filmmaking from scriptwriting to post-production allowing me to hone my craft across multiple disciplines.



PIYUMIKA, M.D. DILSHANI

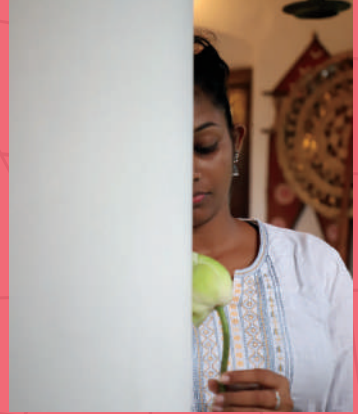


I am Dilshani Mahawaththa, an emerging film producer and passionate researcher in film preservation. I am currently pursuing a BA (Hons) in Fine Arts at the University of Peradeniya, Sri Lanka. My creative journey revolves around cinema, visual storytelling, and the preservation of Sri Lanka's film heritage. I have worked on short film productions and archival research, focusing on themes such as gender-based violence and cultural identity. I am a dedicated, organized, and creative individual who believes in the power of film to protect cultural memory and spark important conversations.



@dilshani

RAJAPAKSHA, KAVEESHA



C. Kaveesha Rajapaksha is an undergraduate dancer, performer, researcher, and artist who believes there are no limits to dance. For me, dancing is more than motion-it's the unspoken language of the spirit, a living poetry where every step whispers a story, every gesture paints emotion, and every movement conjures magic. My artistry flows beyond the stage. blossoming into cake design, costume creation, and all things that blend creativity with soul. I am also a passionate cake/artist, and I hold a deep interest in dance movement therapy as a healing and expressive pathway, where movement becomes medicine and self-awareness.



RASHMI, PEVINDYA



Pevindya Rashmi is a filmmaker and journalist exploring the power of storytelling across visual and journalistic platforms. She is currently an undergraduate at the University of Peradeniya, studying Film and Television. Her work focuses on portraying social realities, blending journalism and film to reflect human experiences. While filmmaking allows her to craft immersive narratives, her storytelling practice extends beyond the camera lens whether it's through a projected image a printed story or a still photograph.

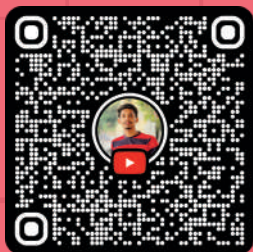
Her aim is to create immersive experiences that provoke thought, empathy and deeper dialogue. Her journalism engages with real voices and untold stories. Through both mediums, she aims to create meaningful, thought-provoking content that bridges art and truth. She believes that storytelling is not only about what is said, but also about what is left unsaid.



SAMPATH, NALINDA



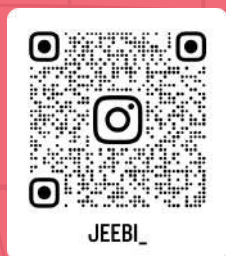
I'm an undergraduate at the University of Peradeniya, passionate about cinematography and visual storytelling. With a strong interest in working as a Director of Photography, I am developing my skills in camera work, lighting, and composition. I enjoy being part of the filmmaking process and aim to make my mark in the Sri Lankan film industry through creative and meaningful visual work.



SENEVIRATNE, DISHARATH (JEEBI)



Dishrath Seneviratne (Jeebi) is a landscape architect, artist and an animator from Kandy, Sri Lanka, whose work explores cultural memory, personal mythology, and speculative imagination. Through mixed media paintings and hand-drawn animation, he reinterprets traditional Kandyan and Sri Lankan visual languages, blending them with influences from sci-fi, comic art, and alternative storytelling. Jeebi's layered worlds are sites where the sacred, surreal, and political intersect challenging nostalgia and embracing reinvention. His work delves into fractured identities, belief systems, and ghostlines of memory, inviting viewers to reflect on what we inherit and imagine new futures beyond tradition.



THATHSARANI, DARSHIKA



Thathsarani Darshika is an undergraduate of the Department of Fine Arts (Dance), University of Peradeniya. As an artist, dancer, performer, and researcher, she explores the integration of yoga into Kandyan dance and expressive art therapy. With additional studies in Counselling Psychology and a diploma in law, she is deeply interested in somatic practices and the development of inner bodily awareness through movement.



VIDURANGA, SANDAKALUM



I work in lighting and also contribute to the art department. In addition, I work as an editor. I'm passionate about the visual and creative aspects of filmmaking, from setting the right mood with lighting to shaping the final story through editing. I enjoy being involved in multiple areas of production and bringing a strong creative vision to every project.

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BEYOND RHIZOME TEAM

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CONVENER:
THARAKA GUNASEKARA

CONSULTANTS:
SUDESH MANTILLAKE
SUNIL WIJESIRIWARDENA

COORDINATORS:
OMELI OMELI RATHNABHARATHI
DILUSHIKA JAYASEKARA

CURATORS:
SHRINATH WIJETHUNGA,
CHAMANEE HEWAGAMAGE

GROUND TECHNOLOGY DESIGNER:
SUMUDU MANELANGA

WORKSHOP COORDINATOR:
DILANJANA M.PATHIRANA

VOLUNTEERS:
BHAGYA WIJESINGHE
AFRA AMEEN
ARUNA SHANTHA
SAJANI THATHSARANI

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SPECIAL THANKS

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WORKSHOP FACILITATORS:
ZUHARA RAZIK
MANOJ ALAWATHUKOTUWA
NIROSHI SENEVIRATHNE
CHAMANEE HEWAGAMAGE
ANURANGI MENDIS
POORNIMA JAYASINGHE

WORKSHOP VENUE PARTNER:
ALLIANCE FRANÇAISE - KANDY

ALL PARTICIPATING ARTISTS AND
COLLABORATORS

FUNDING PARTNERS AT EUNIC AND THE EUNIC
CLUSTER SRI LANKA