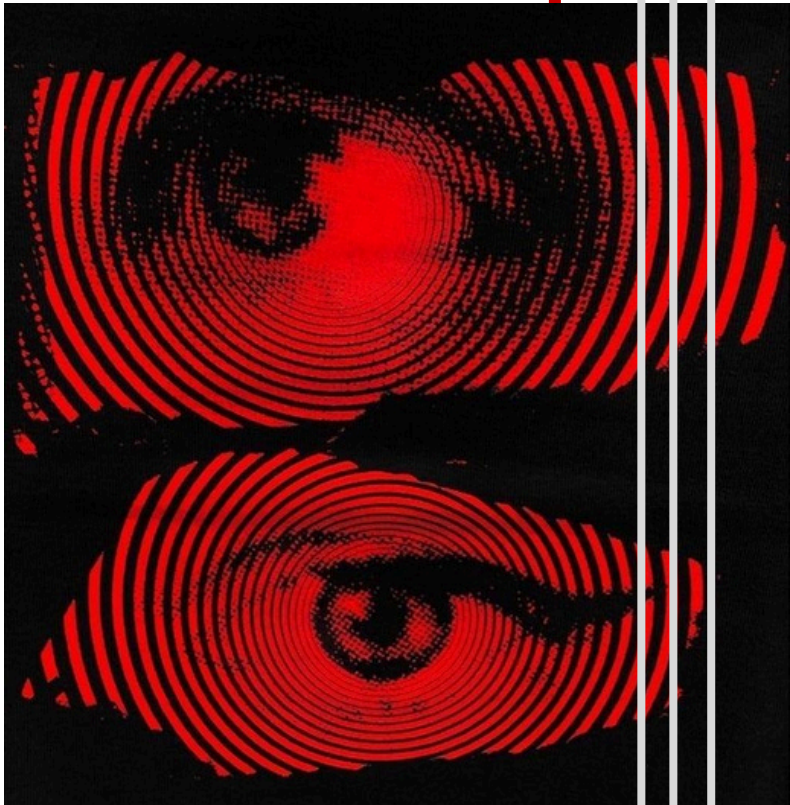


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CATALOGUE



**INVISIBLE WORKERS**  
A MUSEUM OF UNSEEN LABOUR

**1<sup>st</sup> SEP 26**

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20400, Sri Lanka

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2026

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**In Honour of Dr. Michael Fernando**

Founding Head, Department of Fine Arts, University of Peradeniya

He made space,

not for hierarchy, but for dialogue;  
not for authority, but for love and possibility.

He created space where your voice is heard, your presence is seen.

This museum is dedicated to his life, his activism, and his enduring belief in art  
as a space for people to question, create, and transform.



# IT'S UNSEEN

## About the Exhibition

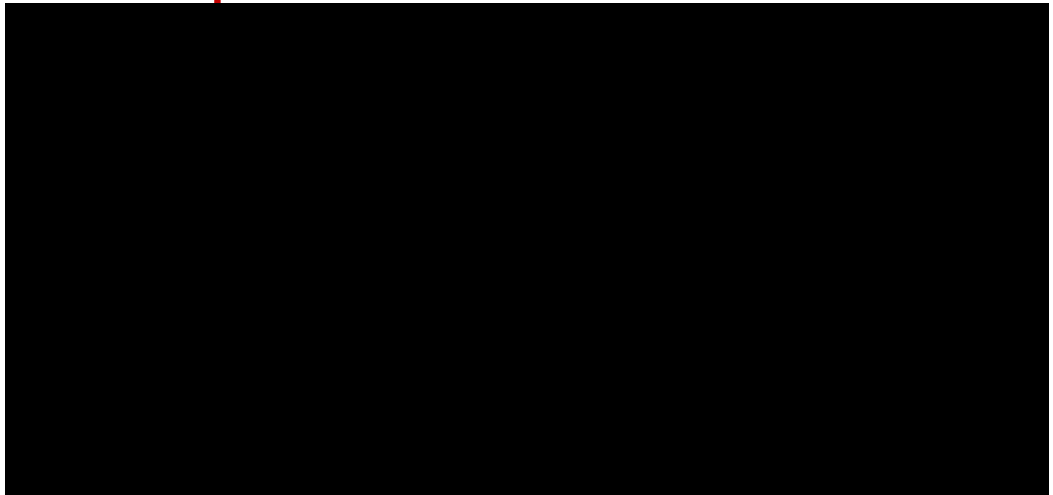
"Invisible Workers: A Museum of Unseen Labour" is a collaborative academic and artistic initiative by the Department of Fine Arts, University of Peradeniya. Developed under the Advanced Digital Technology for Fine Arts module, this project utilizes digital technology and creative research to bring unseen, undervalued, and marginalized labour into the public narrative through an immersive museum installation experience.

Throughout history, countless workers have contributed significantly to society, yet their stories, struggles, and presence remain hidden behind mainstream social and cultural discourses. Building upon photography and digital explorations, this exhibition transforms the concept of unseen labour into a tangible, interactive space.

By combining four distinct themes focusing on Upcountry estate workers, workers with disabilities, traditional and unseen healers, and artists as unseen laborers the exhibition creates an open dialogue on human dignity, value, and social recognition.

We extend our sincere gratitude to the Department of Fine Arts, University of Peradeniya, and all academic advisors for guiding this journey.

## ORGANIZERS' NOTE

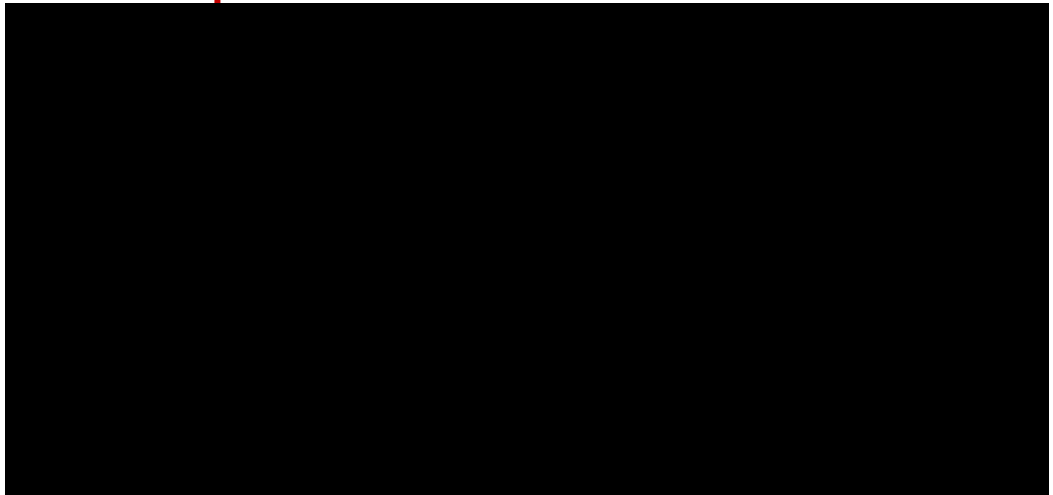


It is with great pride and academic enthusiasm that the Department of Fine Arts, University of Peradeniya, presents this official catalogue for "Invisible Workers: A Museum of Unseen Labour." Developed under the FNA 2025: Advanced Digital Technology for Fine Arts module, this exhibition stands as a testament to our core philosophy: art as a medium for social inquiry, digital transformation, and human dignity. Our collective curatorial team profoundly believes in the journey over the final destination. This showcase intentionally highlights the critical importance of the research and creative process itself, rather than solely focusing on the finished museum installation.

We recognize that art-making is an ongoing exploration where ideas unfold, digital techniques evolve, and socio-cultural understanding deepens through iterative field engagement. The visible works and digital installations presented in this museum are but snapshots of a much larger, dynamic narrative. They invite the viewer to ponder the origins, struggles, invisible economic contributions, and quiet strength inherent in each worker's path spanning estate communities, daily wage earners with disabilities, traditional healers, and creative practitioners. Furthermore, this exhibition celebrates the profound power of interdisciplinary and digital collaboration.

Just as artistic knowledge spreads and interconnects, so too does empathy and awareness flow through shared human experiences and critical dialogue. This showcase serves as a living example of how collective student research and decentralized digital storytelling can illuminate the voices that history often leaves unheard.

## CURATORIAL STATEMENT



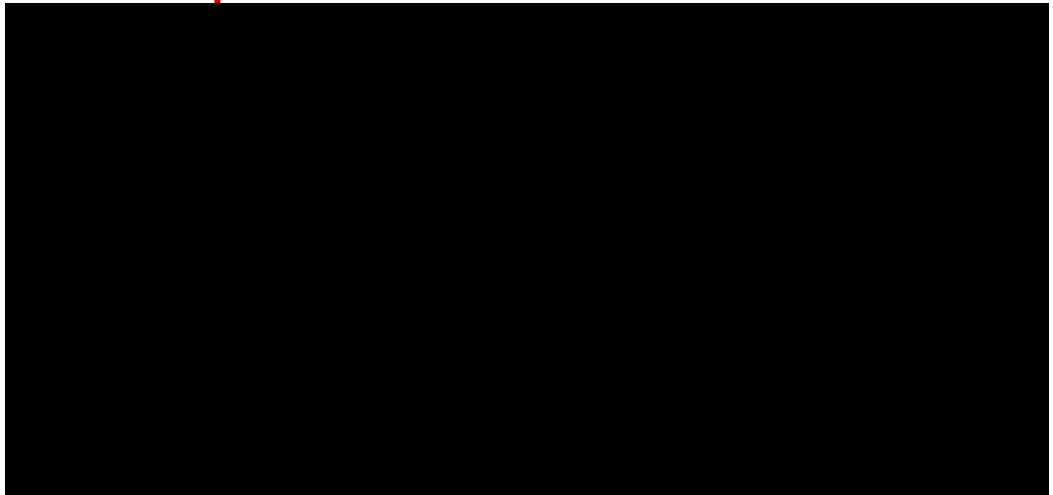
Every day, the quiet mechanisms of our shared world are maintained by hands that remain largely unacknowledged. Built upon the critical foundation and creative insights of our previous Invisible Workers photography exhibition, this Digital Museum marks an expansive evolution of our research translating physical documentation into an immersive virtual sanctuary that leverages digital reach to dismantle the geographical and social boundaries keeping essential labor hidden.

The digital museum unfolds across four interconnected core themes: Hidden Healers, which reframes informal and maintenance workers as essential caretakers who continuously mend and preserve the fragile infrastructure of daily life; Disable Workers, illuminating the deep agency and perseverance of workers with disabilities navigating severe physical and systemic obstacles; the Malayaga Community, honoring the historic contributions of plantation workers whose grueling labor has formed the country's economic backbone for generations despite systemic marginalization; and the Artist, whose sensitive framing transforms these overlooked routines into powerful catalysts for empathy and social justice.

By bringing these narratives together within an accessible digital archive, Unseen Labours shifts these long-overlooked figures from the margins to the absolute foreground, inviting viewers to look beyond superficial economic utility and participate in a deeper dialogue regarding human worth, dignity, and collective social gratitude.

### **Curate Team**

MESSAGE FROM THE  
PRESIDENT OF  
RANDOLPH COLLEGE



Greetings from Randolph College in Lynchburg, Virginia, USA!

It is my great pleasure to welcome you to Invisible Workers: A Museum of Unseen Labour. This thoughtful and creative exhibition invites us to look more closely at the people and forms of labour that sustain our everyday lives, but often remain outside our attention. Through its interdisciplinary approach, the exhibition brings together different communities, experiences, and forms of knowledge, encouraging us to consider not only what we see, but also what—and whom—we may overlook.

This project speaks strongly to Randolph College's commitment to interdisciplinary learning, creative inquiry, and meaningful engagement across cultures and communities. We are very pleased to collaborate with the Department of Fine Arts at the University of Peradeniya in supporting this important student-led initiative.

I see this opportunity as a continuation of the connections we have developed with the University of Peradeniya and with Sri Lanka, a country and community that have become very meaningful to me through my visits and continued engagement. I am especially pleased to see students bringing together research, artistic practice, documentation, and exhibition-making to explore questions of labour, dignity, recognition, and social value.

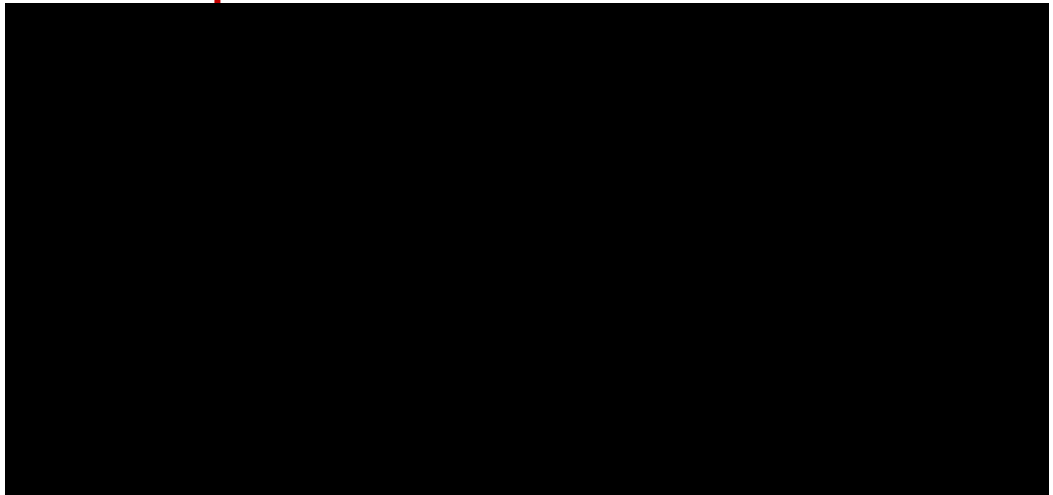
I congratulate the students, faculty, and everyone involved in bringing this ambitious exhibition together. I hope that Invisible Workers will encourage its visitors to look again, listen more closely, and recognise the people behind the things, spaces, and experiences that we so often take for granted.

I wish you a meaningful, thought-provoking, and successful exhibition.

**Sue Ott Rowlands,**

President,  
Randolph College, USA.

MESSAGE FROM THE  
ICTMD SRI LANKA DANCE  
STUDIES SUBCOMMITTEE



It is our great pleasure to extend our warmest greetings and support to Invisible Workers: A Museum of Unseen Labour, presented by the Department of Fine Arts, University of Peradeniya.

As a community engaged in the study and practice of dance, we are particularly interested in the ways this exhibition draws attention to the people, embodied knowledge, skills, and forms of labour that often remain unseen behind the visible outcomes of everyday life. The project offers an important opportunity to think beyond conventional understandings of labour and to recognise the cultural, social, and human dimensions embedded within it.

The exhibition's interdisciplinary approach, bringing together photography, oral histories, sound, film, objects, spatial installations, and digital media, creates a meaningful space for encounters between artistic practice, research, and lived experience. We are especially pleased to see young artists and researchers using creative and critical methods to engage with questions of dignity, recognition, identity, care, cultural heritage, and social value.

The ICTMD Sri Lanka Dance Studies Subcommittee is happy to collaborate with and support this initiative. We believe that projects such as this contribute to strengthening dialogue between artistic disciplines and communities while encouraging us to reconsider whose knowledge, stories, and labour are made visible within our cultural spaces.

We congratulate the students, academic staff, and collaborators who have brought this project together, and we wish Invisible Workers: A Museum of Unseen Labours a meaningful and successful exhibition. May it encourage all of us to look more closely, listen more carefully, and recognise the many forms of labour that quietly sustain our shared everyday lives.

**ICTMD Sri Lanka Dance Studies Subcommittee**

A MESSAGE FROM  
MOVEMENT RHIZOME  
COLLECTIVE

What if a museum did not begin with objects, but with people?  
What if it did not ask us only to look, but to notice?  
What if the things we call “everyday” are actually full of  
labour, memory, care, struggle, and movement?

Invisible Workers: A Museum of Unseen Labour begins somewhere in these questions.

Movement Rhizome is pleased to walk alongside this project as a collaborator. For us, this exhibition resonates with a simple but profound understanding: knowledge does not always sit in books, galleries, institutions, or finished objects. It moves through bodies, hands, voices, gestures, memories, spaces, and everyday practices. It grows through relationships.

The museum brings together very different lives and forms of labour: disabled workers, artists, healers and carers, and the Malayaga community. Rather than placing these experiences into a single story, it allows their differences to remain visible while inviting us to sense the connections between them.

This is where the museum becomes more than an exhibition.

It becomes a space to relearn how to see.

To see the cleaner before we see the clean room.

The artist before we see the artwork.

The worker before we see the product.

The person before the category.

The story before the statistic.

And perhaps, in looking again, we may discover that what we call “invisible” was never truly absent. It was always there: working, caring, creating, moving, remembering. We simply had not learned how to notice.

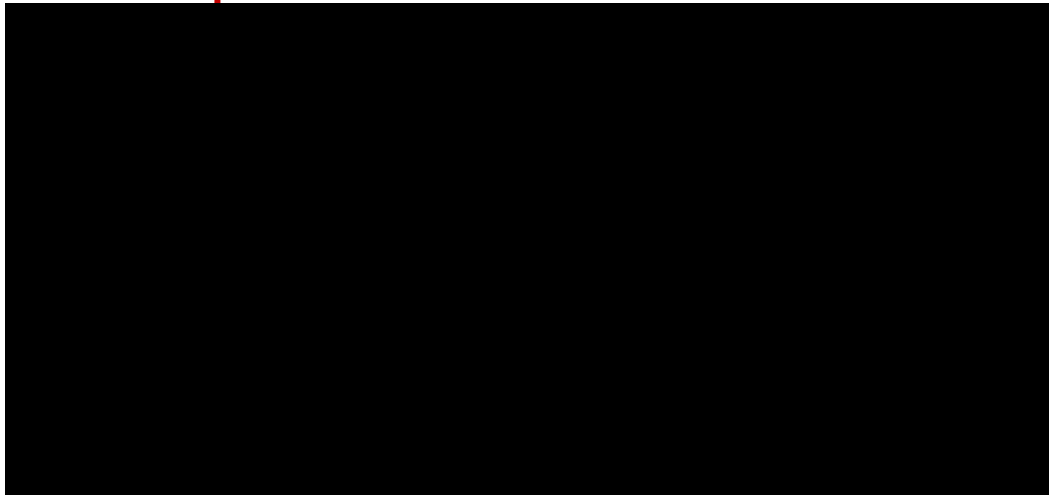
This is what makes the project meaningful to Movement Rhizome. We believe in learning through connection, sensing, doing, and becoming rather than through fixed and hierarchical pathways. Invisible Workers similarly opens a space where artistic practice, research, lived experience, and community knowledge can meet and transform one another. May this museum not simply make the invisible visible.

May it change the way we see what was already in front of us.

We are happy to be part of this journey.

**Movement Rhizome Collective**

MESSAGE FROM THE  
ALLIANCE FRANÇAISE  
DE KANDY



The Alliance Française de Kandy was delighted to discover Invisible Workers: A Museum of Unseen Labour and the remarkable work presented by the students of the University of Peradeniya. The quality and creativity of their productions highlight the important role of artistic expression in exploring contemporary social realities. We warmly congratulate the students and the Department of Fine Arts on this initiative and look forward to developing future opportunities for cultural and artistic collaboration.

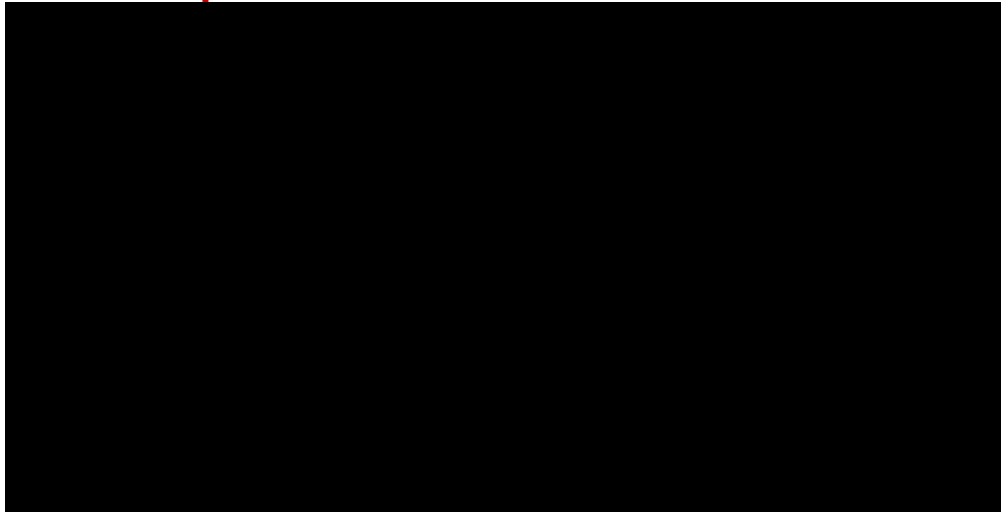
**Paul ROCHELEMAGNE,**

Director,  
Alliance Française de Kandy,  
Sri Lanka

Our Prince

Michel

(අපේ මයිකල් කුමාරයා)



## FELICITATION NOTE: IN LOVING MEMORY OF DR MICHEL FERNANDO

### Pioneer of the Multidisciplinary Vision

As we stand here today, surrounded by the vibrant and innovative works of our students, we are not merely celebrating an exhibition of creative talent. We are standing on the shoulders of a giant. This exhibition, a showcase of digital and creative prowess, is the tangible harvest of a seed planted over two decades ago by a man of extraordinary foresight: Dr Michel Fernando, the founder and first Head of the Department of Fine Arts, University of Peradeniya.

In the early 2000s, when the concept of "Fine Arts" in many academic circles was rigidly confined to traditional mediums and classical theory, Michel dared to imagine something radically different. He did not see Fine Arts as a single, isolated subject; he envisioned it as a multidisciplinary tapestry. This vision was so profound that the original syllabus was not drafted solely by artists, but by scholars from diverse fields such as Archaeology, Sociology, Anthropology, Western Classical Culture, Literary Studies, and Philosophy. The core courses were built on these foundations, allowing students to learn Drama, Music, and Film through a lens that was intellectually rich and holistic.

This openness wasn't just a theoretical exercise; it was the very fabric of the department's birth. It is a fascinating historical footnote that among the distinguished academics who taught the first batch of students, only two actually held degrees in Fine Arts. The rest were professors from these various disciplines. This approach wasn't just an experiment; it was a declaration that art could not be divorced from the society, history, and thought that produced it.

Alas, while great visionaries build bridges, history often shows us that there are always those who prefer to build walls. In a rather unfortunate twist of academic evolution, this wonderfully chaotic and inclusive multidisciplinary approach began to recede. It seems that some narrow-minded souls, who arrived after him, found the concept of "openness" to be a bit too intellectually demanding, and they slowly, methodically, began to dismantle the very ethos he built. One can only wonder if they were afraid of the light.

## **A Revolutionary Approach to Recruitment**

Perhaps the most courageous and forward-thinking aspect of Michel's legacy was his philosophy of recruitment. He fundamentally believed that intellectual vitality comes from diversity of thought. When it came to hiring lecturers, he refused to confine the search to candidates holding only a Fine Arts Special Degree.

He insisted that the department should remain open to applicants from multidisciplinary backgrounds: sociologists, anthropologists, philosophers, media scholars, and even technologists, anyone who could bring a fresh perspective to the study of art.

He understood a danger that, sadly, has become all too real today: inbreeding. He knew that if you only hire people who graduated from the very same department, you create a closed loop of ideas, a comfortable echo chamber where nothing new is ever born, and nothing challenging is ever asked. He wanted fresh air, fresh eyes, and fresh minds.

But here we are, years later. What has become of that openness? Slowly, systematically, certain individuals who, for reasons best known to themselves, seem deeply uncomfortable with anyone who thinks differently have worked tirelessly to close those doors. Today, the recruitment criteria have shrunk. The multidisciplinary welcome mat has been rolled up. It seems the comfort of conformity has triumphed over the risk of brilliance. One might ask: if we only hire from within, are we building a department or a private club?

## **Bridging Academia and Industry**

Another remarkable aspect of Michel's vision was his insistence on connecting the department to the industry. He did not believe that Fine Arts education should remain confined within the ivory towers of academia. He wanted his students to step out, engage with the real world, and gain industrial experience. He understood that art, in the modern world, is not just about self-expression; it is also about application, commerce, and professional practice. Whether it was in media, advertising, design, film production, or digital content creation, he wanted his students to be job ready and industry-relevant.

He actively encouraged collaborations, internships, and exposure to professional environments. He believed that a student who only knew theory was only half-educated. The other half had to be learned in the field, among practitioners, facing real deadlines, real clients, and real challenges.

And what became of that vision? Today, one might search in vain for any meaningful initiative to connect this department with the industry. It seems that certain authorities, perhaps more comfortable with chalk and talk than with the messy, demanding world outside, have quietly let that bridge collapse. After all, why prepare students for the future when you can keep them safely in the past?

### **A Visionary in Technology**

Perhaps the most astonishing aspect of Michel's foresight was his introduction of Digital Technology into the Fine Arts curriculum. This was not a recent adaptation but a revolutionary move way back in 2001/2002, an era when computing facilities were scarce and dial-up internet was a luxury. While the university was still grappling with the idea of an IT center, Dr Michel was already there, utilizing that very facility to teach this course.

We must pause to appreciate the sheer audacity of this decision. When he presented this idea to the Faculty of Arts Board, his proposal was met with resistance that bordered on the absurd. Some faculty members openly questioned, "Why do Fine Arts students need computer courses?" One might argue that a question like that perfectly encapsulates the backwardness of the era. But here is the beautiful irony: The Faculty of Arts only decided to introduce compulsory Computer Courses to students many years later, and even that was largely driven by external pressures from the UGC and "Soft Skills Development" projects. It took a university directive for the faculty to do what our Dr Michel had the courage to do alone, years before. His vision was, and remains, decades ahead of its time.

And yet, one cannot help but wonder, has that backwardness truly disappeared, or has it merely taken on newer, more comfortable forms? There are those among us who still regard anything unfamiliar with suspicion, who mistake caution for wisdom, and who seem to believe that if something was not done yesterday, it has no place tomorrow. Progress, for some, remains an unsettling guest, best kept outside the door.

### **A Harvest of His Dreams**

Today, this exhibition: displaying digital art, animation, and interactive projects—is the ultimate testament to his legacy. This is the harvest of his mission. What we see here is something he saw in his mind's eye over twenty years ago, back when the rest of the world was still looking backward.

Every piece in this exhibition is not just a work of art; it is a product of his multidisciplinary vision, his digital foresight, and his industrial pragmatism. These students are not just artists; they are thinkers, technologists, and future professionals. That is exactly what he wanted.

## **The Vanishing Environment**

There is another aspect of his legacy that is worth remembering. Dr Michel fostered a friendly, liberal, and collective environment. He believed in the power of community over hierarchy. Unfortunately, if you were to walk through the corridors of this faculty today and look for that same liberal spirit and camaraderie, you might find it rather... elusive. One might even say that the very people who now sit in positions of authority seem to have made it their life's work to replace warmth with rigidity, and collaboration with control. It is a curious thing, how those who claim to uphold the legacy of a great man are often the first to bury it.

## **Conclusion**

To Michel, we owe an immeasurable debt. You gave us a department that was a universe, not a box. You gave us a syllabus that respected the mind, not just the hand. You gave us a hiring policy that valued brilliance over pedigree. You gave us the courage to embrace technology when others mocked it. You gave us the wisdom to look beyond the campus walls and into the industry. And you gave us the tools to thrive in a future that the rest of the faculty couldn't even see.

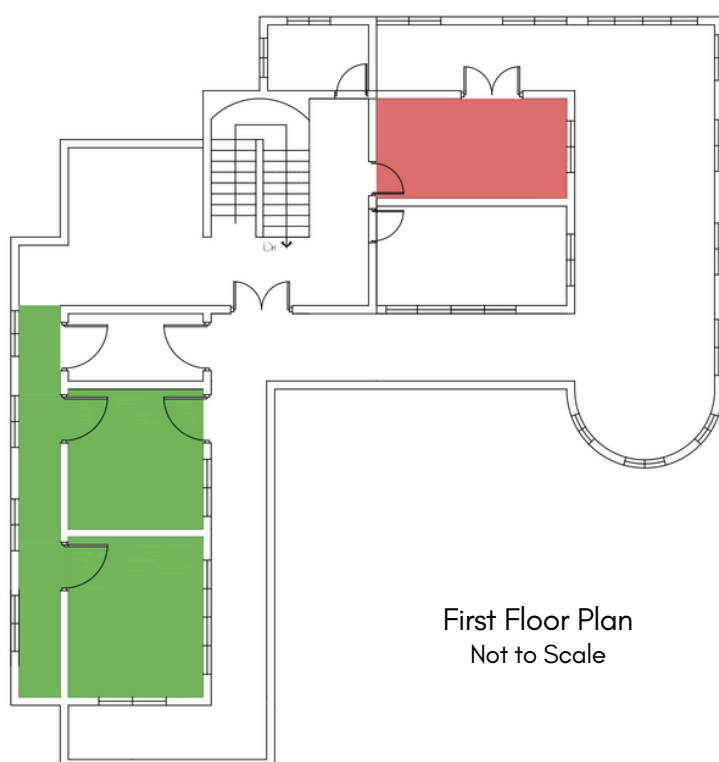
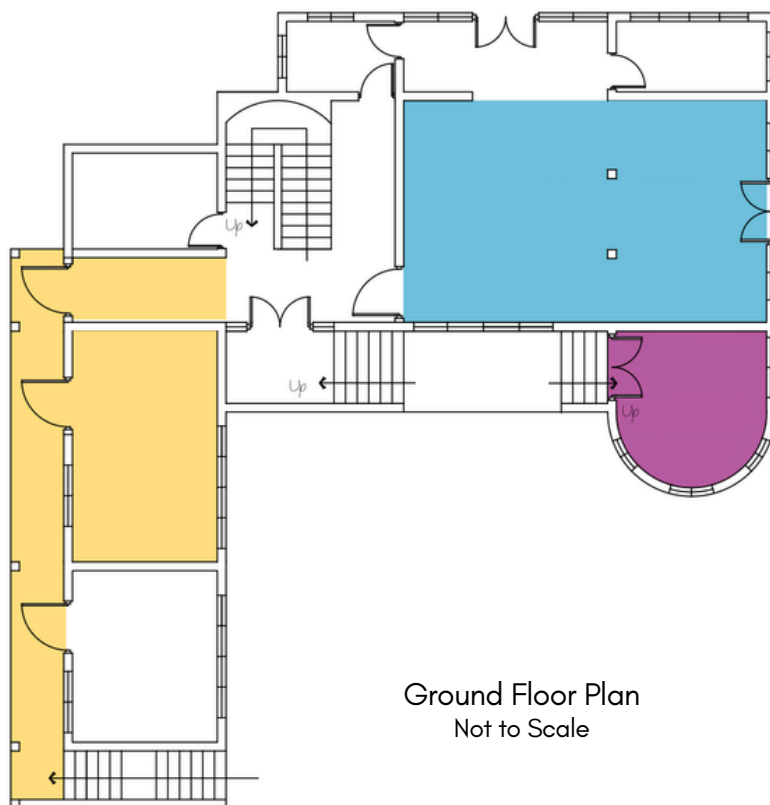
As we conclude this exhibition, let us not just remember his name, but let us also remember his spirit. Let us challenge the inertia of tradition that he fought against. Let us dare to invite the Sociologist, the Literary Theorists, and the Computer Scientist back into the studio, and back into the interview panel. Let us rebuild the bridges to the industry that he so carefully constructed. Let us have the courage to question those who, from their high chairs, have quietly closed the doors he threw open.

Rest in peace, Michael Kumaraya! Your vision survives you, and this exhibition is proof that even the smallest seed of an idea can grow into a forest of creation. But let us also hope that one day, this Faculty will rediscover the courage to be as bold as you were, and that those who currently mistake narrowness for wisdom will learn to see the light you left behind.

**Mr. Athula Samarakoon**

# EXHIBITION MAP

- Discussion Space
- Invisible Labour of the Malayaga Community
- Behind the Curtains: Artists as Invisible Labour



- Beyond Barriers: Disable Workers and Everyday Labour
- Hidden Healers: Medicine beyond Visibility

# EXHIBITION SCHEDULE

## Opening Event

|               |                                                                                  |
|---------------|----------------------------------------------------------------------------------|
| 11:00 – 11:10 | Welcome Address by Ms. Nimesha Kumarathunga                                      |
| 11:10 – 11:15 | Message from the Sue Ott Rowlands, President, Randolph College,<br>Virginia, USA |
| 11:15 – 11:25 | Introduction to the Museum by Mr.Tharaka Gunasekara                              |
| 11:25 – 11:35 | Address by Ms. Niroshi Senavirathne, HoD,<br>Department of Fine Arts, UoP        |
| 11:35 – 11:55 | “Invoking Michale: Performance by Sudesh Mantillake” Performance<br>Screening    |
| 11:55 – 12:10 | Keynote Address by Dr. Manoj Alawathukotuwa                                      |
| 12:10 – 12:20 | Vote of Thanks by Mr. Hirusha Sathsara                                           |

## Closing Event

|               |                                                                                                                                                                                                                                                                                     |
|---------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 16:00 – 17:00 | <p>Panel Discussion</p> <p>Panel Members :</p> <p>Dr. Maduranga Kalugampitiya, Dr. Kalpa Rajapaksha,<br/>Dr. Thamali Kithsiri, Ms. Shamali Ganga,<br/>Ms. Hiruni Abhisheka, Ms. Yoshini Kaushalya,<br/>Ms. Chamali Mathangadeera</p> <p>Moderator:</p> <p>Mr. Priyantha Fonseka</p> |
| 17:00 – 17:30 | <p>Blessing the Unseen: A performance in honour of invisible workers</p> <p>Performers:</p> <p>Ms. Dhanushika Devindi, Ms. Sujeewa Nadeeshani,<br/>Ms. Dinithi Thathsarani</p>                                                                                                      |

TEAM 01



ARTWORK

## INVISIBLE LABOUR OF THE MALAYAGA COMMUNITY

Rangala: Unseen Labour, Everyday Struggles & Cultural Resilience

The Malayaga community of the Rangala plantation region has played a significant role in shaping Sri Lanka's tea industry. Yet, the people behind this familiar product often remain unseen. This exhibition looks beyond tea picking to explore their everyday lives, working conditions, economic and social struggles, cultural identity, memories, relationships, and hopes for the future.

Through photography, oral narratives, soundscapes, objects, and immersive installations, the exhibition brings community voices and everyday experiences into the museum space. It explores the relationship between the tea we consume and the people whose labour makes it possible. The exhibition also reflects on generational change, particularly the aspirations of younger people who are increasingly seeking opportunities beyond plantation labour.

Rather than presenting the community only through hardship, the project seeks to reveal dignity, resilience, culture, humanity, and aspiration. As part of "Invisible Workers: A Museum of Unseen Labours," this section asks visitors to look beyond the familiar image of tea and encounter the lives behind it.

"You know the taste. Now, know the story."

TEAM 02



ARTWORK

## DAILY STRUGGLES & RESILIENCE OF DISABLED LABOURERS

“Disability may change the way we work, but it does not define our worth.”

Disabled labourers contribute to society through many forms of work, yet their skills, independence, and everyday struggles often remain unseen.

This artwork explores the lives of workers who continue to work despite physical, sensory, or cognitive challenges. Through photography, recorded voices, and personal narratives, it reveals their working environments, abilities, challenges, and experiences of social recognition.

Rather than presenting disability through sympathy, the project focuses on strength, dignity, resilience, skill, and independence.

As part of “Invisible Workers: A Museum of Unseen Labours,” this section invites visitors to look beyond disability and recognize the person, worker, and individual behind it.

“What do we see first—the disability, or the person?”

TEAM 03



ARTWORK

### **UNSEEN LABOUR, EVERYDAY CARE & HUMAN WELL-BEING**

“What we often overlook may be what keeps us well.”

Healing is not always found in hospitals or through conventional medical treatment. It can exist in traditional knowledge, spiritual practices, emotional care, cleanliness, and the everyday services that quietly support our well-being.

Invisible Healers brings together four individuals whose work contributes to the health, comfort, safety, and emotional well-being of others: a flower seller, an Ayurveda practitioner, a hospital cleaner, and a departmental restroom cleaner.

Through photography, recorded voices, interviews, and immersive presentation, the exhibition reveals the people behind these often-overlooked forms of labour. Their working environments, routines, experiences, struggles, and personal stories become a way of understanding the many forms that care can take. The project invites visitors to look beyond the occupation and recognize the dignity, effort, humanity, and value behind each form of service.

As part of “Invisible Workers: A Museum of Unseen Labours,” Invisible Healers asks: Who are the people who help keep us healthy, comfortable, and safe—while we barely notice them?

Sometimes, the most essential care is the care we rarely see.

TEAM 04



ARTWORK

## ARTISTS AS INVISIBLE WORKERS

“We see the artwork. But do we see the work behind it?”

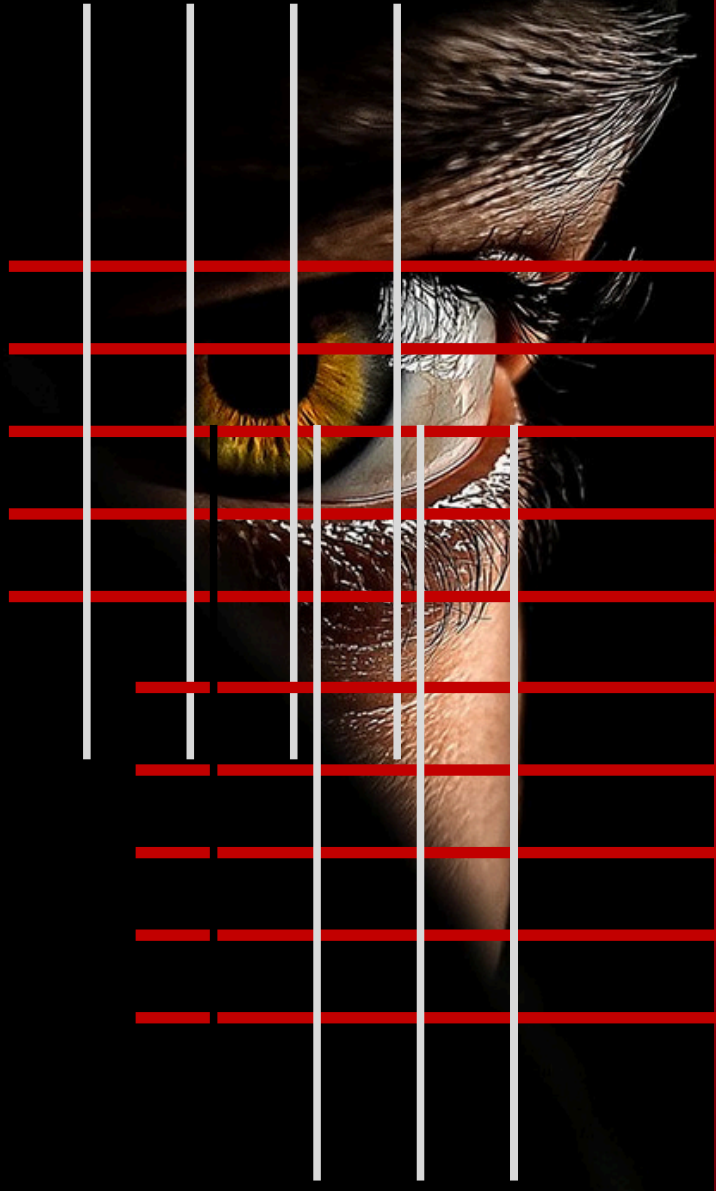
Behind every artwork is a hidden world of time, research, experimentation, skill, emotional investment, financial uncertainty, and personal sacrifice. Yet artists are often recognized for what they create rather than the labour required to create it.

This project explores the lives and working realities of artists in Sri Lanka, revealing the creative labour, struggles, pressures, and experiences that exist behind the finished artwork.

Through photography, interviews, audio, video, artworks, and personal stories, the project brings audiences closer to the artist—not only as a creator, but as a worker contributing to society, culture, and the creative economy.

As part of “Invisible Workers: A Museum of Unseen Labours,” this section invites visitors to look beyond the finished artwork and recognize the person, process, and labour behind it.

“Before the art is seen, the labour is lived.”



# Artists Are

## INVISIBLE WORKERS OF THE MALAYAGA COMMUNITY



### CHAMALI MATHANGADEERA

I am a multidisciplinary creative currently pursuing a Special Degree in Film and Television at the University of Peradeniya. My creative practice explores filmmaking, graphic design, photography, voice artistry, and visual storytelling, driven by a curiosity about how different art forms come together to create meaningful experiences.

For me, cinema is more than storytelling. I am fascinated by the visual language, composition, design, sound, performance, editing, symbolism, and philosophy that transform an idea into a cinematic world. I enjoy exploring films through philosophical perspectives and discovering the deeper ideas within characters, narratives, images, and human behaviour. My creative interests lean towards fantasy, thriller, mystery, and unexpected narratives. I believe cinema does not always have to mirror the realities audiences already live in; it can also offer a space to escape, imagine, wonder, and experience worlds beyond ordinary life. I aim to create stories that entertain while provoking curiosity and thought.

My background in Criminology has further shaped my fascination with human behaviour, criminal psychology, investigation, morality, and the darker sides of human nature, influencing my approach to mystery and thriller storytelling. Across film, design, photography, and voice, I am constantly learning and experimenting. Ultimately, I want to create work that makes people feel something, imagine something, or see something differently.

“I don’t want to simply tell people a story. I want to create a world they never imagined they could experience.”

## INVISIBLE WORKERS OF THE MALAYAGA COMMUNITY



### DHANUSHIKA DEVINDI

I am a student at the Department of Fine Arts, University of Peradeniya, specializing in Dancing. I am deeply passionate about movement, rhythm, and both traditional and contemporary dance forms. I aspire to contribute to the Sri Lankan arts scene as a professional dancer and choreographer.

Throughout my university studies, I have been honing my skills in performance technique, choreography, and stage presentation. My academic journey has provided me with a strong foundation in dance theory, cultural heritage, and expressive storytelling through movement.

I have had the opportunity to explore various aspects of dance production from rhythm composition to stage direction allowing me to refine my craft across diverse performance styles.

## INVISIBLE WORKERS OF THE MALAYAGA COMMUNITY



### DILKI YASODHARA

I am a visual artist and researcher currently studying for a Bachelor of Fine Arts (Honors) degree at the University of Peradeniya, specializing in painting. I hope to work in the Sri Lanka Art industry as an artist.

I am an artist who finds beauty in simplicity and emotion. Through pencil art, canvas art, and water colour art, I create pieces that carry an aesthetic vibe – blending detail, texture, and color into timeless expressions.

My work is guided by a love for storytelling through visuals, where every stroke and shade reflects a mood, a memory, or a feeling.

## INVISIBLE WORKERS OF THE MALAYAGA COMMUNITY



### DINITHI THATHSARANI

I am a Fine Arts undergraduate at the University of Peradeniya, specializing in music. As a vocalist and instrumentalist, I primarily perform lead vocals while playing the mandolin and violin.

Throughout my musical journey, I have studied both Eastern and Western music traditions, successfully completing the Prathama and Madhyama Visharada examinations.

My time at the university and participation in various musical programs and competitions, where I have earned several awards, has allowed me to refine my performance skills and deepen my theoretical knowledge.

I am passionate about sharing my art and showcasing my talents across diverse musical platforms.

## INVISIBLE WORKERS OF THE MALAYAGA COMMUNITY



### MELANI ILESINGHE

I am a Sri Lankan-based painting artist, textile designer, and the founder of Cloud Nine. Currently studying at the University of Peradeniya, I specialize in transforming traditional textiles and canvases into vibrant art.

My expertise spans custom saree designs, handcrafted bags, detailed pencil drawings, and abstract acrylic paintings.

Combining meticulous craftsmanship with modern aesthetics, I create unique, high-quality pieces that bring stories to life through color and texture.

## INVISIBLE WORKERS OF THE MALAYAGA COMMUNITY



### SUJEEWA NADEESHANI

I am a Fine Arts student majoring in Dance at the University of Peradeniya, deeply passionate about performance art, choreography, and traditional Sri Lankan dance heritage.

My ultimate goal is to become an inspiring dance educator and choreographer, passing on rich artistic traditions to future generations while contributing meaningfully to the cultural sector.

Throughout my studies, I have been honing my skills in traditional and contemporary dance techniques, artistic direction, digital content creation, and visual storytelling. Managing my own creative digital media projects alongside my academic work has provided me with valuable communication, organizational, and production experience.

My time at university continues to build a strong foundation in practical dance, performance theory, and pedagogy, allowing me to refine my craft across both performance and teaching disciplines.

## DAILY STRUGGLES & RESILIENCE OF DISABLED LABOURERS



### DASUNI SANDEEPANI

Dasuni Sandeepani (Dasuart) is a multidisciplinary artist currently studying in the Painting Stream within the Department of Fine Arts, Faculty of Arts at the University of Peradeniya. She possesses a versatile background in both traditional fine arts and modern digital visual media, building a unique identity by bridging academic artistic training with contemporary creative techniques.

Her traditional artwork encompasses a broad range of mediums, including detailed pencil drawings, delicate watercolors, rich oil paintings, and vibrant acrylics. Alongside her traditional expertise, she thrives as a digital artist, specializing in intricate vector line art and illustrations created using professional design applications such as Adobe Illustrator.

Additionally, Dasuni focuses on digital graphics and brand identity design. Leveraging her technical command of software like Adobe Illustrator as well as platforms like Canva, she crafts custom logo designs and promotional posters tailored for personal and corporate branding. Her technical skill and visual vision are well demonstrated through practical academic work, including projects developed for modules such as Advanced Digital Technology for Fine Arts (FNA 2025).

Overall, the journey behind the Dasuart brand reflects a seamless blend of fine arts discipline, traditional craftsmanship, and modern digital proficiency.

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### MENURI AMASHA

I am Menuri Amasha, an undergraduate student specializing in Music at the Department of Fine Arts, University of Peradeniya. Passionate about the art of sound, I am dedicated to contributing meaningfully to the Sri Lankan music industry.

My academic journey has provided me with a strong foundation in music theory, music technology, and composition, alongside practical skills in songwriting, melody creation, and audio editing. Additionally, I hold a qualification in Sangeet Visharad and am proficient as a vocalist and multi-instrumentalist, playing the violin, mandolin, and guitar.

Complementing my musical expertise, my studies in psychology enable me to understand emotional depth and human behavior, which I thoughtfully integrate into my creative projects.

Combined with strong organizational abilities, leadership and a collaborative mindset, my goal is to develop as a versatile and holistic artist within the industry.

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### NETHMINI KODITHUWAKKU

I am Nethmini Kodithuwakku, an undergraduate student specializing in "Drama and Theatre " at the Department of Fine Arts, University of Peradeniya. I actively contribute both through the field of Drama and Theatre Arts and through projects of the Leo Club. I possess a special creative talent in Drama and Theatre Arts, and I aspire to make a valuable contribution to the Sri Lankan stage drama industry.

Throughout my journey so far, I have gained a strong and broad understanding of local and international theatre, stage technology, scriptwriting, theories related to performing arts, voice control, and acting. I also have a solid and comprehensive understanding of playwriting and performance. The works I have produced so far reflect my skills, interests, and passions. With a deep passion for performing arts, I strongly believe in the power of creative work to communicate ideas and evoke emotions. I continuously strive to present impactful visual creations that touch the hearts of the audience, and to be a part of such meaningful work.

As a participant in the "Advanced Digital Technology" course, I am currently involved in the process of creating a Digital Museum. In this project, I serve as an active member of the Editorial, Web Media, and Publishing Committee.

Through all these experiences, I am exploring the relationship between art and digital technology with an understanding of my specialization and art as a whole. I aim to gain the maximum benefits from it through positive approaches. Furthermore, through teamwork, I am developing skills in organization and collaboration. My goal is to establish myself as a versatile artist with broad practical knowledge and expertise in the art world.

## DAILY STRUGGLES & RESILIENCE OF DISABLED LABOURERS



### PASINDU HIRANTHA

I am Pasindu Hirantha Wijerathna, and I am currently studying at the Department of Fine Arts, University of Peradeniya.

As a visually impaired student, I have successfully passed the Prathama and Madhyama (First and Intermediate) examinations of the Visharad exams.

Furthermore, I have received residential training in utilizing Braille music technology, using NVDA and JAWS screen reader software, as well as in orientation and mobility.

## DAILY STRUGGLES & RESILIENCE OF DISABLED LABOURERS



### PIYUMI DESHANI

I am Piyumi Deshani, an undergraduate student at University of Peradeniya, specializing in Dance, with a passion for Sri Lankan traditional dance, contemporary dance, and modern dance.

Through my studies, I have developed skills in dance performance, choreography, and creative expression.

As part of my Advanced Digital Technology studies, I am currently involved in creating a digital museum under the theme "Invisible Works," where I work as a member of the Main Curatorial Committee and Logistics Committee.

Through this experience, I am exploring the connection between dance, art, culture, and digital technology while developing my creative and organizational skills.

## DAILY STRUGGLES & RESILIENCE OF DISABLED LABOURERS



### YOSHANI KAUSHALYA

I am Yoshani Kaushalya Herath, an undergraduate student specializing in Painting at the Department of Fine Arts, University of Peradeniya, Sri Lanka. I am passionate about exploring human emotions and narratives through color, form, and composition.

My objective is to contribute meaningfully to the contemporary Sri Lankan art scene while continuously developing my artistic practice.

Through my academic training, I have gained a solid foundation in art history, color theory, composition, and diverse artistic media. I am skilled in traditional techniques including Oil Painting, Watercolor, and Acrylic, as well as Digital Art practices.

I draw inspiration from nature, culture, and social experiences to translate concepts into visual expression on canvas. Complementing my artistic practice, my studies in Psychology provide me with deeper insight into human behavior and emotion, which I integrate into my creative work to add conceptual depth. With strong dedication, creativity, and a collaborative approach, I aspire to grow as a versatile and innovative visual artist.

## HIDDEN HEALERS: MEDICAL PRACTICES BEYOND VISIBILITY



### DULAKSHANI GUNARATHNA

I am a Fine Arts student specializing in Dance at the University of Peradeniya, deeply passionate about dance and movement therapy.

I aspire to work in the field of Dance Movement Therapy, with a special focus on working with children.

My foundation in dance and movement therapy was built through the Department of Fine Arts, which provided me with the necessary knowledge and creative grounding.

I have also had the opportunity to present my ideas on therapy and movement through the "DOFA Moves" show.

My journey at the university continues to strengthen my skills in using movement as a medium for healing, connection, and self-expression.

## HIDDEN HEALERS: MEDICAL PRACTICES BEYOND VISIBILITY



### IRESHA SEWWANDI

I am Wijesingha Iresha Sewwandi, an undergraduate student specializing in Film and Television at the Department of Fine Arts, University of Peradeniya, Sri Lanka.

I am passionate about storytelling through visuals, sound, and narrative to create impactful media that resonates with society.

My goal is to contribute as an innovative creator to the Sri Lankan film and television industry.

Through my academic training, I have developed a strong foundation in film theory, screenwriting, direction, editing, cinematography, and production management.

I am skilled in practical areas including Documentary Filmmaking, Short Films, and Television Production. My creative focus is on bringing social issues and human experiences to the screen.

With strong creativity, teamwork, and dedication, I aspire to grow as a versatile and technically proficient media producer.

## HIDDEN HEALERS: MEDICAL PRACTICES BEYOND VISIBILITY



### JINENDRA CHATHURANI

I am a third-year Fine Arts student at the University of Peradeniya and a dedicated professional artist.

Driven by a deep passion for visual aesthetics and creative craftsmanship, I specialize in graphic design, pencil portraiture, custom bottle painting, and bag design.

My academic journey at the university has provided me with a strong foundation in art theory, composition, and multi-medium creative expression. As a versatile creator, I blend traditional fine art techniques with modern functional design to bring unique visual stories to life.

## HIDDEN HEALERS: MEDICAL PRACTICES BEYOND VISIBILITY



### NIMESHA KUMARATHUNGA

I am a Fine Arts student at the University of Peradeniya and an independent freelance artist, driven by a strong ambition to grow into a recognized professional artist.

My work lies at the intersection of traditional studio art and modern visual design. Spanning traditional canvas painting, line art, and digital illustration, my artistic approach honors classical techniques while exploring contemporary concepts.

Whether I am crafting fine art pieces or designing graphics for clients, my goal is to create impactful, meaningful visual experiences that bridge time-tested skills with a fresh, modern perspective.

## HIDDEN HEALERS: MEDICAL PRACTICES BEYOND VISIBILITY



### SHAMALI GANGA

I am R.S.P. Shamali Ganga, a creative, hardworking, responsible, and enthusiastic undergraduate with a strong interest in Film and Television, Fine Arts, photography, and visual storytelling. Currently, I am an undergraduate pursuing a Bachelor of Arts in the Film & Television Stream at the University of Peradeniya. In addition to my degree studies, I am currently following a Diploma in English at Sabaragamuwa University, and I hold a Diploma in Information Technology (IT) along with a Certificate Course in Web Designing from ESOF Metro Campus. I enjoy developing creative ideas and expressing them through visual media, and I am a quick learner with good communication, teamwork, and organizational skills.

I am passionate about filmmaking and have practical experience in the field, having successfully created two short films titled "After Delete" and "මම දැන සිටි අතකො". Through these productions, I have gained practical knowledge and experience in areas such as visual storytelling, planning, cinematography, directing, editing, and overall film production. Furthermore, I have a strong knowledge and practical interest in photography and visual composition, which includes an understanding of basic photographic techniques, framing, lighting, camera operation, and visual storytelling. I am particularly interested in using photography and cinematography as creative tools to communicate ideas, emotions, and stories.

I am always willing to learn new techniques, take on new challenges, and gain practical experience in the creative and media industry. My ultimate goal is to continuously develop my creative and technical abilities and build a successful career in the fields of Film, Television, Photography, and Digital Media.

## HIDDEN HEALERS: MEDICAL PRACTICES BEYOND VISIBILITY



### SHASHIPABA MANOHARI

I am Shashipaba Manohari, a Fine Arts undergraduate at the University of Peradeniya and a musical artist.

While studying various musical fields including classical and Western music, my primary focus is on instrumental music, alongside my vocal abilities.

I am also currently studying psychology and constantly strive to develop my skills in the field of music.

## BEHIND THE CURTAIN: ARTISTS AS INVISIBLE WORKERS



### APSARA SAMMANI

I am R.P.P. Apsara Sammani, a student at the Fine art department University of Peradeniya with a strong passion for dance and the performing arts. Through my university journey, I have been developing my skills and creativity through dancing, while exploring different forms of artistic expression.

Dance has given me the opportunity to express emotions, ideas, and stories through movement and performance.

My experiences at university have helped me build confidence, discipline, creativity, and a deeper appreciation for the arts.

I hope to continue developing my talents and contribute to the Sri Lankan artistic field through my passion for dance and creative expression.

## BEHIND THE CURTAIN: ARTISTS AS INVISIBLE WORKERS



### HIRUNI ABHISHEKA

I am a Drama and Theatre student at the University of Peradeniya, deeply passionate about performance art and stage craft. I am the Main Web Designer for this exhibition. I aspire to contribute to the Sri Lankan theatre and performing arts landscape as a director and performer. Throughout my studies, I have been honing my skills in acting, stage management, scriptwriting, and performance theory.

My academic journey at the university has provided me with a solid theoretical foundation, practical experience, and a profound appreciation for creative storytelling. Exploring various facets of drama—from classical aesthetics to contemporary devised theatre allows me to refine my artistic expression and bring meaningful stories to life.

## BEHIND THE CURTAIN: ARTISTS AS INVISIBLE WORKERS



### HIRUSHA SATHSARA

I am a professional dancer, choreographer, and movement therapist with a deep focus on traditional Sri Lankan dance and Eastern aesthetics.

Currently, I'm completing my degree at the University of Peradeniya, where I've spent the last two years refining my understanding of the practical and theoretical aspects of dance.

My goal as a dance therapist is to go beyond just therapy steps— I want to help my clients understand the emotional essence behind every movement while building a strong technical foundation.

## BEHIND THE CURTAIN: ARTISTS AS INVISIBLE WORKERS



### IMANSHA EDIRISINGHE

I am an undergraduate student studying Dancing within the Department of Fine Arts at the University of Peradeniya.

My academic journey has provided me with a strong theoretical foundation and practical expertise in traditional and contemporary dance forms, allowing me to deeply appreciate movement as a powerful medium of visual expression and cultural storytelling. In addition to my core studies, I actively contribute to organizing and executing artistic and cultural initiatives.

I aspire to contribute creatively and professionally to the advancement of Sri Lankan dance and cultural arts.

## BEHIND THE CURTAIN: ARTISTS AS INVISIBLE WORKERS



### SEWWANDI SAMARAKOON

I am a painting student at the University of Peradeniya, passionate about exploring art, creativity, and visual expression. The world inspires my artistic practice: my surroundings, personal experiences, culture, and the emotions that connect people and places. Through painting, I seek to communicate ideas and stories while developing my own unique artistic identity.

Throughout my studies, I have been developing my skills in drawing, painting, composition, color, and visual experimentation. My time at university has provided me with a strong foundation in art theory and practical knowledge while encouraging me to explore different techniques, materials, and creative approaches.

I am particularly interested in discovering new ways of expressing concepts through visual language and developing artworks that are both meaningful and visually engaging.

As an emerging artist, my goal is to continue learning, experimenting, and creating work that reflects my perspective. I hope to build a distinctive artistic practice and contribute to the contemporary art community through creativity, research, and thoughtful visual expression.

## BEHIND THE CURTAIN: ARTISTS AS INVISIBLE WORKERS



### UDESIKA SHEHANI

I am Udeshika Shehani. I am a dance student at the University of Peradeniya, passionate about dance, performance, and the arts.

I hope to continue developing my skills as a dancer and contribute to the Sri Lankan performing arts field. Throughout my studies, I have been developing skills in dance, movement, and creative expression.

My university experience has given me a strong foundation in performance and a deeper appreciation of the cultural and social value of the arts. My role here is Public engagement and education part.

Through this digital exhibition, I hope to engage with audiences and help create a meaningful and educational experience through art.

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**movement  
rhizome**

Movement Rhizome  
Collective



ICTMF - Sri Lanka  
Dance Studies Sub-committee



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