



Of Performance & Precision | In Conversation with Radhika Coomaraswamy

Anjalendran's persona is a composition of his ancestry in the culturally rich Northern region of Nallur, Jaffna, and his creative pursuits in the performance arts. Anjalendran's innate creative sentimentalities seep into his work strongly and celebrate the authenticity of a true Sri Lanka. The landscapes of the North and its culture influence the artistry that run through his veins, from his movements and choreographic motion, embodying that of dance forms. The architect's vast education in the Eastern influences from Bharathanatyam to his knowledge of Carnatic music is significant aspects of his upbringing, which have influenced his approach to architecture. As we celebrate the life and works of Anjalendran on ARTRA's Architecture of Anjalendran Edition celebrating ARTRA's decennium, we sat down with the architect's cousin & prolific former diplomat Radhika Coomaraswamy. As she recollected days of museum visits and tours with Anjalendran across the globe, Radhika delved into the nuances that make up Anjalendran's loud and robust personality.

Click here to read the full article

<https://artra.lk/performance-art/architecture-of-anjalendran-edition-of-performance-and-precision>



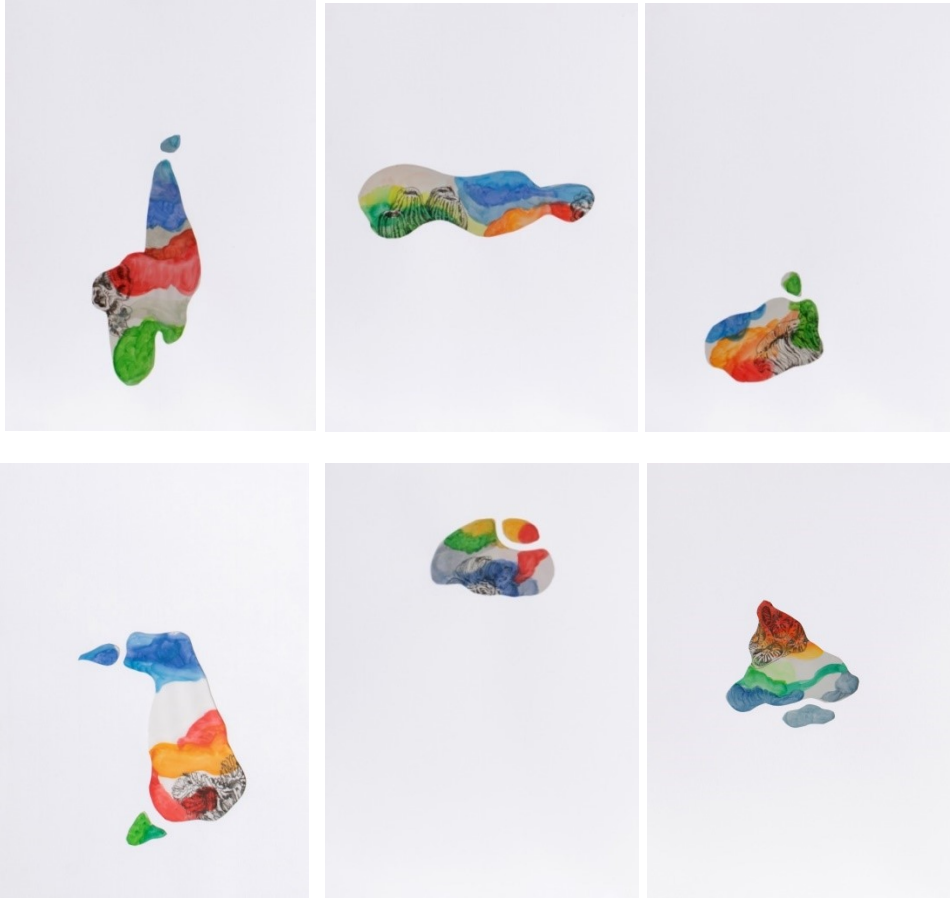
ARTRA Magazine Architecture of Anjalendran Edition e62

"Living legend, C. Anjalendran is a spirited modernist who draws from Sri Lanka's rich vernacular traditions in his authentic approach to architecture. Simple and sincere in his applied art, Anjalendran's refined eye and erudite understanding of the artistic mind distinguishes his buildings to be of cultural integrity, vicarious in character and respectful to the environment. As we enter our decennium, we take great pride in publishing this inaugural edition of our milestone year"- Azara Jaleel

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ARTRA Collection



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Catharina Danial | 18 inches by 23 inches | 70,000LKR each

Concept Note Soul Series (2022)

Exploring the rapture within, and the invigoration around, artist Catharina explores the enigma, and that of the ethereal in the 'Soul Series'. Whilst reflecting upon the rich bio diversity of the Jaffna Peninsula, the artist through shape signifies abstract forms of her body, that resemble corals. Her close relationship with the corals is imperative in understanding her one-ness with her beautiful environment and surrounding, which she identifies as her body. However, the transparency in material symbolizes her sprightly spirit and the colors, complimenting her vibrancy - the core essence of her soul. The trinity through which she delves in these series of works in the form of body, spirit & soul is emblematic of her union within.



To Lunuganga | 75 years of Art, Architecture & Echology

When the Sri Lankan architect Geoffrey Bawa set up the Geoffrey Bawa Trust 40 years ago in 1982, he made the remarkable decision of issuing a mandate that was to foster ecological and environmental sciences, art, and architecture – a visionary choice of intertwined disciplines. Perhaps as an architect whose life's work is centred around a garden, this foresight was inevitable. That garden, Lunuganga, celebrates its 75th anniversary this year, in 2023. Felicitating this occasion, the Geoffrey Bawa Trust explores the inseparability of art and ecology; particularly in the ways we understand nature and the natural; archives and rituals; food and healing. Dedicated to the garden, and using the garden as a lens for engagement, the Trust's curatorial team explores multivocal projects across generations and geographies in this programme. To Lunuganga is organised across three seasons, considering the overarching and increasingly unpredictable temporalities at Lunuganga, and its relationship to the Earth's crust, to the biosphere, and the cosmos.

Read the full article

<https://www.artra.lk/applied-art/to-lunuganga>

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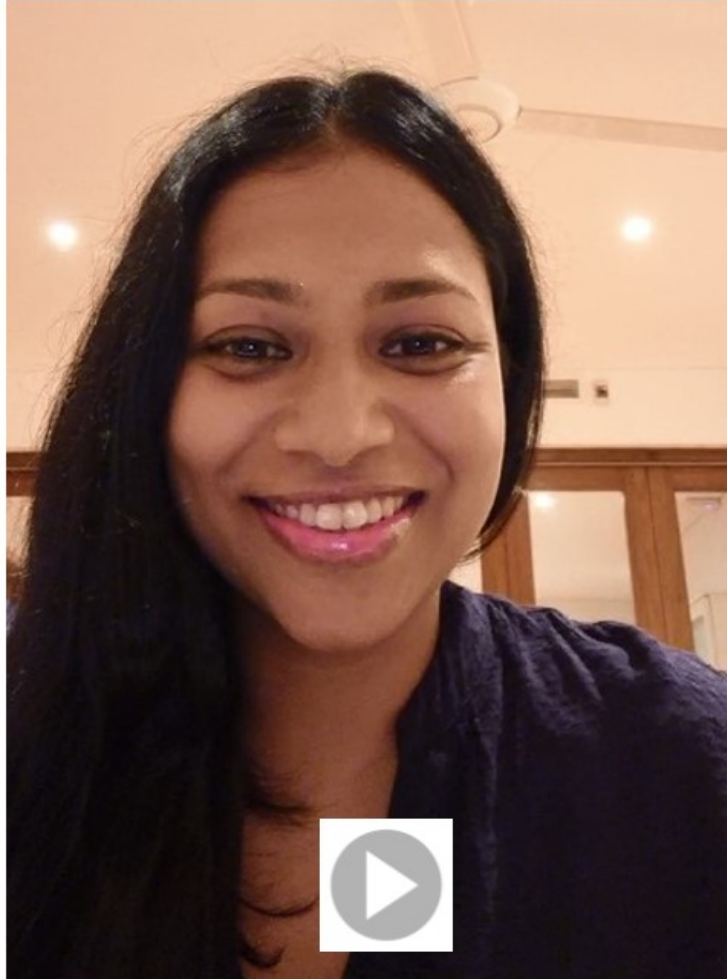
Art on Table Tops



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In Conversation with Natasha Senanayake



Daily ARTRA's live session with musician, academic and performance artist Natasha Senanayake sharing her knowledge on how to deepen one's music appreciation from references to The Beatle's iconic single Eleanor Rigby to many more.

Click here for the full video

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ARTRA's Emerging Artist



Crafting Characters of Integrity | Zeneefa Zaneer

Zeneefa Zaneer is celebrated as ARTRA's Emerging Artist Best of 2019 for her intrepid skill in embarking on the literary journey dexterously and fluently, selfpublishing and authoring many books that explore sensitive subjects such as abortion and disabilities. To embark on these deafeningly silent subjects requires courage, hence, we commend Zeneefa as she boldly tackles depictions of Muslim women and endeavouring the perilous task of shedding light on defying religious rubrics. Being shortlisted for the Gratiaen Prize 2018, Zeneefa unveils her manuscript 'They Failed to Kill Her', a riveting plot involving and surrounding fragile stories based on true experiences. Having studied at Badi-UdDin Mahmud Girls' College, Kandy, Zeneefa eventually followed a path into writing articles for local newspapers preceding her career as an author of several novels, written in both English and Sinhalese. From 'Poodinna Idadenna (Let me Bloom)' to 'They Failed to Kill Her', Zeneefa has shown great skill in constructing salient plots and confronting ethical and social issues fervently.

Click here for the full article

<https://www.artra.lk/written-art/crafting-characters-of-integrity>

ARTRA's International Eye



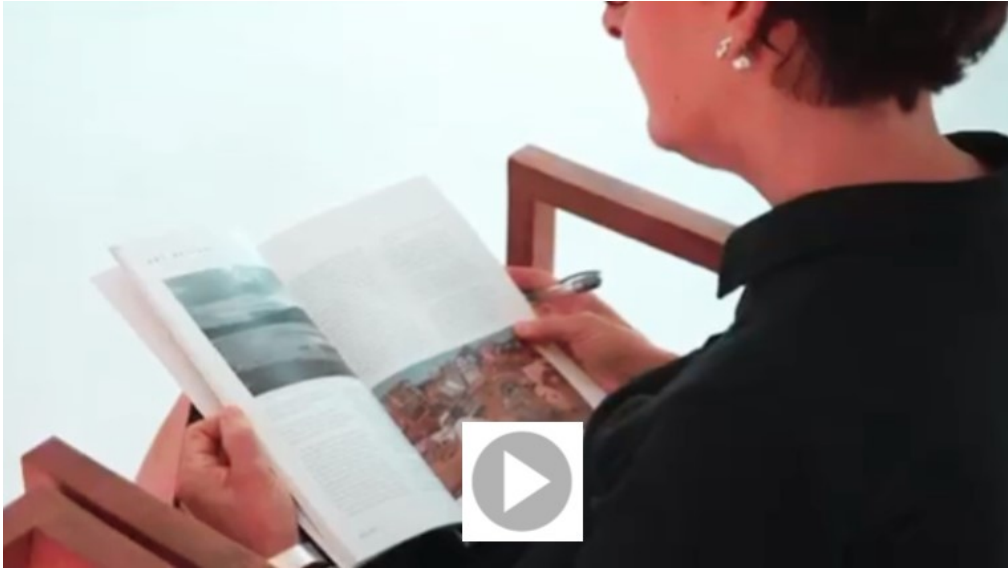
Invisible Cities | Bilal Hakan Karakaya

Named after the well-known novel of Italo Calvino, Karakaya focuses on the rising mega structures in metropolitan life and emphasises how desolate and unrecognisable the modern cities have become through the art of sculpture. Visioning abandoned and haunted business centres with a bleak perspective, 'Invisible Cities' is a beautiful selection representing detached metropol cities with gloomy and mysterious highlights.

Focusing on creating innovative and bold designs that push the boundaries of sculpture using a casting technique with a thousand-year history, Karakaya invites the audience to an unknown universe through the feeling of density and congestion of metropolises. In his recent works, Karakaya refers to Glenn Albrecht's concept of 'Solastalgia', a combination of the Latin words for comfort and sadness. A dystopian depiction of urban life challenges the concept of home which is reframed as a daunting place that provides inhabitants an alienated, trapped, and imprisoned life in blinding lights.

Click here for the full article

<https://artra.lk/visual-art/invisible-cities>



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