



George Keyt's Women | Critical Essay by Qadri Ismail

Keyt's paintings depict many denuded women, including Vihara Maha Devi, but no denuded men – at least not frontally, displaying their penis. There are naked gods; one boy with his pre-oedipal, unthreatening organ; even a Buddhist monk, albeit with his book to the reader. But Keyt, though a priapic painter, could not confront a cock. Jagath Weerasinghe, who addresses the question of male nudity in Sri Lankan art, informs us that "Buddha statues with... clear indications to the presence of... copulatory organs" exist in Sri Lanka, dating centuries. Despite this, "Sri Lankan modernists have not looked much at male body/nudes with any deep intellectual feelings or emotions...except.. Lionel Wendt.." Weerasinghe attributes the lack "to inhibitions acculturated by Victorian values during the British rule." The 'inhibition' is of a particular kind, as Sunil Goonasekera's *George Keyt: Interpretations* (1991), the only book-length study of Keyt by an academic, reveals. It analyses the production of this "unique phenomenon" at length, giving every decade from the 1920s to the 1970s a separate chapter.

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<https://www.artra.lk/visual-art/george-keyts-women>

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Laki Senanayake Edition | Editorial

“Call me an hour before you come my dear, you never know if I’d be standing here alive” Laki would say, every time he invited me over to Diyaububula; his abode amidst the forest, atleast eight years before his passing in 2021. That was Laki, wickedly humorous, and generous to a fault and most certainly, an iconic artist. He was imaginative in nature and spirited in mind, who could not be stifled into a certain genre of artistic expression. Having gained momentum with his sculptures, figurines and drawings, some of which in collaboration with Geoffrey Bawa, Barbara Sansoni, Ena de Silva, Ismeth Raheem, Ronald Lewcock and Ulrik Plesner at the firm Edwards Reed and Begg since the 1950’s have contributed largely to his artistic repertoire along with the designing of the currency notes in the late 1970’s for the Sri Lankan Central Bank. Laki & Ena de Silva’s collaborations of a large ceiling batik for the New UTA Airline Office in Fort (1963), the boardroom of the British Chartered Accountants Head Office in London (1963), the silver plaited brass chandelier at the Parliament in Kotte (1981), drawings for the Catalogue of the Royal Botanical Gardens Peradeniya (1982), the peacock at the Bentota Beach Hotel (1969) and the handrail at Lighthouse Hotel (1995) are some of his most acclaimed artistic works that the public is privileged to indulge upon even today.

Click here for the full editorial

<https://artra.lk/visual-art/laki-senanayake-edition-editorial>



ARTRA Magazine Work of Laki Senanayake Edition e64

ARTRA Magazine's latest edition, Works of Laki Senanayake, Endowment 64 (2023) is now out at our purchase points Barefoot, Paradise Road, Gallery Café, Rithihi, PR, Selyn, Good Market, Design Collective and the ARTRA office at the 10th floor, Parkland, Park Street, Colombo 02 (Mon - Fri | 9am - 5pm with prior appointments).

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In Conversation with Channa Daswatte



Exploring the scope of architecture in preserving culture and heritage, Channa Daswatte, cover personality of the August edition unravels riveting insights.

Click here for the full video

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Read the full feature of Channa Daswatte

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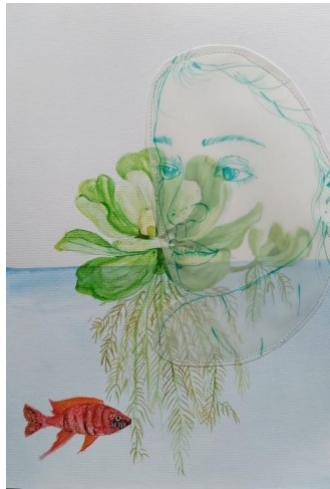


Curate your own collection of art for your table tops, from accounts of celebrated artists to perspectives of abstract compositions to spur riveting conversations between guests and friends - ARTRA Magazine's archive of editions from the year 2021 celebrated renowned artistes and their legacies, beginning with Lionel Wendt, Barbara Sansoni, Architecture of Anjalendran and more. You can also now reserve your copy of ARTRA Magazine's Modernist Works of the '43 Group Edition 63. For queries call +9477570 1891 or email artservices@artra.lk

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ARTRA Collection



Catharina Danial, Soul Series, 2022



Catharina Danial, Soul Series, 2022

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 colours, 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.



Druvinka Puri | 7 inches by 83 inches | 275 000 LKR |

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Druvinka Puri | 84 inches by 72 inches | 320 000LKR |

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Druvinka Puri | 84 inches by 72 inches | 295 000LKR |

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Sanjeeva Kumara | 44 inches by 33 inches | 250 000LKR |

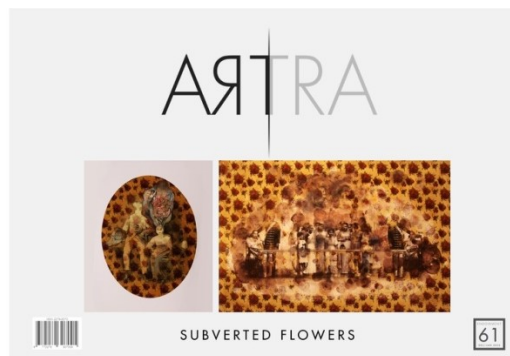
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Druvinka Puri feature on ARTRA



Read the full feature on ARTRA Magazine
<https://artra.lk/visual-art/summoning-natures-quintessence-2>

Sanjeewa Kumara feature on ARTRA



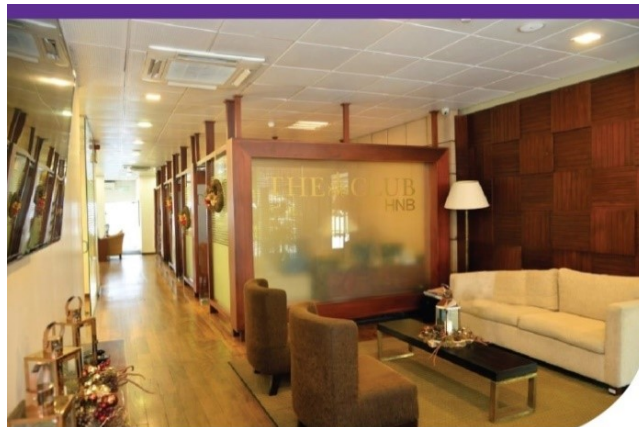
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ARTRA's Emerging Artist



Of Language & Identity | Kalhari Jayaweera

What does it mean to be able to express yourself, the idea of owning an identity and the ability to navigate these profound questions? Language is an important characteristic of expression; whether it be visually, physically or through the means of literary expression. We find Kalhari Jayaweera answers these intriguing questions in terms of her own experiences. Kalhari pursues a career in writing and we comprehend her abilities to be one of rhetoric eloquence. She endeavours a calling in expressing her identity and passion in literary pieces that question and deliberate societal stigma and the alliances that stem from it, identifying herself an individual who utilizes these differences to discern the meaning of it all.

Click here for the full article

<https://artra.lk/written-art/of-language&identity-2>

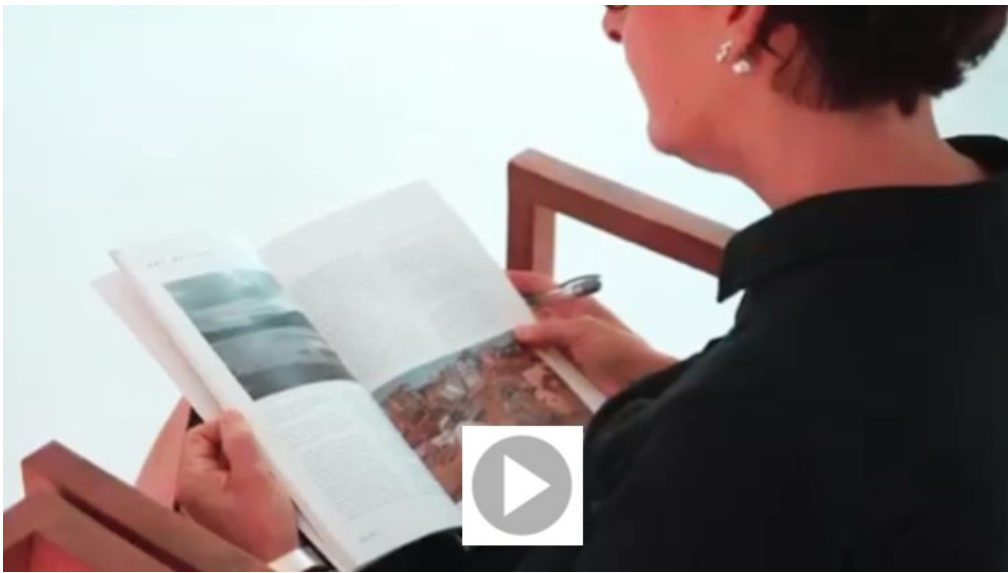
ARTRA's International Eye



Drawn to Light | John Craxton's first ever exhibition in Istanbul

'John Craxton's art is all about joy - in line, in colour, in places and, most of all, in people. Visitors who have never seen it before, respond to its essential life force immediately. It cheers us all up'. - Ian Collins, Curator, Drawn to Light. Meşher, Istanbul's leading multidisciplinary art space, celebrates the life and work of the painter and designer John Craxton (1922-2009). Launched last week, the late British artist's first solo exhibition in Türkiye will be on display until 23 July. Meşher has the honour of exhibiting the biggest and the most comprehensive display of Craxton's artworks ever to be showcased. Drawn to Light, curated by Ian Collins, friend and the biographer of the artist, brings together a diverse selection of works spanning the artist's long career.

Click here for the full article
<https://artra.lk/visual-art/drawn-to-light>



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