

RADICLE
ART GALLERY

TAKE A CHILL PILL

ON HOW MUCH A WOMAN IS ALLOWED TO TAKE



CURATORIAL NOTE - TAKE A CHILL PILL

Who decides the measure?

Take a chill pill reconsiders a familiar phrase often used to regulate women's emotions, presence, and behaviour. What appears casual carries an implicit demand to soften, reduce, and remain within limits. Here, the "chill pill" becomes both a mechanism of control and a site of agency, where imposed boundaries are recognized and redefined.

Within this framework, **Anoma** examines invisibility and emergence as systemic conditions shaped by social and cultural structures, while **Anoli** reconstructs fragmented nostalgia through intimate, dollhouse like memory spaces. **Iromie** highlights the resilience embedded in women's everyday labour. **Ifadha** and **Malki** approach self-representation differently one through symbolic absence using still life and the pomegranate, the other through direct portraiture confronting colorism and identity.

A dialogue unfolds between **Nihara**, **Omali**, and **Chiranthika**, where rest, singlehood, and marriage emerge as shifting sites of agency rest as conditional, singlehood as autonomy, and marriage as a space of negotiation and transformation. **Nimna** reflects domestic memory through the kitchen, **Asela** reimagines masculinity through adornment, **Thilini** addresses endurance through the female body, and **Raneesha** explores belonging through maternal lineage.

Ultimately, Take a chill pill reframes limitation as choice, returning the authority of measure to the self.

Mandira Ranathunga

ANOLI PERERA

b.1962, Colombo, Sri Lanka; Currently works and lives in Colombo



Anoli Perera's practice is situated within critical feminist discourse, engaging with themes of identity, history, myth, and postcolonial anxiety. Her work examines how personal memory intersects with broader socio political narratives, particularly through the lens of women lived experience. In her Doll Series and Doll House Series, nostalgia is constructed as a fragmented and a temporal space, where disjointed memories are reassembled into an uncanny visual field. This imagined terrain reflects both longing and estrangement, questioning whether nostalgia

functions as escape or entrapment within a constructed past.

Her practice employs mixed media and craft based methodologies, drawing on materials associated with domesticity and gendered labor. Through processes of layering, assemblage, and material intervention, she challenges hierarchies between fine art and craft. The tactile and intimate qualities of her work allow personal histories to merge with collective memory, producing visually and conceptually dense compositions.

Perera studied Political Science, Economics, and Sociology at the University of Colombo and later completed a postgraduate diploma in international affairs. Her interdisciplinary background informs the intellectual depth of her practice. She began her artistic career during her time in the United States and has since become a pioneering figure in contemporary Sri Lankan art.

Her work has been widely exhibited internationally, including the Kochi Muziris Biennale, Fukuoka Asian Art Triennale, and major museum exhibitions in Europe and Asia. Her works are held in prominent collections such as the Guggenheim Abu Dhabi, Fukuoka Asian Art Museum, Devi Art Foundation, and the Presidential Collection of Sri Lanka.



The doll series I, 2026

Acrylic, ink, pencil and printed image on paper

42cm x 29 cm

LKR 875,000.00

USD 2,740.00



The doll series II, 2026

Acrylic, ink, pencil and printed image on paper

42cm x 29cm

LKR 875,000.00

USD 2,740.00



The doll series III, 2026

Acrylic, ink, pencil and printed image on paper
42cm x 29cm

LKR 875,000.00

USD 2,740.00



The prophecy, 2026

Acrylic, ink, pencil and printed image on paper

30cm x 30cm

LKR 735,000.00

USD 2,300.00





The doll House Series I, 2016

Glass globe, wood base, cloth, stuffing, mirror and photo images
40 x 36 x 51 cm

LKR 3,000,000.00

USD 9,395.00



The doll House Series II, 2016

Glass globe, wood base, cloth, stuffing, mirror and photo images
43 x 36 x 46 cm

LKR 3,000,000.00

USD 9,395.00

ANOMA

b 1951, Colombo, Sri Lanka; Currently works and lives in Colombo



Renowned for her evocative exploration of sustainability, healing and the human condition, Anoma's work has been exhibited on prestigious global stages.

In 2019, she became the first ever Sri Lankan artist to exhibit a solo show at the Venice Biennale, presenting her acclaimed multi-sensory installation Kintsugi at the Palazzo Bembo. She has also exhibited at Sotheby's Hong Kong in 2016. She was the 2024 spotlight Mercedes Benz artist in Sri Lanka. Her solo shows have travelled across London, Sydney, Kuala Lumpur, New Delhi, Singapore, Dubai and

several other cities, as well as in Colombo.

Among her landmark exhibitions are Quest, Sri Lanka's pioneering digital art exhibit on reconciliation and unity within diversity; and collaborative works such as Deliverance and Earthlines, which urged environmental regeneration. Her London 2019 series inspired by Greta Thunberg offered a powerful artistic response to the urgency of the climate crisis.

Anoma's oeuvre invites introspection - reflecting on existential anxieties, environmental fragility, and the delicate balance between destruction and renewal - through a distinctly poetic and abstract visual language. Her multidisciplinary practice which often incorporates writers, scientists, musicians, dancers, political analysts and social activists spans a variety of media layered with themes of transformation, regeneration and ecological consciousness. Her art bridges emotion, intellect and activism - urging collective reflection on the state of our planet and the possibilities of renewal.

An alumna of the iconic Central Saint Martins, University of the Arts, London, Anoma's first commission was featured on the cover of British Vogue. The artist spent three decades in the UK as a designer selling to global fashion icons including Yves St Laurent, Pierre Cardin, Calvin Klein and Ralph Lauren before returning to her true calling: art.

Anoma's artistic legacy is one of empathy, resilience and vision - an invitation to pause, reframe and reconnect with the world through the universal and transformative language of art.

Invisible Women: Emerging Women

Even after decades of progress, the fulfilment of women's rights still remains fragile, as reflected in continued poverty, unequal pay, restricted access to education and reproductive care, as well as the prevalence of sexual and gender-based violence.

Moreover, laws are being rolled back, protections weakened, and hard-won freedoms questioned across the globe.

In too many places, women's safety is uncertain, their autonomy is challenged, and their voices are dismissed. Such inequalities, oppression, and victimisation are not only social; they are systemic—embedded within legal frameworks, institutional practices, and cultural norms.

Invisible Woman: Emerging Woman is a tribute to the countless women who have carried invisible burdens across generations—unseen, uncredited, yet indispensable.

It honours the silent courage of women who have endured erasure, injustice, and silence while holding families, communities, and societies together. The work speaks to this shared global reality and the resilience of women. Yet this resilience has too often been taken for granted, and the series exists within this tension, recognising both the weight women bear and the transformative power of their persistence.

Consequently, *Emerging Woman* also recognises that women everywhere are emerging—more empowered than ever before. Their resilience is not merely inspiring; it is transformative. From grassroots organisers to global leaders, from young girls demanding education to survivors turning pain into advocacy, women are rewriting their narratives. While empowerment has been met with resistance and backlash, women continue to rise with conviction and purpose. Voices that once whispered now echo across nations.

Once invisible women are stepping into the light with demands grounded in justice and humanity, with a force that feels unstoppable.

Thus, this series also showcases women who reject social structures, cultural norms, and inherited silences, and whose voices are rising with clarity and courage across the world. The works engage with forces that have traditionally sought to contain and define the female body through expectations, compliance, or erasure.

It also confronts the paradox of female visibility: to be invisible yet seen according to the viewer's gaze; or to be seen constantly yet rarely recognised; or to occupy space while being rendered secondary. In standing still, she resists. In remaining whole, she reclaims agency, body, and self.

The collective rising is not a spectacle of rebellion, but a declaration of existence. Women do not ask permission to be visible, do not negotiate their worth, nor do they soften themselves for acceptance.

Professor Maithree Wickramasinghe



*I bend, I pause,
I question but I will not break*
Mixed media on paper
62cm x 63cm

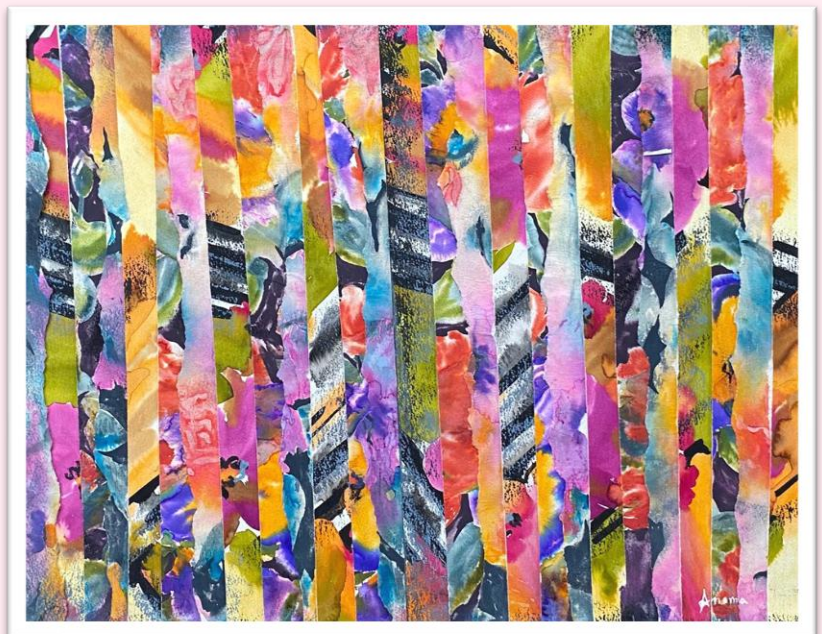
LKR 425,000.00
USD 1,335.00

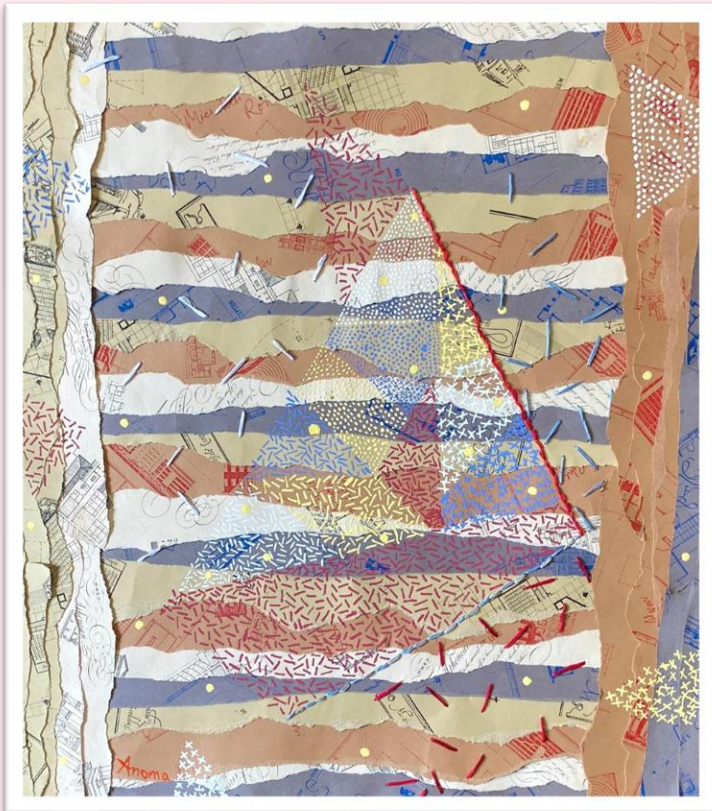


*The risk to remain tight in a
bud became more painful
than the risk it took to
blossom*

Mixed media on paper
77cm x 65cm

LKR 650,000.00
USD 2,040.00





*Throw your dreams into space
like a kite*

Mixed media on paper
70cm x 66cm

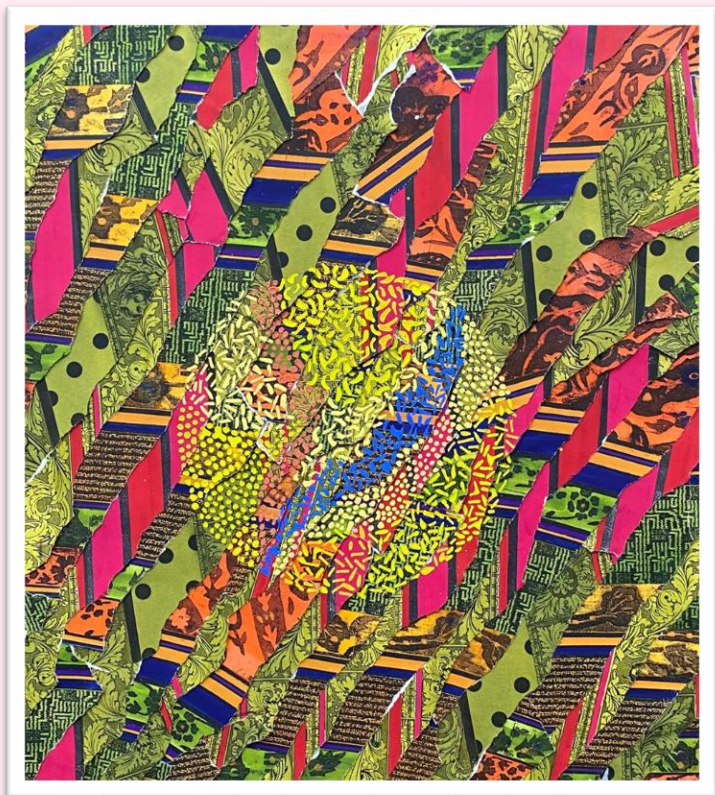
LKR 660,000.00
USD 2,070.00



*We learn the weight of our
words when the world asks us
to swallow them*

Mixed media on paper
51cm x 56cm

LKR 375,000.00
USD 1,175.00





*There is always light,
If we have the courage to see it,
And the courage to become it*

Mixed media on paper

81cm x 60cm

LKR 650,000.00

USD 2,040.00



*She is quiet strength rising,
even when no one sees the
battle she is fighting*

Mixed media on paper

72cm x 58cm

LKR 625,000.00

USD 1,960.00





*Expect the unexpected,
Be the unexpected*
Mixed media on paper
66cm x 66cm

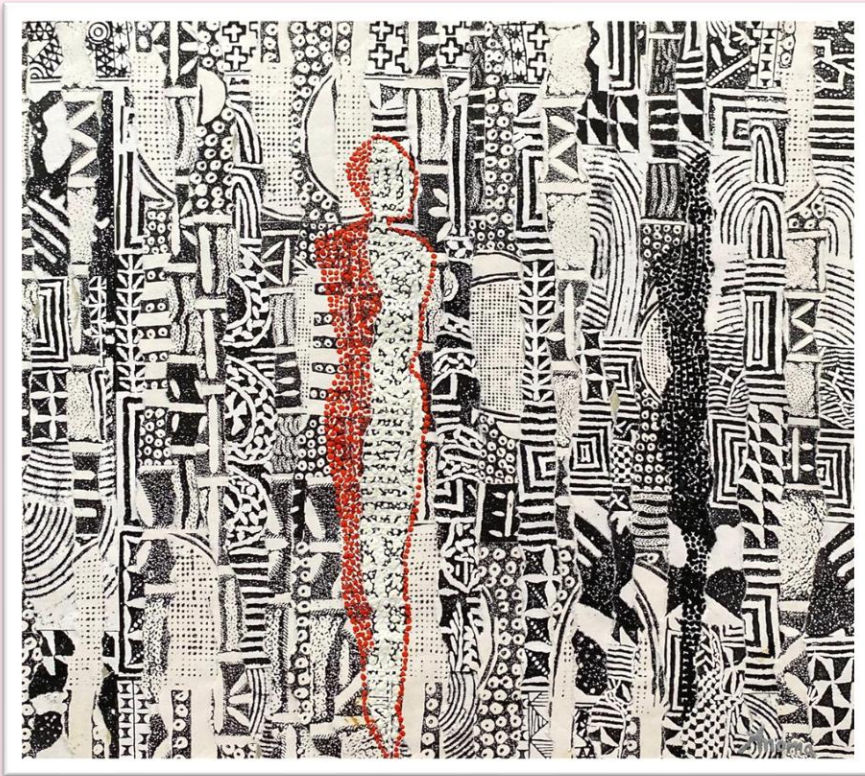
LKR 475,000.00
USD 1,490.00



*Each challenge is just a step
up into your becoming*
Mixed media on paper
77cm x 64cm

LKR 650,000.00
USD 2,040.00





*Not seeking approval,
Seeking equality*
Mixed media on paper
60cm x 54cm

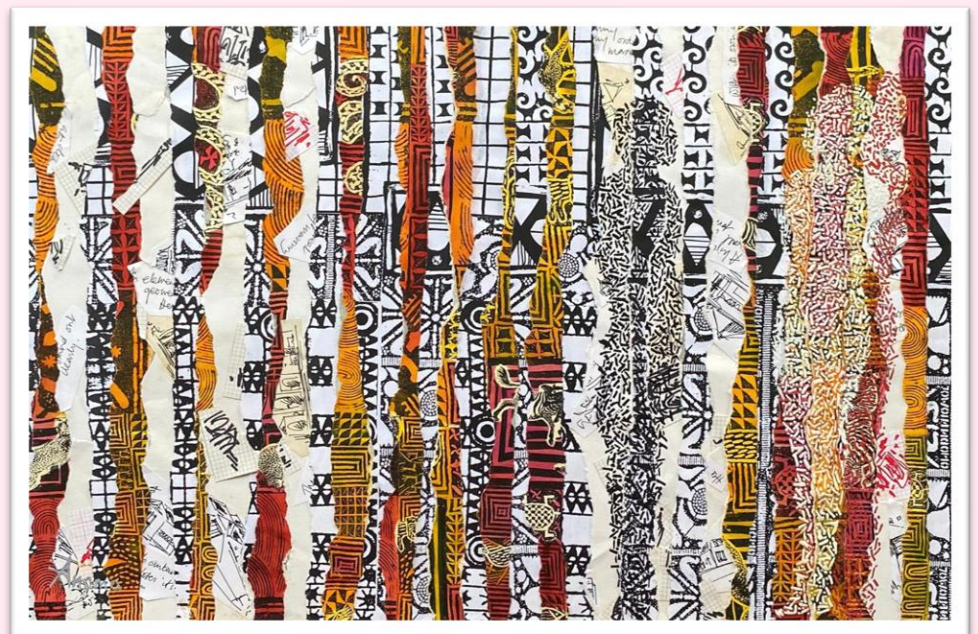
LKR 375,000.00
USD 1,175.00



*Do the thing you cannot
do*

Mixed media on paper
73cm x 54cm

LKR 425,000.00
USD 1,335.00





*Not defined by society,
She belongs only to
herself*

Mixed media on paper
74cm x 60cm

LKR 425,000.00

USD 1,335.00

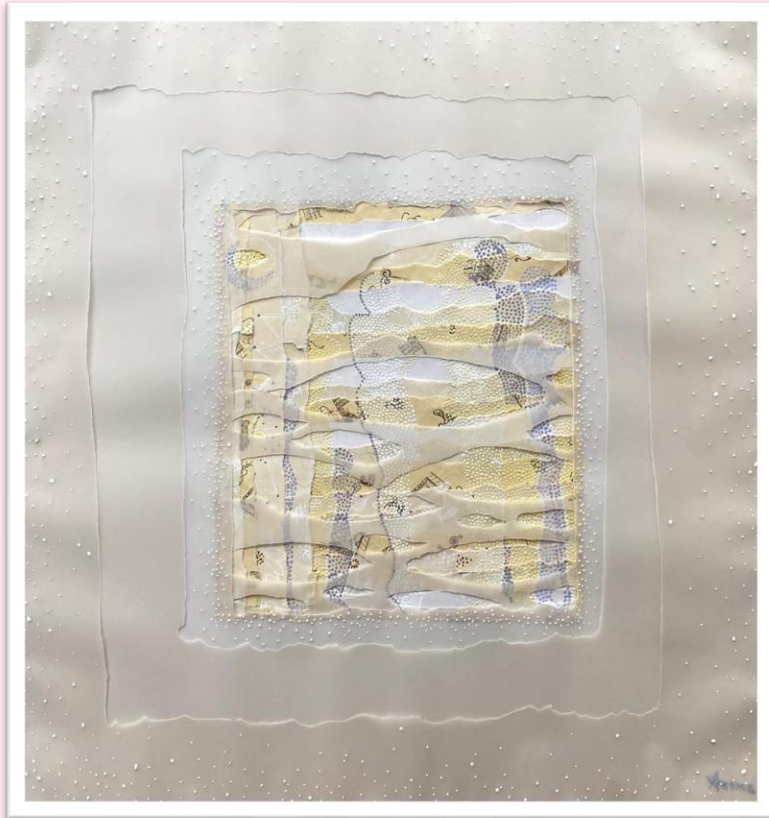


*She thrills,
She challenges,
She inspires,
Her victory is my lantern*
Mixed media on paper
60 cm x 50cm

LKR 375,000.00

USD 1,175.00





*She finds her strength in
silence,
Her power in refusing to
give it up*

Mixed media on paper
80cm x 75cm

LKR 725,000.00

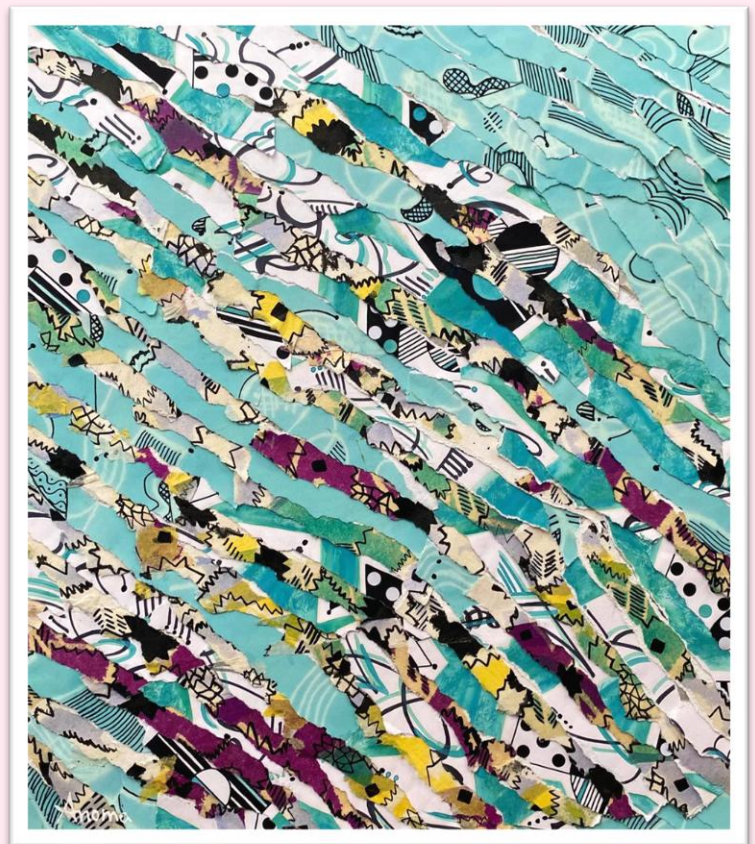
USD 2,270.00



*Obeying the flow,
And going beyond*
Mixed media on paper
65cm x 60cm

LKR 425,000.00

USD 1,335.00





*She will endure,
She will transform,
And like air,
She will rise.*
Mixed media on paper
55cm x 54cm

LKR 375,000.00
USD 1,175.00



*And beyond all entrapment,
Beyond all fear,
She will fly*
Mixed media on paper
58cm x 56cm

LKR 375,000.00
USD 1,175.00





*From the quiet ashes of
who they once were, the
women they were meant to
be rose, fearless in
becoming.*

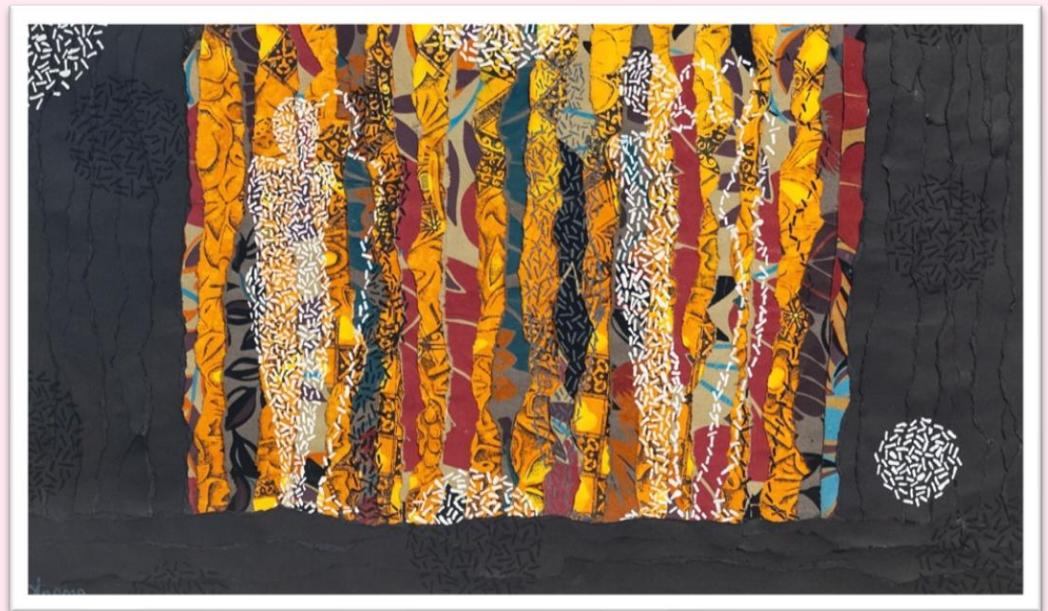
Mixed media on paper
81cm x 77cm

LKR 750,000.00
USD 2,000.00

*Invisible No More:
The Quiet Power of
Becoming*

Mixed media on
paper
56cm x 80cm

LKR 610,000.00
USD 1,910.00





*Invisible was never empty - it was
the place where the spirit learned
its own language.*

Mixed media on paper

72cm x 84cm

LKR 675,000.00

USD 2,115.00



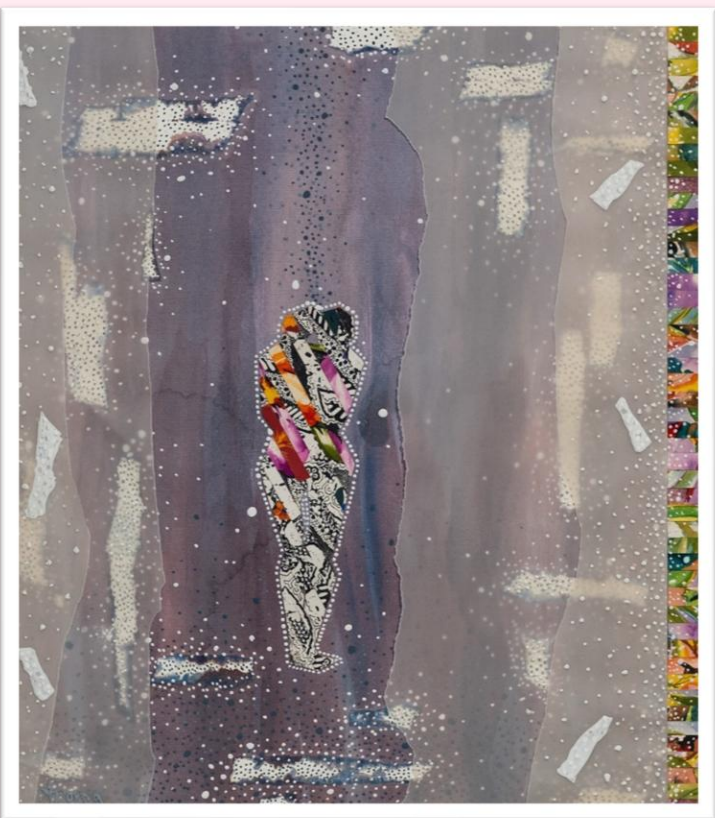
*A woman's right is not a
whisper in the dark - it is a
sunrise refusing to stay unseen.*

Mixed media on paper

68cm x 74cm

LKR 670,000.00

USD 2,100.00





*The weight they carry,
the ground they claim.*

Mixed media on paper
87cm x 87cm

LKR 750,000.00

USD 2,350.00

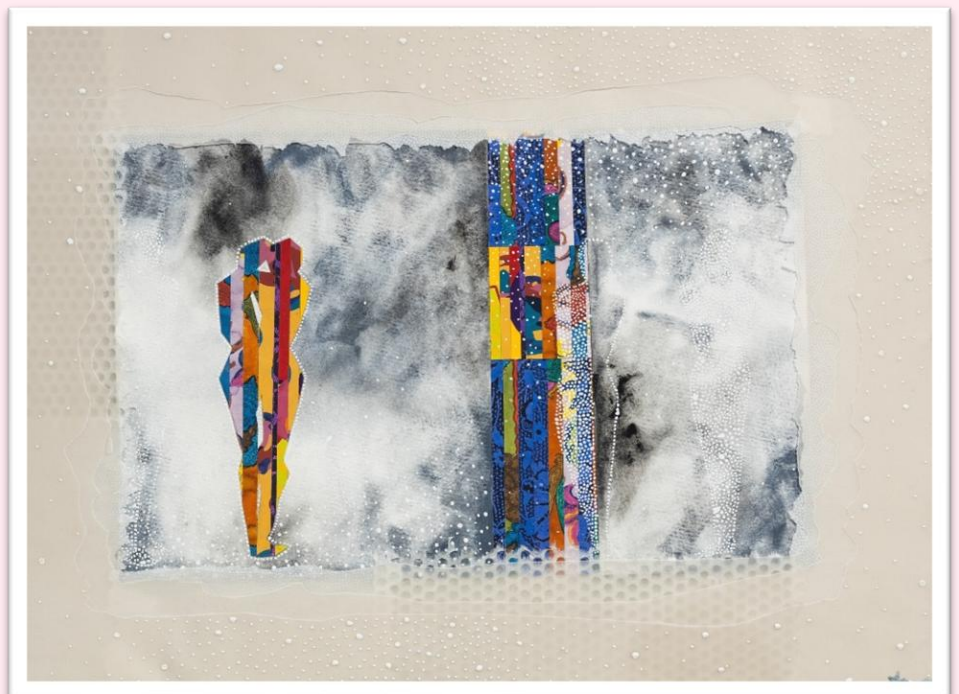


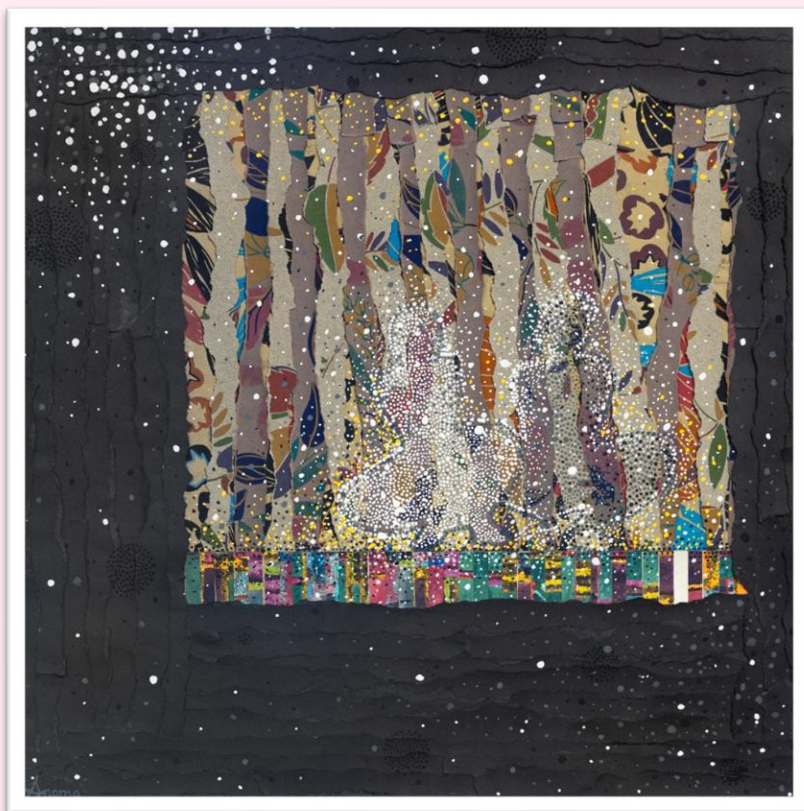
Together we rise.

Mixed media on paper
89cm x 72cm

LKR 675,000.00

USD 2,115.00





*Where women stand
unbroken, the world
learns the shape of
justice.*

Mixed media on paper
76cm x 76cm

LKR 770,000.00
USD 2,415.00



*To be loved. To be
seen. To be heard. To
be free.*

Mixed media on
paper
70cm x 69cm

LKR 625,000.00
USD 1,960.00





The woman she became was shaped by every former self she gently left behind.

Mixed media on paper

71cm x 73cm

LKR 640,000.00

USD 2,005.00



IROMIE WIJewardena

b.1954, Colombo, Sri Lanka; Currently works and lives in Colombo



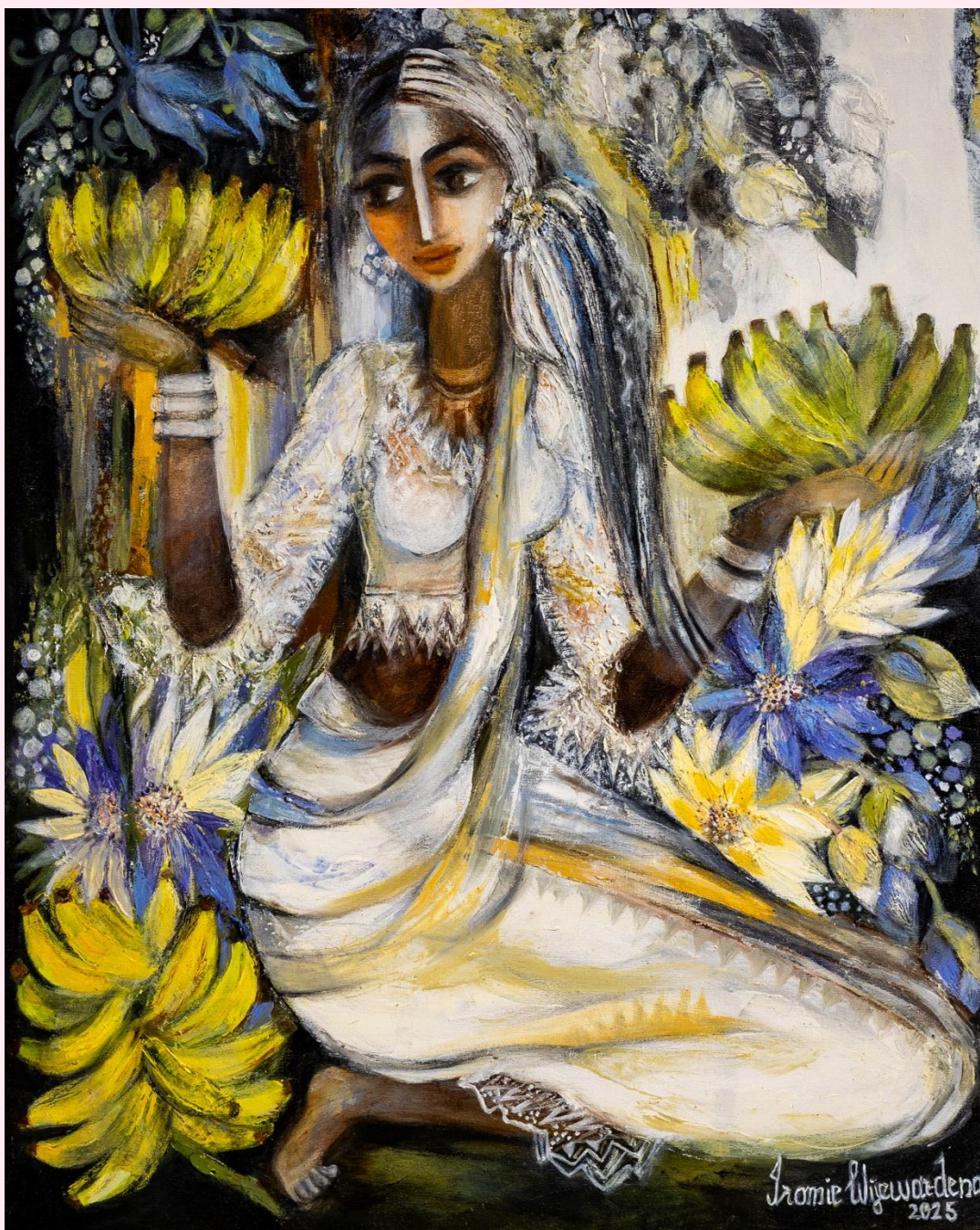
Iromie Wijewardena's practice centers on the representation of the female form, drawing from the lived realities of everyday women vendors, dancers, artisans, and laborers who often serve as primary providers for their families. Her work foregrounds themes of resilience, dignity, and visibility, engaging with the socio-cultural conditions that render women's labor both essential and overlooked. Through her visual language, Wijewardena constructs a space of recognition where the quiet strength and perseverance of these women are brought into focus, challenging

dominant narratives that marginalize their contributions.

Working primarily in painting, her practice demonstrates a sustained engagement with figurative representation, characterized by an expressive use of color, rhythmic composition, and attention to gesture. Her technique emphasizes both individuality and collectivity, allowing each figure to embody a broader social condition while retaining a distinct presence. The materiality of paint becomes a vehicle through which emotional depth and narrative complexity are conveyed.

A graduate of the Institute of Aesthetic Studies at the University of Kelaniya and Wilson College, USA, Wijewardena has sustained a distinguished career spanning over five decades. She has represented Sri Lanka in numerous international exhibitions across Asia, Europe, and the Americas.

Her achievements include the selection of Royal Procession for the Non Aligned Countries Gallery in Yugoslavia and its issue as a foreign postage stamp. She is also a recipient of the Kalabushana State Award and served as Chairperson of the Jury Panel at the 12th Asian Art Biennale in Dhaka.



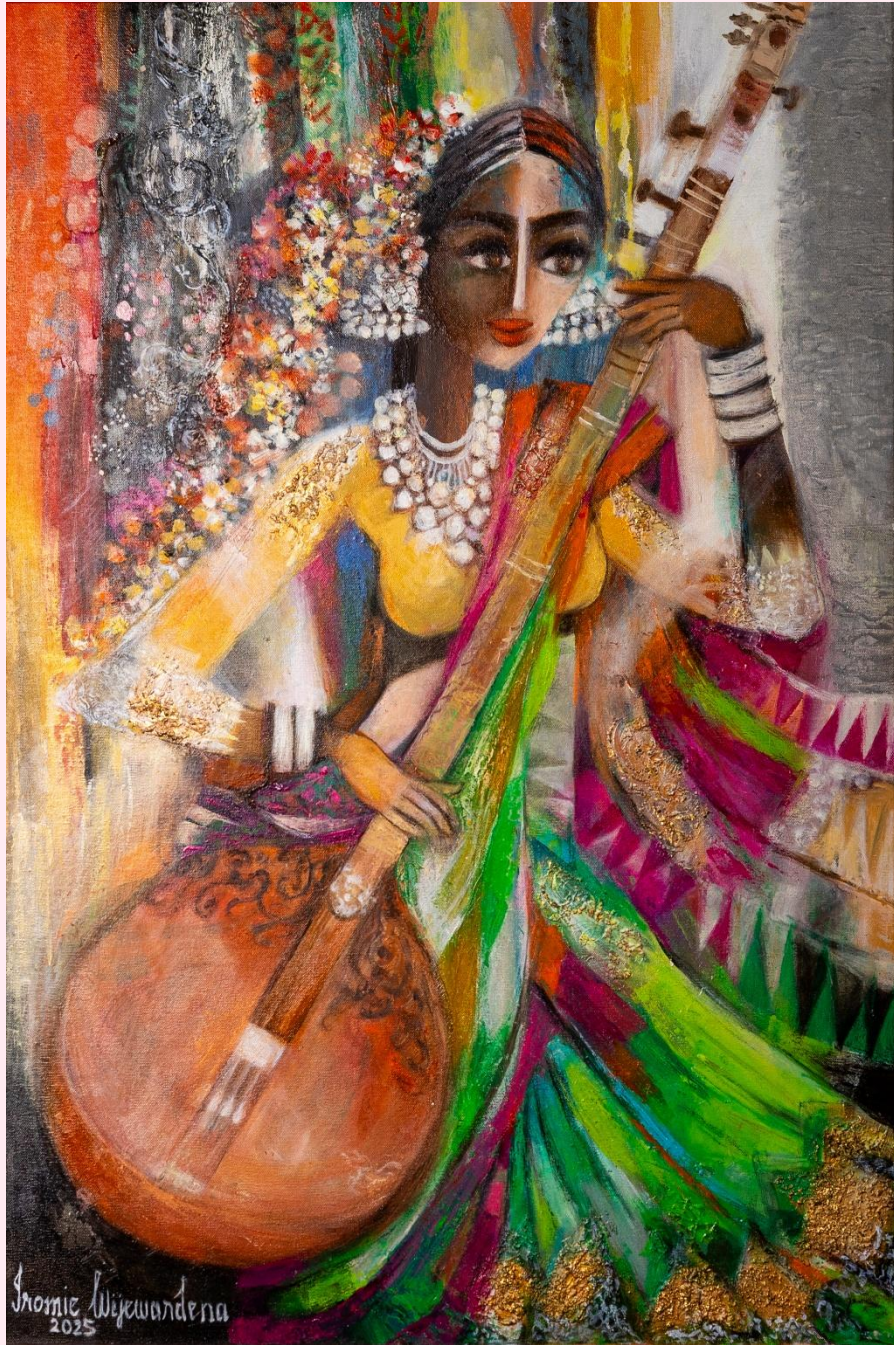
Wayside Stall, 2025

Oil on canvas mixed media

25.5cm x 31cm

LKR 2,500,000.00

USD 7,830.00



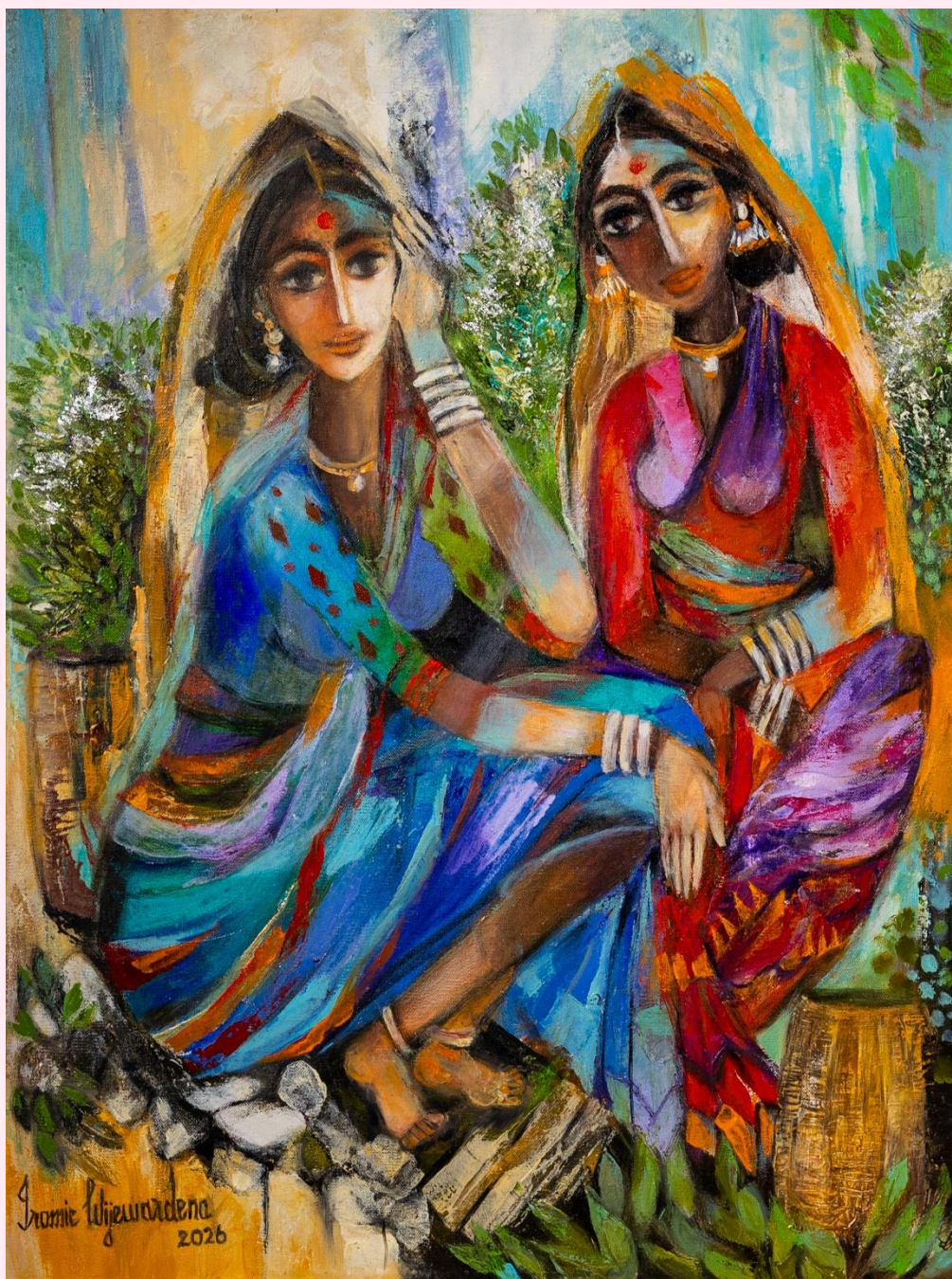
Rhythm, 2025

Oil on canvas mixed media

34.5cm x 23.5 cm

LKR 2,500,000.00

USD 7,830.00



Rest, 2025

Oil on canvas mixed media

32cm x 24cm

LKR 2,500,000.00

USD 7,830.00



Pottery Stall, 2025

Oil on canvas mixed media

49.5cm x 38cm

LKR 5,000,000.00

USD 15,655.00

ASELA GUNASEKARA

b.1973, Colombo, Sri Lanka; Currently works and lives in Colombo



The artist's practice investigates paradoxes of masculinity through the manipulation, adornment, and redefinition of the male human form. Central to this body of work is a critical engagement with Bushido: The Way of the Samurai, where disciplined martial rigor coexisted with refined artistic cultivation. The work reflects on this duality strength and restraint, violence and sensitivity positioning masculinity as a constructed and contradictory condition. Drawing from East Asian aesthetics, the work references blue and white porcelain traditions, kintsugi philosophies of repair, and forms of body

adornment to articulate shifting interpretations of identity and gendered roles.

Working primarily as a ceramicist, the artist also integrates painting, sculpture, and Ikebana practice into a multidisciplinary approach. Ceramics function as the central medium, valued for its adaptability and conceptual depth, allowing the artist to explore surface, form, fragility, and transformation. Through material experimentation, the works merge tactile craftsmanship with contemporary visual language, often extending into sculptural and installation based expressions.

The artist has exhibited extensively in Sri Lanka and internationally, contributing to both contemporary and craft based art discourses. Alongside studio practice, she has conducted numerous workshops focused on the role of art in enhancing wellbeing and fostering creative awareness across diverse communities. Her works have also been published in art journals and used as visual interpretations in poetry publications.

Her achievements include receiving multiple international awards for three-dimensional art. Notably, she was awarded First Place at the Dubai Ceramics Award (2017), organized by the American University of Dubai and adjudicated by Professor Magdalene Odundo OBE, Vice Chancellor of the University for the Creative Arts, UK.



Warrior Poet 1, 2026

Ceramic and Metal

60cm x 50cm

LKR 200,000.00

USD 630.00





Warrior Poet 2, 2026

Ceramic and Metal

30cm x 40cm

LKR 175,000.00

USD 550.00





Warrior Poet 3, 2026

Ceramic

60cm x 50cm

LKR 175,000.00

USD 550.00





Warrior Poet 4, 2026

Ceramic

60cm x 40cm

LKR 150,000.00

USD 470.00



CHIRANTHIKA THANTHREEWATHTHA

b 1997, Gampaha, Sri Lanka; Currently works and lives in Colombo



The artist's practice is grounded in printmaking as a reflective and embodied process through which themes of femininity, freedom, identity, and emotional transformation are explored. Central to her work is an autobiographical engagement with lived experience, particularly the psychological and social shifts that have shaped her understanding of selfhood. Marriage is positioned as a significant turning point in her narrative, marking a transition from restriction toward a sense of emotional, social, and creative liberation. This shift informs her visual vocabulary, where

symbolic forms such as male and female figures, fish, and Heliconia flowers operate as metaphors for desire, sexuality, love, endurance, and growth.

Working primarily with woodcut, etching, and aquatint, the artist emphasizes the physical and tactile dimensions of printmaking. The layered processes of carving, biting, and inking become integral to her conceptual concerns, allowing materiality to mirror psychological depth. Each technique contributes to a language of repetition, texture, and accumulation, through which complex emotional states are translated into visual form.

She graduated from the Department of Printmaking, Faculty of Visual Arts, University of visual & performing arts and later served as a temporary lecturer in the same department, maintaining a close connection to academic practice and research. In 2025, she presented her first solo exhibition at the Lionel Wendt Gallery, Colombo, marking a significant milestone in her artistic career.



Continuum I, 2026

Woodcut Print on Canvas

107cm x 76.5cm

LKR 280,000.00

USD 880.00





Continuum II, 2026

Woodcut Print on Canvas

102cm x 66.5cm

LKR 250,000.00

USD 785.00





Continuum III, 2026

Woodcut Print on Canvas

88 cm x 69 cm

LKR 225,000.00

USD 705.00

MALKI JAYAKODI

B.1995, Gampaha, Sri Lanka; Currently works and lives in Colombo



Engaging with skin as both a physical surface and a socially constructed boundary through which notions of identity, beauty, and belonging are negotiated. The series *Shades of Identity* critically addresses colorism and the enduring impact of colonial histories that continue to shape perceptions of skin tone in contemporary society. It examines how lighter skin is often privileged while darker tones are marginalized, revealing persistent hierarchies embedded within cultural consciousness. Focusing primarily on female subjects, including self-representation, she

highlights how women carry the burden of these imposed beauty standards, exposing tensions between visibility, value, and exclusion.

Her practice is rooted in painting and drawing, supported by a strong foundation in art history and graphic design. She employs figurative representation to construct intimate yet critical portraits that emphasize emotional depth and psychological presence. Through controlled composition, tonal variation, and attention to surface, her works explore the fragility and complexity of identity as it is read through skin and lived experience.

She is currently a Visiting Lecturer and Gallery Executive at Saskia Fernando Gallery. She holds a Master's degree in Fine Arts from the University of Kelaniya and a Bachelor's degree in Fine Arts from the same institution. Her academic training strengthened her grounding in painting, graphic design, and art historical studies, shaping her interdisciplinary approach to practice and teaching.

Her series *Shades of Identity* was featured in ARTRA for its conceptual strength and execution. She has participated in socially engaged projects focusing on children's creative education through recycled materials and was part of the Forest School Residency program organized by Colomboscope.



Shades of Identity I, 2026

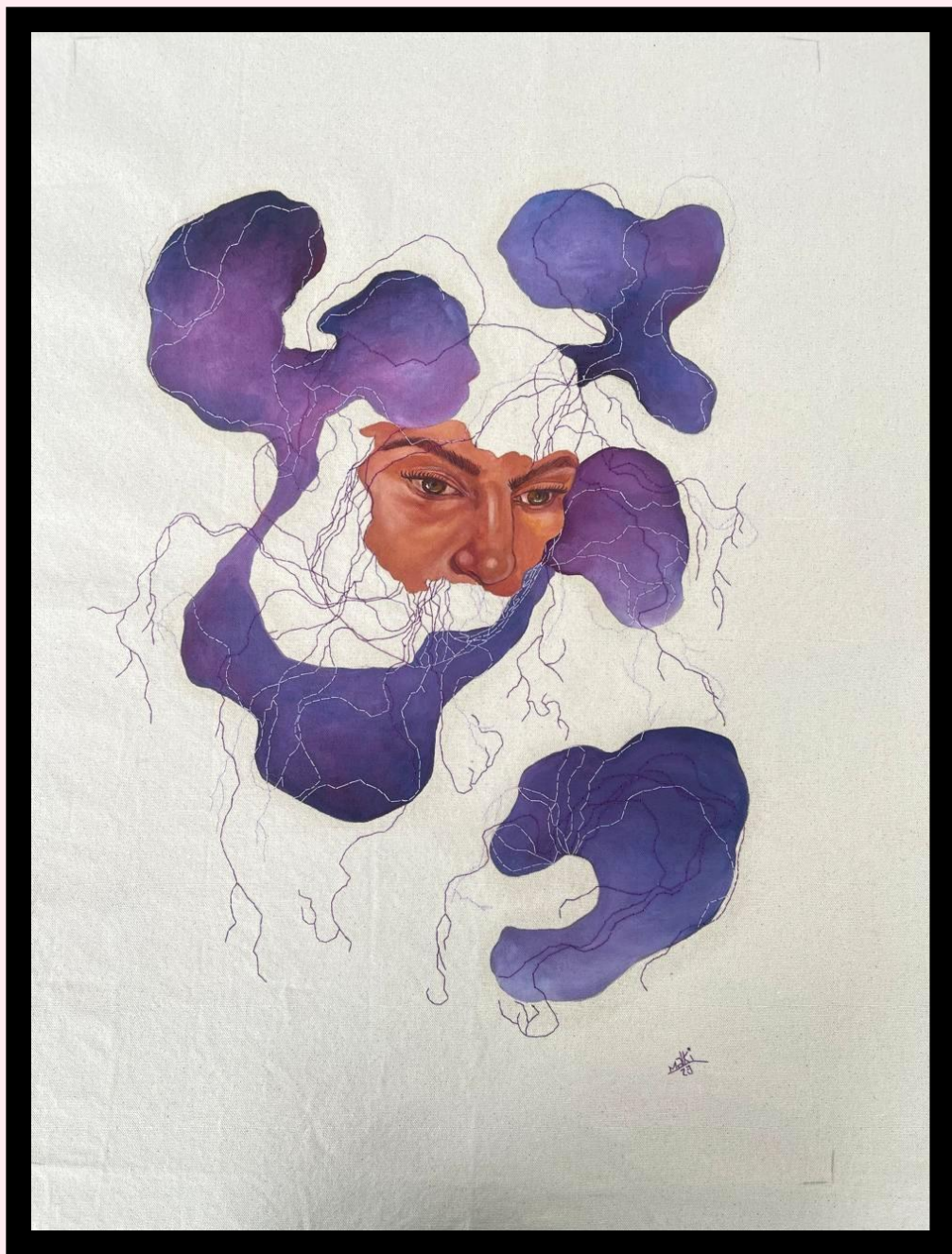
Mixed media on Japanese canvas

76cm x 46 cm

LKR 145,000.00

USD 455.00





Shades of Identity II, 2026

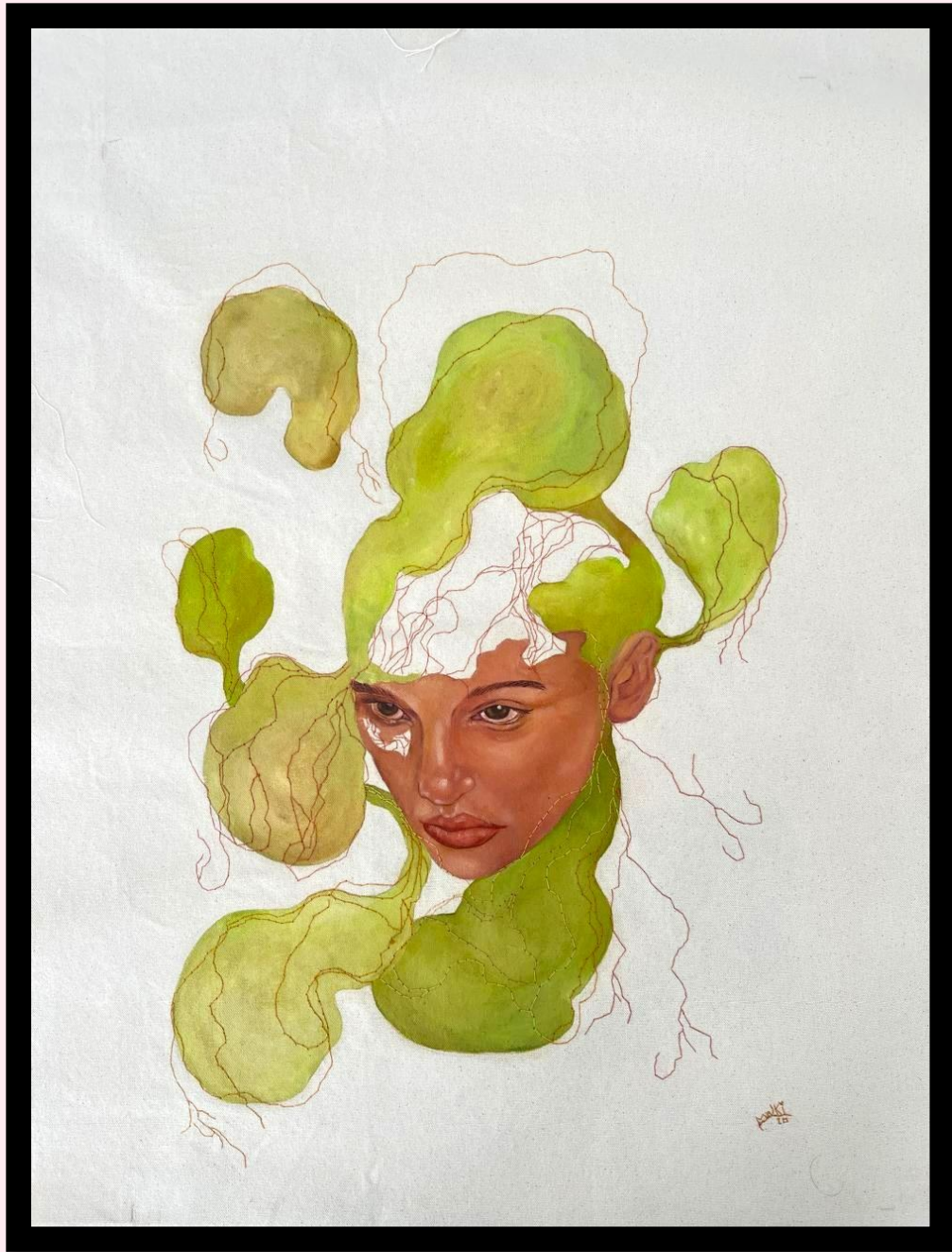
Mixed media on Japanese canvas

76cm x 46 cm

LKR 145,000.00

USD 455.00





Shades of Identity III, 2026

Mixed media on Japanese canvas

76cm x 46 cm

LKR 145,000.00

USD 455.00





Shades of Identity IV, 2026

Mixed media on Japanese canvas

76cm x 46 cm

LKR 145,000.00

USD 455.00



NIHARA COORAY

b 1990, Colombo, Sri Lanka; Currently works and lives in Colombo



The artist's practice is grounded in studio ceramics, engaging with childhood, memory, culture, and religion as socially constructed systems that shape human experience. Her work reflects on the gendered conditions of labor and rest, questioning how value and worth are assigned within contemporary society. In this work, she asks, "When was the last time you've seen a woman truly at rest?" A vacant lounging chair becomes a central metaphor for absence and denial, while surrounding elements subtly question the possibility of rest for women, suggesting it is often conditional and

burdened by unseen costs.

Working primarily with clay, she explores both sculptural and conceptual possibilities of ceramics. Her process includes hand building and surface experimentation, allowing form and material to carry psychological and spatial meaning. Clay becomes a medium through which she investigates fragility, tension, and transformation, extending beyond functional traditions into contemporary sculptural expression.

She initially studied Interior Design and worked in the field before transitioning to ceramics, where her understanding of space, structure, and form informs her artistic approach. This shift allowed her to develop a material language rooted in observation and lived experience.

Her practice continues to evolve through studio research, focusing on the expressive and conceptual potential of ceramics within contemporary art discourse. She is recognized for her sensitive handling of material and her ability to translate social questions into restrained yet evocative forms, contributing to emerging conversations in Sri Lankan ceramic practice.



Station of Feminine Repose: Piece 1, 2026

Stoneware ceramic sculpture

18cm x 25cm

LKR 80,000.00

USD 255.00





Station of Feminine Repose: Piece 2, 2026

Stoneware ceramic sculpture

18cm x 25cm

LKR 80,000.00

USD 255.00





Station of Feminine Repose: Piece 3, 2026

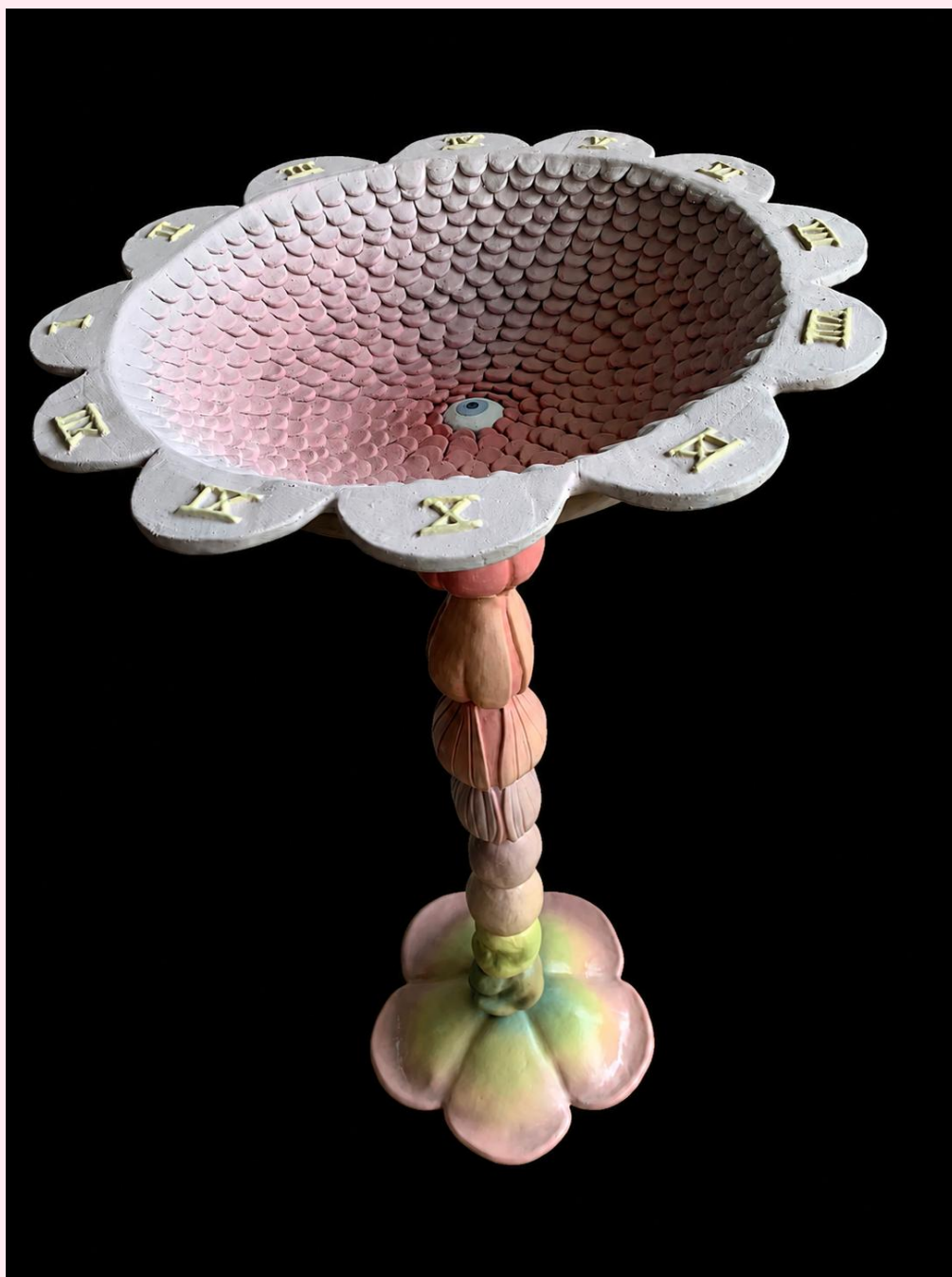
Stoneware ceramic sculpture

14cm x 14cm

LKR 80,000.00

USD 255.00





Station of Feminine Repose: Piece 4, 2026

Stoneware ceramic sculpture

30cm x 52cm

LKR 120,000.00

USD 380.00



NIMNA WICKRAMASINGHE

b 1995, Colombo, Sri Lanka; Currently works and lives in Colombo



Through constructed visual narratives and character driven worlds, the artist reimagines everyday life as an alternative reality. Her practice moves fluidly between art, design, storytelling, and merchandise, centering on the ongoing BORN SERIES, which reconstructs Colombo through fragments of memory, observation, and imagination. This body of work explores perception, identity, and emotional escapism, positioning storytelling as a method of reshaping the familiar into something layered and open ended. Ambiguity is a key strategy within her practice, allowing characters

and scenes to remain fluid and adaptable, encouraging viewers to form their own interpretations and emotional connections.

Her work spans illustration, fashion, experiential design, and object-based storytelling. She employs a graphic, character focused visual language influenced by domestic environments, vintage aesthetics, everyday objects, and poetic references. The BORN SERIES draws inspiration from kitchen tiles and intimate domestic surfaces, transforming them into narrative grids that capture fragments of daily life. These compositions function as visual diaries, reflecting personal experiences, relationships, and surroundings while also revealing moments of strangeness within the familiar.

She is an artist and designer based in Colombo. Her practice is grounded in a multidisciplinary approach that continuously experiments with new mediums to extend the storytelling possibilities of her characters and imagined worlds. Through this evolving language, she reflects on the complexities of contemporary Sri Lankan life, balancing comfort, memory, and subtle dislocation.

Her work has been recognized within emerging illustration and contemporary design contexts for its distinctive narrative structure and its ability to merge emotional storytelling with adaptable visual systems.



ඇස් වහ කට වහ / *Close Your Eyes* ,2026

Acrylic on Canvas

8cm x 8cm

LKR 22,000.00

USD 70.00





කිලෝ පහක්/ 05 Kilos ,2026

Acrylic on Canvas

8cm x 8cm

LKR 20,000.00

USD 65.00





හාල් ලිමේ / *Rice cooking, 2026*

Acrylic on Canvas

10cm x 10cm

LKR 35,000.00

USD 110.00





හන්දියේ කඩ / *Roadside Shop*, 2026

Acrylic on Canvas

15cm x 15cm

LKR 78,000.00

USD 245.00



අල කීයද? / Potato, how much?, 2026

Acrylic on Canvas

23cm x 23cm

LKR 155,000.00

USD 487.00





ශ්‍රීකිත් Side, 2026

Acrylic on Canvas

30cm x 30cm

LKR 320,000.00

USD 1,010.00



තේ එකක් බොමුද? / Tea?, 2026

Acrylic on Canvas

38cm x 38cm

LKR 385,000.00

USD 1,210.00

OMALI RADHIKA

b 1980, Mathale, Srilanka; Currently works and lives in Colombo



The artist's practice engages with fragility, resilience, and processes of self-reconstruction, reflecting on personal and socio political instability. Her work considers how individuals navigate collapse, uncertainty, and renewal, forming meaning through lived experience. Alongside this, she explores singlehood as a space of autonomy and self-acceptance, challenging dominant social narratives around marriage and relationships and reframing it as a conscious and valid mode of living.

Her practice is rooted in process-based methodologies where repetition, material intervention, and embodied action are central. Working primarily on wood, she employs carving, burning, scraping, and painting to activate the surface as both support and expressive field. These tactile processes generate layered textures that reflect emotional states and cycles of transformation, positioning materiality as a mirror of psychological endurance.

She is an artist from Colombo with a background in Printmaking from the University of Visual & Performing Arts. Her early practice in printmaking and performance art established a foundation in process, repetition, and embodied storytelling that continues to inform her work.

Her selected exhibitions include her solo exhibition Fragments at Lionel Wendt Art Centre, Colombo (2024). She has also participated in ASYAAF International Art Fair (2023, Gallery LVS, Seoul), Recycling Story International Performance Art Festival (2023, Gangneung Art Center, South Korea), and The Small, Theertha International Performance Art Festival (2022, Sri Lanka). These presentations position her practice within both regional and international contemporary performance and visual art contexts, highlighting its material sensitivity and conceptual depth.



The Journey I, 2025

Treated Mahogany timber panel

DIA 150cm

LKR 1,200,000.00

USD 3,800.00



The Journey II, 2025

Treated Mahogani timber panel

DIA 150cm

LKR 750,000.00

USD 2,350.00



The Journey III, 2025

Treated Mahogany timber panel

DIA 150cm

LKR 750,000.00

USD 2,350.00

THILINI JINADASA

b 1988, Kegalle, Sri Lanka; Currently works and lives in Colombo



Menstruation lies at the center of the artist's practice, where painting becomes a language for articulating experiences that are often silenced or socially constrained. This body of work critically examines menstruation as both a biological process and a socio cultural condition, shaped by stigma, limited education, and unequal access to knowledge in many Asian contexts. Rather than treating it as a purely physical occurrence, she frames it as a lived experience shaped by cultural control, gendered expectations, and systemic invisibility. Her work reflects on the emotional and

social weight carried by women, while also acknowledging resilience, adaptation, and everyday acts of endurance.

Her visual language is grounded in abstraction and layered composition, where color operates as an emotional register rather than direct representation. Large-scale works evoke cycles of expansion and contraction, suggesting bodily rhythm, vulnerability, and transformation. In contrast, smaller segmented works function as fragmented units, reflecting containment, silence, and the compartmentalized ways in which women navigate private bodily experiences within restrictive environments.

She is a visual artist and designer based in Sri Lanka. A graduate of the University of Moratuwa (BDes), she has worked professionally as a Lead UI/UX Designer, an experience that informs her structured and systems-based approach to composition, space, and visual organization. Her interdisciplinary background bridges analytical design thinking with expressive artistic inquiry.

Her work has been exhibited internationally, including a dual exhibition at Pristine Contemporary, India (2025), alongside Young Contemporaries (2019) and Kala Pola Art Fair (2018–2025) in Sri Lanka. Her work has also been featured in The Architect Sri Lanka (2024).



එය සඟවන්නේ ඇයි? (Hide it, but WHY?), 2026

Acrylic on Canvas

152cm x 152cm

LKR 395,000.00

USD 1,240.00



එහෙත් අනිවාර්යයි (*Yet Unavoidable*), 2026

Acrylic on Canvas

152cm x 152cm

LKR 395,000.00

USD 1,240.00





දින 28 (28 days) , 2026

Mixed media on paper, presented
within a cracked texture wooden box
15 x 7 x 5 cm (Set of 28 artworks)

Row 01

LKR 72,000.00

USD 230.00

දින 28 (28 days) , 2026

Mixed media on paper, presented
within a cracked texture wooden box
15 x 7 x 5 cm (Set of 28 artworks)

Row 02

LKR 126,000.00

USD 395.00

දින 28 (28 days) , 2026

Mixed media on paper, presented
within a cracked texture wooden box
15 x 7 x 5 cm (Set of 28 artworks)

Row 03

LKR 126,000.00

USD 395.00

දින 28 (28 days) , 2026

Mixed media on paper, presented
within a cracked texture wooden box
15 x 7 x 5 cm (Set of 28 artworks)

Row 04

LKR 126,000.00

USD 395.00

දින 28 (28 days) , 2026

Mixed media on paper, presented
within a cracked texture wooden box
15 x 7 x 5 cm (Set of 28 artworks)

Row 05

LKR 54,000.00

USD 170.00

IFADHA HASSEN

b 2002, Colombo, Sri Lanka; Currently works and lives in Colombo



Objects become vessels of memory, faith, and inheritance within the artist's practice, where still life painting constructs layered narratives of lived experience. Drawing from her upbringing in a devout Muslim household, she transforms devotional and everyday objects such as prayer mats, patterned textiles, tasbeih beads, and pomegranates into symbolic forms that reflect domestic intimacy, spirituality, and cultural belonging. Working primarily in oil paint, she approaches still life as a contemplative space where objects assume human presence, allowing

each composition to function as a quiet self-portrait.

Central to this series is the pomegranate, a fruit deeply tied to familial memory. Her mother craved pomegranate seeds while pregnant with her, and during childhood visits to Sri Lanka, her grandmother would prepare the fruit each morning and leave it waiting at the breakfast table. Through these intimate rituals, the pomegranate became a marker of care, continuity, and intergenerational connection between women in her family.

The fruit also carries spiritual significance within Islamic culture, appearing in the Qur'an as one of the fruits of Paradise. Alongside prayer mats and patterned fabrics, it situates personal memory within a broader spiritual and aesthetic tradition, where faith, protection, and female inheritance quietly converge.



Carried by Dua, 2026

Acrylic and Oil on Canvas

91cm x 82cm

LKR 550,000.00

USD 1,725.00





Bejeweled, 2026

Acrylic and Oil on Canvas

91cm x 81cm

LKR 550,000.00

USD 1,725.00



Rewarded labor, 2025
Acrylic and Oil on Canvas
30cm x 42cm

LKR 240,000.00
USD 755.00





Blessed Seeds, 2025

Acrylic and Oil on Canvas

30cm x 42cm

LKR 240,000.00

USD 755.00

