

SILENT STROKES

THE NOISE OF PAINTINGS

12 FEB 2026 – 28 FEB 2026



Silent Strokes: The Noise of Painting brings together emerging Sri Lankan painters to highlight the enduring importance of painting in contemporary art. The title reflects a paradox: while painting is often quiet, each stroke carries energy, emotion, and meaning, creating a visual “noise” that communicates beyond words. Painting allows artists to transform a flat, two dimensional surface into spaces that feel alive, suggest depth, and evoke presence, bridging personal expression with shared experience. This exhibition emphasizes why painters are vital they observe, interpret, and translate human life, memory, and environment into visual language, reminding us of the power of creativity and reflection.

Radicle Gallery presents this exhibition to support emerging artists while maintaining a sustainable space for contemporary practice. Most of the proceeds from sales go directly to the artists, ensuring they benefit fully from their work, while a small amount helps the gallery continue its programs and provide a platform for new talent. By nurturing these artists now, the gallery invests in the future of Sri Lankan art, offering visibility, encouragement, and opportunities for growth.

Each artist brings a distinct perspective: Asmar Atham explores labour, memory, and ritual in paddy fields; Bani Manohansa visualizes psychological vulnerability among youth; Chalith Kalupahana investigates existence and perception; G.T. Nimantha examines desire and psychological tension through classical techniques; Ishan Wimaladharama celebrates brown skin and tropical landscapes; Kavishwara Jayasekara critiques social and political systems through symbolic imagery; Kavindu Sathsara addresses hidden marital abuse; Ponnaiyah Peter reflects on war, displacement, and impermanence; Ravindu Sadaruwan personifies the ocean to explore ecological fragility; and Venura Kasun portrays intimate interiors and emotional states. Together, these silent strokes form a collective resonance, affirming painting as a dynamic and evolving medium in Sri Lanka today.

ASMAR ATHAM

b. 1989, Born in Batticaloa, Sri Lanka ; Lives & works in Batticaloa

Engaging with the paddy field as a living archive, the artist transforms observations of labour, memory, and survival into a visual meditation on ecological and social continuity. His work reflects the precarity of seasonal cycles and the delicate systems that sustain human and non human life alike.

In contrast to war centred readings often applied to artists from the eastern region, his practice treats land as a site of cultivation and ritual care. Using acrylic on paper, he constructs narrative sequences where rice operates as a connective scroll, and elephant tusks, husks, and trunks appear as recurring symbols. A dominant red ground unifies the imagery, producing an embroidered, illustrative surface that evokes continuity and collective memory.

Trained in painting in India, the artist has exhibited internationally and currently serves as a Lecturer at the Eastern University of Sri Lanka.





Silt Chronicle ●

2026 | Acrylic & Pen on Paper | 71cm x 51cm

LKR 250,000



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2026 | Acrylic & Pen on Paper | 71cm x 51cm

LKR 250,000



Silt Chronicle ●

2026 | Acrylic & Pen on Paper | 71cm x 51cm

LKR 250,000



Mudless Memory ●

2026 | Acrylic & Pen on Paper | 71cm x 51cm

LKR 250,000



Mudless Memory ●

2026 | Acrylic & Pen on Paper | 51cm x 35cm

LKR 150,000



Mudless Memory ●

2026 | Acrylic & Pen on Paper | 51cm x 35cm

LKR 150,000

BANI MANOHANSA

b. 2000, Born in Colombo, Sri Lanka ;
Lives & works in Maharagama

Bani Manohansa's practice investigates psychological instability and emotional vulnerability, particularly among youth. In his daily work drawing portraits as illustrative characters, he encounters diverse faces and emotions, analyzing each subject's features to capture personality and expression accurately. This professional practice allows him to observe the subtle ways mental states shape outward appearance, revealing emotional fragility often overlooked by young people today.

Working in digital and graphic art, he translates these insights into abstracted self portraits. Dense clusters of vibrant, contrasting colours surround the head, visualizing mental overload, while flat monochromatic backgrounds isolate inner turmoil from outward calm.

Through this interplay of observation, abstraction, and colour, Bani foregrounds the importance of mental wellness and encourages greater awareness of the hidden emotional labor youth navigate daily.





Overstimulated I ●

2026 | Digital Mix media | 122cm x 92cm

LKR 125,000



Overstimulated II ●

2026 | Digital Mix media | 122cm x 92cm

LKR 125,000



Overstimulated III ●

2026 | Digital Mix media | 122cm x 92cm

LKR 125,000



Overstimulated IV ●

2026 | Digital Mix media | 122cm x 92cm

LKR 125,000



Overstimulated V ●

2026 | Digital Mix media | 122cm x 92cm

LKR 125,000



Overstimulated VI ●

2026 | Digital Mix media | 122cm x 92cm

LKR 125,000

CHALITH KALUPAHANA

b. 1994, Born in Panadura, Sri Lanka ;
Lives & works in Wadduwa

The artist's practice engages with the concept of existence, using painting to express emotions and realities that evade verbal description. His work investigates the tension between abstract and real, questioning the interdependent relationship between time, being, and perception.

Employing oil on canvas, he merges surrealist approaches with natural symbolic forms, creating compositions that operate on both ontic and ontological levels. Subtle textures, layered forms, and careful modulation of color and light invite philosophical reflection, translating complex ideas into visually compelling narratives.

A graduate of the University of Visual and Performing Arts, he is pursuing an MPhil at the same institution, combining rigorous technical skill with philosophical inquiry to illuminate the human condition.





Temporality of existence ●

2025 | Oil on canvas | 61cm x 122cm

LKR 200,000



There is no love ●

2026 | Oil on canvas | 61cm x 74cm

LKR 150,000



Mirror of ontological level

2026 | Oil on canvas | 61cm x 74cm

LKR 150,000

G T NIMANTHA

b. 1999, Born in Homagama, Sri Lanka ;
Lives & works in Homagama

The artist's practice is informed by classical figurative traditions and the legacy of painters such as Rembrandt, Caravaggio, Velázquez, and Rubens, whose use of light, composition, and emotional intensity continues to shape his visual language. Drawing from these histories, he examines human desire as a condition formed through absence, influence, and the presence of the "Other."

Working primarily in oil painting, he employs dramatic chiaroscuro, layered surfaces, and controlled tonal shifts to construct psychologically charged figures. The pearl appears as a recurring visual metaphor, symbolizing desire born from friction, lack, and transformation.

A graduate of the University of Visual and Performing Arts, he completed four years of academic training in oil painting, grounding his contemporary inquiries in rigorous technical practice.





The Man

2026 | Oil on canvas | 214cmx 122cm

LKR 600,000



The Bait Bearers

2026 | Oil on canvas | 152cmx 243cm

LKR 650,000



Influenced Ideology I ●

2026 | Oil on canvas | 30cm x 30cm

LKR 225,000



Influenced Ideology II

2026 | Oil on canvas | 30cm x 30cm

LKR 225,000



Influenced Ideology III

2026 | Oil on canvas | 30cm x 30cm

LKR 225,000

ISHAN WIMALADHARMA

b. 1998, Born in Kurunegala, Sri Lanka ;
Lives & works in Moratuwa

Ishan Wimaladharama's practice celebrates Sri Lankan people, heritage, and tropical nature, exploring identity and beauty. Responding to colonial ideals favoring fair skin, he foregrounds natural tan tones and the diversity of brown skin, categorizing them through the four seasons to reflect climate, culture, and ancestral legacy.

Working in academic realism, he combines detailed backgrounds with flat colours, layering endemic flowers and cultural motifs to create vibrant, immersive visual narratives. His compositions translate human features and tropical landscapes into rhythmic, illustrative stories that honor memory, identity, and natural beauty.

A graduate of the University of Visual and Performing Arts, he trained for four years in painting, using colour, imagery, and composition to evoke ancestral memory and seasonal vitality.





Under the same sun

2026 | Oil on canvas | 137cm x 107cm

LKR 650,000



Under the same sun ●

2026 | Oil on canvas | 61cm x 61cm

LKR 250,000



Under the same sun

2026 | Oil on canvas | 61cm x 61cm

LKR 250,000



Under the same sun

2026 | Oil on canvas | 61cm x 61cm

LKR 250,000



Under the same sun

2026 | Oil on canvas | 61cm x 61cm

LKR 250,000

KAVINDU SATHSARA

b. 1998, Born in Galle, Sri Lanka ;
Lives & works in Colombo

Approaching women's experiences from the perspective of an emerging male artist, Kavindu S. examines the hidden realities of marital abuse, offering a reflective lens on struggles often concealed within traditional societal norms. His work reveals the emotional, verbal, and physical violence endured by women and questions the cost of sacrificing their freedom and dignity.

Working in mixed media, he transforms symbolic elements such as golden wedding ornaments into shackles, juxtaposing public celebration with private suffering. Bold, evocative compositions visualize tension, confinement, and fragility, translating lived experiences into compelling narratives that demand attention and reflection.

A graduate of the University of Visual and Performing Arts, Kavindu is currently working as a Visiting Lecturer, creating socially engaged art that sparks dialogue, raises awareness, and advocates for change in gendered power dynamics.





Golden Shackles I ●

2026 | Mixed Media | 92cm x 92cm

LKR 400,000



Golden Shackles II

2026 | Mixed Media | 60cm x 46cm

LKR 250,000



Golden Shackles III ●

2026 | Mixed Media | 60cm x 46cm

LKR 250,000



Golden Shackles IV

2026 | Mixed Media | 60cm x 46cm

LKR 250,000



Golden Shackles V ●

2026 | Mixed Media | 60cm x 46cm

LKR 250,000

KAVISHWARA JAYASEKARA

b. 1996, Born in Kesbewa, Sri Lanka ;
Lives & works in Kesbewa

Kavishwara Jayasekara's practice explores the fragility of political, social, and religious systems in Sri Lanka, addressing these issues with wit and subtle sarcasm. His work bridges the country's visual heritage with contemporary commentary, using art to question inequality, injustice, and ecological concerns while reinterpreting inherited norms.

Working in mixed media on paper and canvas, he recreates Sri Lankan temple art backgrounds to elevate narrative storytelling. By merging classical motifs and characters with modern contexts, layered imagery and symbolic forms create visual dialogues that transform traditional narratives into critical reflections on today's society.

Kavishwara is currently pursuing a Master's degree in Art History at PGIAR, continuing to explore and expand his critical engagement with Sri Lanka's visual heritage.





පුරය



2025 | Mixed Media | 60cm x 60cm

LKR 275,000



මැද නුවර ●

2025 | Mixed Media | 60cm x 60cm

LKR 225,000



සංස්කෘතික මැදිරිය ●

2025 | Mixed Media | 44cm x 33cm

LKR 200,000



එකගෙයි උදාගම් ●

2025 | Mixed Media | 43cm x 45cm

LKR 200,000



වන්දනාව ●

2025 | Mixed Media | 31.5cm x 33cm

LKR 200,000

PONNAIYAH PETER

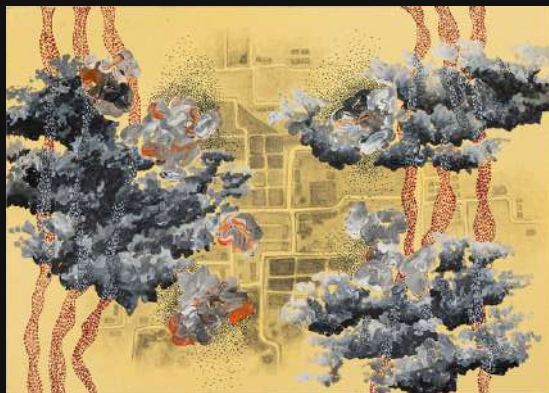
b. 1998, Born in Mullaitivu, Sri Lanka ;
Lives & works in Kilinochchi

The artist's practice is rooted in his childhood experiences growing up in the Vanni region of Kilinochchi during the early stages of the war. His work reflects the trauma of displacement, destruction, and loss, exploring how these experiences shape memory, identity, and the human relationship with land.

Using natural elements such as clouds, dust, and mayfly wings, he translates environmental and human impacts of war into visual symbols. Fragmented textures, ephemeral forms, and rhythmic patterns evoke impermanence, environmental degradation, and the fragility of life, connecting personal and collective memory.

A graduate of the University of Swami Vipulananda Institute of Aesthetic Studies, Eastern University, Sri Lanka, he creates artworks that bridge past and present, inviting viewers to reflect on loss, resilience, and the ongoing struggle to reclaim home and rights.





Surface I ●

2026 | Pen,charcoal, acrylic on texture board | 21cm x 29.7cm

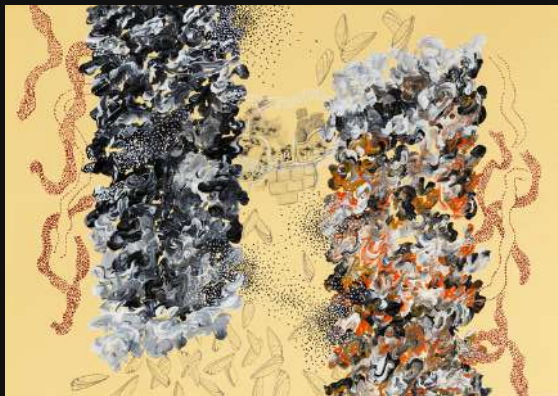
LKR 120,000



Surface II ●

2026 | Pen,charcoal, acrylic on texture board | 21cm x 29.7cm

LKR 120,000



Surface III ●

2026 | Pen,charcoal, acrylic on texture board | 21cm x 29.7cm

LKR 120,000



Rusty clouds I ●

2026 | Pen,charcoal, acrylic on texture board | 21cm x 29.7cm

LKR 120,000



Rusty clouds II ●

2026 | Pen,charcoal, acrylic on texture board | 21cm x 29.7cm

LKR 120,000



Land Wing I



2026 | Pen,charcoal, acrylic on texture board | 21cm x 29.7cm

LKR 120,000



Land Wing II ●

2026 | Pen,charcoal, acrylic on texture board | 21cm x 29.7cm

LKR 120,000



Landscape ●

2026 | Pen,charcoal, acrylic on texture board | 21cm x 29.7cm

LKR 120,000



10 Housing scheme ●

2026 | Pen, charcoal, acrylic on texture board | 21cm x 29.7cm

LKR 120,000

RAVINDU SANDARUWAN

b. 1998, Born in Makola, Sri Lanka ;
Lives & works in Kadawatha

Sandaruwan's practice explores the inseparable relationship between land and ocean, personifying the sea as Manimekala a goddess of sorrow and endurance to reflect the consequences of human driven environmental destruction. His work addresses the fragility of Sri Lanka's marine ecosystems and the broader ecological threats impacting both nature and human life.

Working primarily in watercolor, he employs a wet on wet technique to create fluid, immersive compositions. Layered washes, subtle transitions, and organic forms convey the ocean's vitality, impermanence, and the looming silence that follows environmental decay, translating ecological anxiety into poetic visual narratives.

A graduate of the University of Visual and Performing Arts, Sandaruwan is a contemporary Sri Lankan artist dedicated to mapping connections between humanity and nature, using his practice to provoke reflection and advocate for coastal preservation.





Manimekala I ●

2026 | Watercolour on paper | 29.5cm x 36.5cm

LKR 125,000



Manimekala II

2026 | Watercolour on paper | 53cm x 73cm

LKR 150,000



Manimekala III ●

2026 | Watercolour on paper | 53cm x 73cm

LKR 150,000



Manimekala IV

2026 | Watercolour on paper | 53cm x 73cm

LKR 150,000



Manimekala V ●

2026 | Watercolour on paper | 53cm x 73cm

LKR 150,000

VENURA MADURAPPERUMA

b. 1996, Born in Piliyandala, Sri Lanka
; Lives & works in Piliyandala

The artist's practice explores the personal and intimate space of the room as a reflection of identity, memory, and emotional life. Through his work, he investigates how objects, colors, and arrangements reveal thoughts, feelings, and moods unique to each individual, capturing the private narratives that unfold behind closed doors.

Working primarily in printmaking, he uses woodcut techniques, dynamic lines, and rhythmic shapes to translate emotions such as anxiety, loneliness, and introspection. Drawing from Van Gogh's color palette, his compositions employ color symbolically to convey psychological states, while sketches and personal motifs evoke the rhythms of daily life.

A contemporary artist based in Colombo, he graduated from the University of Visual and Performing Arts and was awarded 2nd place in woodcut printing at the 2020 State Art Sculpture Festival, and was recognized as ARTRA's Emerging Artist Best of 2025.





The Room I

2026 | Ink on handmade paper | 45.5cm x 30cm

LKR 220,000



The Room II

2026 | Ink on handmade paper | 45.5cm x 30cm

LKR 220,000



The Room III

2026 | Ink on handmade paper | 45.5cm x 30cm

LKR 220,000



The Room IV

2026 | Ink on handmade paper | 45.5cm x 30cm

LKR 220,000

