

The Printmaking Lab Online Gallery Presents

The Story-ii

From 13th of December 2020 to
20th February 2021

The printmaking lab online
gallery

participating Artists

Anusha Gajaweera
Bandu Manamperi
Buddhika Nakandala

The story-ii

We go on a life journey through pleasurable and bitter struggling anxieties. In this journey, the activity, which were produced within the truthful sensuous struggle of the yesterday's survival, is 'The story-ii'.

Anusha Gajaweera is a Sri Lankan visual artist and has been working as a visiting lecturer since 2009. Anusha had graduated in Bachelor of Fine Arts (Special), Uni-



versity of Visual & Performing Arts, Colombo in 2008 and completed his Master of Arts, University of Kelaniya in 2012.

No title

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Anusha Gajaweera



1/1.mix medium print. paper on acrylic. 35 x 50cm. 2020. **by Anu-sha Gajaweera**



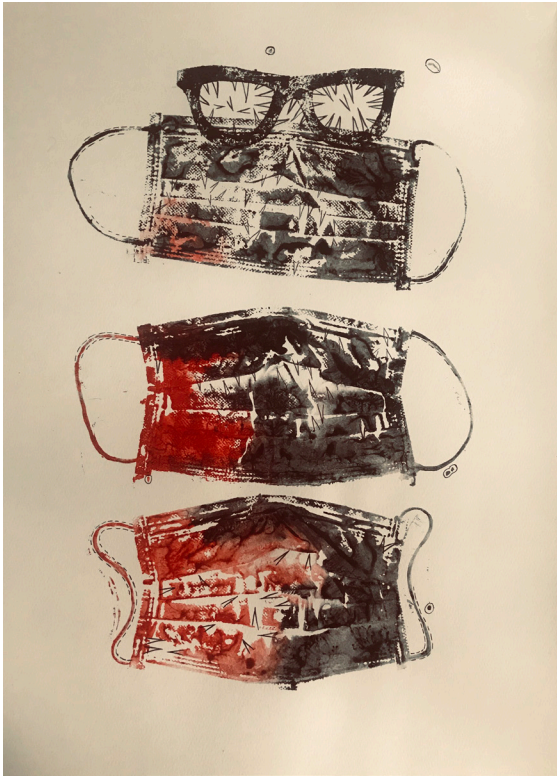
1/1.mix medium print. paper on acrylic. 35 x 50cm. 2020. **by Anusha Gajaweera**



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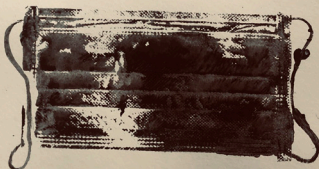
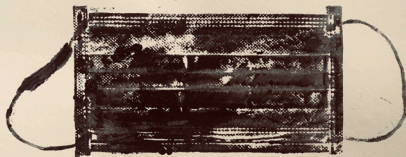


1/1.mix medium print. paper on acrylic. 35 x 50cm. 2020. **by Anusha Gajaweera**



1/1.mix medium print. paper on acrylic. 35 x 50cm. 2020. **by Anu-sha Gajaweera**

B L A C K



M A S K

1/1.mix medium print. paper on acrylic. 35 x 50cm. 2020. **by Anu-
sha Gajaweera**



BANDU MANAMPERI holds a BFA in sculpture and is a core member of Colombo's Theertha Artists' Collective. One of the initiators of performance art in Sri Lanka, Bandu remains one of the leading performance artists active at present. He creates highly personal art experiences based on the transformation of his own

body. His art practice also encompasses sculpture, drawing, painting, and installation art. He lectures and consults widely on a range of topics including contemporary art, performance, museology, and local craft traditions. Manamperi's praxis brings together notions of memory, and demonstrates how the effects of external events and doctrines are absorbed into the individual's being through the body to create memories that become inscribed within us.

Bandu Manamperi's first art approach entered the society with the Made in IAS exhibition. That was with his powerful work "Instant Nirvana Private Limited". This work received international and local attention. Organized under Jagath Weerasinghe's curatorial intervention, Made in IAS showcased the art reflecting the discourse of 90s Trend.

After the Made in IAS exhibition, Bandu's art manifested as performances. Performance art emerged within the art practices supported by the 90s Trend. Being one of the initiators of performance art in Sri Lanka, Bandu Manamperi remains as one of the leading performance artists active at present. As a performance artist, Bandu Manamperi explores three themes. One is to highlight critically the oppressive cultural beliefs or practices forced upon woman that continuously prevailing in the male-centric society looking at the whole issue through a humane position. Another is to present through sensitive performances the individual's pain in a war ridden society and its extreme anxieties. The other is to interrogate critically, the extreme religious interventions and blatantly extremist behavior of the state through political and sometimes witty performances. Bandu suggests, that such tendencies in this complex political, cultural religious moment has restricted each other's integrity and ideologies. These socio-cultural currents are influenced and dominated by a powerful political dialogue. In his earlier work Bandu, primarily a performance artist has used his own body as the artistic form and built different textures on its surface

Cage 'කුඬුව'

Interestingly enough - though certainly not surprising, for it is indeed how language works - there is no direct equivalent term in Sinhala for the English word cage. Even if the word 'කුඬුව' is the one candidate that appears to be the most suitable, and it can indeed work in similar contexts at certain points, a moment's reflection would suffice to remind one of the instances where this straightforward meaning can be challenged. One obvious instance is that a bird's nest too, in Sinhala, is called 'කුඬුව' but this time with the prefix 'කුරුල කුඬුව'. At a superficial level one can say that 'කුරුල කුඬුව' denotes something entirely different, for indeed, it is immediately associated with the idea of comfort, natural beauty

or a certain sense of homeliness. What complicates this straightforward picture is that the Sinhala word 'කුරුලු කුඩුව' is equally applicable to what is usually called a 'bird cage' - this time a cage built for the primary purpose of keeping a pet bird locked inside, depriving it of its freedom. Even more radically, one can argue, that it is possible to think a bird's nest itself as a certain 'cage' where the young is kept inside until they develop the ability to fly away. What is certain, at any rate, from these considerations is that language itself appears as a cage - or, indeed, a nest - that frames and confines what appears to us as the reality, creating its own caged worlds. Isn't this point that requires infinite reflection?

Bandu Manamperi



Sino type. Blue print. Acid free paper. 35 x 50cm.
2020. by Bandu Manamperi



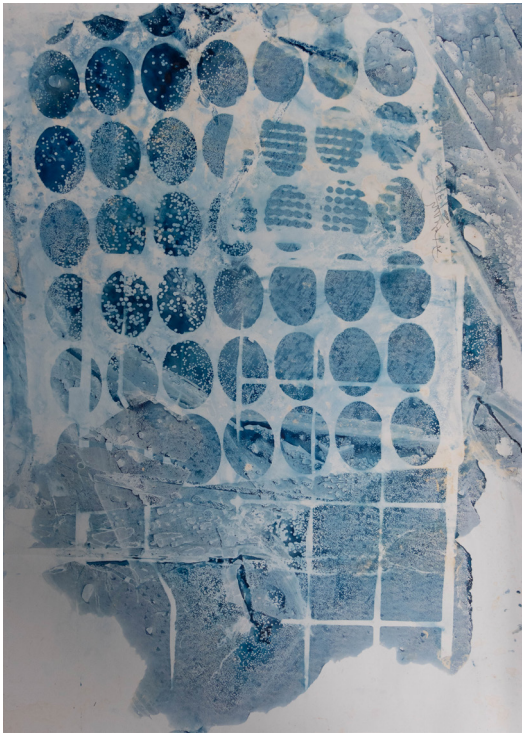
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2020. by Bandu Manamperi



Print-maker, Visual Artist, Graphic designer, and Art Teacher

Plant With Beer cans

Buddhika Nakandala



1/1. mix medium . Acid free paper
on Printing ink. Atteriya/ Murrata
paniculata, Mussaenda / Mussaenda
glabra, Weraniya Tree/ Hedyotis
fruticosa, pota vel/ Centrosema
pubescens and beer cans. size 38 X
40cm. 2020 . **by Buddhika Nakandala**



1/1. mix medium . Acid free paper
on Printing ink. Mussaenda / Mus-
saenda glabra , Hathawariya / As-
paragus racemosus, Rasakinda/ Ti-
nospora cordifolia and Beer cans.
size 38 X 40cm. 2020 . **by Buddhika
Nakandala**



1/1. mix medium . Acid free paper
on Printing ink. Monara kudumbi-
ya / Vernonia cinerea, Hathawari-
ya / Asparagus racemosus and Beer
cans. size 38 X 40cm. 2020 . **by**
Buddhika Nakandala



1/1. mix medium . Acid free paper
on Printing ink. Mussaenda /
Mussaenda glabra , Weraniya Tree /
Hedyotis fruticosa and Beer cans.
size 38 X 40cm. 2020 . **by Buddhika
Nakandala**



THE PRINT MAKING LAB

is a not for profit art organization that aims personal growth and social benefit through contemporary print making practices. Our mission is to provide a home to explore new methods for the integrity and function of traditional printing, as well as to experiment in all sorts of new print making methods.

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<https://printmakinglabgallery.wordpress.com/>

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