

Christopher Kulendran Thomas
recent exhibitions

Christopher Kulendran Thomas is an artist whose work manipulates some of the structural processes by which art produces reality. Recent solo exhibitions include Schinkel Pavillon, Berlin (2019), Institute for Modern Art, Brisbane (2019), Spike Island, Bristol (2019) and Tensta konsthall, Stockholm (2017). Thomas' work has been included in the 7th Bi-City Biennale, Shenzhen (2017); the 11th Gwangju Biennale; the 9th Berlin Biennale; and the 3rd Dhaka Art Summit (all 2016). Recent exhibitions include *Time, Forward!* at V-A-C Zattere for the 58th Venice Biennale (2019), *Alternatives for Living*, Kunstmuseen Krefeld (2019), *I was raised on the internet*, Museum of Contemporary Art, Chicago (2018); *moving is in every direction*, Hamburger Bahnhof, Museum für Gegenwart, Berlin (2017), *Bread and Roses*, Museum of Modern Art in Warsaw (2016), *Co-Workers: Network As Artist*, Musée d'Art Moderne de la Ville de Paris (2015) and *Art Turning Left: How Values Changed Making*, Tate Liverpool (2013). Thomas is the founder and CEO of New Eelam (new-eelam.com).

When Platitudes Become Form (2013 - ongoing)

Christopher Kulendran Thomas' family is from a place that no longer exists. For three decades during the Sri Lankan Civil War, The Tamil homeland of 'Eelam' was self-governed as an autonomous state led by a neo-Marxist revolution. But 10 years ago, in the summer of 2009, Eelam was wiped out by an authoritarian Sri Lankan president, protected by the cloak of national sovereignty, while the international community turned a blind eye. Curiously, in the months following that violence (and with the economic liberalisation that followed), the first white cube commercial galleries opened in the Sri Lankan capital Colombo, projecting democratic values internationally and representing a generation of artists influenced by the Western canon encountered online.

Christopher Kulendran Thomas' ongoing body of work *When Platitudes Become Form* features original sculptures, paintings and works on paper by some of Sri Lanka's foremost contemporary artists, purchased from the island's most influential new commercial galleries. Incorporated into his own compositions, these works circulate as memetic arbitrage across the global contours of power by which identity is negotiated globally. Thomas exploits the gap between his family's own origins and his current context, drawing on the mechanisms by which the 'contemporary' itself is conditioned.



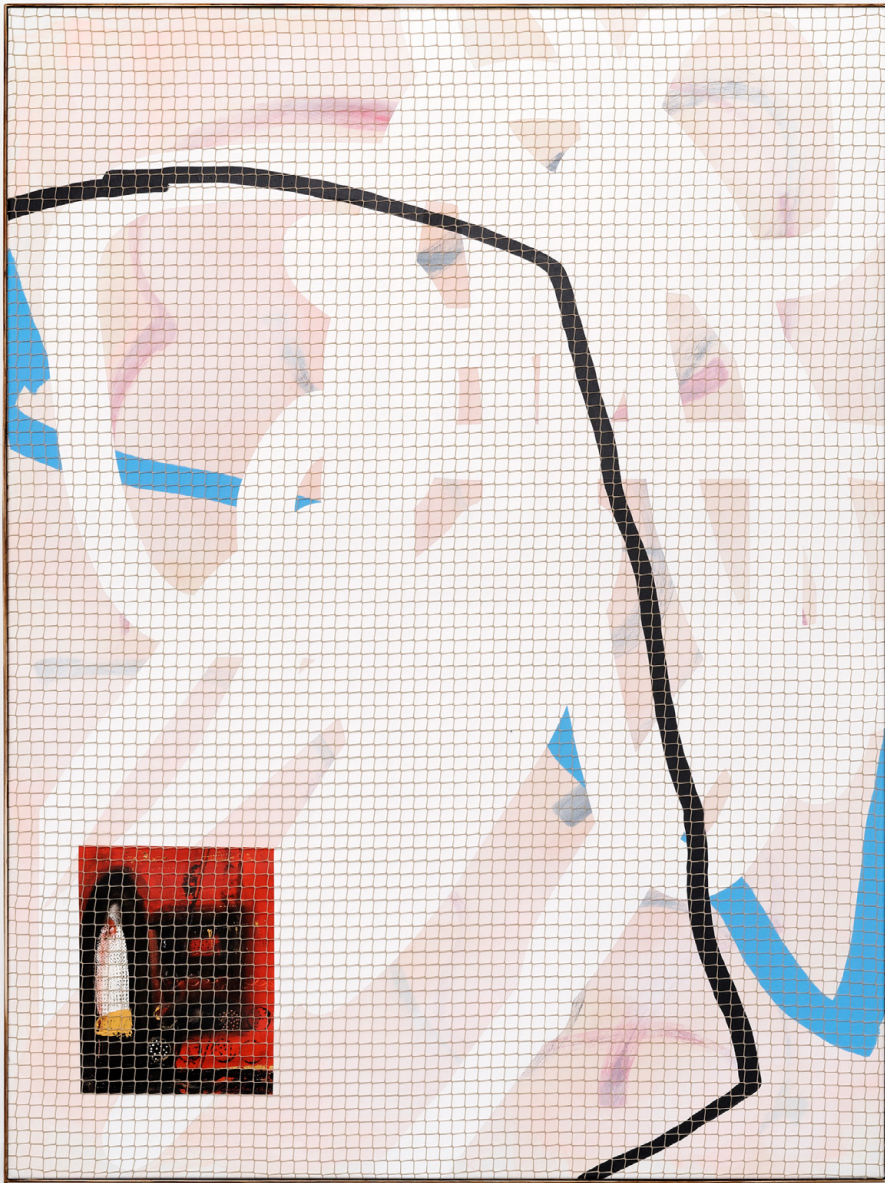
From the ongoing work
When Platitudes Become Form, 2017

Acrylic and oil on canvas, wooden frame, netting and 'MODERATION I' (2015)
by Jayantha Pushpakumara (purchased from Art Space Sri Lanka)
160 x 120 cm



From the ongoing work
When Platitudes Become Form, 2017

Acrylic and oil on canvas, wooden frame, netting and
'SEDKID' (2014) by Muvindu Binoy (purchased from Art Space Sri Lanka)
160 x 120 cm



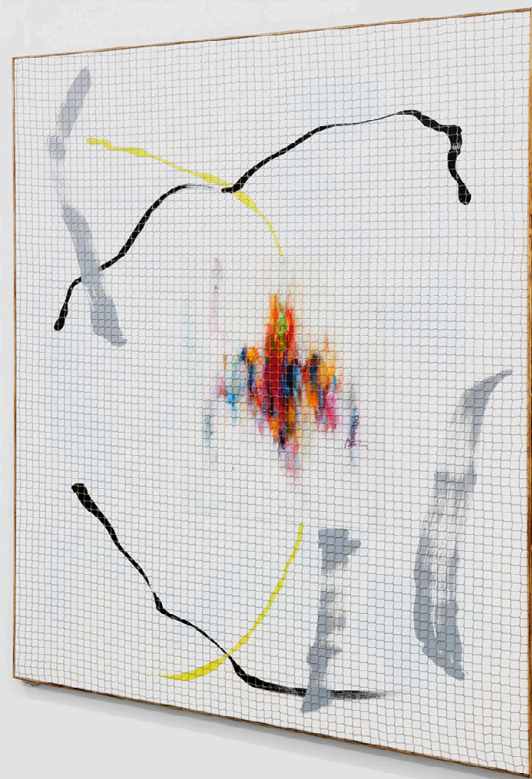
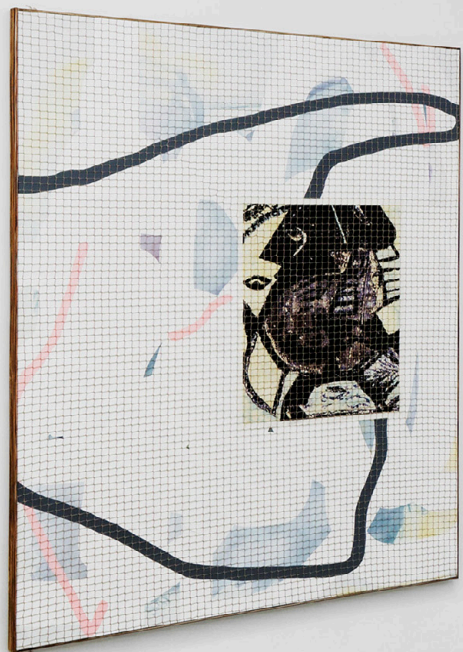
From the ongoing work
When Platitudes Become Form, 2017

Acrylic on canvas with wooden frame, netting and
'Untitled VII' by Nuwan Nalaka (purchased from Art Space Sri Lanka)
160 x 120 cm



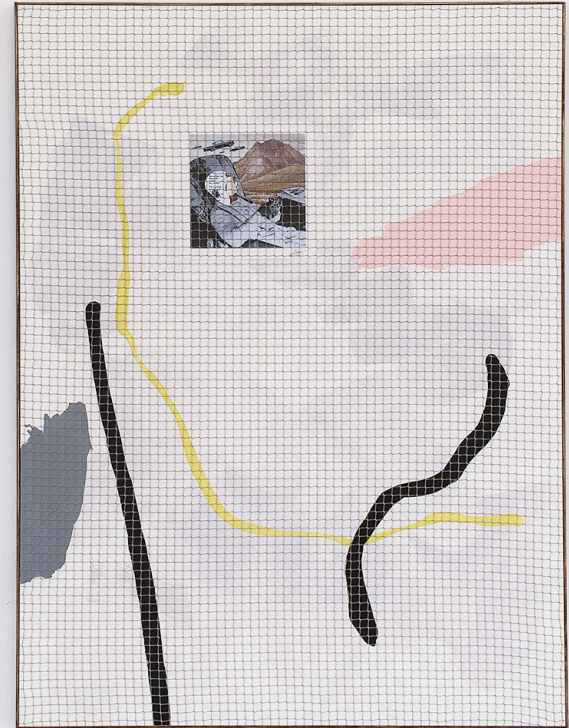
From the ongoing work
When Platitudes Become Form, 2017

Acrylic on canvas with wooden frame, netting and
'Untitled V' by Nuwan Nalaka (purchased from Art Space Sri Lanka)
160 x 120 cm



From the ongoing work
When Platitudes Become Form, 2016

Acrylic on canvas, wooden frame, netting and
'Father' (2014) by Muvindu Binoy (purchased from Art Space Sri Lanka)
160 x 120 cm





From the ongoing work
When Platitudes Become Form, 2017

Acrylic on canvas, wooden frame, netting and 'Lord Ganesh' (2011)
by Dennis Muthuthanthri (purchased from Art Space Sri Lanka)
160 x 120 cm





From the ongoing work
When Platitudes Become Form, 2016

Sand-blasted one-way mirrored vitrine, concrete, steel and remote-phosphor LED panel featuring 'Lovina' (2013) by Asela Gunasekara (purchased from Art Space Sri Lanka)
220 x 55 x 55 cm





From the ongoing work
When Platitudes Become Form, 2017

Biosphere featuring 'Skin Deep II' (2013) by Asela Gunasekara
(purchased from Art Space Sri Lanka)
45 x 45 x 170 cm







From the ongoing work
When Platitudes Become Form, 2016

Wood, acrylic, 'Portrait VI' (2014) by Kavinda Silva (purchased from Art Space Sri Lanka) and black Nike Fractal running vest

***Being Human* (2019)**

in collaboration with Annika Kuhlmann

“Around the world, the juridical framework of human rights has been leveraged not only to protect the oppressed and disenfranchised but also to justify the imperial ambitions of the nation states by which human rights are enforced. Perhaps though, the problem is not with the concept of human rights but with the very category of ‘human’ itself.”

– *Christopher Kulendran Thomas*

Projected onto a large transparent screen the film *Being Human* (2019) forms a three-dimensional hypertext for a collection of paintings and sculptures by some of Sri Lanka’s foremost contemporary artists, purchased from one of Colombo’s most influential commercial galleries and presented as a show-within-a-show – as material components of their own ready-made re-presentation. Shot in Sri Lanka, *Being Human* traverses documentary and fiction. It features Christopher Kulendran Thomas’ uncle (a family hero who founded the Centre for Human Rights in Tamil Eelam), as well as various guests of the Colombo Art Biennale – a well-known painter, a famous pop star and a young Tamil artist (some of them algorithmically synthesized characters) – who take us on an elliptical journey around the island, from the fallout of the Sri Lankan Civil War to the biennale founded in its aftermath. Examining the idea of creativity as a humanist fiction, the film itself is made through multiple systematic and machinic processes, with characters generated using neural networks running on purpose-built computers and a soundtrack that includes a pop song composed by reverse engineering the prolific Swedish producer Max Martin’s secret songwriting system known as ‘melodic math’.

Exploring the interrelationship between contemporary art and human rights in an era of globally uneven technological acceleration, *Being Human* reflects upon issues of individual authenticity, collective sovereignty and what it means to be ‘human’ when machines are able to simulate human understanding ever more convincingly.

[Watch video documentation](#)









Untitled II by Kingsley Gunatillake, 2019

Viroc and 'Untitled II' by Kingsley Gunatillake (2018), (purchased from Saskia Fernando Gallery, Colombo)
Installation view: Ground Zero at Schinkel Pavillon



Untitled I by Upali Ananda, 2019

'Untitled I' by Upali Ananda (2018)
(purchased from Saskia Fernando Gallery, Colombo)
Installation view: Ground Zero at Schinkel Pavillon







Christopher Kulendran Thomas
Being Human, 2019
in collaboration with Annika Kuhlmann

HD projection on glass, aluminium, steel,
featuring 'Untitled II' and 'Untitled VI' by Upali Ananda (both 2018) and 'Untitled II',
'Untitled V' and 'Untitled VI' by Kingsley Gunatilake (all 2018),
purchased from Saskia Fernando Gallery, Colombo

Written by	Christopher Kulendran Thomas
Directed by	Christopher Kulendran Thomas & Annika Kuhlmann
Directors of Photography	Christoph Rohrscheidt & Joseph Kadow
Edited by	Anthony Valdez
VFX and Animation	Jan-Peter Giesecking
Sound Design and Composition	Aaron David Ross with Vasuky Vakay
Choreography	Nikima Jagudajev
Featuring	Ilavenil Jayapalan, Chantelle Pretorius, Peer Liening-Ewert, Father Alphonsus Iruthayanayagam Bernard, Nandana Sitinamaluwe, Fakrudheen Komath, Kristen Bush & Royce Pierreson
Produced by	Annika Kuhlmann
Co-produced by	Franca Gelfort & Filmgarnitur
Executive Producer	Julian Brinkmann
Co-written by with contributions by	Caedmon M Penny Rafferty, Felice Moramarco, Nathan Everett Engel & Ilavenil Jayapalan
Co-director	Jan-Peter Giesecking
First Assistant Director	Imri Kahn
First Assistant Camera	Sabine Panossian
Gaffers	Waldemar Bruch & Claire Tolan
Sound recordist	Yannick Spiess
Voice Recording	Mat Clark, Paul Clark
Assistant editors	Michal Kuleba
Production Assistants	Leonard Abel Schulze, Leonie Alpheus, Jo Radtke

Set Design	Nino Tugushi
Styling	Viviane Hausstein
Hair and Makeup	Patricia Piatke, Juliane Schulz
Casting Agent	Tobias Krautstrunk (dbps casting)
Casting	DEEBEEPUNKY & Eva Vollmar
Installation Design	Annika Kuhlmann
Technical Direction	Mikko Gaestel
Lightning Design	Mikko Gaestel

With special thanks to:
Charty Beach Resort, Andreas Golder, Nandana Sitinamaluwe, Claudia Hesse,
Shanthi Thomas, Susanne und Martin Kuhlmann, Sunil Perera, Manjula
Pushpakumara & Noel Punchihewa

and support of:
Cinegate GmbH (Sebastian Enke), e-systems, Hotel Zoo Berlin, Marsano, gmbh,
Hesse Studios, Sonica Studios

Being Human (2019) was commissioned by V-A-C Foundation as part of
'Time, Forward!' for the 58th Venice Biennale.

Co-commissioned by Schinkel Pavillon for *Ground Zero* - Christopher Kulendran
Thomas in collaboration with Annika Kuhlmann

***New Eelam* (2016 - ongoing)**

in collaboration with Annika Kuhlmann

Christopher Kulendran Thomas' family is from a place that no longer exists. For three decades during the Sri Lankan Civil War, The Tamil homeland of 'Eelam' was self-governed as an autonomous state. But instead of attempting self-governance by force (as Thomas' parents' generation had done), what could a new 'Eelam' be if that idea – of a self-governed state – was imagined as a distributed network rather than a territorially bounded nation? All over the world, citizenship is presently tied to nation states, but given diminishing public confidence in existing political institutions, how could a more liquid form of citizenship be imagined beyond national boundaries?

Charting an alternative trajectory from his family history and one of the darkest chapters of the recent history of globalisation, Christopher Kulendran Thomas' ongoing venture *New Eelam* is a collaborative experiment to grow a new economic model out of the existing economic system rather than in opposition to it.

Together with curator and long-term collaborator Annika Kuhlmann, Christopher Kulendran Thomas has brought together an interdisciplinary team of specialists across the fields of technology, art, real estate, finance and architecture to develop a new form of housing based on collective co-ownership rather than individually owned private property – beyond national borders. What has emerged from this collaboration is *New Eelam* – a distributed evolution of traditional models of co-operative housing. .

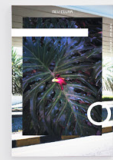
Taking as a starting point the art field's involvement in the global processes through which cities around the world are transformed, this ongoing venture is an experiment to reconfigure what art can actually do in the world structurally. *New Eelam's* R&D exhibitions feature 'concept spaces' constructed with experimental technologies, like aquaponic home-farming systems, presented as living sculptures – sci-fi visions of an alternate reality. Viewed within these immersive environments, speculative documentaries such as *60 million Americans can't be wrong* introduce the post-capitalist housing proposal.

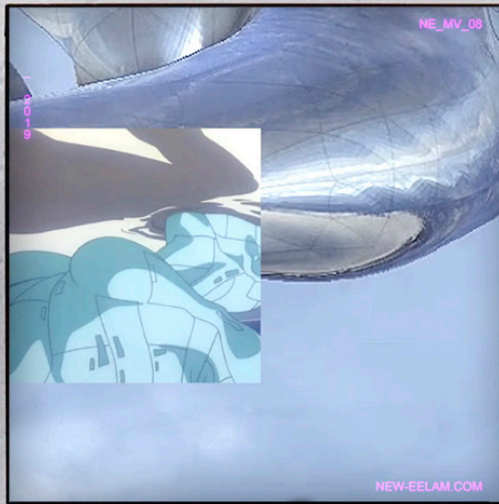












Christopher Kulendran Thomas
NE_MV_01-12, 2018/2019
in collaboration with Annika Kuhlmann
HD Videos; 58 -120 sec

Written by Christopher Kulendran Thomas
Edited by Anthony Valdez and Annika Kuhlmann
with the assistance of Sabrina Labis
Animation by Jan-Peter Giesekeing
Research: Leonie Alpheus & Tomás Hernando Kofman
Sound: Toni Quiroga and Dan Bodan

Commissioned by the Museum of Contemporary Art, Chicago,
Spike Island, Bristol & Triple Canopy















ΠΕΜ ΕΞΕΛΑΜ









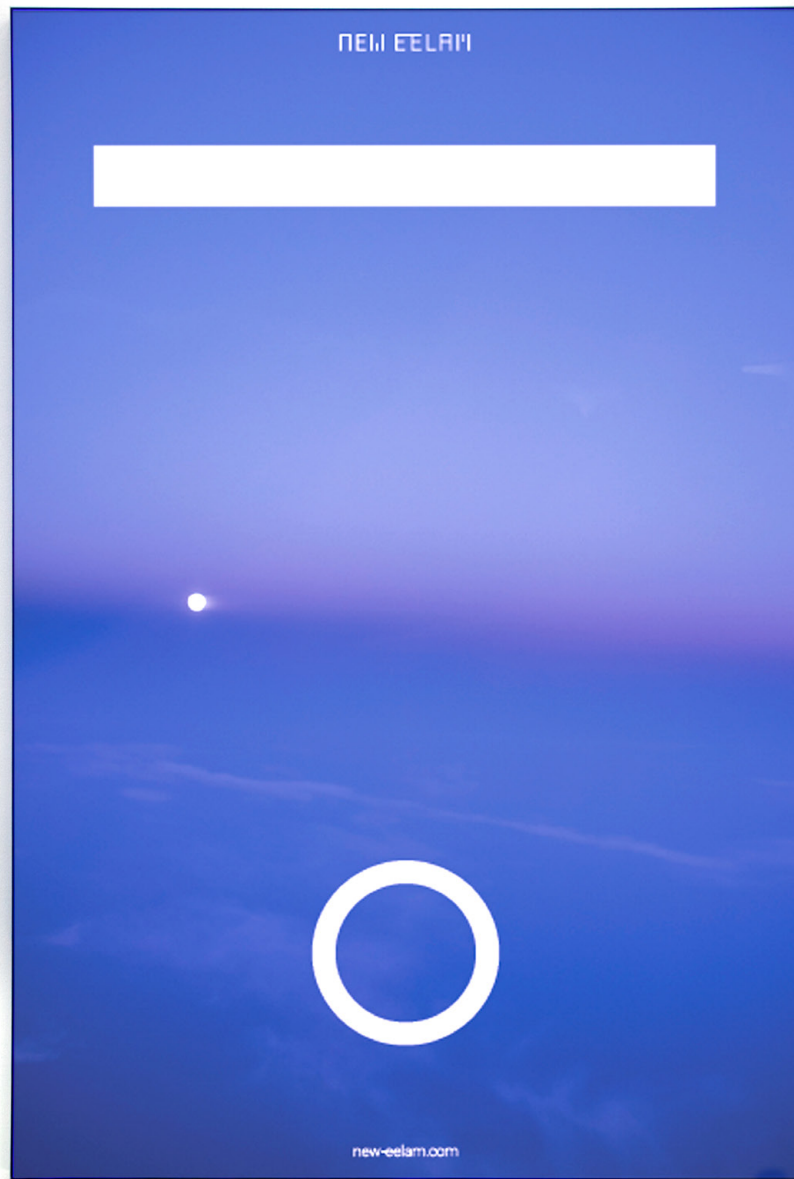






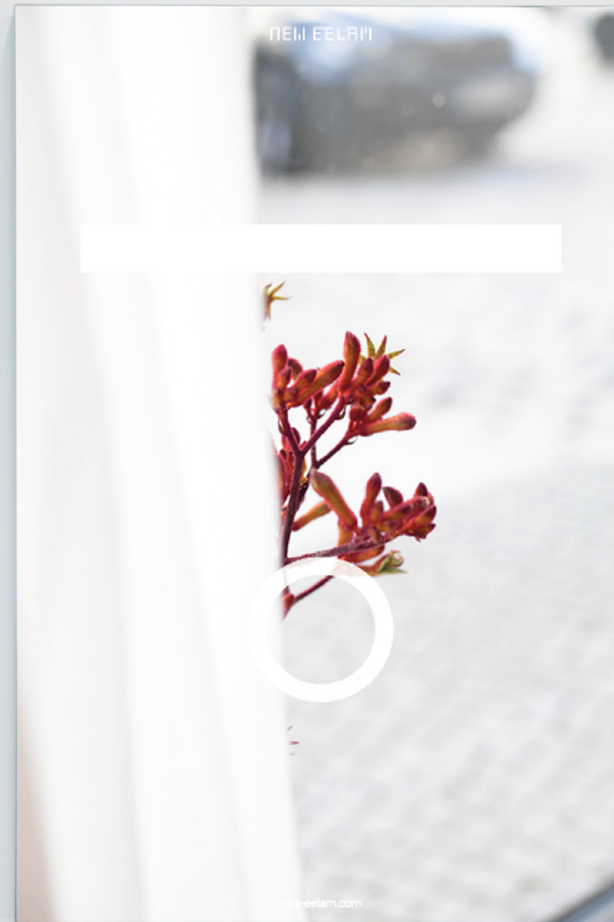
Christopher Kulendran Thomas
NE_LB_07, 2017

Backlit tension display, aluminum frame
Design: Manuel Bürger, Simon Schindele
Photography: Joseph Kadow
Creative Director: Annika Kuhlmann
150 x 225cm



Christopher Kulendran Thomas
NE_LB_06, 2017

Backlit tension display, aluminum frame
Design: Manuel Bürger, Simon Schindele
Photography: Joseph Kadow
Creative Director: Annika Kuhlmann
150 x 225cm

























Christopher Kulendran Thomas
NE_LB_01, 2016

Backlit tension display, aluminum frame
Design: Manuel Bürger, Simon Schindele
Photography: Joseph Kadow
Creative Director: Annika Kuhlmann
150 x 225cm



Appendix
selected press

Selected Press:

[New Eelam and the Dispersion of Critique](#) by Jeppe Ugelvig, DIS magazine

[The exhibition that aims to solve the global housing crisis](#) by Hettie Judah, The Independent

[Home is a place that doesn't exist anymore](#) by Patrick McGraw, 032c

[What does it mean to be human?](#) by Faye Campbell, Berlin ArtLink

[Conversations: Christopher Kulendran Thomas *New Eelam: Bristol at Spike Island*](#) by Alice Bucknell, Mousse Magazine

[Networked Nation](#) by Maria Lind, ArtReview

[Imagined Communities](#) by Ellen Mara De Wachter, Frieze

[Christopher Kulendran Thomas](#), interviewed by Aude Launay, 02 magazine

[Prototyping the Future: an interview with Christopher Kulendran Thomas](#) by Louisa Elderton, Berlin ArtLink

[The Top Emerging Artists of the Year](#), Artsy

New Eelam and the dispersion of critique by Jeppe Ugelvig

DIS magazine

1. Christopher Kulendran Thomas' ongoing work New Eelam – developed in collaboration with curator Annika Kuhlmann and initially introduced at the 9th Berlin Biennial and 11th Gwangju Biennale, with a new iteration coming soon to Hamburger Bahnhof in Berlin – exceeds the traditional limits of the artwork. Not only formally – the work is envisaged as an open-endedly durational project in the form of a startup – but particularly in its socioeconomic spatiality and critical technique. Rooted in the complicated story of the geographical displacement and genocide of the Tamil people, New Eelam can best be described as a real estate tech company that envisions and proposes new liquid models of citizenship and distributed homeownership in an age of technologically accelerated dislocation.

2. After an American presidential election in which nearly half of the country's voters at least acquiesced with the rather aggressive displacement of others (incidentally resulting in Canada's immigration website crashing on election night), questions of belonging seem to be taking on a new global urgency. How can the liberal nation state negotiate increasingly polarized populations? What does a reactionary response to neo-nativism and anti-globalism look like for communities that still pursue dreams of multiculturalism? And where does technology sit within the practicing and delineation of citizenship and the bourgeois capitalist institution of the home?

3. Envisioned as a flat-rate subscription service, New Eelam's subscribers will gain access to a portfolio of homes "in some of the world's most charismatic neighbourhoods," as its promotional video promises, saturated with the quintessential iconography of urban wanderlust, recognizable from start-up advertising. Adopting the closed loop growth model of e-retailer Amazon, 100% of the revenue of New Eelam's subscribers, along with capital gains from the speculative real estate investments the company makes, are reinvested into an ever-expanding portfolio of properties, effectively lowering the rent while improving the service for users. What will form, imaginatively, is a global network of homes owned by no one and everyone – or as the video promises, "luxury global communalism rather than private property". As a corporate entity, New Eelam owes its architecture equally to the historical notion of the socialist coop and the contemporary sharing economy start-up, two seemingly opposing structures that

nonetheless converge via technology in our contemporary socio-economic reality. With New Eelam, Thomas sees a potentially emancipatory trajectory for technology in the global economy: specifically, the liquidation of citizenship through the dissolution of individual property ownership in a time when capitalism accelerates its way out of its own sustainability.

4. Beyond the artist's own biographical relation (Thomas' family are Tamil and left escalating racial violence in Sri Lanka), there's a specificity in adopting the history of the Tamil people as a basis for New Eelam. As a civilization, the history of the Tamil people of "Eelam" stretches back over 3000 years, effectively pre-dating the rise of both the nation state and its coupling of citizenship (and hence, any definition of legitimate geopolitical 'belonging'). Colonial rule left the Tamil people governed by an ethnic majority backed by foreign governments, leading to the exclusion of Tamils from academic positions and civil service jobs in the Sri Lankan public system. After a long and bloody civil war, in which more than 300,000 Tamil people were internally displaced and tens of thousands of civilians were brutally murdered, the idea of Eelam (an independent, gender-equal socialist state) fully collapsed with the defeat of the Tamil Tigers in 2009. This sudden "peace" paved the way for aggressive foreign investment and Western tourism in Sri Lanka. And, as Thomas himself describes, "in the immediate aftermath of that violence, and the consequent economic liberalisation that followed, a new local market for contemporary art emerged." Thomas' exhibitions feature original artworks by some of Sri Lanka's foremost young contemporary artists, purchased recently in that 'peacetime' economic boom and then reconfigured by Thomas for international circulation within his own compositions. His work manipulates some of the structural operations of art, the means by which its circulation and distribution produces reality. This ongoing operation translates what counts as contemporary across the global contours of power by which the 'contemporary' itself is conditioned and draws on the outward performance of democracy by which nations evade international accountability. Put differently, the story of Eelam is also a story of the subjugation of socialist communities to destructive global capitalist market forces and their colonial genealogies. The story of New Eelam, on the other hand, is an attempt to reimagine community through and beyond them.

5. While much of the art that engages so-called “corporate aesthetics” is both critiqued and legitimized as operating through speculative ‘fictions’ and as employing satirical ‘artifice’ (as observed in much of the polemical criticism around the 9th Berlin Biennial), there is nothing fictional about New Eelam – in fact, it already exists as a company in its early phases of prototyping its beta edition. While it speculates upon future potentialities for forms of living and working through technology in a seemingly “surreal” or “hyperreal” way (to rely on relatively outdated modes of aesthetic judgment), its cultural, political and economic trajectories are very actual, that is to say concerned with the actuality of contemporary conditions of living and working in a globalized economy. Rather, perceiving the engagement of corporate aesthetics as ‘artifice’, it points more than anything to the synthetic texture of our everyday lives. This synthetic component to New Eelam is central to its success, as it echoes its (post-)critical trajectory of powering through ever-morphing capitalist institutionality in all its visuality, rather than circumventing it: “to outcompete the present economic system on its own terms,” as the narrator in New Eelam’s promotional video explains. As a meditation on the failed revolution of historical Marxist states (like Tamil Eelam), as well as on the commodified and nullified status of leftist critique at large, New Eelam envisages a form of autonomy beyond neoliberal capitalism by accelerating the existing system’s own unravelling. If the global market economy absorbs and distributes every aspect of human life, and transcends national borders and laws (as seen with multinationals such as Apple and Amazon, the latter of which is poignantly analyzed in New Eelam’s long-form promotional video), why not use it as a tool for critical and subversive agency? In Thomas’ work, the future of the political Left lies in a mutation of capitalism’s own accelerated state of being. This, of course, is no small proposition and contains its own set of ethical conundrums.

6. The avant-garde impulse in Thomas’ practice is echoed clearly in the “New” of New Eelam, adding a constructivist and, arguably, even utopian dimension to the work. While New Eelam is “more than art” – that is to say concerned with some form of life beyond the world of art – art remains the starting point and recurring cultural habitat for the project (it starts as a biennial commission and will return to art world platforms when appropriate). Why? As history exemplifies, it is in art that we find the most innovative prototyping of immaterial labor. Ambivalently,

art’s ever-mutating labor dynamics facilitate a discursive platform for imagining new labor futures, both constructivist (and potentially revolutionary) as well as co-optable for businesses. We see this when strategies from conceptual, post-conceptual, and performance art are adopted by advertising firms and start-ups in the global experience economy, which in turn are recouped by artists, adopting rhetorical or economic strategies from globalized capitalism (fashion, business, PR). If the home is a primary site of labor in a post-work automated future, it is only natural that its early precursors are found in contemporary artworks.

7. It was once widely assumed in Silicon Valley that one needed an MBA to start a company, but with the rise of technology-based consumerism, this was superseded by the engineer founder (Facebook, Google), and more recently, in line with the increasing sophistication of the consumer internet, designers are starting big companies (AirBnB, Instagram). Could this perhaps now be the time when an artist starts a successful high-growth tech company – on artistic and critical terms – and if so, how would their critical apparatus translate into a socioeconomic reality? As Thomas has argued elsewhere on DIS, this shift would entail a departure from the ecology of the art system into a larger ecology of (or even beyond) capitalism[1] – one in which work depends on “reproduction and distribution [in the ...marketplace] for its sustenance,” as Seth Price once put it.[2] At the brink of neocapitalism,[3] in which complicity is inevitable and any form of autonomous critique only strengthens the ties around the political subject, the point, as David Joselit argues, is not to deny the power of the market, but to use this power.[4] The strategy of full immersion into capitalist production, giving up any leftover dream of bourgeois art-making, has been hinted at and even experimented with by artists – Renzo Martens, DIS, Shanzhai Biennial, amongst others – but until now, never fully realized. Like all avant-garde practices, in its attempt of embedding itself into a capitalist logic, New Eelam will always risk its own status as an artwork; but isn’t this exactly what the most interesting art has always risked?

1. Seth Price, ‘Dispersion’, in *Mass Effect: Art and the Internet in the Twenty-First Century*, 2015

2. Christian Boltanski and Eva Chiapello, *The New Spirit of Capitalism*, 2007

3. David Joselit, *After Art*, p. 94

Christopher Kulendran Thomas in conversation with Maria Lind

New Eelam is an exploration into the future of housing and citizenship. Conceived by the artist Christopher Kulendran Thomas, in collaboration with Annika Kuhlmann, the long-term artwork takes the form of a technology company founded by Kulendran Thomas to develop a globally distributed housing co-operative that aims to make homes as streamable as music or movies. Based on collective rather than individual ownership, the post-capitalist startup seeks to rewire property relations through the luxury of communalism rather than of private property.

New Eelam engages with the issue of citizenship whereby, all around the world, the right to belong somewhere is bound to specific nations. In Kulendran Thomas' case this is understood through the lens of the unsuccessful Tamil struggle for independence from what is now Sri Lanka. After fighting for self-determination when Ceylon gained independence from Britain in 1948, the self-proclaimed Tamil homeland of 'Eelam' was eventually self-governed for three decades before the brutal end of the Sri Lankan Civil War in 2009. But rather than attempting self-governance by force, what would happen if technology instead enabled a more liquid form of citizenship beyond borders?

Different iterations of *New Eelam* have been shown in the 2016 Berlin and Gwangju biennales and most recently at Berlin's Hamburger Bahnhof. At Tensta konsthall, *New Eelam's* 'concept space' consists of a furnished show home featuring aquaponic home-farming ecosystems in which fish fertilize vegetation that in turn cleans water for the system's aquariums. This is one of the technologies being developed for homes within the global housing co-op and is presented here as living sculptures.

An art work on the wall, a painting from Kulendran Thomas' series *When Platitudes Become Form* (2017), plays into the artist's discussions around how art functions within regional and global circuits of distribution. This refers to some of the crucial ways in which art is being distributed today and into how capital networks affect situated politics. In this series, Thomas's method is metabolic: he buys original artworks by artists from Sri Lanka whose commercial careers are developing fast and incorporates them into his own work. Most of these art works were purchased by Thomas from the online platform Art Space Sri Lanka, itself an example of how,

due to among other things economic liberalisation, Sri Lanka's creative industries in general and the contemporary art sector in particular have blossomed since the 2009 ethnic cleansing of Sri Lanka's Tamil minority.

A new film, titled *60 million Americans can't be wrong*, is shown on a flat screen. Taking as a starting point economist Albert O. Hirschman's 1970 treatise "Exit, Voice, and Loyalty," *New Eelam's* second film looks at the option of leaving as the ultimate means of ensuring political accountability. But if you wanted to build a new world today, where would you go? Influenced by Hirschman's writings, the blockchain / biotech entrepreneur Balaji S. Srinivasan has suggested that today's New World could be pioneered in a completely new dimension - 'the cloud'. The film looks at the emancipatory potential of technologically-accelerated mobility beyond national boundaries, exploring how the autonomous individual – rather than the industrial labourer – might be the revolutionary subject of a post-capitalist society.

Maria Lind: New Eelam wants to offer an alternative housing system, where collectively owned homes can be 'streamed', so to speak, rather than rented. What is the relevance of such a system today?

Christopher Kulendran Thomas: As everything else moves towards cloud-based subscription models (from streaming media to car-sharing), today's fixed housing could feel increasingly restrictive. I think more and more people will come to value mobility (and the relationships that this can enable and the experiences they can share) over accumulating material possessions in one place. As many more jobs are automated, the future of work could look gradually more like what artists do, with people working in increasingly flexible (and precarious) ways and moving around more. Meanwhile, it's perhaps the home rather than the factory or office that is becoming a primary site of production for an increasingly post-work economy. So the real estate technology company that we're founding, New Eelam, is based on a long-term strategy to reorganise this means of production - the home - through collective, rather than individual, ownership.

We're developing a distributed housing co-operative in which profits from real estate markets can be repurposed towards reducing the cost of housing. As a

member, you will have continual access to apartments in cities around the world so that you can move around as you wish, eventually with your personal settings and services coming with you from city to city. And because of the flexible way in which our properties will be inhabited, we'll be able to sell them more easily than if they were occupied on fixed rental contracts. So over time, the cost of each subscription could be progressively reduced through real estate profits generated from trading a continually revolving property portfolio across cities. Eventually we think the on-demand housing of the future could be provided for free to increasingly transient populations as the basis for new forms of citizenship beyond borders.

Whilst what we're developing can provide no immediate solution to the urgent problems of displacement or of those excluded from citizenship, on a longer timescale we're interested in how dislocation is perhaps becoming a permanent condition for more and more people. The film we're making for this exhibition is about technological possibilities for new forms of citizenship to emerge beyond nation states. Specifically, it looks at how the cloud-like networks of the Internet continue to reorganise the physical world at greater depth and scale and we're interested in how this could result in 'reverse diasporas' – social formations that would start out geographically distributed until people are brought together through physical social networks. Eventually this could produce what we could think of as 'cloud towns', 'cloud cities' and even 'cloud countries' – societies based on citizenship by choice rather than by birth. The long-range hypothesis behind what we're developing is that populations that are free to do whatever they care about, wherever they want to be, will ultimately build more valuable economies than populations enslaved by debt into waged labour. We think housing could be democratised for more and more people through a new kind of economic model.

ML: Can you talk about your own background in relation to this interest in dislocation as a way of life?

CKT: Well, 'Eelam' in Tamil loosely translates as some version of 'home'; but it's also the name of a place, which is where my family is from. And it's a place that no longer exists. For three decades during the Sri Lankan Civil War, the Tamil

homeland of 'Eelam' was self-governed as a de-facto autonomous state with, for example, its own legal system, courts, a police force, military, schools, health care, banking and a television channel. But it was wiped out in 2009. So our thought experiment was to ask: what could that idea of 'Eelam' – the idea of a self-governed state – what could that be if it was imagined as a distributed network rather than a territorially bounded nation?

ML: How does the political philosophy behind that revolution relate to your own work?

CKT: Eelam was born through a revolution that was inspired by Karl Marx's vision of a world without nations. Marx imagined a world beyond borders, beyond scarcity and beyond waged labour, where things would be shared collectively rather than owned individually. He imagined a world based on economies of abundance that would underpin societies so just that he thought governments wouldn't even be necessary. In today's terms, Marx was a libertarian; but his ideas were tragically distorted throughout the 20th Century in the service of authoritarian regimes around the world that attempted to implement his vision by force; and resulted in the very opposite of the liberty that Marx had imagined. To my reading, Marx's own writing was analytical rather than ideological; he understood technology rather than politics as the primary driver of historical change – by making new forms of economic organisation possible. And given the ways that 'Marxism' has been instituted as an ideology through the last century, I don't even know if Marx himself would have been a Marxist.

ML: But New Eelam is a technology company. What does that entail and why does it take the particular organisational form of a startup?

CKT: We're betting that this kind of profound, long-term transformation might be more likely to be achieved by making something that works better, by making something that people want, rather than by force. Our starting point was thinking about how a housing co-op could be globally distributed and scalable. In a way, the 'startup' has become the paradigmatic organisational form of our times – with even public companies (like Tesla or Amazon) perpetually retaining the high-

growth-oriented economics of a startup and with even schools (Khan Academy), non-profits (the American Civil Liberties Union) and national governments (Estonia, France) understanding themselves in these terms. What we're doing is an experiment, based on a series of hypotheses about how we could live. For example the nuclear family was literally concretised into the shape of the modern home through a previous industrial revolution, with even an institution like marriage often financially underwritten by mortgages. So what new social forms could be opened up by transforming how housing works now? Ultimately our way of conducting that experiment is to build something, measure how it's used and learn from that in order to keep developing it. In this sense, pretty much every consumer tech startup is something of a sci-fi, in that each startup (as in a high-growth-oriented business), almost by definition, is based on a radical vision of an alternate future, which if borne out, would result in a new type of mainstream behaviour. For me, the artistic excitement of what we're embarking upon is in translating what has begun as an imaginative proposition into a (potentially transformational) reality, the success or failure of which can, of course, only unfold over time.

ML: Who is working on this and what are the decision-making processes?

CKT: We're bringing together an interdisciplinary team of specialists from the fields of technology, real estate, finance and architecture - all of whom we know through the art world. And actually this venture has really grown out of our understanding of what art does in the world in terms of its role in prototyping new lifestyle formats, at the vanguard of new forms of labour, on the front line of globalisation and as part of the processes of gentrification through which cities around the world are shaped. For example, in the immediate aftermath of the violence that ended the Sri Lankan Civil War, and the consequent economic boom that followed, a new local market for contemporary art emerged and now this outward projection of the 'contemporary' continues economically the process of ethnic cleansing by which the revolutionary vision of 'Eelam' was defeated in the first place. So we're interested in how some of these structural processes - what art actually does in the world - could perhaps be constructively reorganised if we took that as our starting point for doing art. And our exhibitions in the art field have become a sort of open, discursive research and development process that feeds into what we're building.

Ultimately our decision-making processes are really rooted in continually talking with potential users of what we're developing in order to build something that people will want.

New Eelam: Tensta by Christopher Kulendran Thomas in collaboration with Annika Kuhlmann continues at Tensta konsthall until January 14th 2018.

Maria Lind is the director at Tensta konsthall.

Appendix
captions & credits

New Eelam: Bristol
Spike Island, Bristol (2019)

[Images](#)

Works:

Christopher Kulendran Thomas
New Eelam, 2019
in collaboration with Annika Kuhlmann
Concept space with hydroponic home-farming systems, website and HD
video: '60 million Americans can't be wrong' (2018), featuring 'Skin Deep II'
(2014) by Asela Gunasekara (purchased from Art Space Sri Lanka)

Christopher Kulendran Thomas
60 million Americans can't be wrong, 2018
in collaboration with Annika Kuhlmann
HD video, 27:15 min

Written & Directed by Christopher Kulendran Thomas
Edited & Directed by Annika Kuhlmann
with the assistance of Sabrina Labis, Anh Trieu, Jan-Peter Giesecking, Mark
Reynolds and Gregorio Pirolini
Animation by Jan-Peter Giesecking
Sound design by Annika Kuhlmann with Jo Thalmeyer, Toni Quiroga,
Paloma Pyip
Sound mix and master by Jo Thalmeyer, Damian Press
Sound recording by Farid Leonhartsberger
Research by Emma Siemens, Pauline Doutreluingne and Leonie Alpheus

With thanks to DIS; Tensta konsthall, Stockholm; Institute for Modern Art,
Brisbane

Christopher Kulendran Thomas
NE_HYDRO_4; NE_HYDRO_5 and NE_HYDRO_6 (all 2019)
Aluminum, plywood, vircoc, silicone, water, pump, clay, grow lights and
various plants with ceramics by Chris Scherer
Developed in collaboration with Eric Weber
Creative Direction: Annika Kuhlmann

Christopher Kulendran Thomas
from the ongoing work *When Platitudes Become Form* (2016)
Acrylic on canvas with wooden frame, netting and 'Cocktail III' (2015) by
Muvindu Binoy (purchased from Art Space Sri Lanka)

Christopher Kulendran Thomas
NE_LB_1, 2016 and NE_LB_9-11, 2019
LED panel, tension fabric, aluminium frame
Design: Manuel Bürger, offsho.re

Christopher Kulendran Thomas
NE_MV_01-08, 2018/2019
in collaboration with Annika Kuhlmann
HD Videos; 58 -120 sec

Written by Christopher Kulendran Thomas
Edited by Annika Kuhlmann and Anthony Valdez
with the assistance of Sabrina Labis
Animation by Jan-Peter Giesecking
Research: Leonie Alpheus & Tomás Hernando Kofman
Sound: Toni Quiroga and Dan Bodan

Commissioned by the Museum of Contemporary Art, Chicago,
Spike Island, Bristol & Triple Canopy

New Eelam: Brisbane
Institute for Modern Art, Brisbane (2019)

[Images](#)

Works:

Christopher Kulendran Thomas
New Eelam, 2019
in collaboration with Annika Kuhlmann
Concept space with hydroponic home-farming systems, website and HD
video: '60 million Americans can't be wrong' (2018)

Christopher Kulendran Thomas
NE_HYDRO_4, (2019)
Aluminum, plywood, viroc, silicone, water, pump, clay, grow lights and
various plants with ceramics by Tim Wilson
Developed in collaboration with Eric Weber
Creative Direction: Annika Kuhlmann

Christopher Kulendran Thomas
60 million Americans can't be wrong, 2018
in collaboration with Annika Kuhlmann
HD video, 27:15 min

Written & Directed by Christopher Kulendran Thomas
Edited & Directed by Annika Kuhlmann
with the assistance of Sabrina Labis, Anh Trieu, Jan-Peter Giesecking, Mark
Reynolds and Gregorio Pirolini
Animation by Jan-Peter Giesecking
Sound design by Annika Kuhlmann with Jo Thalmeyer, Toni Quiroga,
Paloma Pyip
Sound mix and master by Jo Thalmeyer, Damian Press
Sound recording by Farid Leonhartsberger
Research by Emma Siemens, Pauline Doutreluingne and Leonie Alpheus

With thanks to DIS; Tensta konsthall, Stockholm; Institute for Modern Art,
Brisbane

up the river down the tide DIS, Katja Novitskova, Christopher Kulendran Thomas
Various Small Fires, Los Angeles (2018)

[Images](#)

Works:

Christopher Kulendran Thomas
New Eelam, 2017
in collaboration with Annika Kuhlmann
Experience suite with hydroponic home farming system, lightbox,
website and '60 million Americans can't be wrong' (HD, 26:15 min)

Christopher Kulendran Thomas
60 million Americans can't be wrong, 2018
in collaboration with Annika Kuhlmann
HD video, 27:15 min

Written & Directed by Christopher Kulendran Thomas
Edited & Directed by Annika Kuhlmann
with the assistance of Sabrina Labis, Anh Trieu, Jan-Peter Giesecking, Mark
Reynolds and Gregorio Pirolini
Animation by Jan-Peter Giesecking
Sound design by Annika Kuhlmann with Jo Thalmeyer, Toni Quiroga,
Paloma Pyip
Sound mix and master by Jo Thalmeyer, Damian Press
Sound recording by Farid Leonhartsberger
Research by Emma Siemens, Pauline Doutreluingne and Leonie Alpheus

With thanks to DIS; Tensta konsthall, Stockholm; Institute for Modern Art,
Brisbane

Christopher Kulendran Thomas
NE_HYDRO_01, 2018
in collaboration with Annika Kuhlmann
Aluminum, plywood, steel, silicone, latex, water, pump, clay, grow lights,
various plants
54 x 54 x 102 inch (137 x 137 x 259 cm)

Christopher Kulendran Thomas
NE_HYDRO_02, 2018
in collaboration with Annika Kuhlmann
Aluminum, plywood, steel, silicone, latex, water, pump, clay, grow lights,
various plants
102 x 54 x 102 inch (259 x 137 x 259 cm)

Christopher Kulendran Thomas
NE_HYDRO_03, 2018
in collaboration with Annika Kuhlmann
Aluminum, plywood, steel, silicone, latex, water, pump, clay, grow lights,
various plants
54 x 153 x 102 inch (137 x 389 x 259 cm)

Christopher Kulendran Thomas
NE_LB_09, 2017
in collaboration with Annika Kuhlmann
Backlit tension display, aluminum frame
59 x 88.5 inch (150 x 225 cm)

I Was Raised on the Internet
Museum of Contemporary Art Chicago (2018)

[Images](#)

Works:

Christopher Kulendran Thomas
NE_MV_01-04, 2018
in collaboration with Annika Kuhlmann
HD video, 6:00 min

Written & Directed by Christopher Kulendran Thomas
Edited & Directed by Annika Kuhlmann
with the assistance of Sabrina Labis
Animation by Jan-Peter Giesecking
Research by Annika Kuhlmann and Leonie Alpheus
Sound design, mix and mastering by Toni Quiroga

Commissioned by the Museum of Contemporary Art, Chicago

Christopher Kulendran Thomas
NE_LB_09, 2017
in collaboration with Annika Kuhlmann
Backlit tension display, aluminum frame
59 x 88.5 inch (150 x 225 cm)

Christopher Kulendran Thomas
NE_HYDRO_01, 2018
in collaboration with Annika Kuhlmann
Aluminum, plywood, steel, silicone, latex, water, pump, clay, grow lights,
various plants
54 x 54 x 102 inch (137 x 137 x 259 cm)

Christopher Kulendran Thomas
60 million Americans can't be wrong, 2018
in collaboration with Annika Kuhlmann
HD video, 27:15 min

Written & Directed by Christopher Kulendran Thomas
Edited & Directed by Annika Kuhlmann
with the assistance of Sabrina Labis, Anh Trieu, Jan-Peter Giesecking, Mark
Reynolds and Gregorio Piroli
Animation by Jan-Peter Giesecking
Sound design by Annika Kuhlmann with Jo Thalmeyer, Toni Quiroga,
Paloma Pyip
Sound mix and master by Jo Thalmeyer, Damian Press
Sound recording by Farid Leonhartsberger
Research by Emma Siemens, Pauline Doutreluingne and Leonie Alpheus

With thanks to DIS; Tensta konsthall, Stockholm; Institute for Modern Art,
Brisbane

Christopher Kulendran Thomas
NE_HYDRO_02, 2018
in collaboration with Annika Kuhlmann
Aluminum, plywood, steel, silicone, latex, water, pump, clay, grow lights,
various plants
102 x 54 x 102 inch (259 x 137 x 259 cm)

Christopher Kulendran Thomas
NE_HYDRO_03, 2018
in collaboration with Annika Kuhlmann
Aluminum, plywood, steel, silicone, latex, water, pump, clay, grow lights,
various plants
54 x 153 x 102 inch (137 x 389 x 259 cm)

New Eelam: Tensta

Tensta konsthall, Stockholm (2017)

[Images](#)

Works:

Christopher Kulendran Thomas

New Eelam, 2017

in collaboration with Annika Kuhlmann

Experience suite with aquaponic vertical farming system, straw bale walls, lightboxes, website and '60 million Americans can't be wrong' (HD, 30 min)

featuring

Ann Edholm, *Untitled*, 2016

Lithography

Private Collection

John Skoog, *Federsee-blick #7*, 2013

Pigment print on Arches velib museum rag 315g

Private Collection

Jim Thorell, *Glass, Brick and Mortars*, 2017

Acrylic on canvas

Courtesy the artist

Christopher Kulendran Thomas,

from the ongoing work *When Platitudes Become Form*, 2017

Acrylic on canvas with wooden frame, netting and 'Father' (2014)

by Muvindu Binoy (purchased from Art Space Sri Lanka)

Lisa Trogen Devgun

Euro Click (Flat), 2016

Print on aluminum

Courtesy the artist

Frederick Kiesler leather party lounge

refitted with a cover by Muna Al Yaqoobi

Website with VR model: VR Architecture: DVLPR / David Tasman, Tom Hancocks

Coding: Web3000

Thanks to Tensta konsthall, Stockholm and Oscar Carlson

Christopher Kulendran Thomas

60 million Americans can't be wrong, 2018

in collaboration with Annika Kuhlmann

HD video, 27:15 min

Written & Directed by Christopher Kulendran Thomas

Edited & Directed by Annika Kuhlmann

with the assistance of Sabrina Labis, Anh Trieu, Jan-Peter Giesecking, Mark Reynolds and Gregorio Pirolini

Animation by Jan-Peter Giesecking

Sound design by Annika Kuhlmann with Jo Thalmeyer, Toni Quiroga, Paloma Pyip

Sound mix and master by Jo Thalmeyer, Damian Press

Sound recording by Farid Leonhartsberger

Research by Emma Siemens, Pauline Doutreluingne and Leonie Alpheus

Filmed partly on location within the video game 'Rust', during an in-game artists' residency convened by The Mycological Twist, with Anne de Boer, Eloïse Bonneviot, Joey Holder, Agatha Valkyrie Ice (Dorota Gawęda and Eglé Kulbokaitė), Anna Mikkola, Gaile Pranckunaite, Riverside and Viktor Timofeev.

Thanks to Anne de Boer and Eloïse Bonneviot

With thanks to DIS; Tensta konsthall, Stockholm; Institute for Modern Art, Brisbane

Christopher Kulendran Thomas

NE_LB_01, 2016

NE_LB_06, 2017

NE_LB_07, 2017

NE_LB_08, 2017

in collaboration with Annika Kuhlmann

Backlit tension display, aluminum frame

150 x 225cm

Design: Manuel Bürger, Simon Schindele

Photography: Joseph Kadow

Creative Director: Annika Kuhlmann

moving is in every direction. Environments - Installations - Narrative Spaces.
Hamburger Bahnhof - Museum für Gegenwart, Berlin (2017)

[Images](#)

Works:

Christopher Kulendran Thomas

New Eelam, 2017

in collaboration with Annika Kuhlmann

Experience suite with aquaponic vertical farming system, straw bale walls, lightboxes, website and '60 million Americans can't be wrong' (HD, 27:15 min)

featuring

Juliette Bonneviot, *PET Woman*, 2015

PET plastic sheet

Courtesy the artist

Simon Denny, *21.co Supranational Cloud Proposition*, 2017

21 Inc Bitcoin Computer and packaging, UV print on Aludibond, 3D print, spray paint on miniature figures, UV print on Plexiglas

Courtesy the artist and Galerie Buchholz, Berlin/Cologne

Mirak Jamal, *Birdman*, 2017

Machine carvings on drywall, wax, spray paint, screws

Courtesy the artist

Christopher Kulendran Thomas,

from the ongoing work *When Platitudes Become Form*, 2017

Acrylic on canvas with wooden frame, netting and 'Father' by Muvindu Binoy (purchased from Art Space Sri Lanka)

FLOKK sofa by Sigurd Larsen / FormelA

PAD Board & CHAIRMAN by Werner Aisslinger for Conmoto

DECEMBER lamp by NEW TENDENCY

BRECK side table by Hidden Fortress

Website with VR model: VR Architecture: DVLPR / David Tasman, Tom Hancocks

Coding: Web3000

With thanks to Hamburger Bahnhof, Museum für Gegenwart, Berlin

Christopher Kulendran Thomas

60 million Americans can't be wrong, 2018

in collaboration with Annika Kuhlmann

HD video, 27:15 min

Written & Directed by Christopher Kulendran Thomas

Edited & Directed by Annika Kuhlmann

with the assistance of Sabrina Labis, Anh Trieu, Jan-Peter Giesecking, Mark Reynolds and Gregorio Pirolini

Animation by Jan-Peter Giesecking

Sound design by Annika Kuhlmann with Jo Thalmeyer, Toni Quiroga, Paloma Pyip

Sound mix and master by Jo Thalmeyer, Damian Press

Sound recording by Farid Leonhartsberger

Research by Emma Siemens, Pauline Doutreluingne and Leonie Alpheus

Filmed partly on location within the video game 'Rust', during an in-game artists' residency convened by The Mycological Twist, with Anne de Boer, Eloïse Bonneviot, Joey Holder, Agatha Valkyrie Ice (Dorota Gawęda and Eglé Kulbokaitė), Anna Mikkola, Gaile Pranckunaite, Riverside and Viktor Timofeev.

Thanks to Anne de Boer and Eloïse Bonneviot

With thanks to DIS; Tensta konsthall, Stockholm; Institute for Modern Art, Brisbane

Christopher Kulendran Thomas

NE_LB_01, 2016

NE_LB_06, 2017

NE_LB_07, 2017

NE_LB_08, 2017

in collaboration with Annika Kuhlmann

Backlit tension display, aluminum frame

150 x 225 cm

Design: Manuel Bürger, Simon Schindele

Photography: Joseph Kadow

Creative Director: Annika Kuhlmann

7th Bi-City Biennale, Shenzhen (2017)

[Images](#)

Works:

Christopher Kulendran Thomas
New Eelam, 2017
in collaboration with Annika Kuhlmann
Experience suite with aquaponic vertical farming system and '60 million Americans can't be wrong' (HD, 30 min)

Christopher Kulendran Thomas
60 million Americans can't be wrong, 2018
in collaboration with Annika Kuhlmann
HD video, 27:15 min

Written & Directed by Christopher Kulendran Thomas
Edited & Directed by Annika Kuhlmann
with the assistance of Sabrina Labis, Anh Trieu, Jan-Peter Giesecking, Mark Reynolds and Gregorio Pirolini
Animation by Jan-Peter Giesecking
Sound design by Annika Kuhlmann with Jo Thalmeyer, Toni Quiroga, Paloma Pyip
Sound mix and master by Jo Thalmeyer, Damian Press
Sound recording by Farid Leonhartsberger
Research by Emma Siemens, Pauline Doutreluingne and Leonie Alpheus

Filmed partly on location within the video game 'Rust', during an in-game artists' residency convened by The Mycological Twist, with Anne de Boer, Eloïse Bonneviot, Joey Holder, Agatha Valkyrie Ice (Dorota Gawęda and Eglé Kulbokaitė), Anna Mikkola, Gaile Pranckunaite, Riverside and Viktor Timofeev.
Thanks to Anne de Boer and Eloïse Bonneviot

With thanks to DIS; Tensta konsthall, Stockholm; Institute for Modern Art, Brisbane

Christopher Kulendran Thomas
New Eelam: Shenzhen, 2017
in collaboration with Annika Kuhlmann
three channel video, dimensions variable
6:54 min, looped
Commissioned by the Shenzhen Biennale

Christopher Kulendran Thomas
From the ongoing work *When Platitudes Become Form*, 2016
Oil on canvas, wooden frame, netting and 'The Lovers' (2008)
by Jayantha Pushpakumara (purchased from Art Space Sri Lanka)
160 x 120 cm

11th Gwangju Biennale (2016)

[Images](#)

Works:

Christopher Kulendran Thomas
New Eelam, 2016
in collaboration with Annika Kuhlmann
Experience suite with 'New Eelam' (HD, 14:06 min) and 'New Eelam commercial'
(HD, 2:00 min)

Design: Manuel Bürger, Simon Schindele, Photography: Joseph Kadow
Creative Direction: Annika Kuhlmann

Supported by Asia Culture Institute, Asia Culture Center, Gwangju,
and Arts Council England
With thanks to the 9th Berlin Biennale

Christopher Kulendran Thomas
New Eelam, 2016
in collaboration with Annika Kuhlmann
HD video, 14:06 min

Written & Directed by Christopher Kulendran Thomas
Edited by Mark Reynolds and Gregorio Pirolini
Sound design, mix and master by Mark Reynolds
with music by Ella & Florian Zwiethig
Produced by Annika Kuhlmann

Christopher Kulendran Thomas
From the ongoing work *When Platitudes Become Form x New Eelam*, 2016
Aluminium, printed tension fabric, wood and 'Mask' (2016)
by Sanjaya Geekiyanaage purchased from Art Space Sri Lanka
225 x 80 x 40 cm

Christopher Kulendran Thomas
From the ongoing work *When Platitudes Become Form x New Eelam*, 2016
Aluminium, printed tension fabric, wood and 'Vessel II' (2016)
by Asela Gunasekara purchased from Art Space Sri Lanka
225 x 80 x 40 cm

Christopher Kulendran Thomas
From the ongoing work *When Platitudes Become Form x New Eelam*, 2016
Aluminium, printed tension fabric, wood and 'Vessel I' (2016)
by Asela Gunasekara purchased from Art Space Sri Lanka
225 x 80 x 40 cm

Christopher Kulendran Thomas
NE_LB_01, 2016
NE_LB_02, 2016
NE_LB_03, 2016
NE_LB_04, 2016
NE_LB_04, 2016
in collaboration with Annika Kuhlmann
Backlit tension display, aluminum frame
150 x 225 cm

Christopher Kulendran Thomas
New Eelam commercial, 2016
in collaboration with Annika Kuhlmann
HD video, 2:00 min

Written by Christopher Kulendran Thomas
Directed by Easton West
Director of Photography: Kevin Klein
Edited by Mark Reynolds
with music by Ella & Florian Zwiethig
Produced by Annika Kuhlmann

9th Berlin Biennale (2016)

[Images](#)

Works:

Christopher Kulendran Thomas
New Eelam, 2016
Experience suite with 'New Eelam' (HD, 14:06 min)

Developed in collaboration with Annika Kuhlmann
Design Manuel Bürger & Jan Giesecking
Photography Joseph Kadow
Architecture Martti Kalliala
Production Design Marcelo Alves
Biosphere Matteo Greco

Thanks to NEW TENDENCY, Niklas Bildstein, Christian Weinecke, REC
Bauelemente, e15, Fundamental, GIRLOON – carpet made in Germany

Commissioned and co-produced by Berlin Biennale for Contemporary Art
With the support of Noirmont Art Production, Paris

Christopher Kulendran Thomas
From the ongoing work *When Platitudes Become Form*, 2016
Sand blasted one-way mirrored vitrine, concrete, steel and
remote-phosphor LED panel featuring 'Satellite' (2014)
by Prageeth Manohansa (purchased from Art Space Sri Lanka)
220 x 72 x 72 cm

Christopher Kulendran Thomas
From the ongoing work *When Platitudes Become Form*, 2016
Sand-blasted one-way mirrored vitrine, concrete, steel and
remote-phosphor LED panel featuring 'Lovina' (2013)
by Asela Gunasekara (purchased from Art Space Sri Lanka)
220 x 55 x 55 cm

Christopher Kulendran Thomas
From the ongoing work *New Eelam*, 2016
Concrete, one-way mirrored glass, biosphere, LED, fridge, bottled water,
leaflets and 45s silent lift from 'New Eelam' promotional film
250 x 90 x 100 cm

Christopher Kulendran Thomas
From the ongoing work *New Eelam*, 2016
Acrylic on canvas, concrete shelf, LEDs, plant and
'New Eelam' film (HD, 14:06)
160 x 240 x 40 cm

Christopher Kulendran Thomas
From the ongoing work *When Platitudes Become Form*, 2016
Acrylic on canvas, wooden frame, netting, Bi-Fiction' (2015) by
Muvindu Binoy and 'Untitled VI' (2013) by Nuwan Nalaka
(both purchased from Art Space Sri Lanka)
160 x 120 cm

Christopher Kulendran Thomas
From the ongoing work *When Platitudes Become Form*, 2016
Acrylic on canvas and 'Affection' (2016) by B. Wimalaratne
(purchased from Art Space Sri Lanka)
60 x 60 cm

Christopher Kulendran Thomas
New Eelam, 2016
in collaboration with Annika Kuhlmann
HD video, 14:06 min

Written & Directed by Christopher Kulendran Thomas
Edited by Mark Reynolds and Gregorio Pirolini
Sound design, mix and master by Mark Reynolds
with music by Ella & Florian Zwiernig
Produced by Annika Kuhlmann

ROME

a tale of a tub, Rotterdam (2017)

[Images](#)

Works:

Christopher Kulendran Thomas
60 million Americans can't be wrong, 2018
in collaboration with Annika Kuhlmann
HD video, 27:15 min

Written & Directed by Christopher Kulendran Thomas
Edited & Directed by Annika Kuhlmann
with the assistance of Sabrina Labis, Anh Trieu, Jan-Peter Giesecking, Mark Reynolds and Gregorio Pirolini
Animation by Jan-Peter Giesecking
Sound design by Annika Kuhlmann with Jo Thalmeyer, Toni Quiroga, Paloma Pyip
Sound mix and master by Jo Thalmeyer, Damian Press
Sound recording by Farid Leonhartsberger
Research by Emma Siemens, Pauline Doutreluingne and Leonie Alpheus

Filmed partly on location within the video game 'Rust', during an in-game artists' residency convened by The Mycological Twist, with Anne de Boer, Eloïse Bonneviot, Joey Holder, Agatha Valkyrie Ice (Dorota Gawęda and Eglé Kulbokaitė), Anna Mikkola, Gaile Pranckunaite, Riverside and Viktor Timofeev.
Thanks to Anne de Boer and Eloïse Bonneviot

With thanks to DIS; Tensta konsthall, Stockholm; Institute for Modern Art, Brisbane

Christopher Kulendran Thomas
from the ongoing work *When Platitudes Become Form*, 2017
Biosphere featuring 'Withered' (2013) by Asela Gunasekara (purchased from Art Space Sri Lanka)
35x60x145 cm

Christopher Kulendran Thomas
from the ongoing work *When Platitudes Become Form*, 2017
acrylic on glass featuring 'The Media' (2012) by Pakkiarajah Pushpakanthan (purchased from Art Space Sri Lanka)
70x100 cm

Christopher Kulendran Thomas
From the ongoing work *'When Platitudes Become Form'*, 2017,
Acrylic on Plexiglas featuring 'Untitled XI' (2013) by Nuwan Nalaka (purchased from Art Space Sri Lanka)
80 x 120 cm

Christopher Kulendran Thomas
from the ongoing work *When Platitudes Become Form*, 2017
Biosphere featuring 'Skin Deep I' (2013) by Asela Gunasekara (purchased from Art Space Sri Lanka)
45x45x170 cm

Christopher Kulendran Thomas
from the ongoing work *When Platitudes Become Form*, 2017
Biosphere featuring 'Skin Deep II' (2013) by Asela Gunasekara (purchased from Art Space Sri Lanka)
45x45x170 cm

Christopher Kulendran Thomas
from the ongoing work *When Platitudes Become Form*, 2017
acrylic on glass featuring 'Ganesha Destroyer of Pride' (2011) by Dennis Muthuthanthri (purchased from Art Space Sri Lanka)
70x100 cm

Citizen X - Human, Nature & Robot Rights
Øregård Museum, Hellerup (2017)

[Images](#)

Works:

Christopher Kulendran Thomas
From the ongoing work *New Eelam*, 2016
Concrete, one-way mirrored glass, biosphere, LED, fridge, bottled water,
leaflets and 45s silent lift from 'New Eelam' promotional film
250 x 90 x 100 cm

Christopher Kulendran Thomas
From the ongoing work *New Eelam*, 2016
Acrylic on canvas, concrete shelf, LEDs, plant and
'New Eelam' film (HD, 14:06)
160 x 240 x 40 cm

Christopher Kulendran Thomas
From the ongoing work *When Platitudes Become Form*, 2016
Sand blasted one-way mirrored vitrine, concrete, steel and
remote-phosphor LED panel featuring 'Satellite' (2014)
by Prageeth Manohansa (purchased from Art Space Sri Lanka)
220 x 72 x 72 cm

Christopher Kulendran Thomas
From the ongoing work *When Platitudes Become Form*, 2016
Acrylic on canvas, wooden frame, netting and 'Lord Ganesh' (2011)
by Dennis Muthuthanthri (purchased from Art Space Sri Lanka)
160 x 120 cm

Christopher Kulendran Thomas
From the ongoing work *When Platitudes Become Form*, 2016
Acrylic on canvas, wooden frame, netting and 'Prosthetics I' (2014)
by Muvindu Binoy (purchased from Art Space Sri Lanka)
160 x 120 cm

Christopher Kulendran Thomas
From the ongoing work *When Platitudes Become Form*, 2016
Acrylic on canvas, wooden frame, netting and 'Dewaradanaya' (2009)
by Jayantha Pushpakumara (purchased from Art Space Sri Lanka)
160 x 120 cm

Christopher Kulendran Thomas
New Galerie, Paris (2017)

[Images](#)

Works:

Christopher Kulendran Thomas
From the ongoing work *When Platitudes Become Form*, 2016
Sand-blasted one-way mirrored vitrine, concrete, steel and
remote-phosphor LED panel featuring 'Lovina' (2013)
by Asela Gunasekara (purchased from Art Space Sri Lanka)
220 x 55 x 55 cm

Christopher Kulendran Thomas
From the ongoing work *When Platitudes Become Form*, 2017
Acrylic on canvas with wooden frame, netting and 'Sed kid' (2015)
by Muvindu Binoy (purchased from Art Space Sri Lanka)
160 x 120 cm

Christopher Kulendran Thomas
From the ongoing work *When Platitudes Become Form*, 2016
Acrylic on canvas with wooden frame, netting and 'Landscape II' (2015)
by Kasun Chamara (purchased from Art Space Sri Lanka)
160 x 120 cm

Christopher Kulendran Thomas
From the ongoing work *When Platitudes Become Form*, 2016
Acrylic on canvas with wooden frame, netting and 'Couple with Mandolin' (2015)
by Jayantha Pushpakumara (purchased from Art Space Sri Lanka)
160 x 120 cm

Christopher Kulendran Thomas
From the ongoing work *When Platitudes Become Form*, 2016
Acrylic on canvas with wooden frame, netting and 'Untitled V' (2013)
by Nuwan Nalaka (purchased from Art Space Sri Lanka)
160 x 120 cm

Christopher Kulendran Thomas
Detail view: 'New Eelam' (2016), Installation at 9th Berlin Biennale, 2017
Framed c-print
Photo: Joseph Kadow

Christopher Kulendran Thomas
Detail view: 'New Eelam' (2016), Installation at 9th Berlin Biennale, 2017
Framed c-print
Photo: Joseph Kadow

Christopher Kulendran Thomas
*Detail view: 'New Eelam' (2017), Installation at Hamburger Bahnhof - Museum
für Gegenwart, 2017*
Framed c-print
Photo: Joseph Kadow

3rd Dhaka Art Summit, Solo Projects (2016)

[Images](#)

Works:

Christopher Kulendran Thomas
From the ongoing work *When Platitudes Become Form*, 2016
Wood, acrylic, 'Awake V' (2014) by Kavinda Silva (purchased from Art Space Sri Lanka) and blue Nike Pro Hypercool shirt

Christopher Kulendran Thomas
From the ongoing work *When Platitudes Become Form*, 2016
Wood, acrylic, 'Awake III' (2014) by Kavinda Silva (purchased from Art Space Sri Lanka) and green Nike Dri-Fit Contour running shirt

Christopher Kulendran Thomas
From the ongoing work *When Platitudes Become Form*, 2016
Wood, acrylic, 'Portrait V' (2014) by Kavinda Silva (purchased from Art Space Sri Lanka) and grey Nike Ultimate Dry training top

Christopher Kulendran Thomas
From the ongoing work *When Platitudes Become Form*, 2016
Sculpture (purchased from Art Space Sri Lanka) on shelf with various items such as pigment, exhibition guides and diffuser with bespoke fragrance

Christopher Kulendran Thomas
From the ongoing work *When Platitudes Become Form*, 2016
Wood, acrylic, 'Portrait VI' (2014) by Kavinda Silva (purchased from Art Space Sri Lanka) and black Nike Fractal running vest

Christopher Kulendran Thomas
From the ongoing work *When Platitudes Become Form*, 2016
Wood, acrylic, 'Lion & Buffalo' (2014) by Prageeth Manohansa (purchased from Art Space Sri Lanka) and red Nike Court Premier Challenger tank top

Christopher Kulendran Thomas
Kunstverein Harburger Bahnhof, Hamburg (2016)

[Images](#)

Works:

Christopher Kulendran Thomas
From the ongoing work *New Eelam*, 2016
Concrete, one-way mirrored glass, biosphere, LED, fridge, bottled water,
leaflets and 45s silent lift from 'New Eelam' promotional film
250 x 90 x 100 cm

Christopher Kulendran Thomas
From the ongoing work *New Eelam*, 2016
Acrylic on canvas, concrete shelf, LEDs, plant and
'New Eelam' film (HD, 14:06)
160 x 240 x 40 cm

Christopher Kulendran Thomas
From the ongoing work *When Platitudes Become Form*, 2016
Sand blasted one-way mirrored vitrine, concrete, steel and
remote-phosphor LED panel featuring 'Satellite' (2014)
by Prageeth Manohansa (purchased from Art Space Sri Lanka)
220 x 72 x 72 cm

Christopher Kulendran Thomas
From the ongoing work *When Platitudes Become Form*, 2016
Sand-blasted one-way mirrored vitrine, concrete, steel and
remote-phosphor LED panel featuring 'Lovina' (2013)
by Asela Gunasekara (purchased from Art Space Sri Lanka)
220 x 55 x 55 cm

Christopher Kulendran Thomas
From the ongoing work *When Platitudes Become Form*, 2016
Acrylic on canvas, wooden frame, netting and 'Lord Ganesh' (2011)
by Dennis Muthuthanthri (purchased from Art Space Sri Lanka)
160 x 120 cm

Christopher Kulendran Thomas
From the ongoing work *When Platitudes Become Form*, 2016
Acrylic on canvas, wooden frame, netting and 'Prosthetics I' (2014)
by Muvindu Binoy (purchased from Art Space Sri Lanka)
160 x 120 cm

Christopher Kulendran Thomas
From the ongoing work *When Platitudes Become Form*, 2016
Acrylic on canvas, wooden frame, netting and 'Father' (2014)
by Muvindu Binoy (purchased from Art Space Sri Lanka)
160 x 120 cm