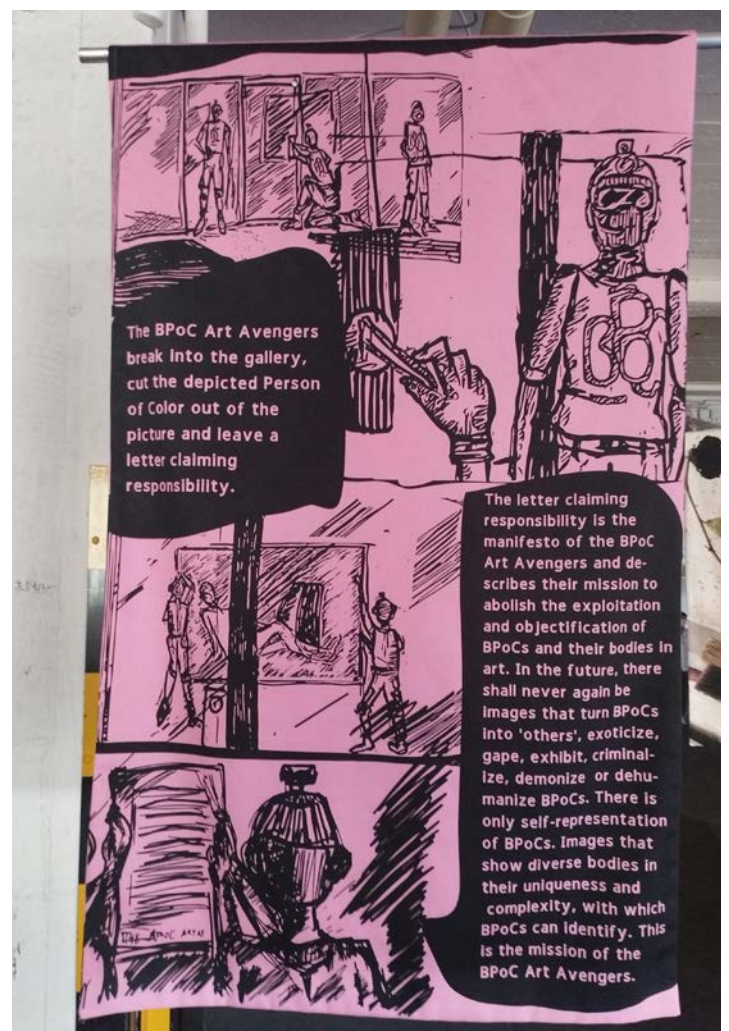
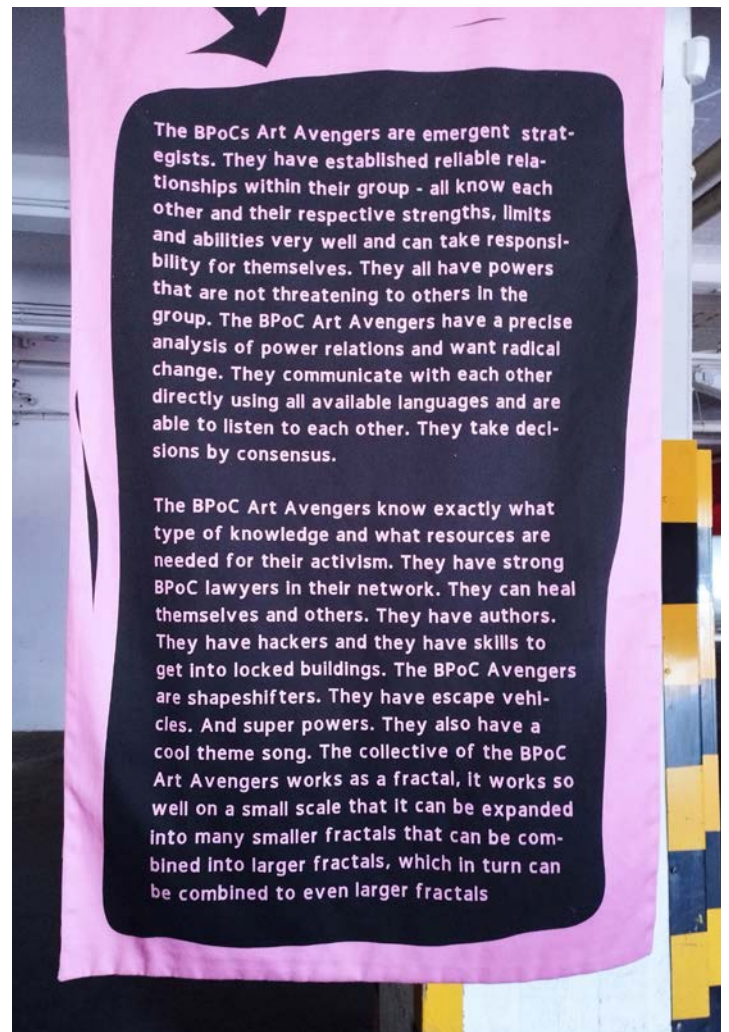




Krishan Rajapakshe

Selected Works from 2022 - 2025



Documenta fifteen - 2022
 Art Avengers
 Print of Fabric - 60cm x 90cm (21 Panels)

She looks at
the different
works, some of
them are quite
cool, but most
of them some-
how the same
and boring.



Oh!!!

Suddenly she
stands in
front of a
large canvas.

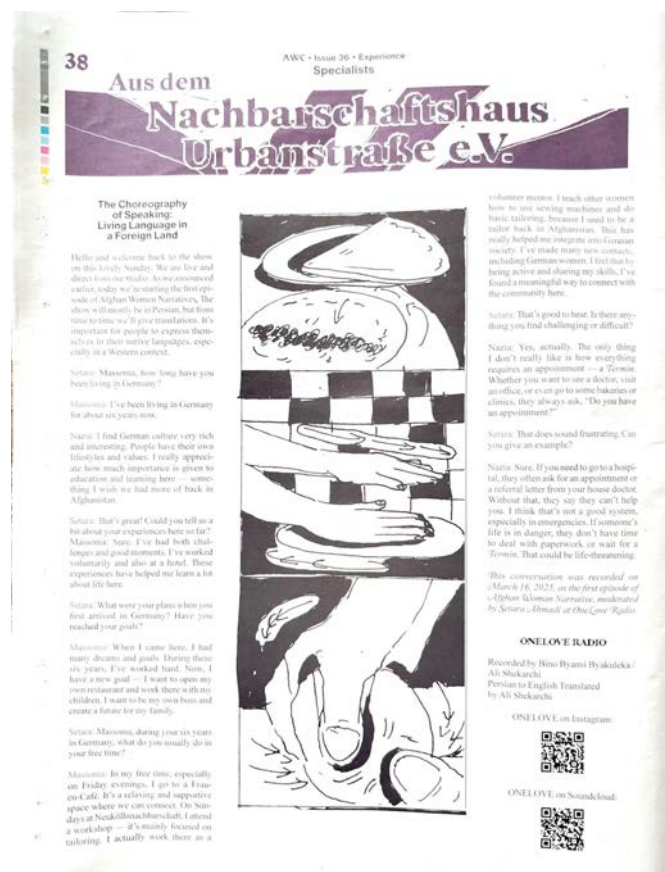
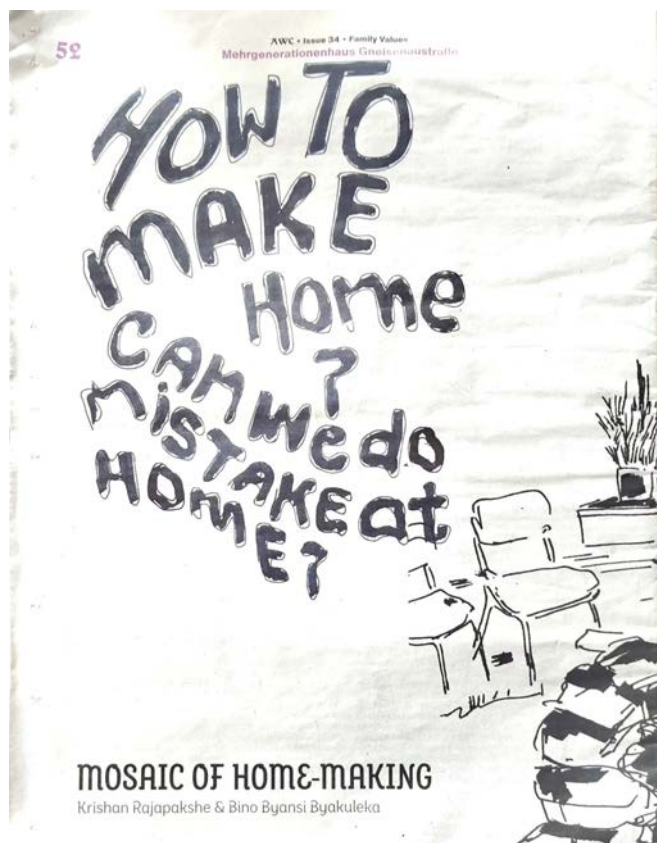
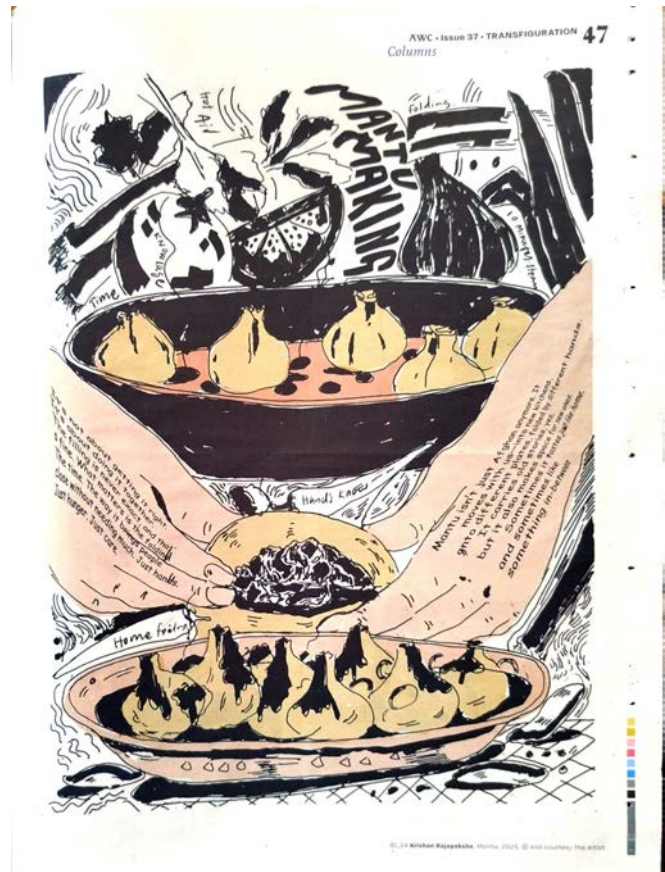


forward /
back - If you
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Documenta fifteen - 2022
 Inside Out / The Social Space
 Collaboration with Ulf Aminda



A New Year's Beginning Ritual: The Tradition of Kiribath

In Sri Lanka, the dawn of a new year is marked by the age-old ritual of preparing Kiribath—a dish of salted milk rice—is more than just food; it is a symbol of blessings, prosperity, and a fresh beginning. Across all walks of life, Kiribath marks the foundation of new year celebrations, embodying unity and hope.

The Preparation: On the eve of the Sinhala calendar's New Year, households engage in cleansing rituals. Traditionally, wood-red ovens are cleaned and repaired, often with a fresh layer of clay to seal any cracks, symbolizing restoration and readiness. For those using modern gas stoves, similar care is taken to ensure cleanliness—a gesture of respect for the sacred act of cooking Kiribath.

As the clock strikes midnight, Sri Lankans perform the Kirithiravama ceremony, where coconut milk is boiled. It is said that if the milk overflows towards the north, the year ahead will bring abundance and good fortune. This moment, serene yet full of anticipation, sets the tone for the year to come.

The Cooking Ritual: The following morning begins with the preparation of Kiribath, the first meal of the year. Freshly harvested kakulu rice is soaked overnight, then gently boiled with coconut milk until it transforms into a creamy, velvety texture. Precision is key: the balance of salt, the richness of coconut milk, and the prevention of scorching at the bottom of the pot all contribute to the perfect Kiribath. Once ready, the warm milk rice is spread thinly over freshly cut banana leaves, imbued with their subtle fragrance. It is then sliced into neat diamond or square shapes, ready to be served. Tradition calls for pairing Kiribath with Lulu Mins, a fiery red sambol made from ground onion, garlic, chili, lemon, and salt—a sharp, zesty contrast to the creamy rice.

The Festive Table: The ceremonial table is set with Kiribath, ripe bananas, and traditional Sri Lankan sweets like kani (oil cakes), embodying sweetness and celebration. A lamp is lit, its flame symbolizing light and guidance for the year ahead. Families and friends gather around, exchange warm greetings, and partake in the sacred.

Krishan Rajapakse, How to Survive in Berlin Winter, 2025. Images and Text © and courtesy the artist



Ein Teller Qabuli Palau

Jeden Mittwoch kommen im Nachbarschaftshaus in der Urbanstraße 21 (H&M) Menschen unterschiedlicher Herkunft und Hintergründe, verschiedener Generationen und Sprachen, aus der Nachbarschaft und anderen Berliner Stadtteilen zusammen.

Das Interkulturelle Begegnungscafé bietet Raum, sich über Fragen des Alltags auszutauschen und den eigenen Interessen nachzugehen. Interessierte können mit Brio, Webtechniken erlernen oder finden sich in der Nähe zusammen, um mit Masoumeh und Toni gemeinsam Kleidung umzugestalten oder Designtische zu fertigen. Und es wird gemeinsam gekocht: die Kochgruppe heute besteht aus Najibullah, Ute, Krishan und Abdulnasser. Matz und Lara helfen beim Schnippeln.

Viele der Frauen, die nachmittags schon am Frauentisch teilnahmen, bleiben länger. Seit kurzem gibt es parallel auch eine offene Sprechstunde des Projektes. Wohnscheidung, das geflüchtete Menschen bei der Wohnungssuche unterstützt.

Ab und an finden im Rahmen des Begegnungscafés auch Workshops statt: z. B. zu Biografiearbeit mit dem Thema „Meine Stärken, meine Träume“. Es ist ein Angebot des Projektes, dabei sein in Kreuzberg, um gemeinsam mit Menschen mit Fluchterfahrung einen Ausblick in die Zukunft zu wagen und mit ihnen Zugänge in nachbarschaftliche Strukturen zu finden. Ein weiterer Teil des Workshops sind Interviews, bei denen die Menschen über ihr Leben erzählen, über Heimat und was sie damit verbindet. Für viele ist das Essen ein zentraler Punkt.

Darüber wird in der Küche weiter gekocht, über Fermentation diskutiert und Rezepte geteilt – die Stimmung ist vertrauensvoll und gut.

Das Interkulturelle Begegnungscafé ist eines der offenen Angebote des Nachbarschaftshauses Urbanstraße e.V. in mehreren Nachbarschaften.

schafft, und Stadtteilvereinigungen im Bezirk Friedrichshagen-Kreuzberg. Es geht um Engagement der Freiwilligen und ihren Talenten und Ideen, Teilnehmende schaffen neue Freundschaften und erweitern ihr soziales Netzwerk – was besonders für Menschen mit Fluchterfahrung wichtig ist. Die Begegnungen ermöglichen praktische Unterstützung im Alltag durch Informationen, Unterstützungsgeld oder einfach durch den Austausch von Erfahrungen.

Die lange Tafel im großen Saal wird gedeckt und nun können alle zusammen, um gemeinsam zu essen. Heute gibt es Qabuli Palau, ein afghanisches Reisgericht.

Interkulturelles Begegnungscafé: mittwochs 18-20 Uhr

Frauentisch: mittwochs 16-18 Uhr

Offene Sprechstunde Wohnscheidung: mittwochs 16-18 Uhr

Ort: Nachbarschaftshaus Urbanstraße, Urbanstr. 21, 10961 Berlin

dabei sein in Kreuzberg ermöglicht Zugänge in die Nachbarschaft für geflüchtete Menschen und ermöglicht alle Nachbar*innen sich einzubringen.

Wohnscheidung unterstützt Menschen mit Flucht- oder Migrationserfahrung bei der Wohnungssuche.

Das Frauentisch ist offen für alle Frauen, die sich austauschen wollen.

Kontakt: Tina Usak, Brigitte Rehms, Lena-Yasmin Lack, daniel.berndt@nha-ev.org, Website: nha-ev.org

Programmheft laden:



RECIPE

Green Pea, Coconut Milk & Potato Soup (Serves 4-6)

Ingredients:

2 cups green peas (fresh/frozen)

2 potatoes, peeled & diced

3 cups vegetable broth

1 small onion, chopped

2 garlic cloves, minced

1 tbsp olive oil or butter

1 tsp cumin (optional)

1/2 tsp turmeric (optional)

Salt & pepper to taste

2 cups of V8 lemon

Fresh cilantro/parsley for garnish

Heat the olive oil or butter in a pot over medium heat and sauté the chopped onion and garlic until soft and fragrant. Add the diced potatoes, cumin, turmeric, salt, and pepper, then pour in the vegetable broth. Let it simmer for 10-15 minutes until the potatoes are tender.

Stir in the green peas and coconut milk, allowing the soup to cook for another five minutes. Use an immersion blender to puree until smooth, or blend only half for a chunkier texture.

Finish by stirring in the lemon juice and adjusting the seasoning to taste. Garnish with fresh cilantro or parsley and serve hot with crusty bread. Enjoy!

The warmth of the food and the laughter between them make the cold outside feel far away.

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Dinner before the News by Krishan Rajapakse



Time and the Space Around Us

The relationship between time and the space we inhabit is mirrored in our political reality. Its deeper meaning is shaped by the social conditions in which we live. Today, the world's new fascist currents are louder, more strategic, clocked in reason and policy. After decades of being repressed and suppressed, racist ideologies are again forcing their heads. History reminds us that such waves often end in catastrophe.

The Communal Dinner

Every Wednesday at 7:15 p.m., a small group gathers at our neighborhood center to cook and share a meal. At first, it sounds ordinary – people from different countries and backgrounds meeting after work – but within today's fractured world, it carries another meaning. We live in a time that teaches separation and fear; against this, cooking and eating together becomes a quiet act of resistance.

A communal meal is never just about food. It gathers conversations – about displacement, refuge, loneliness, friendship, and the fragile art of survival. It becomes a space where care transforms into a political language. Small gestures, chopping, stirring, passing plates, resist the logic of isolation and rebuild the fragile architecture of belonging.

The Evening News

The German evening news Tagesschau airs each night at 8:00 p.m. In principle, publicly funded media should serve the people, yet it often divides – shaping perception by deciding who speaks and who is silenced. One evening, after our dinner, I stayed to watch. Moments earlier, our group, friends from many countries, had shared laughter and food. Then the screen filled with a far-right leader blaming migrants for the nation's troubles. Her words were cruel and deliberate, hiding real crises behind the easy clarity of hate.

In that moment, what we had shared, a meal, a few hours of warmth, became something else: a refusal. While fascism works through simplification and fear, our table enacted the opposite – proximity, listening, coexistence.

The Meal as a Counterpoint

That night we cooked Sri Lankan fried rice – not the polished kind, but the one made from what remains: cold rice, onions, garlic, turmeric, soy sauce, chili, and a few curry leaves someone had carried from home. The small fire in the kitchen, sharp and alive. It wasn't only food; it was a way of holding each other through exhaustion and through everything the news kept repeating.

Outside, the Tagesschau began its nightly rhythm of division. Inside, another story was forming – one without anchors or headlines, built instead from gestures, laughter, and the slow labor of being together. For a moment, the world's fractures felt suspended.

Get a Lankan Fried Rice Recipe

Look it up in my cookbook!

Recipe: fried rice with soy sauce, chili, onion, garlic, turmeric, long beans, sweet potatoes, and egg.

Try it! We will share soon!

A Conversation After the News:

The plates were cleared, the last of the rice scraped away. The TV still hummed in the background, the same loop of headlines, the same rehearsed certainty. Abdul leaned back, watching the screen fade.

Abdul: You know, Krishan, it's strange. This new kind of fascism – it doesn't always shout. Sometimes it just moves quietly through ordinary life.

Krishan: Yes. It hides inside language. Words like safety, tradition, belonging – they sound harmless, but they divide us.

A: It builds walls without stone. Just stories – who deserves, who doesn't.

K: And loneliness. That's its foundation. The more we're separated, the stronger it becomes. A. Then maybe this – what we did tonight – is the opposite of that. Cooking, sitting, talking. It's small, but it feels real.

K: It matters. Because fascism thrives on forgetting how to care. And if we can still care, still sit at one table – that's already resistance.

A: Maybe that's what they fear most. Not our anger, but our togetherness.

K: Yes. Because being together, especially now, is not just survival – it's a way of remembering what kind of world we still want.

Abdul smiled faintly. The air still smelled of rice and burnt garlic. Outside, sirens moved through the city. Inside, they stayed silent for a moment, listening to the grumbling of the fridge, the distant static of the Tagesschau, and the quiet persistence of being together in a time that insists on being apart.

Aus dem Nachbarschaftshaus Urbanstraße e.V.

Im Rahmen von offenen Angeboten des Projektes „dabei sein in Kreuzberg“ (Träger: Nachbarschaftshaus Urbanstraße e.V.) kommen regelmäßig Menschen unterschiedlicher Herkunft und Hintergründe zusammen. Teilnehmer*innen und Freiwillige finden hier Raum sich einzubringen, neue Freundschaften zu schließen und ihr soziales Netzwerk zu erweitern. Die Begegnungen ermöglichen praktischen Austausch von Erfahrungen sowie praktische Unterstützung im Alltag.

Kontakt: Projekt „dabei sein in Kreuzberg“

dabei.sein@nha-ev.org

Ort: Nachbarschaftshaus Urbanstraße, Urbanstr. 21, 10961 Berlin

Hier finden Sie das Programmheft des Nachbarschaftshauses Urbanstraße e.V. mit zahlreichen offenen Angeboten und Veranstaltungen.

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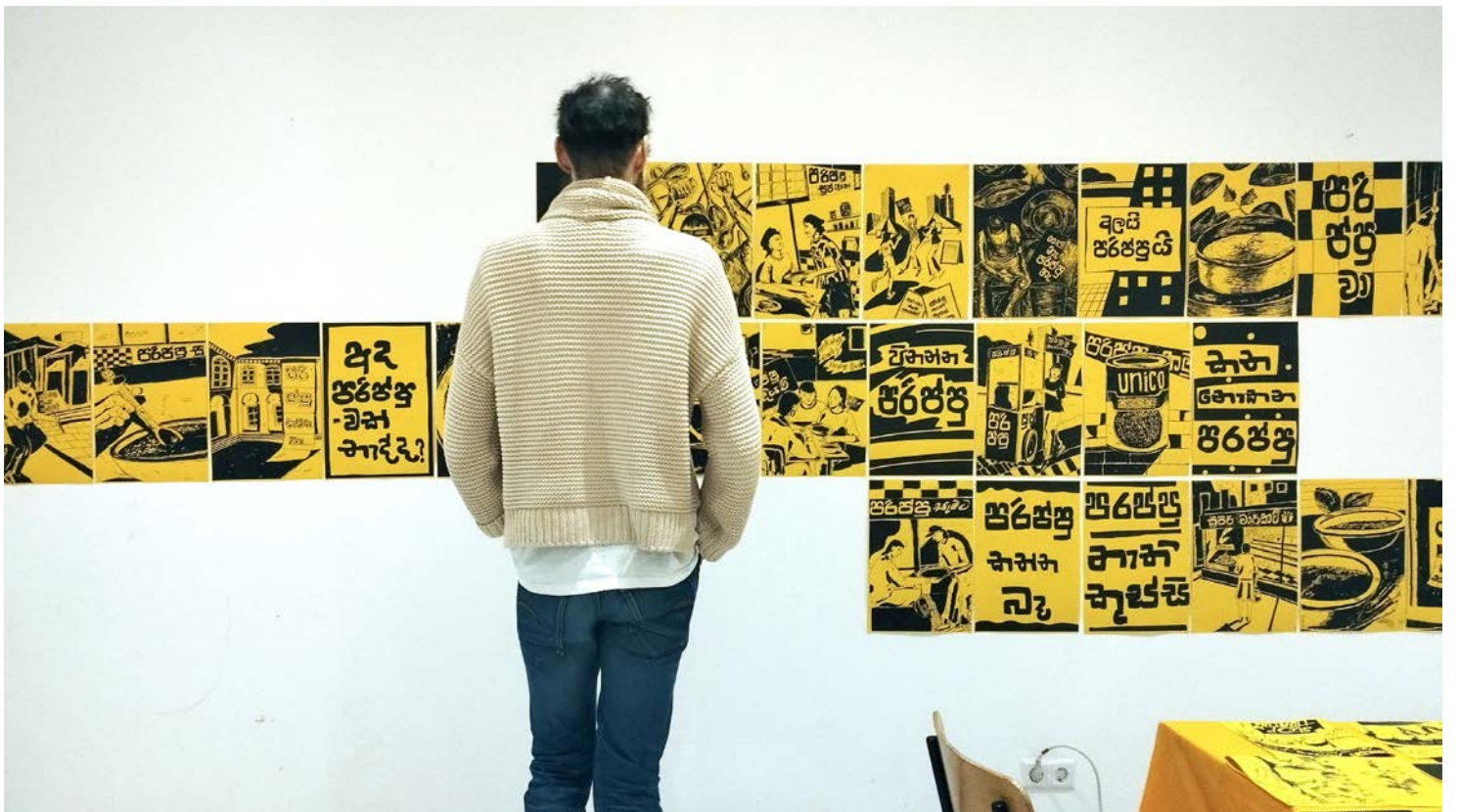
Dignity Of Lentils 2023
Ink On Paper
Nachbarschaftshaus 29cm x 42cm
(30 Drawings)

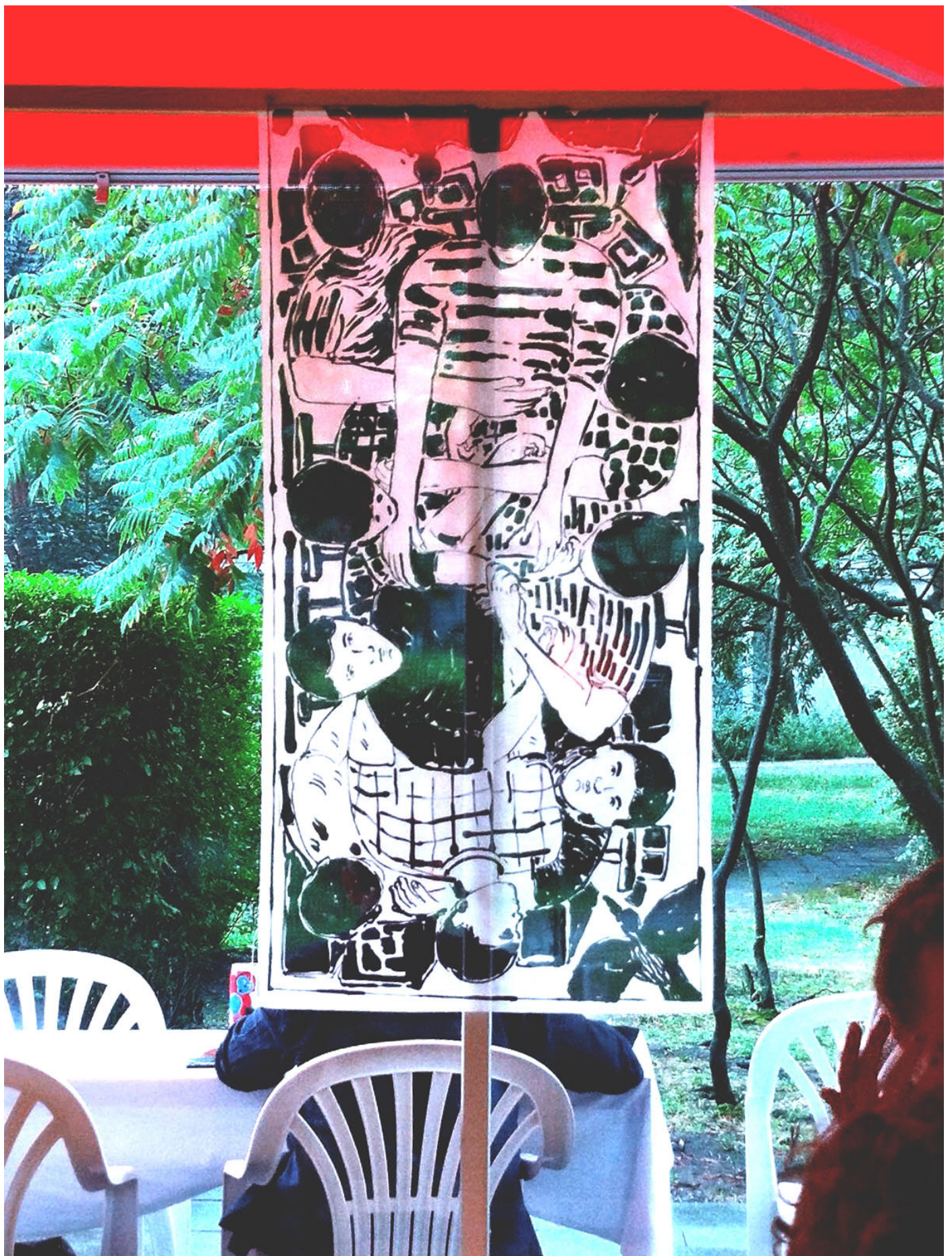




Dignity Of Lentils
Community Dinner
Performance
2023







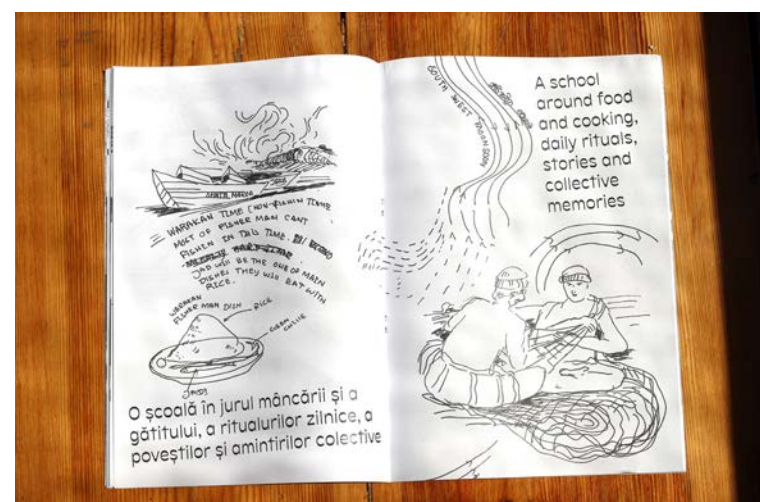
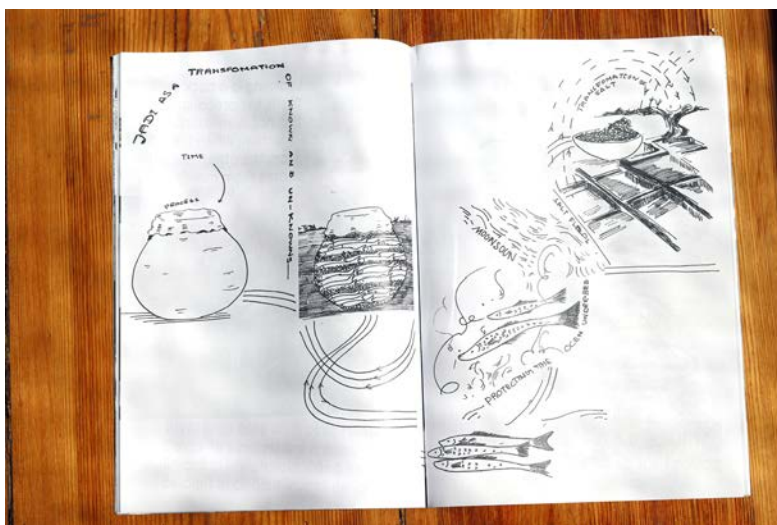
Around the Table: What will happen when we come together?
An invitation to be gestures of hosting.
Zine Reading Performance
Yellow Salon - 2025
Collobaration With Rike Glasse

Drawing: Ink on Silk
2025



Învățând din poveștile noastre,
amintirile noastre, noțiunile
noastre, apropiații noștri,
bunurile comune și
moștenirea noastră
Ce contează pentru noi
Privirea în care trăiesc
Privirea poziției noastre
Cum vrem să ne întâlnim cu
învățarea?

Learning from our stories,
our memories, our notions,
our individuals, our commons
and our legacy
What matters to us
The eye I live in
The eye of our position
How do we want to
encounter learning?



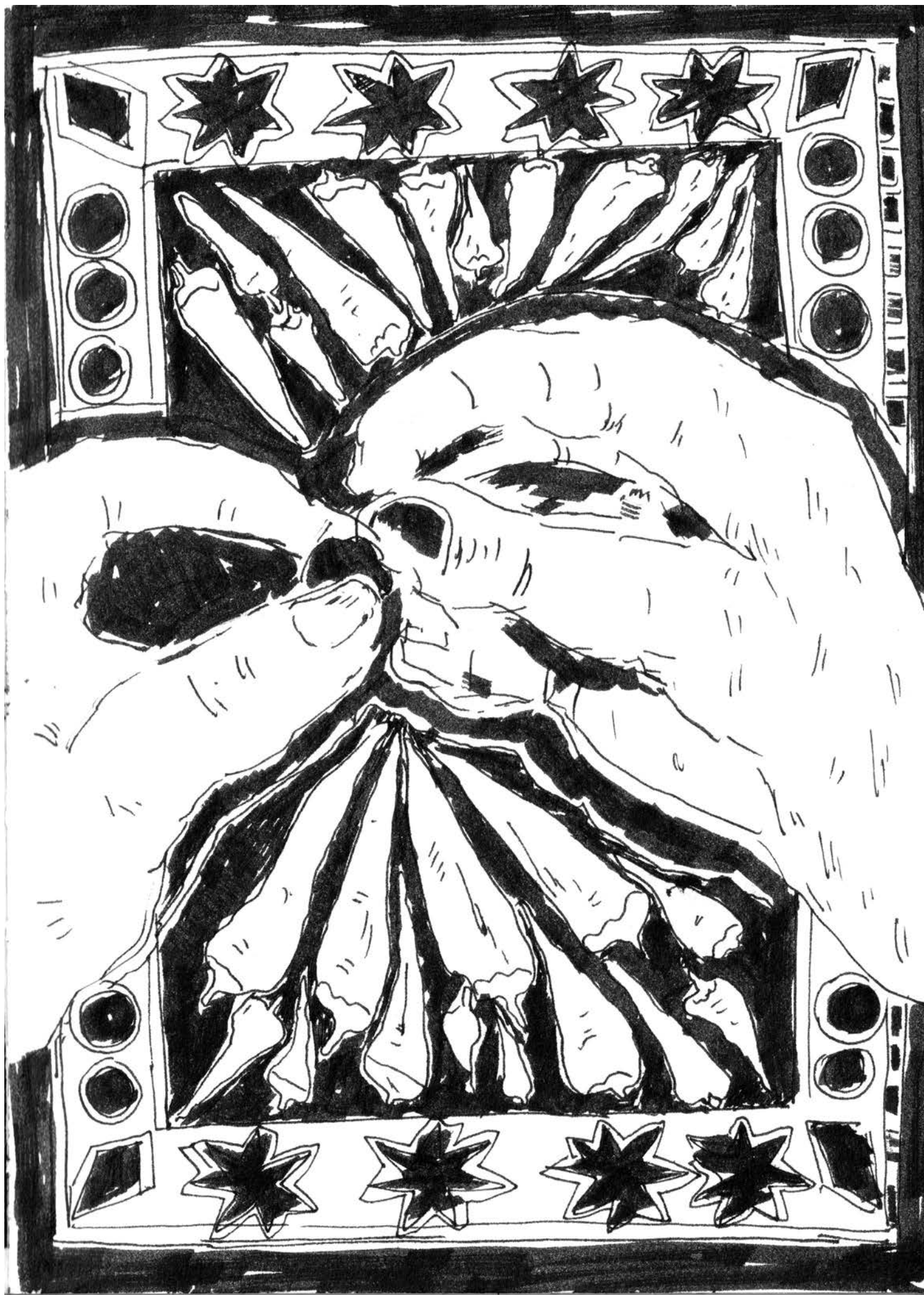
How does knowledge come to us and Carry us
Minitremu Mini Library Zine Contribution
2023

"Come As you ar"e
Comic Zine
2024

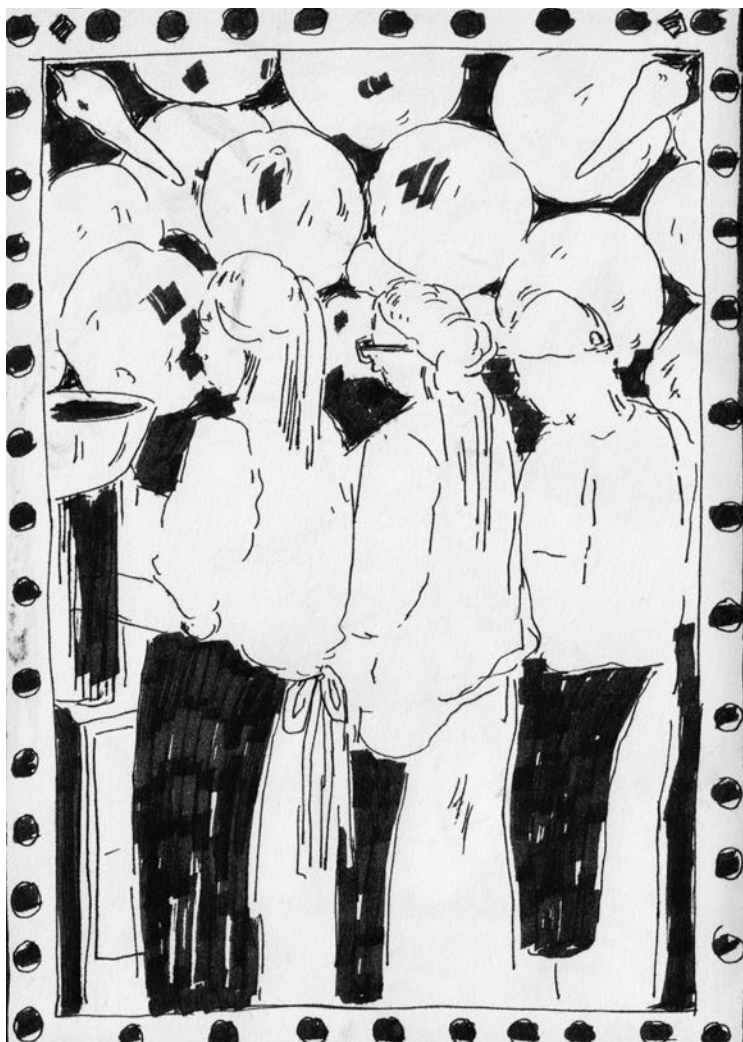


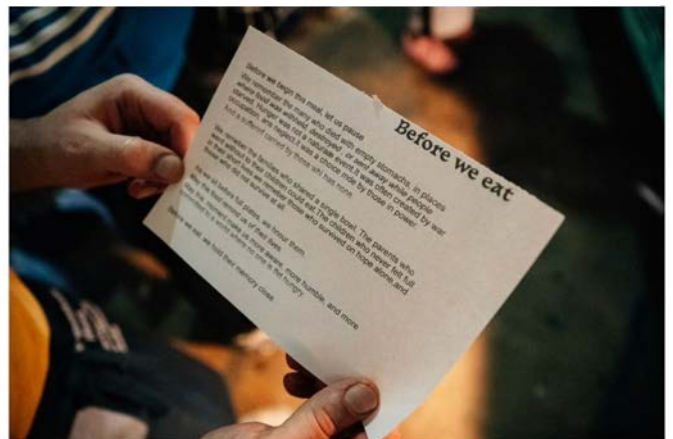






Distance Relatives
Ink on paper
50cm x 60cm
2025





Distant — (relatives) salsa into stew

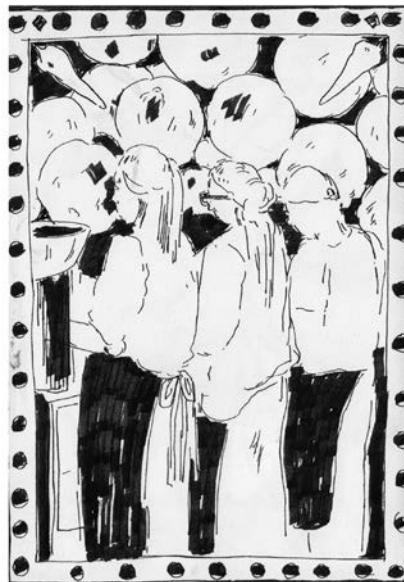
Cooking is always passing knowledge from someone to someone and then it transforms on our tongue and becomes memory speaking. The art world is still arguing whether food can be art or not. Honestly I do not care too much. I care about the transformation. As an artist this translation process is important. Heat, salt, chilli, how they tune something into a collective form.

Recently I learned how to make regular salsa. Mexican pride. Smoked chilli smell and burned tomato and onion. Triggering in a good way. When I saw my flatmate making it I was thinking about Sri Lankan bean stew. Heat, greasy, rich flavour. Something familiar. I followed the salsa steps and ended up with stew. It started the same way. Burning chilli. Burning tomatoes. Burning onion. Then garlic. Then ginger. I never thought about the taste of burned ginger before. Lots of jeera and coriander seeds. Distant relatives meeting through smell. I grind everything and it becomes salsa. Then the South Asian stew method begins. Heat oil. Burn mustard. Mandatory for us. Add kukuma. Then salsa paste into the pan. After some time the boiled beans. This is the process. But my mind kept going to the Atlantic and the Afro Indian Ocean. Because these oceans carry more than water. They carried slavery, plantations, indentured labour, moving seeds, moving bodies. South Asia, Mexico, the Caribbean, East Africa – were already relatives before the globalisation hype. Food is the evidence.

Mexican kitchen kept Indigenous knowledge alive under Spanish colonisation. Maize, beans, chilli refused European taste control. In South Asia chilli from Mexico came through the Portuguese empire and became something else. We took a colonial traded seed and made it a foundation. So salsa and stew already share an ancestor but that ancestor came through violence. The plantation economy in Sri Lanka pushed Tamil communities into tea labour so the British empire could drink calm afternoon tea. Caribbean stews and curries came through Indian

6

krishan rajapakse



edition 1

7

Ingredients

Pumpkin (Wattaka), cut into cubes
Coconut Milk
Turmeric
Curry Leaves

Fenugreek Seeds (Optional)
Green Chilli (Optional)
Onion (Optional)
Salt
Oil

Method

Wash the pumpkin and cut it into medium pieces. Heat a little oil in a pot. Add curry leaves, onion, and green chilli if you want, and let it soften. Add turmeric and a small pinch of fenugreek. Stir for a moment. Add the pumpkin pieces and mix so they get coated in the spices. Pour in coconut milk and a little water. Add salt. Cook on medium heat until the pumpkin becomes soft and the stew thickens. Adjust salt.



16

krishan rajapakse

2007–2025

Ich war 16, als ich damals – als einziger Junge – zusammen mit den Müttern und Schwestern meiner Freunde Kuchen und andere Speisen zubereitete. Gemeinsam verkauften wir sie später für einen guten Zweck. Der Anlass war derselbe wie heute: der Wunsch, Menschen in Gaza beizustehen. 2007 kam die Hamas dort erstmals an die Macht, und zwischen Fatah und Hamas brach ein Konflikt aus. Ich erinnere mich noch gut daran, wie viele Familien im Hof in der Reichenberger Straße traurig, verunsichert und voller Sorge waren.

Die Atmosphäre heute, die Gemeinschaft, die zwischen uns in den letzten vier Wochen gewachsen ist, berührt mich auf die gleiche Weise wie damals. Nur kann ich dieses Gefühl heute viel bewusster und mit mehr Achtsamkeit wahrnehmen.

Ich habe die Kochschürze seitdem nicht mehr getragen, um so glücklicher bin ich, dass ich sie nie weggeworfen habe. Auch wenn der Grund eher nachdenklich macht, denn ich wusste irgendwie leider, dass ich sie für den gleichen Zweck nochmal brauchen werde...



benito smile

17

Wattaka: Pumpkin Stew

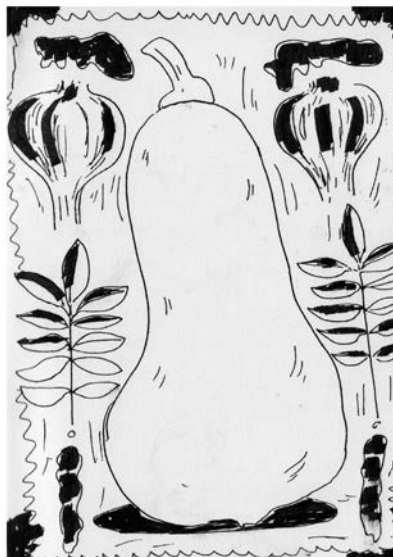
Pumpkin stew is one of the steady dishes in the Sri Lankan kitchen. It shows up in many moments of life and it shifts meaning depending on the situation. It is everyday food, but also gathering food. When people cook for a crowd, Wattaka almost always comes to the table. Weddings, funerals, temple alms, givings, community meals, village events. It works because you can cook a lot at once and the ingredients are simple. Coconut milk, pumpkin, turmeric, curry leaves. Nothing special. Nothing expensive. Easy food, but full presence.

Coconut milk gives wattaka a calm feeling. When it mixes with pumpkin the whole dish becomes soft, warm, and gentle. It feeds many people without any stress. It brings a quiet safety to the plate. In many Sri Lankan homes wattaka is also seen as cooling food, something that keeps the body steady. So it appears in rituals, after sickness, in healing times, and in slow moments of life. It is not a dish that tries to impress. It just holds the table.

During colonial times wattaka sat outside the plantation system. It was not a crop the British could take or control. It grew in home gardens, fence lines, village patches. Because of that wattaka stew became part of daily survival. When money was low or when the country was unstable, pumpkin and coconut milk kept families going. This dish stayed close to local soil even when everything else was touched by colonial economy. In the diaspora wattaka changes again. Pumpkins in Berlin, London, Toronto do not cook like Sri Lankan pumpkins. They taste different, break differently. But the cooking method stays. Coconut milk, turmeric, salt, slow heat. People adjust the texture and learn new timing, but the stew still becomes a small connection back to the island. A simple ritual cooking itself again in a foreign kitchen. Wattaka is simple food with a long memory. It is one of the dishes that holds people, families, and communities together. One pot is enough.

14

krishan rajapakse

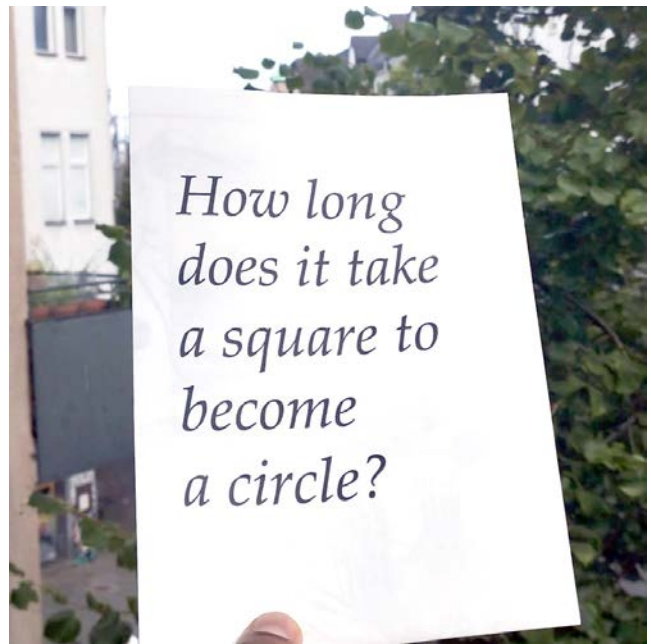
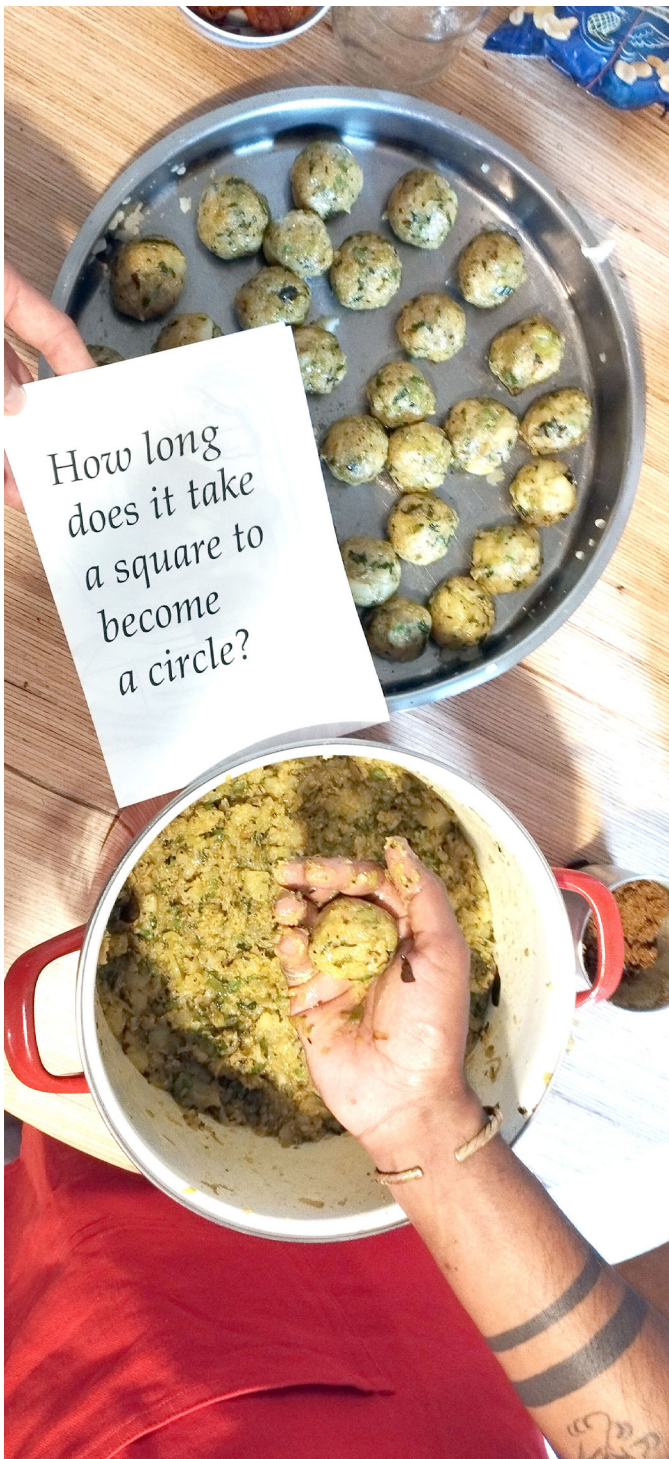
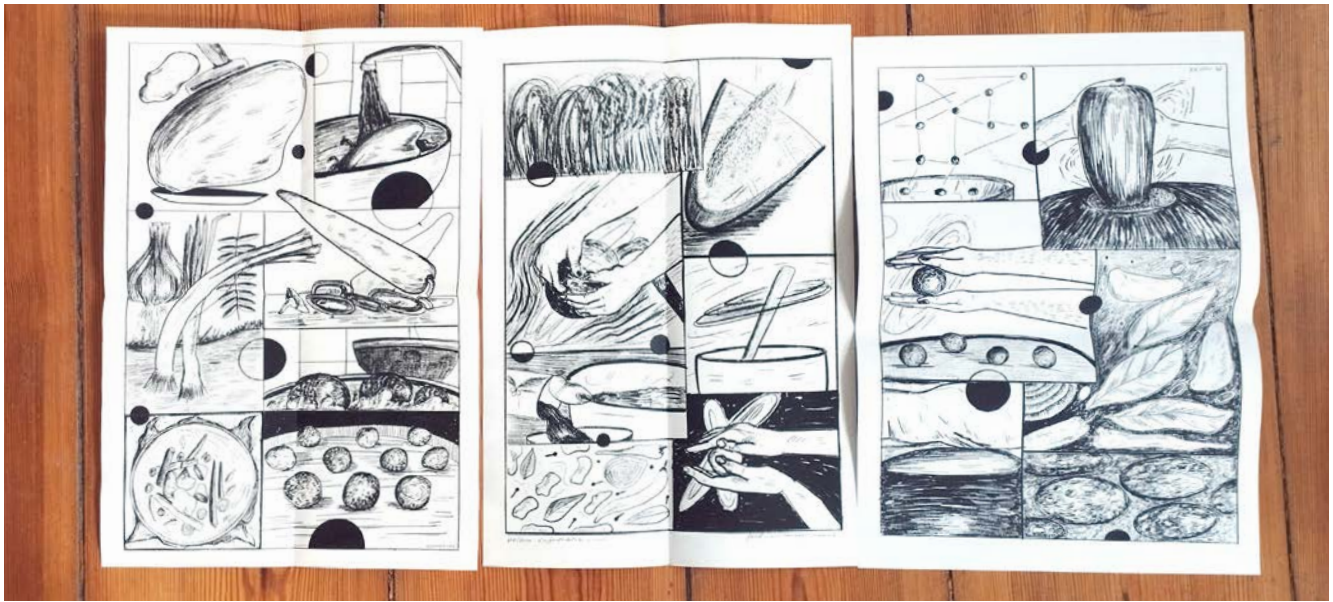


edition 1

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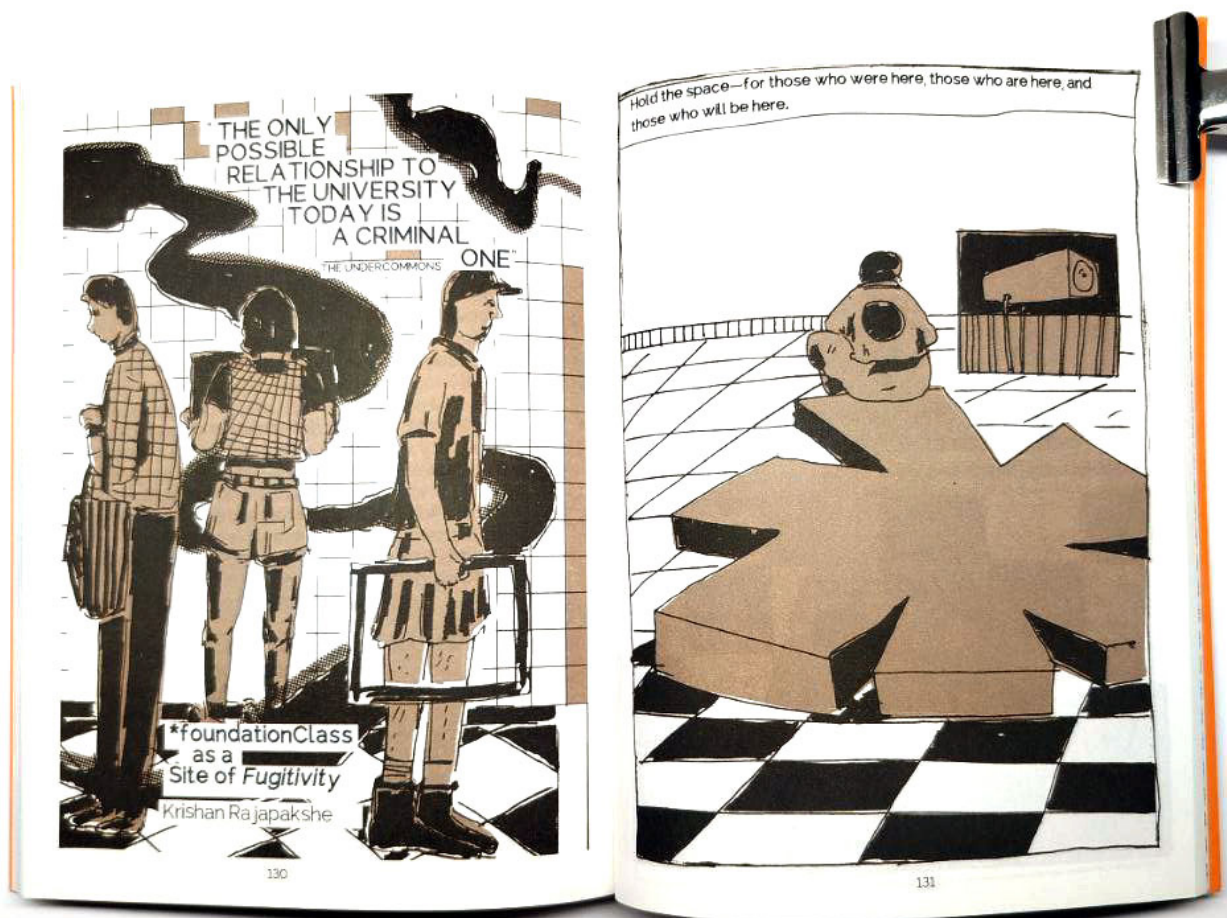
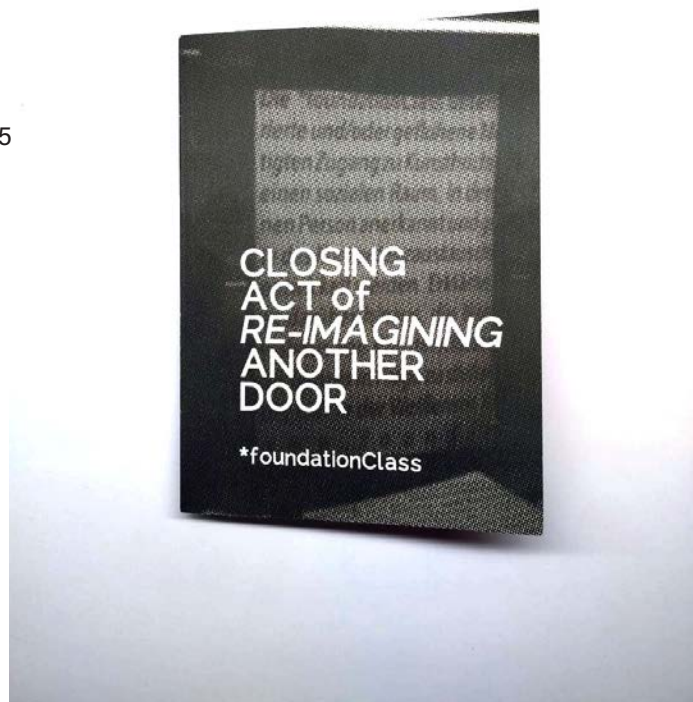


Leaning
 Ink on paper / Digital Coloring Print on Flex
 250 cm x 250 cm
 Co-Drawing with Nadira Husain
 2024



Food Concept
Pencil on paper / Poster Zine
49 cm x 27 cm

Closing act of re-imagining another door
 *foundationClass Publication Contribution - 2025
 *foundationClass as a site of fugitivity





Museums are frightening. But more than we fear them, they fear us.

128

It's not just about learning...
It's a way of being that defying the system.



129



Hide from my own and others,
and rest

134

Turning—returning to our daily rituals, transforming them into art-making.



135



Becoming just student, Guest student, Student

132



Einwanderung

The Day of the 82k
Just became Student

133



ANTIFA ZONE

*FC ONLY

#foundationClass
ISpeak

136

The foundationClass operates as both a strategy and a necessity—navigating the tensions between art education and artistic production. It is a funnel, leading both out of the institution and deeper within it. Yet, no desire is obstructed here; movement is constant, uncontained.

At times, it serves a practical purpose—a workspace, access to materials, an entry point to the academy's workshops. At others, it becomes a meeting ground, a place for those whose experiences and perspectives do not easily align with the structures of the institution. It exists both within and against, forming its own shape in the gaps left unacknowledged by the academy.

It does not fully submit to the expectations of art and design education. Often, it feels like an institute within the institute—operating at the edges, carrying an underground energy that resists easy classification. Yet, it is still bound to the framework of a formal, established system, navigating its contradictions rather than dissolving into them.

Here, seeds are planted, not merely to grow within but to push beyond, extending their roots into spaces yet to be claimed. What emerges does not serve as mere shelter or fruit for the future—it is something untamed, something that refuses to be named or governed by law alone.

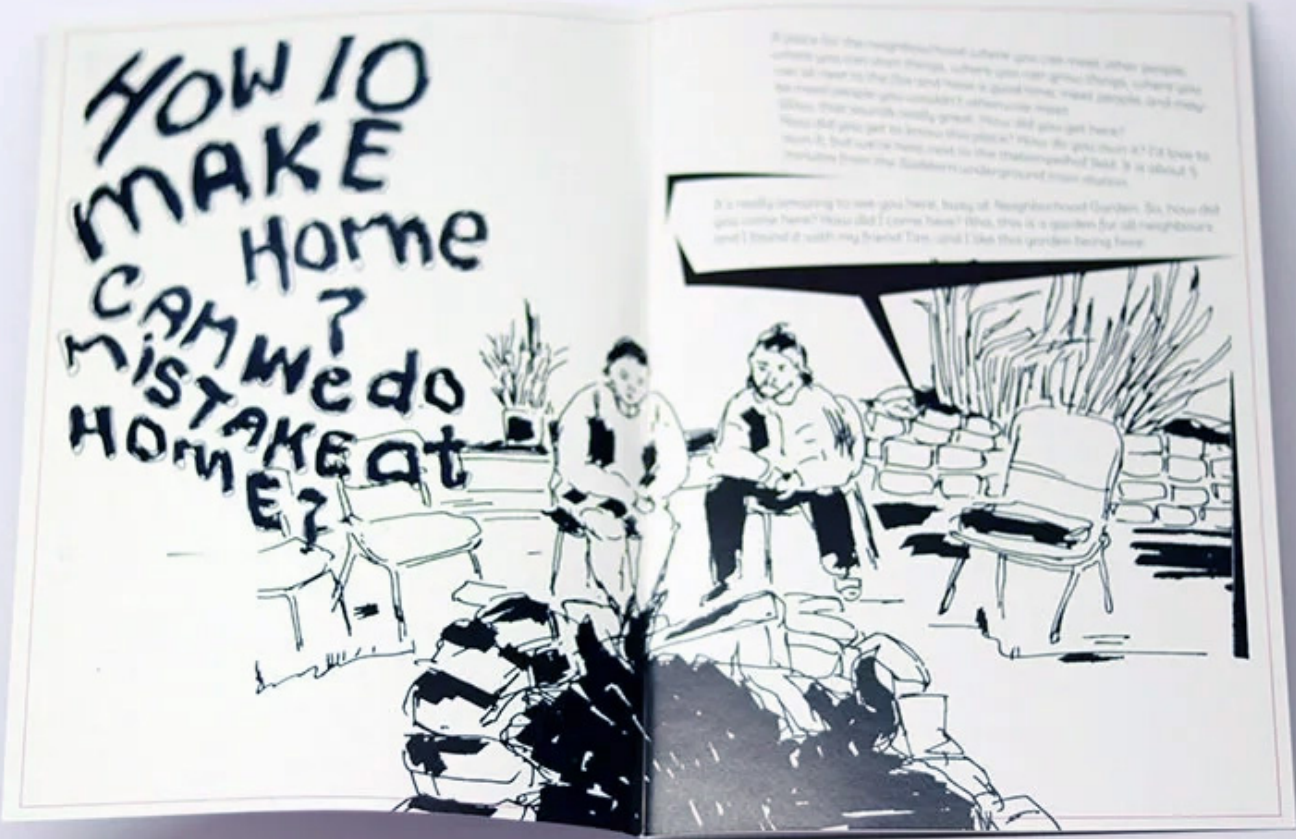
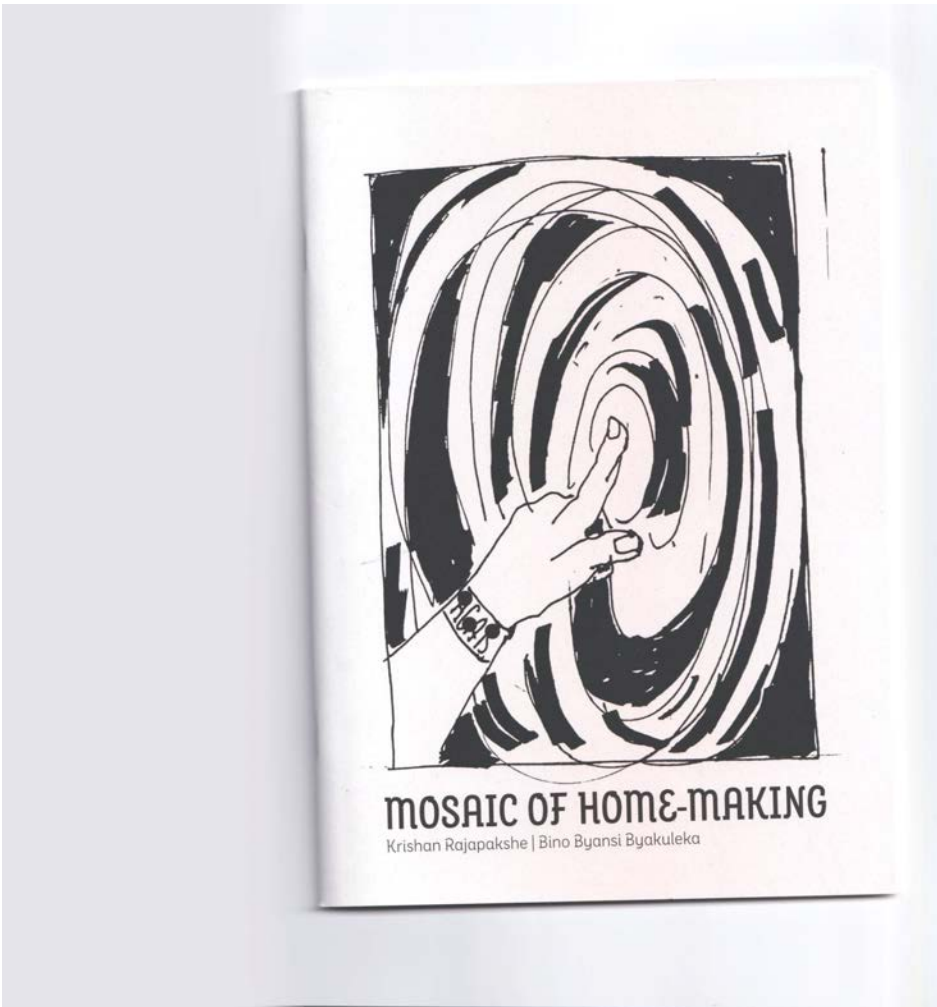
137



Closing act of re-imagining another door
*foundationClass Publication Contribution - 2025
*foundationClass as a site of fugitivity
Ink on paper



Museums are frightening. But more than we fear them, they fear us.





*"We cook together,
eat together, and
enjoy each other's
company. just like
that. It's amazing,
truly amazing."*

"Here in the garden, it's lovely. Berlin is cold now, so it feels refreshing to be outside. We've got a fire going, lahmacun baking in the oven, and music playing—such a nice atmosphere. I'd recommend that everyone spend a bit of time outside, even in the cold."

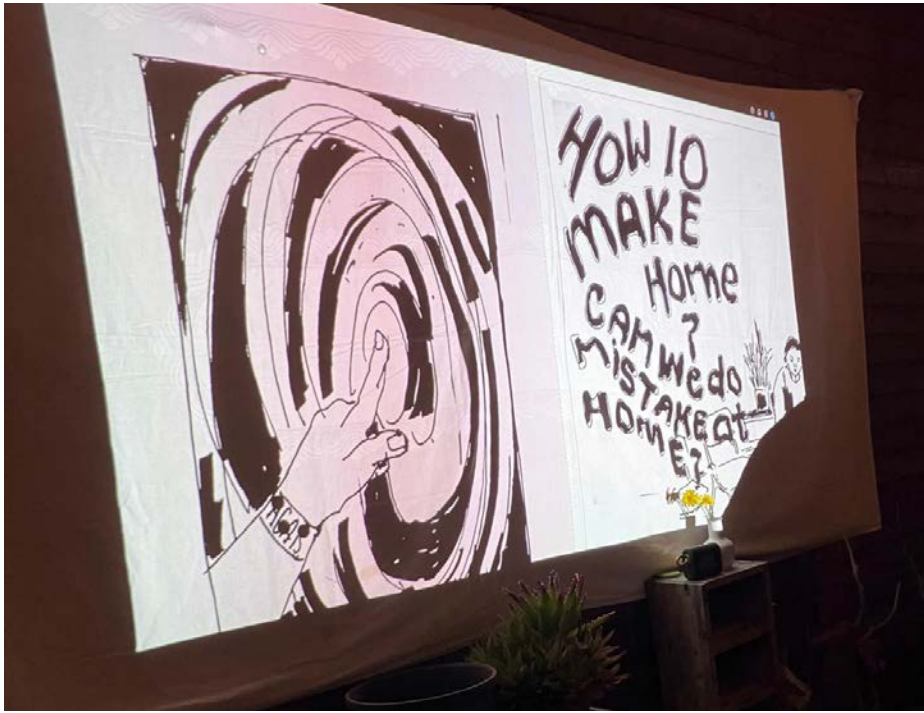
The smell is wonderful. As people pass by, they catch a gust and come over, asking, "What's going on here? Can I join?" And we say, "Of course, try some lahmacun!" There's something special about the scent of the dough—I absolutely love it.

We also enjoy being outside in winter, especially as so few others are. Amazingly, you're here with us, choosing to connect with the community. I think it's great that dedication to work, you spend time with us here.

I appreciate this environment, where people from different cultures come together. This is Kreuzberg, where over 100 nationalities live side by side, and many visit our neighbourhood garden. It's one of those spaces where multicultural life truly thrives.







Mosaic of home making
Collective zine reading performance
2025

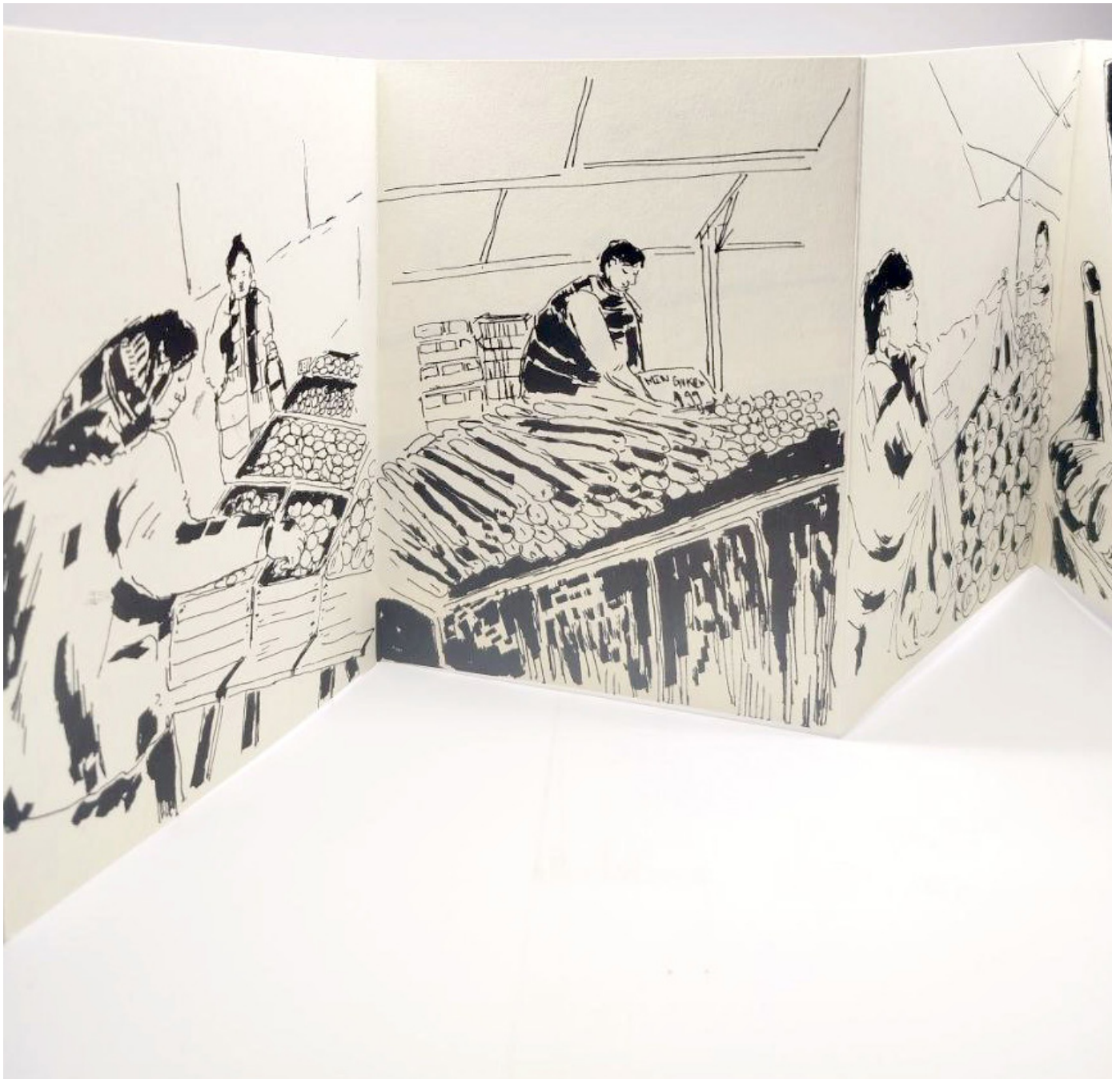




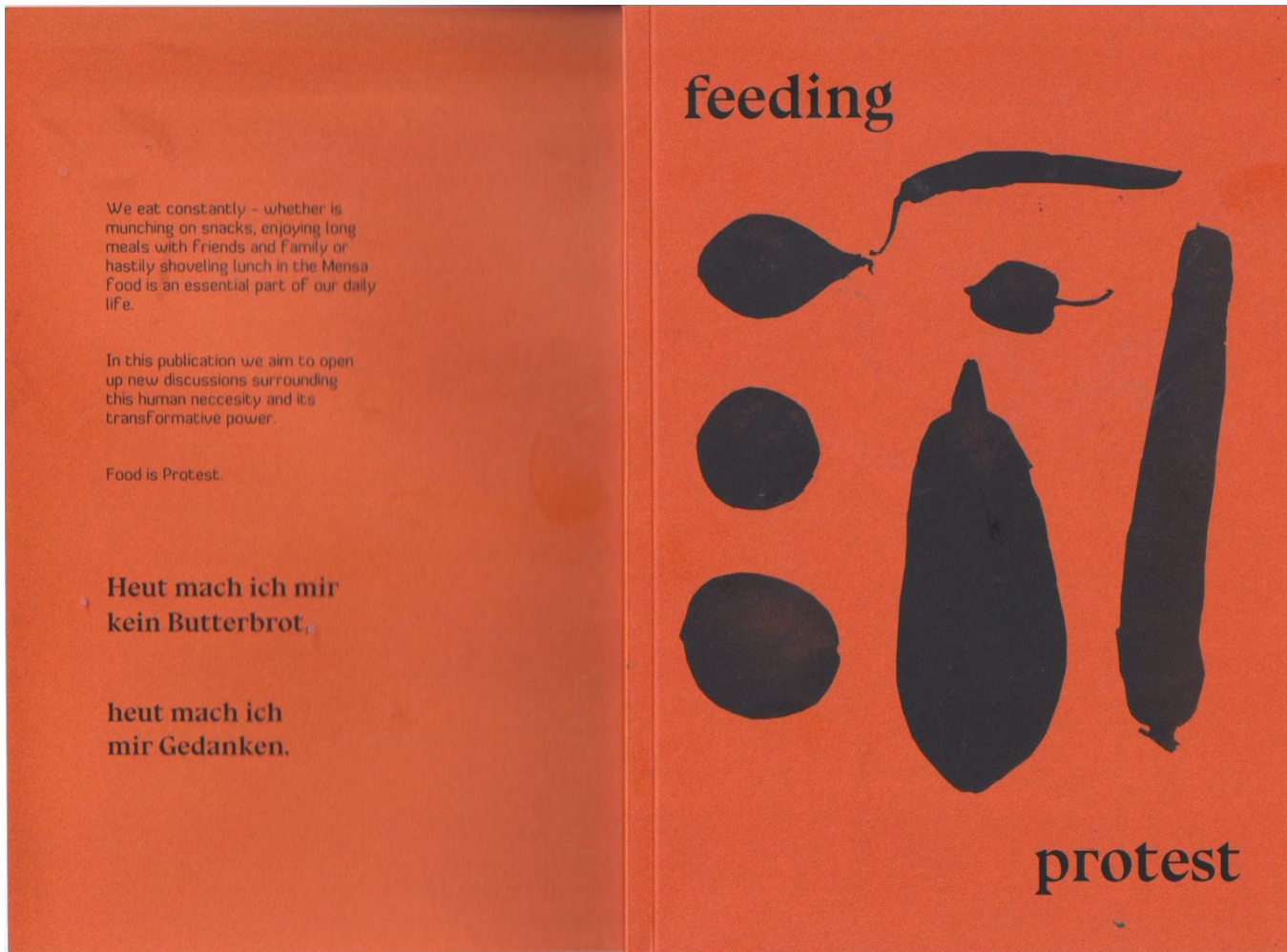
In responding drawings for Bino Bi-
yakuleka's weaving method.
Posters - 2025
59.4 cm x 84.1 cm



Market Choreography - 2025
Ink on Paper
20 cm x 60 cm







Moving Recipes is a collective artistic workshop that invites participants to experience the kitchen not simply as a place of preparation, but as a site of shared memory, embodied knowledge, and quiet transformation. Here, the recipe is not a static list of steps, but a spongy, moving form. A score that holds the weight of memory and the improvisation of the present. Passed through hands and voices, recipes become tools for tracing how we move, how we adapt, how we care, and how we resist.

Rooted in place based practice and the poetics of the everyday, this workshop treats cooking as a form of aesthetic and knowledge production one that carries the gestures of those who came before and the urgencies of those here now.

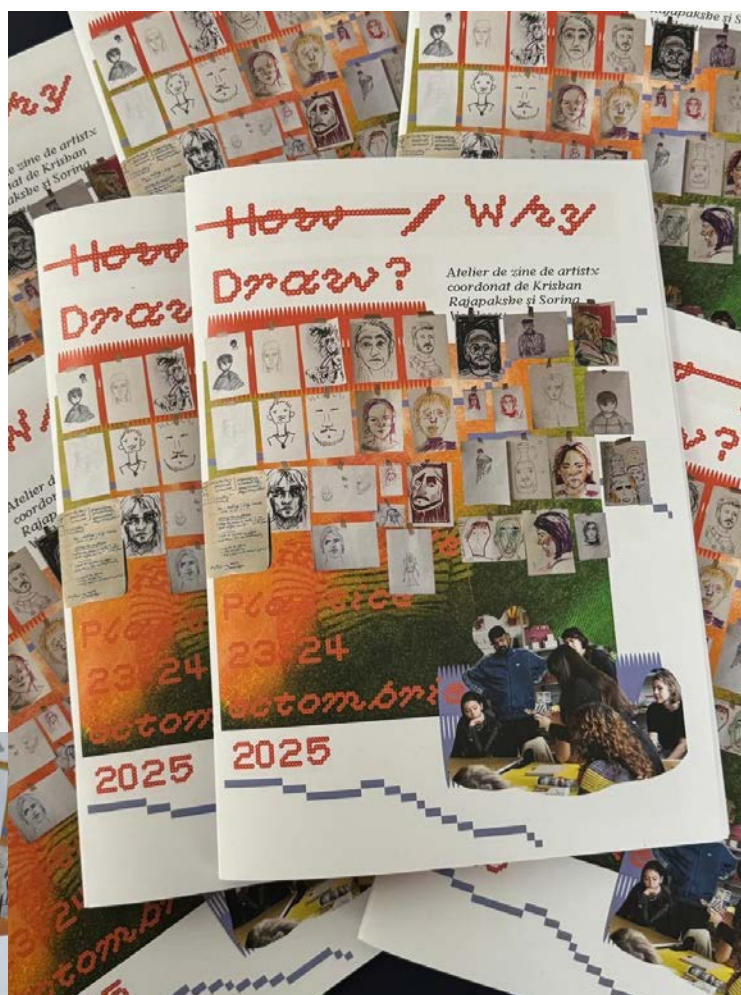
Together, we cook, listen, map, and document. We ask: what do recipes remember? that we may have forgotten? What stories are folded into dough, steamed into flavour, or stirred gently into each dish?

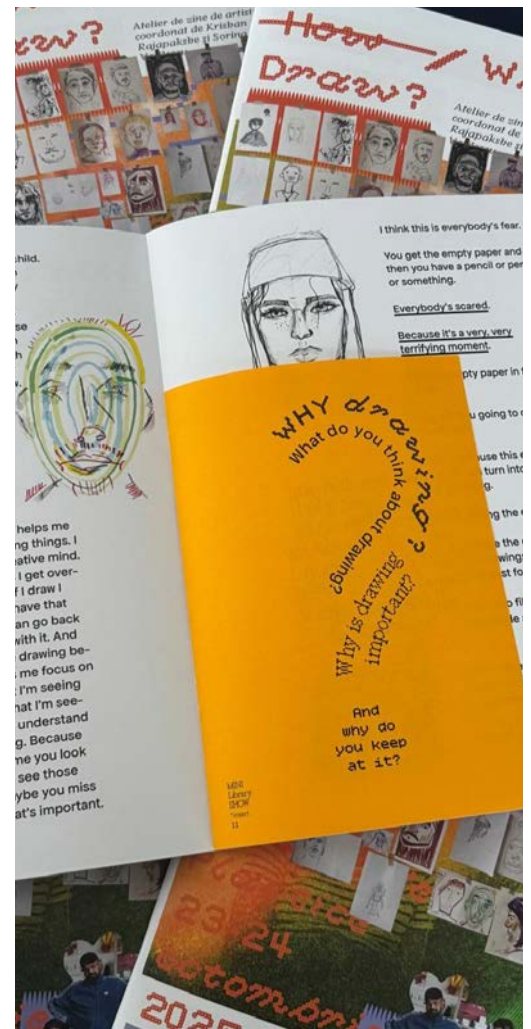
Through shared rituals of preparation and conversation, **Moving Recipes** becomes a platform for tracing the ways our memories, experience, histories across homes, borders, and generations. It opens space to reflect on how recipes shape our understanding of belonging, inheritance, and kinship. We read more than ingredients.

Kitchen Practice curriculum
Publication
Weißensee Kunsthochschule Berlin
Summer Semester 2025



Why Drawing
Publication
Minitremu Mini Library edition
Art High School, Timisora, Romania





Krishan Rajapakshe's practice begins and insists on drawing. Drawing is not one medium among others, but a structural condition of thought, a place where fractured bodies, unstable architectures, and political residue take provisional form. The line does not illustrate experience. It constructs a field where subjectivity, desire, and space are negotiated.

From this ground, the work moves into printed editions, layered textile environments, and collective formats that activate space. Installations function as expanded drawings: navigable compositions where viewers meet shifting orientations and unstable territories. Fiction and lived condition remain deliberately entangled. Masks, fragments, and spatial interruptions operate as structural devices rather than symbols, testing how authority sits inside everyday perception.

The practice explores the politics of desire, space, and subjectivity under conditions shaped by migration, economic rupture, and inherited systems of power. Rather than representing trauma directly, the work registers its spatial and bodily residue. Authority and rhetoric are questioned through fragmentation, interruption, and the reorganization of visual and acoustic hierarchies.

Drawing also becomes a generative score for choreography and social practice. Khaya Practice: Zine Archive, WeAreBornFree Community Radio, and the Kitchen_Practice_curriculum extend the drawing field into living infrastructures for meeting, learning, and distribution. Radio operates as acoustic drawing, structured through rhythm, interruption, and layered speech, where listening is treated as a political act. Self-publishing circulates the drawn fragment beyond institutional containment, and the communal kitchen works as a temporal composition where collective presence becomes form.

Across these intertwined movements, the practice approaches art as an infrastructural field rather than a fixed object. By blurring boundaries between image and environment, fiction and lived condition, surface and body, the work asks for new modes of seeing and listening. Drawing remains the organizing force, continuously redrawing the territories through which bodies gather, narratives circulate, and authority is perceived.