

2ND KATHMANDU INTERNATIONAL ART FESTIVAL

KI  F 2012

EARTH | BODY | MIND



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Introduction

In October 2009, the Siddhartha Art Gallery organized an international art festival with the theme "Separating Myth from Reality - Status of Women." Artists from 25 countries participated in this two-week exhibition, which was held in six different venues across Kathmandu City. The event was well attended and received extensive coverage locally and internationally. Encouraged by the success of the festival, the Siddhartha Arts Foundation was established in October 2011 as a non-profit organization committed to promoting the contemporary arts in Nepal and establishing Kathmandu as an international contemporary arts hub.

Over the last year, the Siddhartha Arts Foundation has been working with a team of arts managers to host the Second Kathmandu International Art Festival (KIAF), titled "Earth | Body | Mind." The Foundation seeks to inspire the next generation of artists and art managers to come forward and take contemporary Nepali art to an international level.

Earth | Body | Mind is dedicated to one of the twentieth century's most critical issues: climate change and its affect on the environment and culture. The Festival, one of the biggest art events of South Asia, is a triennial that will raise one critical social concern in each of its editions, with the intention of using art as a tool for social change.

South Asia is one of the world's most climate vulnerable regions with a rapidly growing population dangerously exposed to floods, droughts, storms and rising sea levels. According to a survey of 170 countries conducted by the Climate Change Index, of the 16 countries listed as being at extreme risk from climate change and global warming over the next 30 years, five are in South Asia, with Bangladesh and India in first and second places, Nepal in fourth, Afghanistan in second and Pakistan at sixteenth. South Asia is especially vulnerable because of changes in weather patterns that result in natural disasters. In 2010, the Maldives conducted an underwater cabinet meeting to highlight the danger of rising sea levels, while Nepal completed a high-level meeting at Everest Base Camp in the same year to highlight the problems that climate change will bring to the lives of Nepali people. In many parts of the world, the traditional and cultural reverence for nature has been discarded in favor of economic development, which has only served to exacerbate the problem of environmental degradation.

Some of the world's major rivers rise in the Himalayas: the Ganges, Indus, Brahmaputra, Yangtze, Mekong, Salween, Red River, Xunjiang, Chao Phraya, Irrawaddy River, Amu Darya, Syr Darya, Tarim River and Yellow River. Their combined drainage basin is home to some 3 billion people in Afghanistan, Bangladesh, Bhutan, China, India, Nepal, Burma, Cambodia, Tajikistan, Uzbekistan, Turkmenistan, Kazakhstan, Kyrgyzstan, Thailand, Laos, Vietnam, Malaysia and Pakistan. The consequences of global warming in the Himalayas will have a domino effect on all these nations.

Kathmandu, strategically situated as a trade centre between China and India, has historically been an important refuge for religious and political exiles, artists and experimental practices. KIAF continues this metropolitan legacy as a nexus of people, ideas, and practices. Over 170 international artists and 60 Nepali artists submitted their applications to take part in the 2nd KIAF. To reach international artists, we touched base with ITS LIQUID international art portal, Resart Finland and the Bundesband Bildender Künstler (German Federal Artist's Association), which published the Festival's call for artists on their homepage. We are grateful to Rossi and Rossi, the Bronx Museum, and friends at the Kennedy Center for Performing Arts and World Summit of the Arts and Culture, Melbourne for referring us to some of the artists who are now a part of the KIAF event. We also did our own research and contacted international artists, with an

emphasis on artists who have been working with environmental issues. The five-member jury that selected the works included Dr. Dina Bangdel, PhD, Associate Professor of Art History, Virginia Commonwealth University; Jagath Weerasinghe, artist, art writer and professor, Postgraduate Institute of Archeology, Colombo, Sri Lanka; Joyce Toh, Senior Curator, Singapore Art Museum; Navin Khadka, BBC News Correspondent specializing in climate change; Rajeev Lochan, Director, National Gallery of Modern Art, New Delhi; and Salima Hashimi, curator, contemporary artist and dean of the School of Visual Arts, Beaconhouse National University, Lahore, Pakistan.

This edition of KIAF embraces 71 international and 21 national artists, six curators, and local and international media. KIAF takes pride in the fact that the celebrated British artist and Turner prize winner Richard Long consented to be one of the Patrons of the Festival. We are also honored that some of the subcontinent's eminent artists are a part of this festival.

Using art as a tool for social change, this month-long exhibition will examine how artists view nature, define its intrinsic links to culture, and explore innovative approaches and solutions to safeguard both the environment and the arts. The artworks and performances will be spread over multiple venues that include the Patan Museum, Nepal Art Council, the National Academy of Fine Arts, Nepal Tourism Board, Bhrikuti Mandap, Boudha Stupa, Jawalakhel Zoo, British Council, Siddhartha Art Gallery, Summit Hotel, Naag Bahal, Newa Chhen, Image Ark, Nepal Investment Bank, Metropark, Nepal Tourism Board and site-specific locations around Kathmandu. During this month-long Festival, art symposiums, performances, PechaKucha Night, childrens' art exhibition, cycle rally, film screenings and climate change related activities have been scheduled. The displays are child-friendly, and provisions for scheduled guided tours have been introduced. We hope that the communicative power of our artists will reach and inspire the experts who are framing global climate change initiatives to endorse educational, parliamentary and grassroots reforms at the national level.

Special focus has been given to Lalitpur, the historic and ancient city of fine arts. The Siddhartha Arts Foundation envisions that Lalitpur will also serve as a vibrant contemporary arts centre in the future with Patan Museum and its environs becoming a hub of artistic activity, once Mul Chowk, Sundari Chowk, Bhandarkhal Gardens and the Bahadur Shak Baithak become one comprehensive cultural unit. We have also reached out to the local community to host performances and events during the festival, which is in keeping with the vibrant cultural tradition of Patan, and we are grateful to the support we have received

KIAF is an ambitious project. The scale of the Festival in itself testifies to the vision and effort of our entire team, who have worked hard to make the Festival a grand success. The KIAF could not have been possible without the generous support of the artists, organizations, patrons, embassies, sponsors, supporters, media, generous individuals and volunteers who continue to give us the confidence to make this festival a reality.



Sangeeta Thapa

Chairperson

Siddhartha Art Foundation



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नेपाल ।

मिति: २०६९/०७/२६

शुभ काठाना

कला र कला महोत्सवको माध्यमबाट वातावरण सम्बन्धी सचेतना एवं जागरुकता जगाउन गैरनाफा मुखी संस्था सिद्धार्थ आर्ट फाउण्डेसन र पाटनसंग्रहालयको संयुक्त तत्वावधानमा विभिन्न ३५ राष्ट्रका १०० भन्दा बढी कलाकारहरुको सहभागितामा यही २५ नोभेम्बर देखि २९ डिसेम्बर २०१२ सम्म "Earth | Body | Mind" शीर्षकमा काठमाण्डौमा दोश्रो अन्तर्राष्ट्रिय कला प्रदर्शनी आयोजना गर्न लागेको थाहा पाउँदा ज्यादै खुशी लागेको छ । सिद्धार्थ आर्ट फाउण्डेसनको अग्रसरता र आयोजनामा हुन लागेको यस कार्यको पूर्ण सफलताको कामना गर्दछु ।

विश्वव्यापी रुपमा भैरहेको तापक्रम वृद्धिले जलवायुमा परिवर्तन आएर प्राणी वनस्पतिको अस्तित्व खतरामा पर्दै गएको छ । प्रकृति र वातावरणमा प्रतिकूल परिवर्तन ल्याउन मानव समुदाय पनि कारण रहेकाले यिनमा सन्तुलन कायम गरी प्रकृति र वातावरणलाई प्राणी र वनस्पतिका अमूल्य उपहारमा रुपान्तरण गर्न जिम्मेवारी पनि मानव समुदायकै हुने कुरामा दुई मत नहोला । सिद्धार्थ आर्ट फाउण्डेसनले यस कुरालाई हृदयंगम गर्दै कला र कला महोत्सवको माध्यमबाट वातावरणीय सचेतना र सजगता जगाउन गरेको अथक प्रयास नेपाल सरकार र नागरिक समाजका लागि समेत अनकरणीय तथा उदाहरणीय बन्न सक्ने आशा र विश्वास लिएको छु ।

(यज्ञप्रसाद गौतम)

सचिव

संस्कृति, पर्यटन तथा नागरिक उड्डयन मन्त्रालय

“जनतालाई सम्मान र सेवा : सुशासनलाई टेवा”



नेपाल ललितकला प्रज्ञा-प्रतिष्ठान Nepal Academy of Fine Arts

किरण मानन्धर
कुलपति
Kiran Manandhar
Chancellor

च.नं./Ref.: ४१/०६९

The interpretation of art and its role changes with time and through individuals who stride with creative enthusiasm and purpose. Those involved in the act of creation always serve as an impetus for the young and the willing, to move forward in that very direction—towards conceiving and building. To materialize their perspectives, beliefs, values, as well as representing their respective backgrounds and influences.

Kathmandu International Art Festival is an extraordinary opportunity to live through the global contemporary art scenario, through these individuals, coming to Nepal, to represent their nations and craft. The Festival is a culmination of ideas and aesthetic sensibilities that can be visually navigated through the different genre and mediums. KIAF, a platform envisioned by the Siddhartha Art Foundation, is a much awaited and now a welcomed development in the art history of Nepal.

For the second time running, the Festival has amassed a medley of artistic visionaries that will undoubtedly instigate further explorations of newer mediums and forms as well as of the issues depicted in their works. The thematic issues are an indispensable part of the Festival, and it will be vital in creating awareness amongst its audience about environmental degradation, humanity's place in the natural system and the pressing issues of climate change. On the other hand, artists will benefit from the exposure, both to works exhibited and their works that are exemplary of the current direction of Nepali contemporary arts.

I am proud, and excited to have this ambitious Festival hosted in Kathmandu, and especially to be able to perceive the amalgamation of national and international efforts and cooperation amongst institutions that give it a strong foundation to achieve its goals and objectives.

I would like to wish the Festival, the best of luck, may it lead the development of contemporary art in Nepal and shape its perception around the world.

With Best Wishes

Kiran Manandhar
Chancellor
Nepal Academy of Fine Arts
12th Nov, 2012

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CURATORS

Curatorial Note:

As one of the goals of the Kathmandu International Art Festival is to show the ways that art is being used as a tool for social change, the China section presents a selection of contemporary art that focuses on social change based around the theme 'Earth | Body | Mind.' The relationship between natural and artificial impacts cannot be neglected whilst rapid developments are taking places on earth. Humanity often ignores the fact that daily behavior has massive effects on the changes of the world as well as our own lives.

The curator, Angelle Siyang-Le, combines implicit and explicit manners of aesthetic presentation and chooses forms ranging from traditional media such as ink on paper to new media and interactive installation. The artists perform various 'warnings' by assembling their daily experiences into art. Tianzhuo Chen raises questions about the brokenness of our contemporary life and speaks about our fall, both in terms of mortality and in terms of belief. Nan Su is an illustrator and photographer whose work emphasizes the tenderness of nature. Lantian Xie, working in a more explicit vein, exposes our fast-food society and the unkindness of our contemporary lifestyle.

The curatorial objective is to raise awareness of today's socio-behavioral issues as expressed in Chinese contemporary art. At the same time, we aim to increase our mutual understanding through cultural exchange in order to achieve a better world as a whole and not only as individual nationalities.

BIO



Siyang-Le is a Dubai and Hong Kong based curator who focuses on modern and contemporary art.

Her background in modern urbanism and art history has led her to work with a number of art organizations and art professionals, ranging from art fairs, art institutions and foundations to individual artists, collectors and curators. Siyang-Le

strongly believes that it is essential to expand on emerging art platforms in many regions across the world.

काठमाण्डौ अन्तरराष्ट्रिय कला महोत्सवको प्रमुख उद्देश्य कला समाज परिवर्तनको साधन हो भन्ने देखाउनु हो । यसैलाई मन्त्र मानेर चिनियाँ कलाकारहरूले 'पृथ्वी, शरीर, मस्तिस्क' शीर्षकमा समाज परिवर्तनमा आधारित समसामयिक कला प्रस्तुत गर्छन् । पृथ्वीमा तीव्र विकास भैरहेका बेलामा प्राकृतिक र मानव सिर्जित असरहरूबीचको सम्बन्ध नकार्न सकिदैन । मानव समाजले आफ्नै कारणले गर्दा हाम्रो बानी व्यहोरा र जीवनमा ठूलो परिवर्तन ल्याएको तथ्यलाई खासै वास्ता गर्दैन ।

एन्जेल सियाङ-ले सौन्दर्य प्रस्तुतिको भित्री र बाहिरी पक्षहरूलाई कुशलरूपले जोड्छिन् । साथै परम्परागतरूपमा कागजमा मसीले बनाइने चित्रदेखि आधुनिक मल्टीमिडियासम्मका माध्यम अपनाउँछिन् । कलाकारले आफ्ना दैनिक अनुभवहरूलाई समेटेी कलामार्फत 'चेतावनी' प्रस्तुत गर्छन् ।

तियानजुओ चेनले वर्तमानको विभाजित समाजका बारेमा प्रश्न उठाउँछन् र नैतिकता र विश्वासमा आएको ह्रासका बारेमा पनि कुरा गर्छन् ।

नान सु फोटोग्राफी तथा रेखाचित्र गर्छन् । सुका कलाले प्रकृतिको कोमलता र सुन्दरताको वर्णन गर्छन् ।

लानटिआन भीले कलामार्फत समाजमा फास्ट फूडको प्रभाव र वर्तमान समाजको जीवनपद्धति तथा सहानुभूतिशून्य समाजको चित्रण गर्छन् ।

उक्त कलाको उद्देश्य पनि अन्य समसामयिक चिनियाँ कलामा देखाइए जस्तै आजको सामाजिक व्यवहारको बारेमा चेतना पैदा गर्ने हो । यसका साथसाथै सांस्कृतिक आदानप्रदान मार्फत आपसी समझदारीको भावना अभिवृद्धि गर्नु र सम्पन्न विश्वको निर्माण गर्नु पनि यसको उद्देश्य हो ।

व्यक्तिगत विवरण

सियाङ-ले दुबई तथा हङकङमा रहेर आफ्नो कला सिर्जना गर्छिन् । उनका कलाले आधुनिक तथा समसामयिक विषयको प्रतिनिधित्व गर्छन् ।

आधुनिक शहरिया तथा कला इतिहासको उनको पृष्ठभूमिले उनलाई विभिन्न कलासम्बन्धी संस्थाहरू तथा व्यक्तिसँग काम गर्ने अवसर मिल्यो ।

सियाङ-ले विश्वका विभिन्न क्षेत्रमा कला सिर्जना र विस्तारका लागि प्लेटफर्म बनाउन जरूरी रहेको बताउँछिन् ।

ALKA PANDE, India

Curatorial Note:

Gond Riddle

"To tell a story is to take up arms against the threat of time... the telling of a story preserves the teller from oblivion. That a tale is a confrontation with time is implicit in the attempt to carve out a special time in which to place the tale- a time outside time, a time without time. It is the time of myth, and the time of the fairy tale."

-- Oral historian Alessandro Portelli

Folklore and other forms of oral narratives are repositories of culture, preserving a memory of the past and encapsulating lived experiences. They are commentaries on an entire way of life.

Ecology and environment have been central to India's folk and tribal artists. The fundamental elements -- earth, water, fire, wind and ether (space) -- form the basis for a larger cosmology and universe.

The discipline of Indian arts and aesthetics is deeply woven within the intricacies of cosmology. The space of liminal world and non-liminal world are palpably symptomatic of Vedic and Egamic traditions. Its strong connotations are immediately visible in the ritual festivals and its entailing symbolic motifs. Indian traditions and cultural legacy are an elaborative account of correspondence between sense-perception and human emotive states.

The benevolent disposition of the Earth has always associated her with the feminine quality of abundant offerings; that is why we hail her as Mother Earth. Nature transmutes to be the immediate manifestation of God. Nature not only mirrors multiple existences, but builds universal harmony to nurture human sensibility. Tribal practices and festivals are the immediate repositories of human participation in the ecology balance.

Art and Ecology are two words which are worlds within themselves, with art as humanity's creative expression and ecology as the space in which people create. When creative expression enters into ecological design, it investigates and locates the relationship shared between the diverse ecosystems. The plea to save the planet raises our attention to the ever growing number of endangered species and depletion of natural resources in the face of industrial technology. Art thus becomes a tool for sensitizing the people; it becomes an ambassador for a green environment, awareness of global warming and our carbon footprints, and a simply better planet in which natural resources are kept in judicious balance within the universe of humankind.

The Kathmandu International Art Festival has a curated thematic content. Keeping the theme in mind, three contemporary Indian artists have been invited for MaaHi,

presented by the Kolkatta -based gallery AkarPrakar: Probir Gupta, Paula Sengupta and Vibha Galhotra. Each with his or her singular language is symptomatic of the biodiversity and plurality of the land. For me, they are vital to the concept of MaaHi, or Earth Mother, who in the mythic past of India is both the holder of fertility and abundance.

Probir Gupta, through his installation and video, looks at the geography of the largest scrapyards of Asia, Mayapuri, and through the phallic and the Father of the Nation Mahatma Gandhi, expresses his ecological concerns. Gupta's *The Rape and the Product* showcases the chimney as a manifestation of power, arrogance and ignorance. The chimney is reconstructed with metal scrap from the Mayapuri scrap yard in Delhi, primarily military waste consisting of heavily damaged or retired army vehicles. The chimney portrays the dualism of self and its turbulence. A video projection with stills focuses on a major depression in the mountainscapes, while Gandhi takes a walk in Mayapuri, going through metallic carcasses as if passing through multiple conflict zones.

Vibha Galhotra, on the other hand, moves between the global and the local, re-addressing the mutations present in a cosmopolitan world. The visual vocabulary of Galhotra's work is largely populated by the meta-narrative life, with all its clashes and tensions. In the wake of globalization, the subjective self interjects with various voices. Galhotra's work echoes, in the artist's words, "the urban global existence in all its tragic, comic, manifestations, situations, constructs and ironies," and intends "to create, invent, and deconstruct a new imagery in order to understand and decode the complexities of daily life."

Paula Sengupta, a printmaker by training, uses the medium of autobiographical narrative, drawn from a diary which she wrote while trekking through Nepal. Sengupta draws an interesting parallel between migrations of endangered ducks and the Sherpas of Nepal. Trekking in the Kumbhu Valley in April 2012, the place where Sherpas migrated to many centuries ago from Tibet, Sengupta experienced the social fabric of Nepal as a backdrop to the immaculate mountain terrain.

BIO

Alka Pande is an art critic, cultural theorist, teacher, curator, and author involved with the art world for nearly three decades. She completed post-doctoral studies in Critical Art Theory from University of London and holds post-graduate degrees, including a PhD, from Panjab University, Chandigarh, where she has also served as Head of Department of Fine Arts and Director of the Museum of Fine Arts. She is currently Curator of the Visual Arts Gallery at the India Habitat Centre, New Delhi. Pande's awards include France's Chevalier dans l'Ordre des Arts et des Lettres (2006) for significant contributions in art and literature.

अलका पाण्डे, भारत

कला विवरण

कथा वाचन समयको धम्कीका विरुद्ध हतियार उठाउनुजस्तै हो। कथा भन्दै गर्दा कथावाचकले आफ्ना विगतका कुरा सम्झन्छन् र जसले गर्दा उसलाई भुल्ने बानीबाट जोगाउँछ। कथा भनेको समयसँगको एक प्रकारको नजानिदो द्वन्द्व हो जसको प्रयास विशेष समय स्थापित गरी कथा निर्माण गर्नु हुन्छ। जुन समय समयभन्दा बाहिर हुन्छ अर्थात् समयविनाको समय। यो काल्पनिक कथाको समय हो। —इतिहासकार एलेसान्ड्रो पोर्टेसी।

दन्त्यकथा एवं अन्य मौखिक कथाहरू संस्कृतिका भण्डार हुन् किनभने यिनीहरूले विगतका स्मृतिहरूलाई जोगाउँछन् र अनुभवहरूलाई जीवित बनाइराख्छन्। यस्ता कथाहरू समग्र जीवनपद्धतिका विवरण हुन्।

पर्यावरण र वातावरणसँग सम्बन्धित विषय भारतीय कलाकारका लागि मुख्य प्रस्तुतिका विषय हुन्। पृथ्वी, पानी, ताप, हावा र आकासले खगोल र ब्रम्हाण्डका लागि आधार तयार गर्छन्। भारतीय कला र सौन्दर्यको विधा ब्रम्हाण्डको व्यापकतासँग जोडिएको छ।

पृथ्वीको सहनशीलता र कोमलता नारी गुणसँग जोडिएको छ। तसर्थ पृथ्वीलाई धरती माता पनि भनिएको हो। प्रकृति भगवानको बाहिरी आवरण हो। प्रकृतिले प्रशस्त जीवचरको अस्तित्वमात्र धानेको छैन बरू मानवीय संवेदना अभिवृद्धि गर्न यो संसारमा सहिष्णुता र मेलमिलापको निर्माण पनि गरेको छ। विभिन्न जातहरूका रीतिरिवाज र चाडपर्वहरू पर्यावरणीय सन्तुलनका लागि जनसहभागिताका हिसावले खानी नै हुन्।

कला र पर्यावरण दुई शब्दहरू हुन् तर आफैमा यी दुई अलग अलग संसार हुन्। कला मानवताको सिर्जनशील अभिव्यक्ति हो भने पर्यावरण कलाकार रमेर सिर्जना गर्ने स्थान हो। सिर्जनशील अभिव्यक्ति पर्यावरणीय डिजाइनमा प्रवेश गरेपछि यसले विभिन्न परिस्थितिहरूबीच सम्बन्ध स्थापित गर्छ। औद्योगिक प्रविधिका कारण प्राकृतिक स्रोतको कमी तथा निरन्तर लोप हुँदै गैरहेका प्राणीको संरक्षणका लागि पृथ्वी बचाउन भन्दै कलामार्फत गरिएका आग्रहले हाम्रो ध्यान आकृष्ट गर्छ। त्यसैले मानिसहरूलाई संवेदनशील बनाउन कला एउटा सशक्त माध्यम बनेको छ। हरियाली वातावरण कायम गर्नका लागि, विश्वव्यापी तापक्रम वृद्धि र बढ्दो कार्बन उत्सर्जनबारे सचेतना फैलाउन कला गतिलो सद्भावना दूत पनि हो।

काठमाण्डौ अन्तर्राष्ट्रिय कला महोत्सवको कलासम्बन्धी एउटा विषयगत सार रहेको छ। सोही सारलाई दृष्टिगत गर्दै माही-पृथ्वीमाता-कला प्रदर्शनका लागि तीन जना भारतीय कलाकार निम्त्याइएका छन्। कलकत्तास्थित आकारप्रकार नामक ग्यालरीले प्रस्तुत गर्ने सो प्रदर्शनीमा कलाकारहरू प्रोविर गुप्ता, पौला सेनगुप्ता र विभा गलहोत्रा सहभागी हुनेछन्। उनीहरूका कला जैविक विविधता र भौगोलिक अनेकताका बारेमा आधारित हुनेछन् जसले माही अवधारणालाई जीवन्त राख्छन्। ती कलाहरू धरती माताको अवधारणासँग मेल खानेछन्।

प्रोविर गुप्ताले कलाको संयोजन र भिडियो मार्फत मायापुरीस्थित एशियाको सबैभन्दा ठूलो कवाडीखानाको भूगोल लिइगले हेरेका छन्। जसमा भारतीय राष्ट्रपिता माहात्मा गान्धीले भौगोलिकतालाई पर्यावरणमा

चासो व्यक्त गरेका छन्।

गुप्ताको दि रेप एण्ड दि प्रडक्टले चिम्नीलाई शक्ति, घमण्ड र अज्ञानताको बिम्बका रूपमा प्रस्तुत गरेको छ। दिल्लीस्थित मायापुरी कवाडीखानाबाट ल्याइएका सैन्य प्रयोगपश्चात थोत्रा र पुराना भएका सवारी साधनका कवाडीले चिम्नीको पुनर्निर्माण गरिएको छ। चिम्नीले एकत्व र यसको अस्थिरताबीचको टक्कर देखाउँछ। तस्वीरमा देखाइएको दृश्यले पहाडी क्षेत्रतिरको निराशा देखाइएको छ भने त्यही फलाम र अन्य धातुको कवाडी रहेको मायापुरी क्षेत्रमा गान्धी हिँडेको देख्न सकिन्छ। उक्त दृश्यमा गान्धी युद्धले क्षतविक्षत भएको स्थानमा तथा मरेका जीवजन्तु (सिनो) को आसपासबाट हिँडेको जस्तै देखिन्छ।

त्यसैगरी विभा गलहोत्राले अहिलेको विश्वमा भैरहेको व्यापक परिवर्तनका विषयलाई उठान गरेकी छिन्। उनले विश्वव्यापी तथा स्थानीयस्तरबीचको सम्बन्धलाई पनि कलामार्फत प्रस्तुत गरेकी छिन्। गलहोत्राका सिर्जनाहरू मुख्यत meta-narrative life मा आधारित हुन्छन् जसमा समाजमा व्याप्त भैभ्रमगडा र तनावहरू समेटिएको हुन्छ। अहिलेको विश्वव्यापीकरणको अवस्थामा विषयगत स्वार्थ पनि अरू स्वार्थहरूसँग मिसिन्छ। गलहोत्राका कलामा शहरी संसारको अस्तित्व, यसका सुखदुख, स्वरूप, संरचना र व्यङ्ग आदि पाइन्छन् भने दैनिक जीवनका कठिनाई बुझ्न नयाँ बिम्बहरू सिर्जना गर्न, विनिर्माण गर्न र पत्ता लगाउन तत्पर हुन्छन्।

पौला सेनगुप्ताले भने नेपालमा पदयात्रामा जाँदा लेखेको डायरीको आत्मवृत्तान्त वर्णनात्मक माध्यम अपनाउँछिन्। सेनगुप्ताले लोपोन्मुख चराको बसाईसराई र नेपालका हिमाली क्षेत्रमा बसोबास गर्ने शोर्पाको बसाईसराईबीच समानान्तर तुलना गरेकी छिन्। सन् २०१२ मा खुम्बु उपत्यकामा पदयात्रामा जाँदा सेनगुप्ताले अनुभव गरेका हिमाली काखको कञ्चन सामाजिक परिवेशलाई अभिव्यक्त गरेकी छिन्।

व्यक्तिगत विवरण

अलका पाण्डे कला समीक्षक हुन्। साथै उनी सांस्कृतिक सिद्धान्तकार, शिक्षक, संग्राहलय व्यवस्थापक र लेखिका पनि हुन्। उनी कलाक्षेत्रमा विगत तीन दशकदेखि सक्रिय छिन्। उनले लण्डन विश्वविद्यालयबाट समालोचनात्मक कला सिद्धान्तमा महाविधावारिधी हासिल गरेकी छन्। उनीछत्तीसगढस्थित पञ्जाब विश्वविद्यालयबाट विधावारिधी पनि हुन्। साथै सोही विश्वविद्यालयमा उनले फाइन आर्ट्स विभागको विभागीय प्रमुख र फाइन आर्ट्ससंग्राहलयको निर्देशकको जिम्मेवारी लिइसकेकी छन्। अहिले उनी नयाँ दिल्लीस्थित India Habitat Centre मा अवस्थित Visual Arts Gallery की प्रमुख हुन्।

Curatorial Note:

These three Bangladeshi artists, their works, commitments and responsibilities blend together when we think about the Earth that belongs to us, the Body that exist in this Earth and finally the Mind that reflects it all as a mirror and creates linkages between our Body and this Earth.

Promotesh Das Pulak thinks about the contradictions between social innocence and our guilt as human beings. He discovers the connections between the social, political and environmental calamities that have brought frustration and trouble into our peaceful lives. He creates his work in part by using traditional flower arrangements made of shola plants, which stand for an opposite connotation: severe environmental or socio-political pollution. Paradoxically, a grenade, AK47 or a gas mask appears to have the beauty of flowers.

The weapons of earth's wars become the central focus of **Imran Hossain Piplu's** digital work. He creates an assemblage of artillery out of different extinct animal bones, representing the weaponry as fossils as if preserved in a museum. Piplu calls the resulting collection "The Utopian Museum."

The work of **Mahbubur Rahman** conveys his understanding of the complex relationship between our intelligence and foolishness. Sometimes a machine might show intellect, appearing to use five senses and act like a human being. Mahbub looks into the past, identifies different cycles of life and shows how humankind has made the same mistakes repeatedly, just like machines, which have been created to move over and over again. For instance, although we all know that war is dangerous to ourselves, nature, and future generations, we have repeatedly generated war in different parts of the world.

Earth, Body, and Mind: the theme of the festival is closely aligned with the themes of these artists' work. War, socio-political crises, human prejudices and environmental disasters are crucial topics for these artists, for the festival, and for ourselves as human beings.

Tayeba Begum Lipi
October, 2012

BIO



Born in Gaibandha, Bangladesh in 1969, Lipi has been living in Dhaka for the past 25 years. She studied drawing and painting at the Institute of Fine Art, University of Dhaka and is one of the Founder- Trustees of Britto Arts Trust, where she played a major role as coordinator from its inception in 2002 until 2008. Her curations include several international large-scale projects, including serving as the commissioner for the Bangladesh Pavilion at the 54th Venice Biennale in 2011.

क्युरेटोरियल नोट

यदि पृथ्वी हाम्रो हो भन्ने सोच्यौ भने कलाकार, उनीहरूका कला, प्रतिबद्धता र उत्तरदायित्व एकै ठाउँमा एकत्रित हुन्छन्। शरीर यही पृथ्वीमा बाँच्छ र अन्त्यमा मस्तिष्कले ऐना भै यी सबै कुराको प्रतिबिम्ब दिन्छ र शरीर र पृथ्वीबीच सम्बन्ध स्थापित गर्छ।

प्रमोटेस दास पुलाकले सामाजिक निर्दोषपन र मानिसका दोषहरूबीचको अन्तरविरोध देखाउँछन्। उनले मानिसको शान्तिपूर्ण जीवनमा निराशा र पीडा थप्ने सामाजिक, राजनीतिक र वातावरणीय महामारीबीचको अन्तरसम्बन्धको खोज गर्छन्। उनले सोला वनस्पतिमा परम्परागत तरीकाले सजाइएको फूलको माध्यमद्वारा खण्ड खण्डमा आफ्नो कला सिर्जना गर्छन्। यसले अत्यधिक वातावरणीय तथा सामाजिक एवं राजनीतिक दुर्गन्धको विपरीत अर्थ दिन्छ। बिडम्बना के भने गिनेड, एके-४७ राइफल र ग्यास मास्क फूलको कोमलता र सुन्दरताको रूपमा देखा पर्छन्।

त्यसैगरी कलाकार इमरान हुसैन पिप्लुका डिजिटल कलाले हतियार र युद्धका विषयलाई मुख्य रूपमा प्रस्तुत गर्छन्। उनले दुर्लभ जनावारका हड्डीहरूलाई हतियारको अवशेषका रूपमासंग्राहलयमा संरक्षण गरेर राखे जस्तै गरी आफ्नो कलामा तिनको सङ्कलन गर्छन्। यसरी तयार भएको आफ्नो कलालाई पिप्लुले 'दि युटोपियन म्युजियम' को नाम दिएका छन्।

महबुबूर रहमानका कलाले हाम्रो बौद्धिकता र मूर्खताबीचको जटिल सम्बन्धप्रति आफ्नो बुझाई प्रस्तुत गर्छन्। कहिलेकाहीँ मेशीनले पनि मान्छेले पाँचै इन्द्रिय चलाए जस्तै गरी बौद्धिकता देखाउँछ र मान्छेको जस्तै काम गर्छ। महबुबले विगतलाई ख्याल गर्छन् र जीवनका विभिन्न चक्रको पहिचान गर्छन् र मेशीनले जस्तै मान्छेले पनि एउटै गल्ती कति पटक दोहोर्‍याउँछ भन्ने देखाउँछन्। जस्तै हामी सबैलाई युद्ध मानव सभ्यता, प्रकृति र भावी सन्ततिका लागि समेत विनाशकारी छ भन्ने थाहा हुँदाहुँदै पनि विश्वका विभिन्न कुनामा विभिन्न निहुँमा युद्ध भैरहेका छन्।

यो महोत्सवको पृथ्वी, शरीर र मस्तिष्क भन्ने सार यी तीनै जना कलाकारको कलाको विषयसँग नजिकबाट मेल खान्छ। युद्ध, सामाजिक एवं राजनीतिक संकट, मानवीय संवेदना र वातावरणीय विपत्सँग सम्बन्धित विषयहरू यो महोत्सव तथा मानव समाजका लागि यी कलाकारका मुख्य विषयहरू हुन्।

अक्टोबर, २०१२
तायेबा बेगम लिपि

व्यक्तिगत विवरण

सन् १९६९ मा बङ्गलादेशको गाइबन्धमा जन्मेकी लिपि विगत २५ वर्षदेखि राजधानी ढाकामा बसिरहेकी छन्। ढाका विश्वविद्यालयको इन्स्टिच्युट अफ फाइन आर्टस्बाट चित्रकला र पेन्टिङ अध्ययन गरेकी हुन्। लिपि वृत्त आर्टस् ट्रस्टको संस्थापकमध्ये एक हुन्। संस्थाको शुरुवात सन् २००२ देखि नै ६ वर्ष लगातार उनी सो संस्थाको संयोजकको हैसियतले महत्वपूर्ण भूमिका निर्वाह गरेकी थिइन्। उनको कार्यकालमा कलाका क्षेत्रमा थुप्रै अन्तर्राष्ट्रियस्तरका परियोजनाहरू सञ्चालन भएका थिए। साथै। सन् २०११ मा इटालीको रोममा सम्पन्न ५४औँ बेनिस विनालेमा बङ्गलादेश पेभिलियनको आयुक्तको जिम्मेवारी पनि सम्हालेकी थिइन्।

Curatorial Note:

We have selected a number of artists who engage with the theme of "nature," especially pertaining to trees and plants. The plant world and landscape has been for centuries a classic theme in the fine arts. It is striking how many artists are intensely occupied at present with this subject matter. This they do from many and varied starting-points: for example, as a metaphor for threat, as a resting point in a rapidly changing world, or to drive home the importance of ecological balance.

Sjoerd Buisman began in the 1970's as a conceptual artist with the manipulation of growth processes and the documentation thereof. His present work is more sculptural. In his sculptures he analyzes floral growth structures. He will build an installation especially for this exhibition.

After the great success of Maria Roosen at the last Art Festival in Kathmandu, we have invited her again, particularly since the festival's present theme plays a very important role in her work. Blackened tree trunks upon which lie glass forms and lying trunks with mushroom-like protrusions are all important elements in her work. Her works possesses estrangement as well as poetry.

We are very pleased that Job Koelewijn will bring his famous project on the Dutch philosopher Baruch Spinoza to Kathmandu.

Job Koelewijn is undertaking a worldwide tour of public readings from Spinoza's Ethica. In sixteen different cities, groups of local volunteers will read out aloud until the book is finished. The results from the first readings in Istanbul, Dar El Salaam, Barcelona, Venice and Amsterdam etc. are to be seen in a special installation at the Kathmandu Art Festival.

Eelco Brand began as a painter but has completely engaged himself these last years in digital prints and digitally produced videos. The computer is his brush. With it, he creates a fascinating world of empty, undulating landscapes, wonderful forms which arise from the ground and float away. During the Art Festival there will be a large projection by Eelco Brand to be seen wherein you as viewer become completely engrossed in his dreamworld – a practically hallucinatory experience.

Warffemius is co-curator as well as an artist in this Art Festival. For this exhibition, he is going to create a large sculpture on the scene. This will happen in cooperation with a local construction company. In the autumn of 2010, Warffemius saw a number of hand-made funnels at a market in Kathmandu, which immediately gave him the idea for a sculpture. That led to a sketch which now serves as the starting-point. For Warffemius, the festival seemed the ideal moment to realize his idea.

BIO



Catalijn Ramakers founded the Galerie Ramakers in 1994, at the age of 23, in the heart of the gallery district in The Hague, opposite the Dutch Royal Gardens. There she created a wonderful exhibition space where eight or nine presentations are made each year. The gallery focuses on contemporary and current art, both two- and three dimensional.

A mixture of minimalist art is intertwined with a fascination for contemporary surreal trends. She also curated the Dutch aspect of the First International Kathmandu Art Festival in 2009 and is on the Board of Directors of the PAN Amsterdam fine art and antique fair.

कलाकृति परिचय:

प्रकृतिलाई विशेषतः रूख र बोटबिरुवालाई सार बनाएर कला सिर्जना गर्ने केही कलाकारलाई हामीले रोजेका छौं। बोटबिरुवा र प्राकृतिक दृश्यहरू फाइन आर्टसमा शताब्दीऔं पहिलादेखि नै मुख्य सारमानेर चित्र कोर्ने गरिएको छ। अहिले यही सार र विषयवस्तुमा कला सिर्जना गर्ने कलाकारहरू कति छन् भन्ने तथ्य अनौठो हुनसक्छ। तर सोही सारलाई पनि फरक ढंगले गर्न सकिन्छ। जस्तै धम्की वा चेतावनीको रूपकका रूपमा, तीव्रगतिमा परिवर्तन हुदै गएको विश्वमा विश्रामबिन्दुका रूपमा र पर्यावरणीय सन्तुलनको महत्व भल्काएर।

सोय्यड बुइसमेनले ७० को दशकमा अवधारणागत कलाकारका रूपमा कलाक्षेत्रमा प्रवेश गरेका थिए। उनको अहिलेको प्लास्टिक आर्टले भन् बढी गहिराईको सन्देश दिन्छन्। उनले आफना कलामा पुष्प वृद्धिको संरचनाको विवेचना गर्छन्। यो प्रदर्शनका लागि उनले एउटा फाइन आर्ट तयार गर्नेछन्।

काठमाण्डौमा सम्पन्न अधिल्लो कला महोत्सवमा मारिया रोजेनको व्यापक सफलतापछि हामीले उनलाई फेरि निम्त्याएका छौं। विपेशगरी यो महोत्सवको सारले उनका कलामा निकै महत्वपूर्ण भूमिका खेल्छ।

हामीसँग खुशीको खबर के छ भने यस पटक जब कोलेविज्न् आफनो प्रदर्शन 'माई नेम इज स्पिनोजा' लिएर आउँदै छन्। स्पिनोजाको एथिकाबाट सार्वजनिक पठनको विषय लिएर जब विश्व भ्रमणमा निस्केका छन्। विभिन्न १६ शहरहरूमा स्थानीय स्वयंसेवकहरूले सो पुस्तक नसकिएसम्म आवाज निकालेर पढेछन्। इस्तानबुल, बार्सीलोना, भेनिस र आर्मसटडमा भएका सार्वजनिक पठनको नतीजा काठमाण्डौ कला महोत्सवको विपेश समारोहमा देख्न पाइनेछ।

एल्को ब्राण्डले पेन्टरका रूपमा कलाको शुरुवात गरेका हुन् तर पछिल्ला वर्षहरूमा डिजिटल प्रिन्ट र डिजिटल भिडियो निर्माणमा सक्रिय छन्। कम्प्युटर नै उनको ब्रुस हो जसबाट उनी रमाइलो खाली संसारको सिर्जना गर्छन्। कला महोत्सवमा एल्को ब्राण्डले सबै दर्शकलाई मन्त्रमुग्ध पार्ने गरी आफनो स्वप्निल संसारको प्रदर्शन गर्नेछन्।

वारफेमिअस सह व्यवस्थापकका साथै यो कला महोत्सवका कलाकार हुन्। यो महोत्सवमा उनले एक विशाल मूर्ति बनाउँनेछन्। यो कार्यमा उनलाई स्थानीय निर्माण कम्पनीले पनि सहयोग गर्नेछ। सन् २०११ को हिउँदमा नेपाल आउँदा हातैले बनाएका चिम्नीहरू देखेपछि वारफेमिअसमा तत्कालै एउटा कला (प्लास्टिक आर्ट) को विचार फुत्थ्यो। वारफेमिअसलाई कला सिर्जनाका लागि आफना विचार फुत्थाउन महोत्सव राम्रो अवसर भयो।

व्यक्तिगत विवरण

सन् १९९४ मा २३ वर्षको उमेरमा काटालिन रामेकर्सले ग्यालरीको जिल्ला भनेर चिनिने द हेगको डच रोयल गार्डेनको अगाडि ग्यालरी रामेकर्सको स्थापना गरेकी हुन्। त्यहाँ उनले प्रदर्शनका लागि ज्यादै सुन्दर ठाउँहरू बनाएकी छन् जहाँ प्रत्येक वर्ष ८/९ वटा प्रदर्शन पनि हुने गर्छन्। उनको ग्यालरीमा मुख्यतः समसामयिक तथा दुई तथा त्रिआयामिक कला छन्। उनले पहिलो अन्तरराष्ट्रिय काठमाण्डौ कला महोत्सव २००९ मा नेदरल्याण्डससँग सम्बद्ध कलाको व्यवस्थापन गरेकी थिईन्। उनी एक् बकतभचमक फाइन आर्ट तथा एण्टिक मेलाको व्यवस्थापन समिति सदस्य पनि हुन्।

NILOFUR FARRUKH, Pakistan

Curatorial Note:

Overcrowding and industrial activity has made cities the site of environmental crisis. Starved of clean water and frequently flooded with polluted water, the megacities of the developing world, with their toxin-laden air and water, are increasingly inhospitable to vegetation, cutting down on their 'lung' capacity. Over-consumption drives over-production in these over-populated centers, where irresponsible industrial/domestic activity generates a colossal carbon footprint.

Pakistan's largest city is no stranger to this impact. The four artists from Pakistan will present the complexity of this urban ecological threat.

Nameera Ahmed's video piece *Bloody Birds* looks at the large-scale breeding, slaughtering and human consumption of genetically modified chickens as a metaphor of the ecological threat to human and animal life due to wonton misuse of science by the food industry.

Her previous work, *Aesthetics Pollution Sketches 1 and 2*, presents the severe degradation of mangrove forests that has left Karachi vulnerable to hurricanes and tsunami and endangered its marine species.

Adeel Uz Zafar, an artist who has also illustrated children's books, highlights the inter-dependency of the eco- systems. Since most of Pakistan's rivers have their watershed in the Himalayan Mountains where Nepal is located, his collaborative art works, based on an illustrated narrative jointly authored by Pakistani and Nepali writers, highlights environment linkages and collective survival strategies.

The body and soul is central to Yasir Hussain's art, which is based on community interface. Using digital technology to allow the common person to share ecological anxieties, it privileges concerns at the grassroots level. Localizing the issue while simultaneously globalizing it, he seeks a deeper understanding of its impact on the lives of people on the streets/bazaars of Kathmandu and Karachi.

Fraz Mateen's art will steer the visual discussion on degradation of coastal ecology and its impact on avian, aquatic and human communities that struggle to survive on the coastal fringe. His objective is to build a "narrative of connectivity" between humans, who are responsible for the environmental dilemmas, and other species, which are compelled to bear its brunt. Despite an enhanced awareness of the fact that air/water pollution transcends political boundaries and does not differentiate between developing and developed nations, global ecological protocols and treaties have had limited success. The world's hope lies with creative thinkers who, with fresh and imaginative solutions, can give impetus to the paradigmatic change urgently needed to save Earth, Body and Soul.

BIO



Nilofur Farrukh is a Karachi-based art critic, curator and art activist. She is the founder editor of *NuktaArt*, Pakistan's contemporary art magazine, and her column *Critical Space* appears in *Daily Dawn*. The author of "Pioneering Perspectives" (1996), which focuses on pioneering women artists, Farrukh regularly presents papers at national

and international seminars. She is the President of the Pakistan Section of the Paris-based International Art Critics Association (AICA) and Vice President of the AICA International Board.

She has curated national and international shows and represented Pakistan as the Commissioner at The Asian Art Biennale, Dhaka and Tashkent Biennale. Farrukh has also been the co-curator of the last three ASNA International Clay Triennial's (2000, 2003, 2006) in Karachi.

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क्युरेटोरियल नोट

शहरी पर्यावरणको परिवेश

भीडभाड र औद्योगिक गतिविधिले शहरलाई वातावरणीय संकटको केन्द्र बनाएको छ। शुद्ध पानीको अभाव र फोहोर पानीको अनियन्त्रणले गर्दा विकासशील देशका शहरहरू विस्तारै कुरूप बन्दैछन्। उच्च जनसंख्या भएका शहरहरूमा हुने उच्च खपतले उच्च उत्पादन बढाउँछ। जसका कारण हुने गैरजम्मेवार औद्योगिक तथा घरेलु गतिविधिले ठूलो मात्रामा कार्बनको उत्सर्जन गराउँछ।

पाकिस्तानको सबैभन्दा ठूलो शहर पनि यो असरबाट अछूतो छैन। चार पाकिस्तानी कलाकारहरूले शहरी पर्यावरणीय त्रासको जटिलताको बारेमा कला सिर्जना गर्छन्।

नमीरा अहमदको भिडियो ब्लडी बर्डजले ठूलास्तरका उत्पादन, काटमार (बध), र वंशगुण रूपान्तरित कुखुराको मानवीय उपभोगलाई पर्यावरणीय त्रासको विम्बका रूपमा प्रयोग गर्छन्। उनका यसअघिका कलाले जङ्गल क्षेत्रको अत्यधिक प्रदूषण तथा कराँची क्षेत्रमा आएको आँधी र सुनामी, र लोपोन्मुख जलप्राणीका बारेमा सन्देश प्रवाह गर्छन्।

अदिल अज जफारले बालबालिकाका किताबमा रेखाचित्र कोरेका छन्। उनका कलाले परिस्थितिजन्य प्रणालीको अन्तरनिर्भरता बारे अभिव्यक्त गर्छन्। पाकिस्तानी नदीका जलाधार उच्च हिमाली क्षेत्रमा रहेकाले नेपाली र पाकिस्तानी लेखकले लेखेका किताबमा उनका चित्र, स्केच र नक्साङ्कनले वातावरणको सम्बन्ध र सामूहिक अस्तित्वका बारेमा सन्देश प्रवाह गर्छन्।

यसैगरी यासीर हुसेनका कलाको मुख्य सार शरीर र आत्मा हो। सर्वसाधारण मानिसलाई पर्यावरणीय समस्याका बारेमा विचार पोख्न डिजिटल प्रविधिको प्रयोग गर्छन् उनी। जसका कारण समुदायको तल्लोस्तरसम्म पनि चेतना फैलाउन सहयोग गर्छ। समस्यालाई स्थानीयकरण गर्ने साथै विश्वव्यापी पनि बनाउने अभिप्रायले सर्वसाधारणको जीवनमा पारेको असर बुझ्न काठमाण्डौ र कराँचीका सडक तथा बजारमा यसको गहिरो अध्ययन गर्छन्।

फ्राज मार्टिनका कलाले सामुद्रिक तटको गिर्दो पर्यावरणीय अवस्था, चरा, जलचर र मानव समुदायमा अस्तित्वका लागि सङ्घर्षका बारेमा सर्वसाधारणलाई छलफलका लागि आह्वान गर्छन्। उनको उद्देश्य वातावरणीय असन्तुलनका कारण दोधारमा परेका मानिस र जीवन धान्न समस्यामा पारिएका अन्य जीवबीच वर्णनात्मक सम्बन्ध स्थापित गर्नु हो। जल र वायु प्रदूषण राजनीतिक विभाजनका रेखामा सीमित हुँदैन र धनी र गरीब देश भन्दैन भन्ने थाहा हुँदाहुँदै पनि विश्वव्यापी पर्यावरणीय सन्धि र सम्झौताको सफलता भने न्यून नै छ। विश्वको आशा अब केवल सिर्जनशील चिन्तकहरू प्रति मात्र छ जसको व्यवहारवादी सोचले मात्र पृथ्वी, शरीर र आत्मालाई बचाउन सक्छ।

व्यक्तिगत विवरण

निलोफर फारूख कराँची केन्द्रित कला समीक्षक, क्युरेटर र कलाकर्मी हुन्। उनी पाकिस्तानको समसामयिक कला म्यागेजिन नुक्ता आर्टकी संस्थापक सम्पादक हुन्। साथै उनको Critical Space नामक स्तम्भ पाकिस्तानको डन दैनिक पत्रिकामा प्रकाशित हुन्छ। उनको पुस्तक Pioneering Perspectives (1996) ले प्रसिद्ध महिला कलाकारका बारेमा उल्लेख गरेको छ। फारूखले नियमित रूपमा राष्ट्रिय तथा अन्तर्राष्ट्रिय गोष्ठीहरूमा कलासम्बन्धी प्रतिवेदन पनि प्रस्तुत गर्छन्। उनी पेरिस केन्द्रित अन्तरराष्ट्रिय कला समीक्षक संघको उपाध्यक्ष र पाकिस्तान शाखाकी अध्यक्ष पनि हुन्।

उनले कलासम्बन्धी राष्ट्रिय तथा अन्तरराष्ट्रिय कार्यक्रमहरूको व्यवस्थापन गरेकी छन् भने ढाकामा सम्पन्न एशियन आर्ट विनाले र तासकेन्ट विनालेमा पाकिस्तानको आयुक्तका रूपमा प्रतिनिधित्व गरेकी थिईन्। फारूख कराँचीमा सम्पन्न पछिल्ला तीनओटा ASNA International Clay Triennial (२०००, २००३ र २००६) को सहव्यवस्थापक पनि रहिन्।

GAYNOR O'FLYNN, UK

Curatorial Note:

It is a pleasure and honor to be the curator of the British Chapter of the Kathmandu International Art Festival 2012, especially on a year with such a resonant theme: EARTH BODY MIND.

As an artist who works across disciplines, I personally have a strong focus on film, performance and technology, and incorporate my philosophical beliefs with regard to EARTH BODY MIND into my multimedia work. I am delighted to present the rare film art works of artist and sculptor David Nash, the work land artist Chris Drury, and the site-specific work by legendary award-winning photographer Kevin Cummins created during the festival.

I have been inspired by all these artists' works in my own practice, and am honored to exhibit with such enduring, creative talents. I have an ongoing love affair with Nepal. The land, people and minds of this beautiful nation have been a great inspiration to my life, work and practice. So it is with extreme joy and great humility that I will also be creating a site-specific performance work, a multi-media interactive sound and light installation on this resonant, inspirational theme.

I also wish to personally thank Turner Prize winner Richard Long for kindly agreeing to patron the event. His work has been an inspiration to a generation of artists who wish to respect the earth, our bodies and minds in our practice.

I hope you enjoy the work of not only the British artists, but all the incredible works in the Kathmandu International Art Festival 2012.

ग्यानर ओ फ्लेन, बेलायत

व्यवस्थापकीय टिप्पणी

पृथ्वी, शरीर, मस्तिष्क भन्ने सारका साथ आयोजना हुदै गरेको काठमाण्डौ अन्तरराष्ट्रिय कला महोत्सव २०१२ मा बेलायत शाखाको क्युरेटर हुन पाउनु मेरा लागि खुशी र सम्मान दुवै हो ।

कलाकारका रूपमा धेरै विधामा काम गर्ने भए पनि व्यक्तिगत हैशियतमा मेरो फिल्म, नाटक प्रदर्शन र प्रविधिमा विशेष जोड रहन्छ । र पृथ्वी, शरीर, मस्तिष्कसँग जोडेर मेरा दार्शनिक मान्यताहरू आफ्ना सिर्जनालाई जोड्छु । कलाकार तथा मूर्तिकार डेभिड नास, धर्तीकलाकार क्रिस ड्ररी दुर्लभ र फोटोग्राफर केभिन कुमिनले यो महोत्सवमा सिर्जना गरेका फिल्म र कलाहरू प्रस्तुत गर्न पाउँदा आफूलाई आनन्दको अनुभूति गरेको छु ।

म कला सिर्जना गर्दा यी कलाकारहरूका कलाबाट पनि उत्प्रेरित भएको छु । यस्ता प्रख्यात सिर्जनशील र निरन्तरका कला सर्जकलाई प्रस्तुत गर्न पाउँदा सम्मानित भएको अनुभूति गरेको छु । नेपालसँग मेरो ज्यादै नजीकको प्रेम छ । यहाँको भूमि, नेपाली र यो सुन्दर देशका मानिसहरू मेरो जीवन, मेरो सिर्जना र साधनामा ठूलो प्रेरणा भएका छन् । तसर्थ मैले पनि अत्यन्तै खुशीसाथ यही महोत्सवको सारमा आधारित भएर एउटा कला सिर्जना गर्ने छु ।

टर्नर पुरस्कार विजेता रिचर्ड लङ्गले यो शाखाको संरक्षकका रूपमा रहन सहमत भएकोमा व्यक्तिगत रूपमा म उहाँप्रति धन्यवाद ज्ञापन गर्दछु । पृथ्वी, हाम्रो शरीर र मस्तिष्कलाई सम्मान गर्ने कलाकारको अहिलेका पुस्तालाई उहाँका कलाहरू प्रेरणा हुन् ।

काठमाण्डौ अन्तरराष्ट्रिय कला महोत्सव २०१२ मा सहभागी सबै कलाकारले बेलायती कला सर्जक तथा अन्य सबै कलाकारका सिर्जनाहरू मन पराउनुभयो भन्नेमा मलाई आशा छ ।

Supported by:



ARTISTS





Medium: Paper, Can, Mixed Media
Dimension: Variable

AUSTRALIA

We May End Up in the Same Boat

MICHELLE HALL

Which boat will carry our future? Climate change and political struggle means that any one of us could become a refugee at any moment. We could all "end up in the same boat" – safe or insecure, seaworthy or doomed.

These four boats represent different possibilities for humans and the earth. The glitter boat represents prosperity. If we work together to ensure a future where nature and humans live in harmony, we may indeed enjoy a shiny, splendid future. The second boat represents what might happen if there is some movement towards an environmentally and socially equitable future, where we may yet be comfortable and safe. The third boat may not keep us afloat: It is insecure, unsafe, a symbol of a future where we disregard the needs of the environment and humans as a species. The final boat carries a future without hope. I see it as a great possibility if humanity does not drastically change the way it relates to the environment and fellow humans.

The "boat" is a symbol of hope and safety. The weavings represent water. The first two weavings represent clean, clear water, which is the source of life. The last two represent dirty water, the source of illness and struggle now and in the future.

BIO



Soft sculpture and installation artist Michelle Hall was born in South Africa, but now resides in Australia. She takes inspiration from her birthplace and the skills she gained from her mother and grandmother doing women's work as well as the current transient nature of global human life. Her work responds to broad social and political situations which confront the nature of humanity. She questions the ethics of governments and corporations in view of the precarious future of the planet.

अष्ट्रेलिया

हामी एउटै डुङ्गामा हुन सक्छौं

मशेल हल

हाम्रो भविष्य कुन डुङ्गामा रहने छ ? जलवायु परिवर्तन र राजनैतिक संघर्षको अर्थ यो हुन्छ कि कुनै पनि समय हामी मध्ये जो कोही पनि शरणार्थी हुन सक्छौं हामीहरू सबै जना एउटै डुङ्गामा पनि पर्न सक्छौं – सुरक्षित या असुरक्षित, सन्मुन्द्रीसक्षम या दुर्भाग्यपूर्ण ।

प्रस्तुत चार वटा डुङ्गाले मान्छे र पृथ्वीअगाडि उपस्थित विभिन्न सम्भावनाहरूको प्रतिनिधित्व गर्छन् । चम्किलो डुङ्गाले सम्पन्नताको प्रतिनिधित्व गर्छ । यदि हामीले एक आपसमा मिलेर काम गर्नु भने र प्रकृति एवं मान्छेबीच माध्यम वातावरणको सृजना गर्न सक्यौं भने हामीले यथार्थमा जगमगाउँदो भविष्यको आनन्द लिन सक्ने छौं । दोस्रो डुङ्गाले हामीले एक आपसमा मिलेर सामाजिक र वातावरणीय औचित्यको आन्दोलनमा लाग्यौं भने के हुन सक्ला भन्ने कुराको चेतनको प्रतिनिधित्व गर्छ जहाँ हामी सुरक्षित र आनन्दित हुन सक्छौं । तेस्रो डुङ्गाले हामीलाई डुवाउन सक्छ: यो असुरक्षित छ जहाँ हामी प्रकृतिको आवश्यकतालाई वास्ता गर्दैनौं । अन्तिम डुङ्गाले आशाहिन भविष्यको प्रतिनिधित्व गर्छ । यदि मानवतामा क्रान्तिकारी परिवर्तन आउन सकेन वातावरणको सम्बन्धमा भने चौथो सम्भावना हाम्रो धेरै निकट छ ।

डुङ्गा आशा र सुरक्षाको प्रतिक हो । बुनाईले पानीको प्रतिनिधित्व गर्दछ । पहिला दुई बुनाईले सफा पानीको प्रतिनिधित्व गर्दछ जो जीवनको स्रोत पनि हो । पछिला दुईले फोहोर पानीको प्रतिनिधित्व गर्दछ: जो अहिले र भविष्यको रोग र संघर्षको स्रोत हो ।



Medium: Video
Dimension: Variable

AUSTRALIA

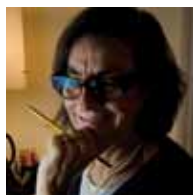
Atlas of Water - Rivers, 2012

NOELENE LUCAS

The Atlas of Water seeks to be an inventory of the rivers of the world. This has been an ongoing project since 2000; the video material was collected from rivers around the world. This work is a development of the mapping impulse that has driven my work for 20 years. Like maps, atlases aim for exactness and comprehensiveness, an effort that is often futile. An atlas allows for contemplation of details and the universal, and like maps, they imply the act of cutting a place from a greater whole – such as the world, a continent, island, or country – and that act of cutting imposes a frame and a particular viewpoint.

What I am attempting here is a video atlas, a methodically assembled inventory of water. Central to this work are environmental concerns: water quality and the transient nature of weather in the light of climate change. Rivers imply change, movement, wandering and dwelling. Rivers are used for transport, pleasure and as a life support. Water flows from mountains through valleys, farms and cities to the ocean, highlighting the ways that water, rivers and oceans are interconnected -- as is what we do to them.

BIO



Noelene Lucas is a Sydney-based video installation artist with a background in sculpture. Her work has been featured in major exhibitions in Australia and internationally in Japan, Thailand, Germany, France and the USA. Her works link the everyday to the numinous, to awareness beyond the ordinary, and to the mysteries of life. She has been the recipient of three major Development Grants from the Australia Council, the Australian government's arts funding body, as well as two Australia Council Tokyo studio residencies in Tokyo, which deeply affected her life and practice and created the foundation for her 2006 PhD dissertation.

अष्ट्रेलिया

पानीको एटलस

नोलिन लुकास

पानीको एटलस विश्वभरका नदीको सूची वन्न खोज्छ। यो सन् २००० देखि चल्दै गएको कला परियोजना हो। यसको भिडियो सामाग्री विश्वका विभिन्न नदीहरूबाट जम्मा गरिएको हो। यो सृजना मेरो नक्शा निर्माणको इच्छाबाट विकास भएको हो जसले मेरो २० वर्ष देखिको सृजनालाई चलयमान गराइरहको छ। नक्सा जस्तै एटलसहरू पनि ठीक र सम्पूर्णताको लक्ष राख्दछन् जुन प्रयास अक्सर निरर्थक हुने गर्छ। एटलसले सुक्ष्म एवं स्थूल प्रकृतिको ध्यान मग्नतालाई आत्मासात गर्ने बाटो देखाउँछ।

उदाहरणको लागि, मानचित्र जस्तै एटलसले पूर्णताबाट काटिएको टुकालाई बुझाउँछ। त्यस प्रकारको विभाजनले हामीमा एउटा फ्रेम र एक विशेष दृष्टिकोण प्रक्षेपण गर्छ। लुकास भन्छन्—यहाँ मैले एउटा भिडियो एटलसको प्रयास गरेको छ। एउटा विशेष पद्धतिबाट जम्मा गरिएको पानीसूचि। यस कलाले वातावरणीय मुद्दाहरूलाई केन्द्रमा राखेको छ। पानीको गुणस्तर, जलवायु परिवर्तनको सन्दर्भमा रहको बदलिँदो मौसमी प्रकृति, नदीहरूले गर्ने बाटो परिवर्तन, गति, घुमघाम र बसोबासलाई संकेत गर्छन्। नदीहरू यातायातको माध्यमको रूपमा प्रयोग हुन्छन्। आन्द र जीवन धान्ने साधनको रूपमा प्रयोग हुन्छन्। नदीहरू पर्वत देखि उपत्यका, खेतवारी, शाहर-वजार हुँदै समुन्द्रसम्म पुग्छन्। जसले पानी, नदी, र समुन्द्रका बीचमा अन्तसम्बन्धलाई जोड दिएको हुन्छ। त्यसै गरी तिनीहरूलाई हामीले के गर्दैछौं भन्ने कुरालाई समेत बुझाउँछ।

Sponsors:





Medium: Modified Bike Trainers, Bicycles, Cables, Balloon Light and Muscle Power
Dimension: Variable

AUSTRIA

Moon Ride

ASSOCREATION

Imagine if there was no light at night without human effort – not even moonlight. That's the premise of this project, in which participants are invited to hook their own bikes up to bike trainers transformed into generators. Every step on the pedals generates electricity, illuminating a balloon light hovering in the night sky. The cyclists' effort determines the brightness of the balloon.

Moon Ride is the physical encounter of a society on its way to another dimension of reality.

BIO



Assocreation is an artist collective based in Vienna, Austria, and Ann Arbor, Michigan, USA.A. Founded in 1997, the collective considers itself an individual and its agents work anonymously,

involving the public in open play while exploring how people relate to the space around them and ground beneath their feet. Assocreation has presented at spaces including Jack the Pelican Gallery in Brooklyn, USA.A.; Fabrica Gallery in the UK; Spain's Bienal de Valencia; Austria's Ars Electronica Festival; Istanbul 2010 – European Capital of Culture; and in the streets of New York, Warsaw, Zurich, Copenhagen and Paris.

अष्ट्रिया

चन्द्रलोकको यात्रा

एसोक्रिएशन

कल्पना गरौं कि रातको समयमा कुनै प्रकारको प्रकाश छैन । चन्द्रमाको प्रकाश पनि छैन । यही अवस्था नै यो कलाको क्षेत्र हो, जसमा सहभागीहरूले जेनेरेटरमा (ऊर्जा स्रोतमा) बदल्न आफ्नो बाईकलाई बाईक ट्रेनरसँग जोड्छन् । त्यसपछि पाउदानीमा प्रयोग गरिने प्रत्येक कदमले विद्युत उत्पादन गर्छ । यस्तो प्रकाशले आकाशमा घुमिरहेका बेलूनलाई झिलिमिली बनाउँछ । बेलूनको चमक भने पाउदानी घुमाउने व्यक्तिको बल र त्यसले सिर्जना गरेको गतिले निर्धारण गर्छ ।

समाजको वास्तविकताको अर्को पक्षको यात्रामा देखिएको भौतिक जम्काभेट मून राइड हो ।



Medium: Pigment Print on Hahnemuhle Paper
Dimensions: 13 cm x 13 cm framed in 30 cm x 45 cm

AUSTRIA

Diary (Series)

CHRISTIANE PESCHEK

"Diary" plays in a narrative form with a time-limited experience, which is summarized in picture form and brought in compressed form on a plane. The symbolism and composition create a complex encryption system, which is reminiscent of the classic imagery of a still life. Read that way, the images are placed in an uncategorized time-space. Each of the images is representative of a lived story; by arrangement and reduction-in-relation to the respective symbols, it reads like a diary entry. The artist works in a more pictorial way than conventional photographic practice and tries to open up the context of photography using classical ways of composing a picture.

BIO



Vienna-based Christiane Peschek is a young Austrian artist who works in multiple media. Trained in Photography (Prague School of Photography, 2009), Stage Design (University Mozarteum Salzburg, 2010), Transmedia Arts (University of Applied Arts, Vienna) and Scenography (Academy of Fine Arts, Vienna, 2012), Peschek has exhibited in Austria as well as in Bulgaria, Hungary, Bosnia, Romania, Germany, Ireland and Iceland, where she received UNESCO support as artist-in-residence. The Cultural Ministry of Salzburg has also given Peschek several prizes for innovative contemporary artwork.

अष्ट्रिया

दैनन्दिनी (शृङ्खला)

क्रिस्टिन पेस्चेक

डायरीमार्फत निश्चित समयको अनुभूति एवं अनुभव कथात्मक रूपमा गराउने यो तस्वीरले आकारलाई सरलीकृत गर्दै अनुभवलाई गुजुमुच्च पारेर समथल सतहमा चित्रित गर्छ। उक्त साङ्केतिक प्रस्तुतीकरणले सूचनालाई 'कोड'मा ढाल्नेजस्तो जटिल प्रक्रिया सिर्जना गर्छ। यो नै प्रकृतिको उच्चकोटिको चित्रकलाको प्रतिबिम्ब हो। यसमा बिम्बहरू समय र स्थान विषेशका आधारमा क्रमिक रूपमा राखिएका हुँदैनन्। प्रत्येक बिम्ब एउटा जीवित कथाको प्रतिनिधि हुन्छ। उक्त चित्रकलाका सङ्केतहरूलाई राखिसकेपछि यो दैनिक 'डायरी'को प्रस्तुति जस्तै लाग्छ। यसमा कलाकारले परम्परागत फोटोग्राफिक अभ्यासमा भन्दा पनि अझ वास्तविकताको नजीक पुगेर कलामा उतार्ने प्रयास गर्छन्। तथा तस्वीर बनाउने पुरानो तरीकाका माध्यमबाट फोटोग्राफीको सिर्जना गर्न प्रयास गर्छन्।



Medium: Digital Prints
Dimensions: 35 x 52 in., 5 images

BANGLADESH

The Utopian Museum

IMRAN HOSSAIN 'PIPLU'

My work investigates the geological time scale known as the Warrasic Period, which spans from about 1600 to 2000 AD. The name Warrasic refers to the invention of weaponry, war paraphernalia and its consumption.

During the course of the Warrasic Period, all kinds of dangerous and threatening animals (also called “weapons”) invaded Earth, leading to the destruction and extinction of these ferocious creatures. The possible explanation for their extinction is that it resulted from the changed perceptions and temperaments of human beings. Near the end of the Warrasic Period, human beings became more tolerant and lived peacefully amongst one another. Gradually, weapons fell out of use.

My work is a museum of archeological fossils, in the form of sculptural relief, digital print and publication, discovered in different parts of the world and belonging to the Warrasic Period. The museum alludes to the idea that there is no functioning weapon found today. They exist only as fossils.

BIO



Imran Hossain Piplu is an artist from Dhaka, Bangladesh who melds the visual and the conceptual into thought-provoking mixed-media pieces. Trained at the Institute of Fine Art, University of Dhaka, he received an MFA degree in 1998 in

Sculpture. He has been artist-in-residence in Brazil, Scotland, Taiwan and Karnataka, India, and has exhibited at the 2011 Venice Biennale; 14th Asian Art Biennale in Dhaka; Video zoom: Bangladesh in Rome, Italy; and in numerous venues in Bangladesh. He is a founder-trustee of Britto Arts Trust, an artist-led organization that encourages experimentation and serves as an alternative platform for artists.

बङ्गलादेश

आदर्शसंग्रहालय

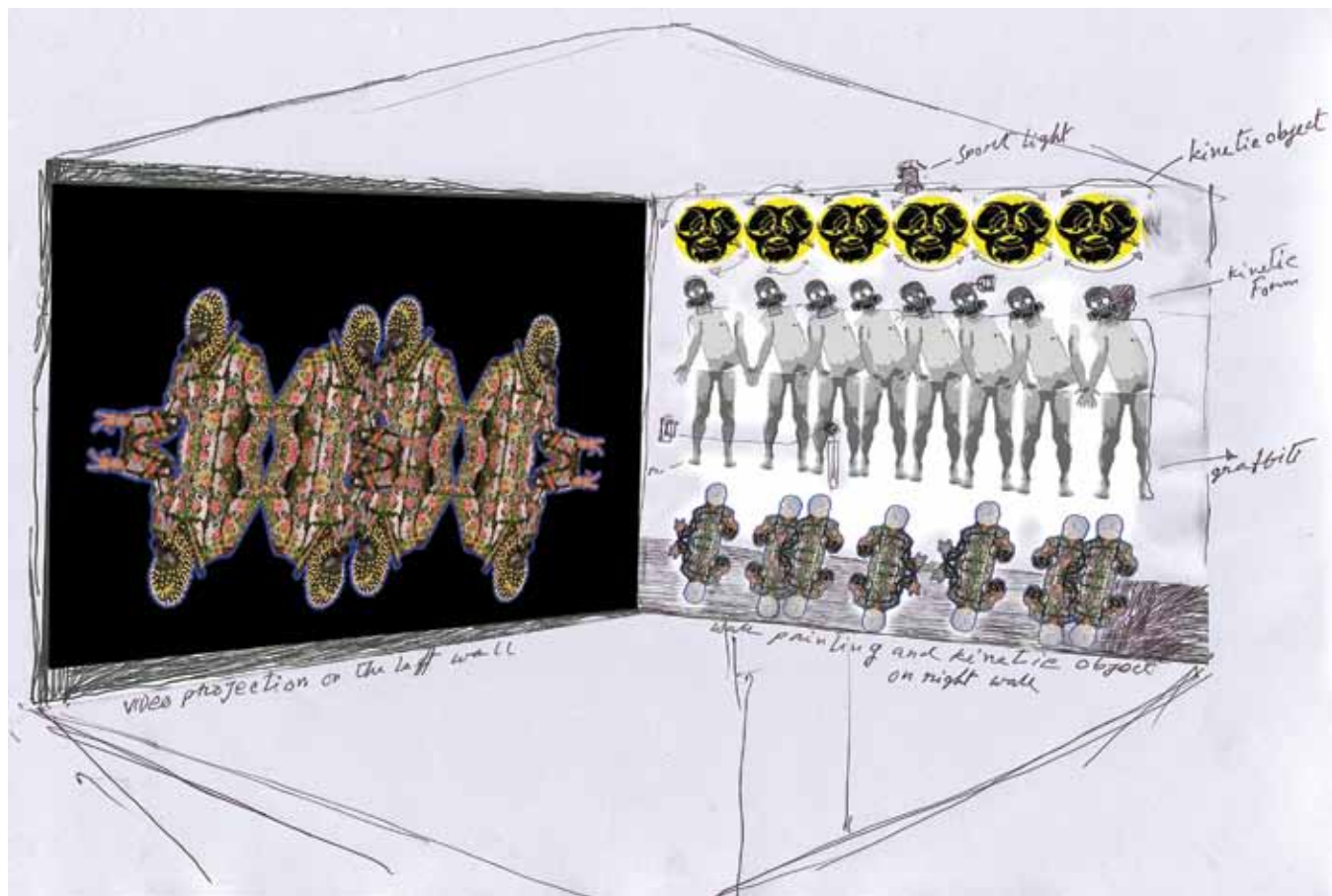
इम्रान होसेन 'पिप्लु'

इम्रान भन्छन् – मेरो सृजनाले भौगोलिक समयको अनुसन्धान गर्छ जुन समयलाई यहाँ 'वारासिक पिरियड' भनिएको छ। यो समय सन् १६०० देखि सन् २००० सम्म फैलिएको छ। वारासिक नामले हतियार एवं यससँग सम्बन्धित वस्तुहरूको आविष्कार र यसको उपभोगलाई जनाउँछ।

वारासिक समयको दौरानका वखत अनेक खालका खतरा जनावरहरूले यस पृथ्वीमा आक्रमण गरे जसका कारणले ठुलो विध्वंस भयो र डरलाग्दा जीवहरू लोप हुन पुगे। ती जनावरहरू लोप हुनाको सम्भावित कारणहरूको व्याख्या मान्छेमा देखिएको दृष्टिकोण र प्रवृत्तिगत परिवर्तनको परियणाम हो। वारासिक समयको अन्त तिर मान्छेहरू अलि बढी सहिष्णु हुन थाले र एक अर्कासँग शान्ति पूर्ण तरिकाले बस्न लागे। विस्तारै हतियारको प्रयोग बन्द हुन थाल्यो।

मोरो काम पूरातात्विक अवशेषहरूकोसंग्रहालय हो। यसका स्वरूपहरू विभिन्न देशका मूर्ति, डिजिटल र प्रकाशनबाट खोजिएको छ।

संग्रहालयले के कुरा संकेत गर्छ भने अहिले काम लाग्ने हतियार पाइदैनन्। तिनीहरूको अस्तित्व अवशेषमा मात्र भेटिन्छ।



Medium: Mixed Media Installation with Video Projection, Sound, Lights and Kinetic Objects
 Dimension: Variable

BANGLADESH

Repeatedly Repetition

MAHBUBUR RAHMAN

A circle is endless. It starts at one point and ends up at the same point; but at that point, it loses its starting point. Any repetition happens again and again.

The power of materials can be understood when they are assembled or reassembled. The energy or life of each object is emphasized by its interplay with other objects and the combinations and relationships that are produced. What is the relationship between light and shadow, warmth and cold, softness and hardness? How does it combine with air, earth, fire and water, or light and spirit?

When a body finally rests in the earth, the energy transforms into other forms. This is what life and death, form and reform are about.

BIO



Mahbubur Rahman is part of a generation of Bangladeshi artists who have introduced new techniques, work and subject matters into their art. Born in 1969, he has had numerous solo exhibitions and exhibited widely internationally, including such major recent venues as the 54th Venice Biennale, Italy, and the 14th Asian Art Biennale, Bangladesh. He has also been artist-in-resident at colleges, museums and art centers in the UK, Denmark, Indonesia, Ireland, Germany, Finland, Nepal, Korea and India. Rahman is the Founder-Trustee of Britto Arts Trust, a non-profit artist-run platform for artists in Bangladesh.

बङ्गलादेश

बारम्बार पुनरावृत्ति

महबुबूर रहमान

वृत्त अन्त्यहीन हुन्छ । यो कुनै निश्चित बिन्दुबाट शुरू भै त्यही बिन्दुमा आइपुग्छ । तर, फेरि त्यहि बिन्दुमा आए पनि शुरुवातको बिन्दु नै हराउँछ । यो दोहोरिने प्रक्रिया निरन्तर चलिरहन्छ । कुनै पनि वस्तुको शक्ति त्यति बेलामात्र थाहा हुन्छ जतिबेला अरू यस्तै वस्तुहरूको संयोजन र पुनःसंयोजन गरिन्छ । प्रत्येक वस्तुको ऊर्जा र जीवन अन्य वस्तुसँगको सम्बन्धका कारण भन् बलियो हुन्छ । प्रकाश र छायाँ, न्यानो र चिसो, नरम र कडाबीचको सम्बन्ध के छ ? कसरी यो हावा, पृथ्वी र आगो अथवा प्रकाश र आत्मासँग एक हुन्छ ?

जब कुनै चिज पृथ्वीमा रहन्छ यसले आफ्नो शक्ति अरू कुनै तहमा परिवर्तन गर्छ । यो नै जीवन र मृत्यु हो । संरचना र पुनर्संरचना हो ।



Medium: Shola Flowers, Wire Mesh, Steel Wire, Fiber Glass, Bamboo, Glue
Dimension: 6 x 10 x 3 ft

BANGLADESH

Encapsulated-7

PROMOTESH DAS PULAK

Look around. Look at our society; our political views; our environment; its inhabitants; our globe. What do we perceive? Pollution. Corruption. Constant hostility. We are destroying our environment, our society, our own humanity. To escape from that, I wear a gas mask to save my life. But can that gas mask save me from all of these things? Does protection come from a gas mask? Is it not our duty to save our society? I question myself: Why do I need a mask these days? I believe and hope that we can make our lives comfortable without the need for a gas mask.

In my work, I deal with social crisis, the environment and war. For this work, I made a Gas Mask by using Japanese Raku technique and took photographs of myself in different environments, wearing the mask.

BIO



Promotesht Das Pulak is an artist from Bangladesh whose work has been shown at the 54th Venice Biennale in Rome, Italy as well in Japan (Kawasaki City Museum and Chuwa Gallery, Tokyo) and extensively in Bangladesh. Born in 1980 in Sylhet,

Bangladesh, he received his BFA(2002) and MFA (2004) from the University of Dhaka, where he lives and works.

बङ्गलादेश

इनक्यापसुलेटेड-७

प्रोमोतेस दास पुलक

वरिपरि हेनोस् । हाम्रो समुदाय हेनोस् । हाम्रो राजनीतिक दृष्टिकोण हेनोस् । हाम्रो अवस्थिति हेनोस् । यहाँ बस्ने बासिन्दा हेनोस् र यो विश्व हेनोस् । हामी के पाउँछौ ? प्रदूषण, भ्रष्टाचार, निरन्तर हिंसा आदि, आदि । हामीले हाम्रो वातावरण बिगारिरहेका छौं, हाम्रो समाज बिगारिरहेका छौं र मानवता पनि बिगारिरहेका छौं । यस प्रकारको विकृतिबाट मुक्त हुन र मेरो जीवन बचाउन म ग्यासमास्क लगाउँछु । तर ग्यासमास्कले यस्ता प्रकारका विकृतिबाट मलाई बचाउन सक्छ ? अथवा यी सबैबाट बचाउन ग्यासमास्क पर्याप्त छ ? हाम्रो समुदाय बचाउने हाम्रो कर्तव्य होइन ? मलाई आजकल किन मास्क आवश्यक छ भनेर म आफै प्रश्न गर्छु । मास्क बिना नै हाम्रो जीवन सहज बनाउन सकिन्छ भन्ने आशा एवं विश्वास मलाई छ ।

मेरो कलाले सामाजिक संकट, वातावरणीय विषय र युद्धका विभिन्न असरहरू समेटेको हुन्छ । यसका लागि जापानी रेकु प्रविधिबाट मैले एउटा मास्क बनाएँ र सोही मास्क लगाएर विभिन्न ठाउँहरूमा गएर म आफैले आफ्नो फोटो खिचें ।



Medium: Photography
Dimension: Variable

BANGLADESH

Brahmaputra Diary

SHAHIDUL ALAM

The Brahmaputra Diary is based on my expedition along this major river. It started from a longing to cross other boundaries: to reach across boundaries of time, across boundaries of political space, across racial and cultural barriers of language and religion. To go back in time to how our environs were created.

The answer lay in a river, amazing as much for its physical grandeur as for the history hidden in its rock and for its exuberant flow. The Brahmaputra. The Son of Brahma.

It has been a long journey. It has taken us four years to chart one of the greatest rivers in the world. Searching for its mythical source, we traveled to the glacier that the river stems from. Following the river across Tibet, and plummeting south through India and Bangladesh, we went from the snowy peaks of the Himalayas to the massive outflow into the Bay of Bengal.

Life on the river is changing. The sailboats that used to ply this might river are now rarely seen. The Bhatiali song is being replaced by the drone of the engine. Overfishing has reduced the harvest for the fishermen. But still, the river remains central to the Bangladeshi way of life.

We take you on this journey, across the millenia, across three nations, through Buddhism, Hinduism and Islam. From the icy trickle in the glaciers, through the crystal clear waters in Arunachal Pradesh, across the lush deltaic plains of verdant Bangladesh, we take you sailing along the Brahmaputra.

BIO



A photographer, writer, curator and activist, Shahidul Alam obtained a PhD in Chemistry at London University before switching to photography and returning to his hometown of Dhaka in 1984. His work has been exhibited at galleries and museums such as MOMA in New York, the Centre Georges Pompidou in Paris and the Royal Albert Hall in London. He has been a jury member in prestigious international contests, including Prix Pictet, chaired by Kofi Annan, and is on the advisory board of the National Geographic Society. His recent, highly praised book is "My Journey as a Witness."

बङ्गलादेश

ब्रम्हपुत्र डायरी

शाहिदुल आलम

विभिन्न प्रकारका अवरोधहरू पार गर्ने तीव्र अभिलाषाका कारण यो शुरुवात गरिएको हो। समयको अवरोध पार गर्ने, राजनीतिक स्थानको अभाव अन्त्य गर्न साथै भाषा र धर्मका कारण पैदाभएको रंगभेद र सांस्कृतिक बन्धन पार गर्ने उद्देश्यका लागि यो चित्रकला सक्रिय छ। साथै यी बन्धन र पर्खालहरू कसरी सिर्जना गरिएका थिए भन्ने विषयको विगत प्रकाश पार्न यी चित्रकला महत्वपूर्ण छन्।

यसको उत्तर नदीमा छ। जस्तै प्राकृतिक सुन्दरतामा, चट्टानमा लुकेको इतिहास र नदीको लोभलाग्दो बहाव। ब्रम्हपुत्र। अर्थात् ब्रम्हाका पुत्र।

यो निकै लामो यात्रा भयो। विश्वको सबैभन्दा ठूलोमध्येको एउटा नदीमा आधारित चित्र बनाउन हामीलाई झण्डै चार वर्ष लाग्यो। यसको मिथकीय स्रोत खोज्दै यो नदीको स्रोत भनिएको हिमनदीसम्म पुग्यौं। तिब्बतबाट नदीलाई पछ्याउँदै र भारत र बङ्गलादेशबाट दक्षिण तल झर्दै हामी हिमटाकुराबाट बंगालको खाडीमा गयौं।

नदीको जीवन पनि परिवर्तित हुँदैछ। उक्त नदीमा देखिने यात्रुवाहक ढुंगाहरू अहिले विरलै देखिन्छन्। पुरानो भाटीआली गीत आजकल इन्जिनको ड्रोनले विस्थापित हुँदैछ। अत्यधिक माछा मार्नाले माछीको आयआर्जनमा कमी आएको छ। तर पनि बङ्गलादेशी जीवनका लागि यो नदी अझै केन्द्रमा नै छ।

यो यात्राका क्रममा हामी तपाईंलाई हजार वर्ष पहिले लैजान्छौं। तीन राष्ट्र, बौद्ध, हिन्दू र इस्लाम धार्मिक समुदाय पनि लैजान्छौं। हिउँ जमेका हिमनदी हुँदै अरुणाचल प्रदेशको कञ्चन पानी र बङ्गलादेशको विशाल डेल्टामा हामी तपाईंलाई ब्रम्हपुत्र नदी घुमाउँछौं।



Medium: Acrylic on Canvas
Dimension: 62 x 72 in

BRAZIL

In the Midst of Darkness Sunlight Persists

PRISCILA De CARVALHO

Mahatma Gandhi wrote an article in the 1920s for his weekly paper, Young India, in which he made an observation that inspires de Carvalho's work today:

"I do dimly perceive that whilst everything around me is ever changing, ever dying, there is underlying all that change a living power that is changeless, that holds all together, that creates, dissolves, and re-creates."

Her installation combines various media -- including recycled cardboard boxes, acrylic on canvas, and objects adhered to the wall -- to create an environment that reflects the interplay of change and changelessness in the context of climate change, rising sea levels and urban expansion in cities with low-lying areas. It resolves into a narrative involving cultures around the world affected by flooding, using images collected from the realms of memory, documentary films, the internet, and photography. Through the use of various materials and sources, the installation represents the complexity, chaos and paradoxes of contemporary life in the 21st century. It combines the influence of Pop Art, Spanish informalism, folk art, the monumentality of mural painting and a reverence for architectural forms to create a multi-layered, historically complex narrative of urban environments.

BIO



Priscila De Carvalho is a Brazilian-born American artist working with painting, site-specific installations and public art.

She is a recipient of the Pollock-Krasner Foundation Award and has been an artist-in-residence at Lower East Side

Printshop and Sculpture Space. Her work has been reviewed by The New York Times, Art Nexus and featured in exhibitions at Socrates Sculpture Park, the Museum of Contemporary African Diasporan Arts, El Museo's Sixth Bienal, Bronx Museum, The Jersey City Museum, Deutsche Bank and among others. De Carvalho lives and works in New York.

ब्राजिल

इन दि मिस्ट अफ डार्कनेस सनलाइट पर्सिस्ट्स

प्रिसिला डे कारभालो

योङ्ग इण्डिया नामक पत्रिकामा सन् १९२० को दशकमा महात्मा गान्धीले लेखेको एउटा आलेखले डे कारभालोलाई कला सिर्जनामा उत्प्रेरणा मिल्यो ।

"म हलुका रूपमा के महशुश गर्छु भने जतिबेला मेरा आसपास सबै कुराहरू परिवर्तित छन् र मरिरहेका छन् भने ती सबै जीवित शक्तिलाई परिवर्तन गर्ने भनेको स्थिर रहनु हो जसले सबैलाई स्थिर राख्छ, विघटन गर्छ र पुनःसिर्जना गर्छ ।"

डे कारभालोका कलाले जलवायु परिवर्तनका सन्दर्भमा परिवर्तन र परिवर्तनविहीनताको टक्करको वातावरण दर्शाउन धेरै विषयलाई जोड्छ । कार्डबोर्ड बाकसको पुनःप्रयोग, क्यानभासमा एक्रेलिक, पर्खालमा सुहाउने वस्तुहरू, बढ्दो समुद्री सतह र बढी गहिरा ठाउँहरूमा भैरहेको शहरीकरण वा अन्य अरू यस्तै को चित्र देखिन्छन् । उनका कलाले बाढी प्रभावित क्षेत्रका समुदायको संस्कृति र परिवेश वर्णनात्मक तरीकाले प्रस्तुत गरेका हुन्छन् । उनका कलामा सम्झना, वृत्तचित्र फिल्महरू र फोटो ग्राफीमासँगै इमेजहरू प्रयोग हुन्छन् । धेरै प्रकारका सामाग्री र स्रोतको प्रयोगमार्फत उनका कलाले २१ औं शताब्दीको जीवनका जटिलता, अस्तव्यस्तता र असामञ्जस्यतालाई प्रतिनिधित्व गर्छन् । यसमा शहरी वातावरणको ऐतिहासिक जटिलताको वर्णन गर्न पप आर्ट, स्पेनिश अनौपचारिकतावाद, लोककला, पर्खाल पेन्टिङ्गको महत्व, र आर्किटेक्चर संरचनाप्रतिको सम्मान भाव दर्शाइएको हुन्छ ।

Sponsors:





Medium: 14 Photograph Digitally Printed on Banners
Dimension: 1.50 x1 m, 14 panels

BRAZIL

Spirit Pictures From Another World

MAUREEN BISILLIAT

In Brazil's interior, indigenous ethnic groups still live within their cultural traditions, though in contact with the world of today. Fifteen separate tribes and four major language groups live along the Xingu River, a tributary of the Amazon that is nearly 2000 kilometers (1,200 miles) long. These works explore the world of the Xingu.

Credits:

XINGU

SPIRIT PAPERS FROM ANOTHER WORLD

Curators Maureen Bisilliat, Marcos Albertin and Sergio Burgi

Coordinator of Photography - IMS Sergio Burgi

Scanning and Image Processing Joanna Americano Castilho (Coordination) and Alexandre Piedade

Fine Art Printing Joanna Americano Castilho

Coordinator of Production - IMS Odette Jerônimo Cabral Vieira

BIO



Her name isn't Brazilian. But for Brazilians she is as Brazil as samba; her instrument is her camera. Born in the village of Englefield Green, Surrey in 1931, her Irish mother was a painter and her Argentinean father was a diplomat. Initially drawn to painting, she

studied in Paris and then in New York City at the Art Students League. She first moved to Brazil in 1952 and settled there permanently in 1957, taking up photography a few years later and becoming a photojournalist with numerous books to her credit. She lives and work in Brazil.

ब्राजिल

अर्कै संसारका भावातीत तस्वीरहरू

मौरीन बिसिलिएट

आजको बाहिरी दुनियाँमा सम्पर्क भएपनि ब्राजिलको जनजाति समूह र अन्य समुदायहरू आफ्नै सांस्कृतिक रीतिरिवाजमा रमाउँछन् । विभिन्न १५ जातिहरू र चार मुख्य भाषिक समूहहरू जिङ्गु नदीको तटीय क्षेत्रमा बसोवास गर्छन् । सो नदी अमेजन नदीको सहायक नदी हो । मौरीन बिसिलिएटका कलाले यही जिङ्गु नदीको जीवनको विविध आयामलाई समेटेको हुन्छ ।

Sponsors:



IMS

Instituto Moreira Salles



Medium: Fine Art Print on Paper
Dimension: approx. 5 x 6.7 ft

BULGARIA

Biotope / Biotope II

SVETOSLAV TEODOROV NEDEV

A "Biotope" (from Ancient Greek bios = life and topos = place) is literally an area where life lives. More precisely, a biotope is an area of uniform environmental conditions providing a living place for a specific biological community. However, a biotope is often considered to be within the circle of human everyday life.

The Biotope series shows a "city" of trash containers. It has been created as a visualization of a large installation project, which addresses one of today's most serious problems: the problem of waste. Increased consumption leads to increased pollution, but all the consumption leads to even more production. Consumption has become a "social duty" to keep the economy going. The consumer society has turned into a waste society. We leave so much waste after us that the place we live in, our "biotope," turns gradually into a dumping ground that limits our own outlook and movements. Coping with this requires quick and intelligent decisions as well as socially responsible actions and behavior. It would be good if people reflect on these processes and their personal attitudes.

BIO



Born in 1967 in Sofia, Bulgaria, Slav Nedev is from the generation of artists that emerged after the 1989 political changes in Eastern Europe. Working in media ranging from painting and digital art to objects and installations, he sees art as a kind of

dream whose vagueness conveys what clear conceptual thinking cannot always communicate. Influenced by Eastern Orthodox icons, philosophy (Kant and Heidegger), mythology and Jungian psychology, he is a recipient of numerous awards and has been widely exhibited in all major galleries and museums in Bulgaria as well as the USA, Denmark, France, Germany, Serbia, Croatia, Switzerland, and the Netherlands.

बुल्गेरिया

जीवस्थान

स्वेतोस्ल्याभ टियोडोरोभ नेडेभ

ग्रीक भाषाका दुईटा शब्द बायोस (जीव) र टोपोस (स्थान) को योगबाट बायोटोप (जीवस्थान) बनेको हो । जीवस्थानमा जीवहरू बस्ने गर्छन् । अझ थ्याक्कै भन्नु पर्दा, बायोटोपले त्यस्तो ठाउँलाई बुझाउँछ जहाँ कुनै एक निश्चित जैविक समुदायलाई बस्नका लागि एकरूपतापूर्ण वातावरणीय अवस्था उपलब्ध हुन्छ ।

यस बायोटोप शृङ्खलाले फोहरका कन्टेनरहरूको 'शहर' देखाउँछ । कलास्थापनाको बृहत दृष्यका रूपमा सृजित यस परियोजनाले आजको गम्भीर समस्यालाई संबोधन गर्दछ : फोहरको समस्या ।

बढ्दो उपभोगले बढ्दो प्रदूषण तिर लैजान्छ तर सबै उपभोगले अझ बढी उत्पादन तर्फ लैजान्छ । अर्थतन्त्रलाई चलयमान राख्न उपभोग हाम्रो सामाजिक दायित्व भएको छ । उपभोक्तावादी समाज फोहरवादी समाजमा परिणत भएको छ । हामीले आफू वसोवास गर्ने जीवस्थानमा यति धेरै फोहर छाड्छौं कि यो विस्तारै फोहर कुण्डमा बदलिन्छ जसले हाम्रो आफ्नो दृष्टिकोण र आवागमनलाई सिमित गर्छ । यस्तो परिस्थितिलाई मिलाएर लैजानका लागि द्रुत र बुद्धिमतापूर्ण निर्णय एवं सामाजिक उत्तरदायित्वपूर्ण कार्य र व्यवहारको आवश्यकता हुन्छ । यदि मानिसहरूले यी प्रक्रियाहरू र व्यक्तिगत प्रवृत्तिहरूमा मनन गरे भने धेरै असल हुन्थ्यो ।



Medium: Plastic Bags on Rattan Frames
Dimension: 70 m

CAMBODIA

Naga

LEANG SECKON

The legendary naga has a common ancestry in countries of the Lower Mekong Basin. In Cambodia, the mythical water creature appears in many forms. The serpents may have special names such as Ananta, the mythical 'sleeping couch' for the reclining god Vishnu, or Mucilinda, the multi-headed coiled serpent that shelters the Buddha. The naga that appeared along the Siem Reap River in early 2008, however, was fashioned from rattan, recycled plastic, nylon fishing line and fitted with electric lighting. Supported on bamboo poles anchored in the sandy riverbed, the giant white serpent appeared from a distance to be rearing out of the water.

The 225-metre naga was the brainchild of Cambodian artist Leang Seckon as a tribute to World Water Day on March 22. King Norodom Sihamoni was patron to this master installation which took more than one hundred people two weeks to assemble and put into place. Among those who assisted were a dozen fishermen from the Tonle Sap Lake who used their skills in building bamboo fishing gear to anchor the structure to the bed of what scientists now believe is a man-made river.

The installation was inaugurated by Siem Reap Deputy Governor Kim Chay Hieng in a riverfront ceremony followed by a fashion parade of recycled clothing by the Rubbish Project, which has been seeking to draw attention to environmental issues in Cambodia. The naga was last seen in its entirety on April 10 before it was dismantled ahead of the Khmer New Year

BIO



Among the foremost members of the emerging Cambodian contemporary art scene, Leang Seckon was born in Prey Veng province, Cambodia, in the early 1970s at the onset of the American bombings of Indochina and grew up during the rise of the brutal Khmer Rouge regime. As a result of these tumultuous years he was left without a birth certificate and unable to verify his exact age.

A 2002 graduate of the Royal Academy of Fine Arts, Phnom Penh, his works have appeared as illustrations throughout Cambodia and the United States. Noted exhibitions include the 4th Fukuoka Asian Art Triennale in Japan in 2009, the ASEAN New Zero Contemporary Art Exchange, Yangon, Myanmar, also in 2009, and his Rubbish Project (2008) a public project in Phnom Penh. He has exhibited widely in his home country as well throughout Asia. In 2010, he received his first solo exhibition in Europe.

क्याम्बोडिया

नाग

लियाङ्ग सेकोन

पौराणिक नागको पूर्वा मेकोङ्ग नदीको तटीय भागमा रहेका देशहरूमा पाइन्छन् । क्याम्बोडियामा यो मिथकीय जलचर धेरै स्वरूपमा प्रकट हुन्छ । यी सर्पहरूका अनन्त लगायतका विशेष नामहरू हुन सक्छन् । अनन्त सुतिरहेको मिथकीय शंख हो जसको प्रयोग अडेस लागेर बसेका विष्णुले गर्दछन् । अथवा बहुशीर युक्त मुसिलिन्दा नाग गुडुल्किएको सर्प हो जसले बुद्धलाई सुरक्षा प्रदान गर्छ । सन् २००८ को पुर्वाद्धमा "सिएम रिप" नदीको किनारमा देखिएको नाग वेत, रिसाइकल गरिएको प्लास्टिक र नाइलनको धागोबाट बनाइनुका साथै त्यसमा विद्युत्तीय प्रकाश समेत पनि जडान गरिएको थियो । बाँसको लिंगाहरूले अडाइएको र नदीको बालुवामा अड्काइएको त्यो विशाल सेतो सर्प टाढाबाट हेर्दा पानीबाट निस्किएजस्तो देखिन्थ्यो । २२५ मिटर लामो नाग क्याम्बोडियन कलाकार लियोन सेकोनको ब्रेनचाइल्ड थियो । जुन उनले विश्व पानी दिवसलाई भनेर मानाइने मार्च २२लाई श्रद्धान्जली दिनका लागि बनाएका हुन । यस गुरुकला स्थापनाका संरक्षक राजा नरोधम शियामोनी रहेका थिए । यसको स्थापना गर्न १०० व्यक्तिलाई दुई हप्ता लागेको थियो भने सहयोग गर्नेहरू मध्ये एक दर्जन जति टोनले स्थाप तालका माभीहरूको निर्माण शीपको प्रयोग गर्दै त्यस कलालाई अहिले मानव निर्मित नदी भनेर चिनिने त्यस नदीको पीछमा अडाई राखेका थिए । उक्त कलास्थापनाको उद्घाटन सिम रिप उप राज्यपाल श्री किम चे हाइडले गर्नु भएको थियो भने खमेर नयाँवर्ष अघि यस संरचनालाई उजाड्नु भन्दा अगाडि अप्रैल १० मा अन्तिम पटक यो नाग सम्पूर्णतामा देखिएको थियो ।



Medium: Pigment Gel Transfer Print on 9 mm Birch Environmentally Sustainable Ply
Dimension: 100 pieces 30 x 30 cm squares

CANADA

Endangered Species

GARY WORNELL

We live in a world where the effects of people on their environment through climate change impact each living thing. Every one of us is at risk of extinction.

This work is composed of 100 photographs of abandoned toy animals on the shelves of flea markets and junk stores. From a very early age, we become aware of the natural world through them. They represent animals many of us never get to see in their natural habitat. Despite our knowledge of the problems they are facing, we feel powerless, just like small children, against the circumstances that are driving the real animals from the earth forever. Some are already extinct; some are very close to extinction.

Toy animals are symbols of comfort and companionship. We see the pleasure these animals bring to our children, and when they abandon them with the concerns of childhood, we cast them aside. But it is the real animals that face an uncertain future and are our true companions. We cannot live without them.

Each animal in Endangered Species is a portrait of an individual, sometimes smiling, sometimes melancholy, in a situation of uncertainty. In the wild, as in these flea markets, the animals wait to be noticed, wait for someone to care, wait for a brighter future. It is our primary task to make sure this happens.

BIO



I am a Canadian by birth but have spent my adult life in England and Finland. This experience has engaged me in considering both the importance and irrelevance of nationality. I value my Canadian citizenship; it represents the country that welcomes me

home and a country of fair and equal opportunity. I value living abroad because of what I gain from diverse cultures and experiences. I worked in ceramics for 25 years and renewed my interest in photography in the late 1990's. I give creative print and photography workshops in Finland and abroad, most recently in Uzbekistan and Tanzania.

क्यानडा

जोखिमयुक्त वर्ग

गेरी वार्नेल

क्यानडामा जन्म भै वयस्क जीवन बेलायत र फिनल्याण्डमा बिताएका गेरी वार्नेलको प्रस्तुत कलाकृति पूराना-घुराना वस्तु पाइने पसल एवं सेकेन्ड ह्याण्ड सामान बेच्ने बजारबाट बटुलिएका सयभन्दा बढी खेलैना जनावरको फोटोग्राफहरुबाट निर्माण गरिएको हो ।

लोप भैसकेका एवं लोपहुन लागेका अनेकन जनावरहरुको स्मरण एवं चिन्तनले चिमोटेर सृजना भएको यो कलाकृतिमा जनावर संरक्षणको सन्दर्भमा देखिएको मानवीय शक्तिहीनताको बोध भल्किएको छ ।

खेलैना जनावरहरु मित्रता र सुविधाका प्रतिक पनि हुन् । अनिश्चिन्ता एवं मुस्कान र मलिनताको प्रतिविम्बन गर्ने यो कला सिर्जनाका सर्जकलाई अनुभूतिले राष्ट्रियताको महत्व एव यसको असान्दर्भिकता बारेमा सोचमग्न गराइरहन्छ । उनको यो सृजना वातवरणीय परिवर्तन र मान्छेहरुको भूमिकाको बारेमा बोल्छ भने हामीलाई हाम्रै कारणले यस धर्तीबाट लोप हुनु पर्ने अवस्थाको सृजना हुन सक्छ भन्ने कुरामा सोचमग्न बनाउँछ ।

हरेक लोपोन्मुख प्रजाति एउटा जनावरको चित्र हो । जसरी बजारमा खेलउना जनावरहरु कसैको प्रतिक्रिया हुन्छन् त्यसै गरी जंगलमा पनि यी लोपोन्मुख प्रजातिले कोही आवस र हामीलाई देखेको, माया गरेको भनेर सुनौलो भविष्यको पखाईमा छन् । यी जनावरको संरक्षण र दिनलाई माया गर्नु हाम्रो प्रमुख दायित्व हो ।



Medium: iPod Shuffles
Dimensions: Variable

CANADA

Forest Walk

JANET CARDIFF and GEORGE BURES MILLER

Check out an iPod. Go to the woods. Listen.

Janet Cardiff and George Bures Miller don't create art to hang on a wall. They create sound scapes, intense and disorienting and dreamlike, loaded onto 10 iPods that audience members can check out and experience on their own.

Mixed using binaural audio technology to create the impression of a 3-dimensional sphere of sound, the aural scenery shifts and dissolves as if in a dream. The intensity of crashing trees and bombs, marching men, sword fights, and galloping horses gives way to intimate and sensual sounds such as a choir walking through the forest singing.

Listening to the piece in the woods is intended to create a sense of disorientation. The listener perceives events to be transpiring, such as a bird calling or a tree falling, that are not actually occurring. This conflation of perception and reality allows the forest itself to become an important part of the work. The audience, standing in the natural world immersed in sound, experiences a narrative that references human relationships to the environment. The forest itself becomes the site of a discourse on the disturbing and beautiful relationship we have to the world.

BIO



Janet Cardiff (b. 1957, Brussels, Ontario, Canada) and George Bures Miller (b. 1960, Vegreville, Alberta, Canada) create immersive multimedia works usually involving sound.

Recent solo exhibitions have been held in galleries and museums in Berlin, New York, Oxford, Edinburgh, Miami, Barcelona and Darmstadt.

Their work has been presented by several major institutions, including MOMA, P.S.1 Contemporary Art Center, and Public Art Fund, New York; The Tate Modern and Artangel, London; San Francisco MOMA; Benesse Art Site Naoshima, Japan; and Inhotim Contemporary Art, Brazil.

Representing Canada at the 2001 Venice Biennale, Cardiff and Miller received the Biennale's Premio Speciale (Special Prize) as well as The 4th Benesse Prize. More recently they received the 2008 Hnatyshyn Foundation Visual Arts Award and in 2011 the Akademie der Künste awarded them the Kathe Kollwitz Prize.

Cardiff and Miller live and work in Grindrod, British Columbia and Berlin, Germany.

क्यानडा

वनयात्रा

ज्यानेट कार्डिफ

एउटा आइपोड लिनुस् । वन पस्नुस् । सुन्नुस् ।

ज्यानेट कार्डिफ र जर्ज बुर्स मिलरले भित्तामा झुण्डाउनका लागि कला सृजना गर्दैनन् । उनीहरूको कला सृजना ध्वनि पृष्ठभूमि, प्रचण्ड, भुमरीमय स्वप्न प्रदेशको आभास दिने खालका हुन्छन् जो दसवटा आइपोडमा लोड गरिएका हुन्छन् र जसको प्रयोग दर्शकले आफ्नै तरिकाले गर्न सक्छन् र त्यसको अनुभव लिन सक्छन् ।

ध्वनिको त्रि-आयामिक प्रभाव सृजना गर्न वाइन्चारुअल श्रुति प्रविधिको मिसावट गर्दा श्रुति दृष्य परिवर्तन हुन्छ र विस्तारै सपनाको छनक दिदै पग्लिन्छ । लड्दै गरेका रुखहरू, विस्फोट हुँदै गरेका बमको प्रचण्डता एवं परेड खेल्दै गरेका मान्छेहरू र तरवारको जुधार्दै, कुदिरहेका घोडाहरूको आवाजले विस्तारै आत्मिक र कामुक ध्वनिलाई प्रवेश दिन्छ, मानौं कुनै गायन मण्डली वनको बीचबाट हिँडिरहेको छ ।

वनमा यस कार्यको सुनाई गर्नुको उद्देश्य एउटा भ्रामक सत्यको सृजना गर्नु रहेको छ । श्रोताले आवाजको पराप्रेरणा अनुभूति गर्छ जस्तो कि चराको बोली या लड्दै गरेको रुख जुन यथार्थमा घटेका घटना भन्ने हैनन् । अनुभूतिको समायोग र वास्तविकताले वनलाई यस महत्वपूर्ण कार्यको पाटोको रूपमा स्थापित गराउँछ । ध्वनिमा भिज्दै प्राकृतिक वातावरणमा उभिएका श्रोताहरू प्रकृति र मानव बीचको सम्बन्धको आख्यानलाई अनुभव गर्छन् । वन आफैमा एउटा विमर्शको भाग बन्छ जहाँ हाम्रो विश्वसँगको सम्बन्ध एकैसाथ सुन्दर र विघ्नतापूर्ण छ ।



Medium: Found materials (recycled and scavenged materials), Video Projection
Dimensions: Approx 12 x 5 x 6 ft

CANADA

Field Recordings of Icebergs Melting

MICHAEL CAMPBELL and JANICE RAHN

The process: gather recycled and scavenged material found along the streets, empty lots and riversides of Kathmandu to assemble a large-scale 'vessel.' Created from plastic, wood, metal and other debris, it makes reference to contemporary phenomena such as the vast dead pool of plastic waste in the Pacific Ocean, Cargo Cults of the 1950's within Micronesia, and survival strategies for the 21st century. The project is titled Field Recordings of Icebergs Melting in reference, at a very basic level, to global warming and the slow glacial movement of flotsam and jetsam across the planet's rivers, lakes and oceans. The vessel itself layers notions of DIY (Do It Yourself), salvaged material and the potential for imagined voyage.

BIO

Janice Rahn and Michael Campbell have collaborated on a number of projects over a period of almost twenty years, such as The Elephants Graveyard, a touring video installation within a mobile airstream trailer that connected Victorian colonial Arctic exploration with the 1960's NASA Apollo program. The Kathmandu project is an extension of a recent body of work, also called Field Recordings of Icebergs Melting, that has toured across Canada since 2008.



Michael Campbell is interested in obsolete technologies, remote landscapes, purposeless inventions, suburban boredom, bad sci-fi films, utopic schemes, adolescent fantasy sketchbooks and handmade tools. He has recently exhibited in France and Japan as well as Canada.



Janice Rahn films video documentaries based on artists outside of institutional structures, such as a series of four videos made with International urban street/graffiti artists. She is also working on series based on builders who share a DIY "do it yourself"

philosophy of architecture as art using natural and salvaged materials such as driftwood and recycled materials. She also constructs audio/video installations, including a recent collaboration in Poitiers, France, with organist Dominique Ferran, who created a soundtrack using an 18th century cathedral organ. She has also written two books and many chapters and articles on visual culture.

क्यानडा

पग्लंदो हिमटापूको स्थलगत अभिलेख

माइकल क्याम्पबेल र ज्यानिस राँन

काठमाडौँका नदी किनार, खाली जग्गा र गल्लीहरुमा पाइने रिसाइकल गरिएका एवं फोहरबाट उठाइएका वस्तुहरु जम्मा गर्ने र ठूलो स्केलको जहाज बनाउन प्रयोग गर्ने ।

प्लाष्टिक, काठ कवाडी लगायतका रहल पहल वस्तुहरुबाट सृजित यस कलाले समकालिन परिवेशलाई सन्दर्भ बिन्दु बनाएको छ । यसले प्रशान्त महासागरमा जम्मा भैरहेको विशाल प्लाष्टिकको तरेली, माइक्रो नेशियाको १९५० को 'कार्गोकल्ट' र २१ औं शताब्दिको मानवीय जीजिविषाको रणनीतिलाई सान्दर्भिकरण गर्दछ ।

फिल्ड रेकर्डिङ अफ आइसवर्ग मेल्टिङ नाम दिइएको यस परियोजनाले साधारणतः भूमण्डलीय ताप एवं समुन्द्री सतहमा बग्ने टुक्राहरु एवं समुन्द्रमा रहेका फोहर र हाम्रो ग्रहमा रहेका नदी, ताल, तलैया एवंसँगरको सम्बन्धलाई ईगित गर्दछ । यस जहाजले आफ्नो समस्याको समाधान आफै गर्नुपर्छ भन्ने अवधारणालाई तहगत रुपमा प्रतिविम्बन गर्दछ र उद्धार गरिएका वस्तु एवं संभावित काल्पनिक जलयानालाई संकेत गर्दछ ।

Supported by:



Canada Council
for the Arts





Medium: Interactive Installation
Dimensions: Variable

CHINA

Al Sarab Cafeteria 2011

LANTIAN XIE

Al Sarab Cafeteria is an interactive video installation of text and image combinations appropriated from cafeteria restaurant menus in the United Arab Emirates. The work is activated when sound is made by the present viewer. Menu items including Tasty Chicken Supreme, Disco, and Burj Al Arab, are sequenced together randomly in real-time while listening for amplitude to determine rate of change. Viewers are acknowledged and physically implicated in generating moving image. Arrangements of images and narrative trajectories never repeat. When viewers are absent or silent, the image rests on a single still frame. This work was a recipient of the Sheikhha Manal Young Artist Award of the United Arab Emirates and has previously exhibited at Traffic in Dubai, United Arab Emirates, and Art Dubai in Dubai, United Arab Emirates.

Collection of Her Highness Sheikhha Manal bint Mohammed bin Rashid Al Maktoum.

BIO



Lantian Xie was born in China and raised between Bahrain and the United Arab Emirates. He is a recent graduate of the MFA program at the School of the Art Institute of Chicago and a recent recipient of the Sheikhha Manal Young Artist Award

of the United Arab Emirates. He currently spends his time between New York City and Dubai.

चीन

अल सारव क्याफ़्टेरिया २०११

लानटिन जी

अल सारव क्याफ़्टेरिया संयुक्त अरब इमिरेट्सको कुनै एक रेष्टुरेण्टको मेनूको शब्द र तस्वीरको अन्तरक्रियात्मक भिडियो संयोजन हो। मूल्य दर निर्धारण गर्न भन्दै टेस्टी चिकेन सुप्रीम, डिस्को र बर्ज अल अरबलगायतको मेनू सामग्रीहरू लहरै राखिएका हुन्छन्। दर्शकहरूलाई गतिशील तस्वीर ग्रहण गर्न भौतिक रूपमै सहभागी गराइन्छ। तस्वीरको व्यवस्थापन र कथात्मक वर्णन कहिल्यै दोहोरिंदैन। दर्शकहरू अनुपस्थित वा मौन रहे भने तस्वीरहरू एउटा स्थिर फ्रेममा रहन्छन्। यो कलाले संयुक्त अरब इमिरेट्सको शेख मनाल योङ्ग आर्टिस्ट अवार्ड प्राप्त गरेको छ। संयुक्त अरब इमिरेट्सको आर्ट दुबई र अन्य ग्यालरीमा पनि प्रदर्शन गरिएका छन्।



Medium: Painting/Drawing, Digital Print
Dimension: 50 x 37.49 cm

CHINA

Breeding I Breeding II Dream V Four Seasons

NAN SU AKA NANGUAZI

Su captures a dreamlike atmosphere and transforms it into a visual experience. She has chosen a particular series of prints for Kathmandu International Art Festival that demonstrates her hope for a better world. The feminine figures in the images represent the artist as one among the billions on the earth who are being haunted by the damage that humans have caused.

BIO



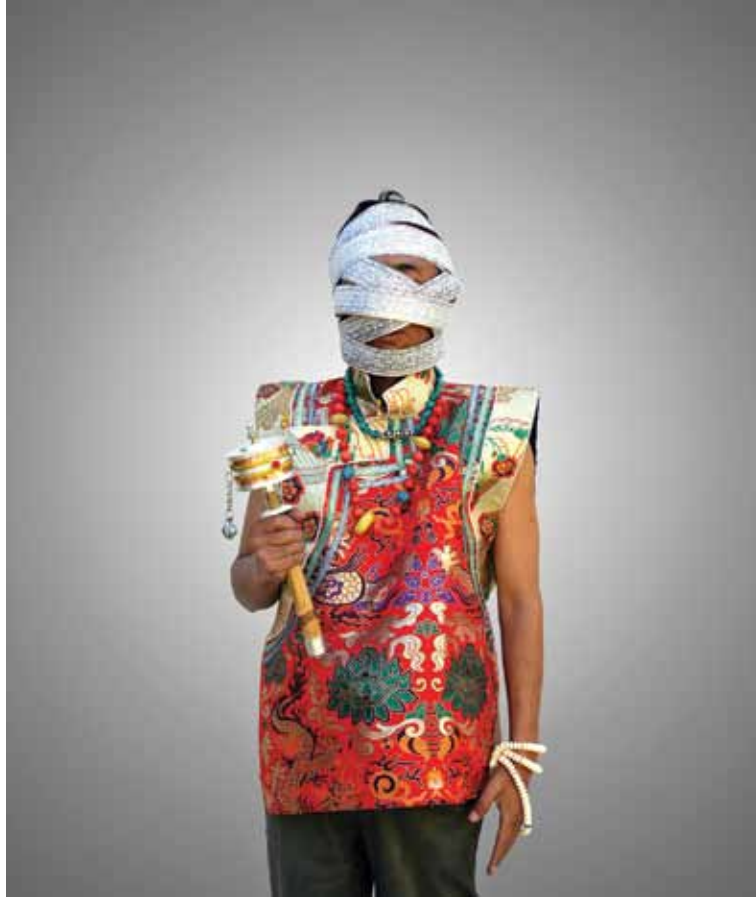
Su graduated from Xichuan Fine Art College of China. She is now an illustrator, fashion designer and photographer who has exhibited around China, including the 2005 National Portrait Competition, in which she won third place, and Art in the Metro in Shenzhen.

चीन

पुनरोत्पादन १ पुनरोत्पादन २ सपना ५ चार ऋतुहरू

नान सु आका नाङ्गुआजी

सुले अस्वाभाविक/स्वप्निल परिस्थितिलाई कलाका माध्यमबाट टपक्क टिप्छिन् र त्यसलाई दृश्य अनुभवमा रूपान्तरण गर्छिन्। उनले काठमाण्डौ अन्तर्राष्ट्रिय कला महोत्सवका लागि विशेष प्रकारको प्रिन्टको शृङ्खला छनौट गरेकी छन् जसले सुको सम्बृद्ध विश्वप्रतिको आशा प्रदर्शन गर्छन्। उनको सिर्जनाको दृश्यहरूमा रहेका नारी आकृतिले पृथ्वीमा रहेका अबै मानिसमध्येका कलाकारलाई प्रतिनिधित्व गर्छ, जो मानवसिर्जित क्षतिको कारण पटकपटक विक्षिप्त छन्।



Medium: Mixed Media, Photographs
Dimension: 135 x 135 cm

CHINA

Relief From Suffering Pray Wheel Big Brother NORTSE

People of my age in Tibet experienced the "Cultural Revolution" and then the period of reforms and the country's reopening to the outside world and now are experiencing the present period of economic globalization. Perhaps, you might say, our experience of life has been rich, but if I could have made a choice, I would rather have done without such "richness." I personally feel that in the midst of all these various changing social or societal forms, I've been a human guinea pig, part of an ongoing experiment.

I hope that the 'Self-Portraits' series will be viewed not only as the history of my own soul, my own inner being, but also as the history of the innermost being of every single individual who has lived through these social changes

BIO



Tibetan artist Nortse (Norbu Tsering) was born in Lhasa in 1963 and studied art at Tibet University in Lhasa, the Central Arts Academy in Beijing and the art academies in Guangzhou and Tianjing. His work deals with issues as relevant to the rest of the

world as Lhasa: global warming, environmental degradation, overpopulation, alcoholism among the young, and the desire to form one's own identity in a world of mass media and the erosion of culture and tradition. He has exhibited in Beijing, China; Colorado, New York, and Santa Fe, USA; Germany and the UK as well as Lhasa.

चीन

पीडाबाट आराम प्रार्थनाचक्र ढूल्दाई नोर्त्से

मेरो उमेरका तिब्बतीले सांस्कृतिक क्रान्ति र त्यसपछि सुधारको अवधि र देशको बाहिरी विश्वसँग पुनर्स्थापित सम्बन्धको पनि अनुभव गरे। अहिले हामी आर्थिक विश्वव्यापीकरणको अवस्थाबाट गुजिरहेका छौं। तपाईंहरूले हाम्रो जीवनको परीक्षण निकै धनी भयो भन्नुहुन्छ होला तर यदि मैले कुनै विकल्प रोजेको भए यो सम्पन्नता बिना नै मैले काम गर्ने थिएँ। व्यक्तिगत रूपमा पनि अहिले भैरहेको विभिन्न सामाजिक परिवर्तनले मलाई त्यही कुराको अनुभूति हुन्छ। म केवल जारी परीक्षणको एक अंशमात्र भएको छु।

मलाई के आशा छ भने आफैले उतारेका चित्रहरू केवल मेरो आफ्नै आत्माको इतिहास र भित्री आत्माको रूपमा मात्र बुझिने छैनन् बरु यी सामाजिक परिवर्तन भोगेका प्रत्येक व्यक्तिको भिन्न भिन्न आन्तरिक आत्माको इतिहासका रूपमा व्याख्या गरिनेछन्।



Medium: Permanent Paint Marker on Ghost Money,
Beer Advertising Light Box, Silver Mirror Card and Facial Mask
Dimensions: 14.4 × 9.6 cm (5 pieces)
16.5 × 23.6 cm (5 pieces)

CHINA

Live Longer, Die Faster

TIANZHUO CHEN

This work relates to Chinese culture and the ideology of spirit and afterlife. The relationships between existence and inexistence, as well as life and death, are developed in this particular work. It also demonstrates the nature of fears.

My work embraces my belief in immortality of the soul. Combining paintings and sculptures, it creates an articulation between everyday consumer goods and ancient fetish objects. It collects itself around theological ideas from primitive religions and everyday objects that attempt to create a contemporary religion, as well as its symbolic system.

BIO



Tianzhuo Chen finds familiarity dangerous. Born in 1985 in Beijing, he is a multi-disciplinary mixed-media artist based in London and Beijing whose ongoing project is to create temporary temples in many different places by transforming galleries and public spaces into places of worship. By doing so, he aims to question the brokenness of contemporary life. He was educated in the UK (MA Fine Art, Chelsea College of Design, 2009, and BA Graphic Design, Central Saint Martin's School of Art and Design, 2010) and exhibits there and in China.

चीन

दीर्घयु भवः शीघ्र मर

तियान भु चैन

यो कलाकृति चिनीयाँ संस्कृति, आत्मा र परलोक सम्बन्धी सिद्धान्तसँग सम्बन्ध राख्छ। यस कला सृजनामा अस्तित्व, गैर अस्तित्व एवं जीवन र मृत्युबीचको सम्बन्ध स्थापना गर्न खोजिएको छ। यस सृजनालो डरको प्रकृतिका बारेमा पनि बोल्छ।

उनी भन्छन्— मेरो सृजनाले आत्माको अमरत्वलाई आत्मसात गरेको हुन्छ। पेन्टिङ् र मूर्तिहरूलाई मिसाउँदै मेरो कामले प्रत्येक दिनका उपभोग्य वस्तु र प्राचिन वस्तुका बीचको सम्बन्धको निर्माण गर्छ। यसले आफूलाई धार्मिक अध्ययनको सेरोफेरोमासँगै ग्रहित गर्छ जहाँ आदिम धर्म र प्रतिविम्बात्मक प्रणाली सृजना गर्ने प्रयास हुन्छ।



Medium: Mixed Media with Video
Dimension: Variable

CROATIA

The Damned Dam

LALA RASCIC

The year is 2027. Tarik is a young engineer. Merima is his beloved. They can save the townspeople of Lukavac if they broadcast the radio drama Catastrophe from the year 2000. Heroes and fairies, love and dystopia, rivers and lakes, dams and factories, Bosnia and Herzegovina and EU, epic geography and oral tradition: between these a future romance is shaped.

The starting point of this multimedia project was a real event – the 2000 radio broadcast Catastrophe, which announced the dam break on Modrac lake in Lukavac, Bosnia - Herzegovina, causing an outbreak of panic and community migration. The motif of the flood is embedded here in a fictional narrative, composed from field research in the Balkan region.

The artist's narrative strategies are informed by Bosnian heritage and oral literature. Based on her study of these traditional forms, she delivers a fantastical story set in the future that intersects with socio-political connotations closely echoing the Balkan region's concerns. Taken within a broader context, all of these concerns are reflected in global issues such as distribution of power, capitalism and the fragility of the environment.

BIO



Croatian artist Lala Rascic creates narratives that inhabit the space between concept and theatricality. She often incorporates videos, drawings, artifacts and installations into her work. Born in 1977 in Sarajevo -- then Yugoslavia, now Bosnia and Herzegovina -- she lives and works in Sarajevo; Zagreb, Croatia; and New Orleans, USA. She studied art and design in Zagreb and in Amsterdam (Rijksakademie van BeeldendeKunsten) and has exhibited internationally, including Austria, Serbia, Slovenia, Romania, Italy, Spain, Germany, Turkey, the UK and the USA.

क्रोएशिया

निरर्थक बाँध

लाला रसिक

सन् २०२७ साल । तारिक एक युवा इन्जिनियर हो । मेरिमा उसकी प्रेयसी । यदि सन् २००० देखि यिनीहरु ले रेडियोनाटक 'कटासट्रोफी' (विध्वंस) प्रसारण गरे भने लुकाभक नगरका वासिन्दालाई बचाउन सक्छन् । हिरो तथा परीहरु प्रेम तथा प्रेमभंगता, नदी एवं तलाउहरु, बाँध तथा फ्याक्ट्रीहरु, बोस्निया-हर्जेगोभिना र इ.यु., महाकाव्यीय भूगोल तथा श्रुती परम्परा: यिनीहरुबीच भावी प्रणयले आकार लिन्छ । यसमा बाँधिएको मुल भाव कल्पित आख्यानसँग गाँसिएको छ तथा यो बल्कान क्षेत्रमा गरीएको 'फिल्ड रिसर्च'को आधारमा तयार पारिएको हो ।

कलाकारका आख्यानान्तरक रणनीतिहरु बोस्नियन साँस्कृतिक विरासत र श्रुति साहित्यबाट सुचित छन् । यस्ता प्रम्परागत स्वरूपको अध्यनका आधारमा यिनले भविष्यमा सेट गरिएको विलक्षण कथा सृजिन्छन् जो बल्कान क्षेत्रको आर्थिक - सामाजिक एवं राजनीतिक परिस्थितिलाई नजिकबाट प्रतिध्वनित गर्दछन् । विस्तृत रूपमा बोध गरिएको खण्डमा यी चेतनाहरुले शक्ति बाँडफाड, पूँजीवाद एवं वातावरणीय कोमलतालाई भूमण्डलीय मुद्दाको रूपमा प्रतिविम्बन गर्दछन् । १९७७ मा सराजेभो मा जन्मिएकी लाला ले आर्ट र डिजाइन जाग्रेब र एम्सटरडामा अध्ययन गरिन् भने अष्ट्रिया, सर्बिया, स्लोभेनिया, रोमानिया, इटाली, स्पेन, जर्मनी, टर्की, यु.के र यु.एस.ए मा आफ्नो कला प्रदर्शनी गरेकी छन् ।

Supported by:





Medium: Digital Print
Dimensions: 23 x 44 in, 31 x 23 in, 23 x 35 in

ESTONIA

The Final Snack Remix/ Dining with Worms: The Final Snack Heavenly Cargo Down the Stream

PEETER LAURITS

In "The Final Snack," the Last Supper is over and the disciples have collapsed around the table, alongside empty Coca-Cola bottles and torn packages of potato chips.

In "Heavenly Cargo," a group of soldiers have fallen to the ground around a cistern bearing the letters "NASA." There are no signs of a battle, but evidently the fight has been fought already. The only living creature on this ghastly landscape is a little dog, wandering in the ruins of civilization.

"Down the Stream" borrows from old Chinese "water and stones" painting style to create a harmonious and beautiful scene of human bodies turning back into nature. Documentary proof of a small scale death orgy, some obscure and ghastly ritual taking place "somewhere else" – in a forest in Võrumaa County, Estonia. In the end, the hands and feet intertwine with the branches, moss grows through hair, water washes the bodies into the rocks and then there really isn't much difference left...

BIO



The connecting thread in the work of Estonian photo-artist Peeter Laurits is the overlapping between mythical and everyday worlds, which play with the viewer's sense of reality. Born in 1962, he was educated in Tallinn and Tartu,

Estonia, St. Petersburg, Russia and New York City, USA. He has exhibited worldwide since 1989 and has artworks housed in the Estonian Art Museum, Tartu Art Museum, KIASMA Helsinki, Museum of Contemporary Photography at Columbia College Chicago, the Norton and Nancy Dodge Collection of Soviet Nonconformist Art, and elsewhere.

इष्टोनीया

अन्तिम खाजा

पिटर लोरिट्स

‘द फाइनल स्न्याक’ मा अन्तिम भोज सिद्धिएको छ र चेलाहरु टेबलको वरिपरि लडिरहेका छन्, किनारमा रिक्ता कोकाकोलाका बोतल र ‘पोट्याटो चिप्स’ का च्यातिएका प्याकेजहरु छन् ।

‘हेभेनली कार्गो’मा ‘नासा’ लेखिएको ‘सिस्टन’ वरिपरि सिपाहीको एक टुकडी जमिनमा लडिरहेको छ । त्यहाँ लडाईको कुनै संकेत छैन तर यथार्थमा लडाई अघि नै लडिसकिएको छ । यस विभत्स परिदृष्यमा बाँचेको एक मात्र प्रणी भनेको एउटा सानो कुकुर छ जो सभ्यताको भग्नावशेषमा भौतारिरहेको छ ।

‘डाउन द स्ट्रिम’ ले ‘पानी र पाषाण’ भन्ने पुरानो चानियाँ पेन्टिङ्ग शैलीबाट उधारो लिएको छ, जसमा मानवीय कायाहरु सम्मोहनपूर्ण र सुन्दर दृष्य सिर्जना गर्न प्रकृतितिर फर्किएका छन् । सानो तहमा भएको मृत्यु मैथुनको दस्तावेजीद प्रमाण, कतै इस्टोनीयाको भोरुमा काउन्टीको एउटा जंगलमा कुनै अस्पष्ट रहस्यमय विभत्स कर्मकाण्ड चलिरहेको छ । अन्तमा, हात र खुट्टाहरु हाँगामा नागवेली पर्छन् कपालमा लेउ उम्रन्छ, पानीले धोएर जीउहरु पत्तथर हुन्छन् र भिन्नताको समाप्ति हुन्छ ।



Medium: C-print, Mounting on Aluminium
Dimension: 2.43 x 3.61 ft

FINLAND

Personal Landscape

ANNI KINNUNEN

Personal Landscape converses on the human need to control and manipulate nature. In my work I use environments where people have left their marks and locations where nature has occupied the urban environment.

Human nature has a basic need to interfere with and organize its surroundings. That need is also present in the relationship with nature. It is unusual to see a forest in its natural state. Forests are cut down. Plantings are arranged to their specific places. Uncontrolled wilderness is frightening.

Humans have raised themselves over other living beings. The bond between human and nature has diverged and led to the imbalanced situation that we live in. In this series, I depict the relationship between human and nature. My goal is to evoke reflection on how we think about our environment.

BIO



Anni Kinnunen is a photographer and video artist who lives and works in Oulu, Finland. In her video art, she uses animated pictures to create motion. In her still images she creates movement; in her video art she stops time. Making photographs without

looking through the camera makes her work uncontrollable and leaves images open for coincidence and chance. Her photographs explore movement and what moments are composed of; they make invisible moments visible. The North is one of her main themes, along with the relationship between humans and nature and the influence of environment on the development of identity.

फिनल्याण्ड

पर्सनल ल्याण्डस्केप

एन्नी किन्नुनेन

पर्सनल ल्याण्डस्केपले प्रकृतिलाई नियन्त्रण एवं प्रभावित पार्ने मानिसको चाहनासँग संवाद गर्छ, मान्छेले छोडेका पदचाप र वातावरणको प्रयोग गर्छ । वातावरणलाई हस्तक्षेप गर्ने र आफ्नो वरिपरिको क्षेत्र व्यवस्थित गर्नु मानिसको आवश्यकता हो । त्यो आवश्यकता पनि प्रकृतिसँगको सम्बन्धमा प्रस्तुत छ । जङ्गललाई प्राकृतिक रूपमा मात्रै हेर्नु अस्वाभाविक नै हो । वनजङ्गल विनाश भएका छन् । केही निश्चित ठाउँहरूमा नयाँ वृक्षारोपण गरिएको छ । अन्य जीवित प्राणीभन्दा मानिसले आफूलाई माथि उठाएको छ । मानिस र प्रकृतिको सम्बन्ध फाटेको छ र त्यसैले नै वातावरणमा असन्तुलन सिर्जना गरेको छ । यो शृङ्खलामा मैले मानिस र प्रकृतिबीचको सम्बन्ध नै देखाएको छु । मेरो ध्येय हामीले वातावरणलाई कसरी हेर्छौं भन्ने देखाउनु हो ।

Supported by:  VALTION VALOKUVATAIDETOIMIKUNTA
 STATENS FOTOKONSTKOMMISSION
 NATIONAL COUNCIL FOR PHOTOGRAPHIC ART



Medium: Photo Prints
Dimension: Variable

FINLAND

Triptych: Because We Entered JUHA ARVID HELMINEN

The triptych's title, Because We Entered, is a reference to a line in Dante Alighieri's Divine Comedy: "Abandon all hope, ye who enter here!" The epic poem tells the story of Dante's visit to the circles of hell with the Roman poet Virgil as his guide. The deeper they travel, the more torment they see and the more internal it all becomes. Even when wars between countries decrease, internal conflicts remain. In my images, humankind has entered hell and heaven on earth.

In my images, there is no class, gender or ethnicity. There is no "us" and "them;" just we the people. I like the mini-stories that I find in the gestures of the models. In my triptych, I see three characters: The doer that does, the messenger that delivers and the civilians left to put the pieces together at the end of it all. We see that it is a loop. It happens over and over again. This is, of course, the story in my head and the viewer can create his or her own story.

BIO



Juha Arvid Helminen of Helsinki, Finland is a freelance photographer with a background in graphic design and an eye for the odd, the disconcerting, and the astonishing. Born in 1977, he graduated as a photographer from the University of

Applied Science in Lahti and has shown his artwork in Finland, Colombia, Germany, and France.

फिनल्याण्ड

ट्रिप्टिक: "किनकी हामी पस्यौं"

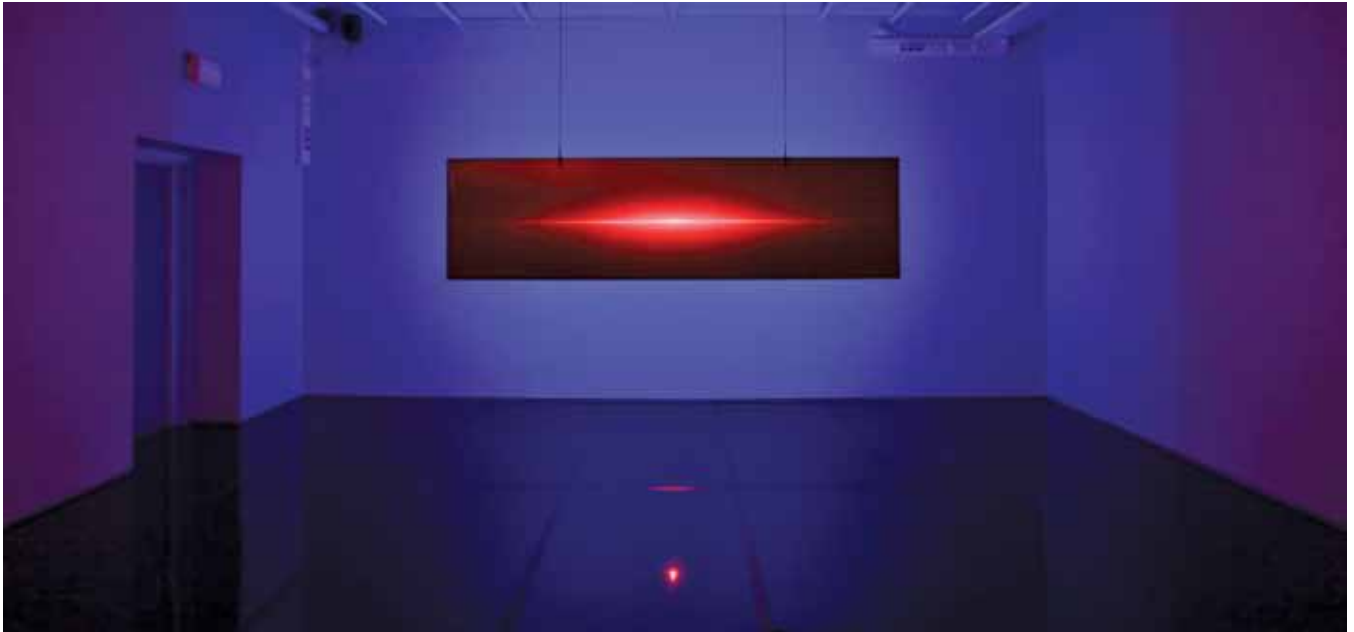
जुहा अरविद हेलमिनेन

जुहा अरविद हेलमिनेनको शीर्षक "किनकी हामी पस्यौं"ले दांते अलिघिएरीको डिभाइन कमेडीको एउटा पंक्तिलाई संकेत गर्छ : यहाँ प्रवेश गर्नेहरु हो, सबै आसा त्यागि देऊ !" दांतेको माहाकाव्यले उनको नरक यात्राको वृत्तान्त बताउँछ जुन यात्रामा उनीसँग रोमन कवि भर्जिलले 'गाइड' को काम गरेका थिए । कवितामा जति उनीहरु भित्र पुग्छन् त्यति धेरै यातना देख्छन् र त्यो यातनाले भित्रि रुप लिन्छ । देश देशका बीच हुने युद्ध धट्टै गए पनि आन्तरिक द्वन्द्व रहिरहन्छ । उनी भन्छन् - मेरा कलाकृतिमा मानव जाति यसै पृथ्वीमा स्वर्ग र नर्कमा प्रवेश गरेको छ ।

मेरा सृजनामा वर्ग, लिङ्ग अथवा जनजाति केही छैनन् । हामी र उनीहरु भन्ने छैनन्, छन् त केवल हामी मानव । नमूनाका संकेतहरुमा मैले पाउने सुक्ष्म कथाहरु मलाई मनपर्छ । मेरा त्र्यचित्रमा मैले तीन ओटा पात्रहरु देख्छु : कर्ता जसले गर्छ, दूत जसले समाचर लैजान्छ र अन्तमा बाँकी रहेका सर्वसाधारण जसले सबै टुक्राहरुलाई जोड्नुपर्छ । यो एउटा घेरा हो । समय समयमा पुनरावृत्ति भइरहन्छ । यो मेरो टाउकामा सृजना भएको कथा हो र दर्शकहरुले यसमा आफ्नै कथा सृजना गर्न सक्छन् ।

Supported by:





Medium: Light Sources, Color Filter, Polycarbonate
Dimension: Variable

FINLAND

Horizon

JUHA ROUHIKOSKI

The light-art work "Horizon" is a part of the "Horizon" series. The series started in 2009 with "Red Horizon" and was continued with "Blue Horizon."

All around the world the natural light we experience is from the same light sources, the sun and the stars, and yet its color and tone seem astonishing and pure experienced in new environments.

Environmental degradation and climate change are intimately connected with sunlight. It is the life source which keeps us alive, but at the same time it is also capable of destroying all life on earth.

The artwork "Horizon" presents light as a source of life and hope. The work challenges the viewer to see beyond the limitation of eyesight; to see and feel the invisible light; to see the light of dreams.

The light space created by the artwork will be a space where the spectators are invited to decelerate and spend time. The permeating atmosphere of silence, light and color together with the spectators' minds will be the mediums that create the whole.

BIO



Finnish light-artist Juha Rouhikoski is continuously looking for ways to utilize the secret, visible and invisible wavelengths of light. His work as a lighting designer for a wide range of productions, including architectural and stage lighting, has led him to explore the expressive capacity of light and eyesight. He has created works shown in Paris, Berlin and Stockholm as well as in Finland. He is currently working on his artistic research PhD in the Finnish Academy of Fine Arts in Helsinki.

फिनल्याण्ड

क्षितिज

जुहा रोउहिकोस्की

विश्वभरि प्रयोग भैरहेको प्राकृतिक प्रकाशको स्रोत एउटै हो - सूर्य र तारा, जसको रंग र सुर अचम्मको हुन्छ। वातावरणीय असन्तुलन र जलवायु परिवर्तनका विषय सूर्यको तापसँग निकै नजीकबाट अन्तरसम्बन्धित छन्। एकातिर यो मानव जीवनलाई जीवित राख्ने स्रोत हो भने अर्कोतिर यसले पृथ्वीको सबै जीवनलाई नष्ट गर्न पनि सक्छ। क्षितिज शीर्षकको कलाले प्रकाशलाई जीवन र आशाको स्रोतको रूपमा प्रस्तुत गर्छ। यस कलाले दर्शकलाई कलालाई केवल कलाको रूपमा मात्र र दृश्यको सीमिततामा मात्र नराखी अदृश्य प्रकाशलाई देख्न र अनुभव गर्न प्रेरित गर्छ। साथै, उनको कलाले सपनाको प्रकाश देख्न दर्शकलाई चुनौती दिन्छ। यसमा कलाले सिर्जना गरेको छिद्रमा दर्शकहरूलाई रोकिन र त्यसभित्र पसेर समय खर्चिन आग्रह गरिन्छ। मौनताको फैलँदो परिवेश, प्रकाश र रंगको संयोजन तथा दर्शक एवं अवलोकनकर्ताको दिमागले नै कलामा पूर्णता सिर्जना गर्छ।

Flight and Materials supported by



Taiteen keskustoimikunta
Centralkommissionen för konst
Arts Council of Finland



Medium: Photo Prints
Dimensions: Variable

FRANCE

Historique Photograph

JEAN ANTOINE RAVEYRE

What if our society disappeared? If it was re-discovered only after its disappearance? A CD, a plastic chandelier, a pair of jeans, or a mobile found almost intact would each have its place in the museums of the story of humanity. All these trivial objects of everyday life would become witnesses of our civilization.

For my Historique project, my ideas revolve around two notions. The first is the notion of historicity: the gaps in history and its reinterpretation. Envisioning our time as if it were already part of the history, I use the codes of our society and its creations – its works, architectures, lifestyles, technological, sociological inventions -- as subjects of interpretation. I also envision our own time as the distant past, with viewers close to the time of the civilization's rediscovery. Current events become a long-gone part of a history. What is the track of our current story?

I am interested in the transformation over the course of time of things that once existed -- on the natural emancipation of vegetation, its possible symbiosis with our urban environment, its perpetual transformation. I reproduce scenes of current life, petrified further by an imaginary natural disaster. In this work, the present becomes the past.

BIO



Jean-Antoine Raveyre was born in 1977 in Saint-Etienne, France, where he lives and works. Having originally trained and worked as a carpenter, he later switched to photography, specializing in working with theater companies. Since 2006, he has produced, written and directed theater productions including, in 2009, writing, directing and producing *The Buried* with Bernard Ceysson for a show at Dock Gallery's Art Fair 09.

फ्रान्स

हिस्टोरिक फोटोग्राफ

जाँ एन्टोएन रेभेयर

हाम्रो समाज लोप भयो भने के होला ? लोप भैसकेपछि फेरि यो पत्ता लाग्यो भने ? एउटा सिडी, एउटा प्लास्टिक भुम्का, एक जोर जिन्स् अथवा नयाँ मोबाइलहरू मानवीयताकोसंग्रहालयमा राखिनेछन् । सामान्य लाग्ने यी वस्तुहरू हाम्रो सभ्यताका साक्षी हुनेछन् ।

मेरो ऐतिहासिक परियोजना दुई विचारधारा आसपास घुम्छन् । पहिलो हो ऐतिहासिकताको अवधारणा : ऐतिहासिक अन्तर र यसको पुनर्व्याख्या । हाम्रो समय आफैमा इतिहासको अंश हो भन्ने कल्पना गरेर मैले हाम्रो समाजका कोड (परिचयात्मक तत्व) र यसको सिर्जना, काम, आर्किटेक्ट, जीवनशैली, प्राविधिक तथा सामाजिक उत्पादनलाई व्याख्याको विषय बनाएको छु ।



Medium: Oxygen Masks
Dimension: Variable

FRANCE

Oxygen Tree SOAZIC GUEZENNEC

Guezennec's inspiration comes from her environment, which she likes extreme. In 2002, she traveled across Africa for one year as part of a search for modern nomadism. A trek in the Himalayas inspired a video of a melting mountain. An expedition in Amazonia resulted in a series of paintings of red forest. A mermaid falling into the twilight zone tells her experience of deep dives in the ocean. Since her move to Mumbai, she has explored the frontline between urbanization and nature, and creates sculptures and installations which are focusing both on the fragility and resilience of nature in an urban environment.

Her work combines a poetic vision with a sense of threat that draws the viewer in on both an emotive and intellectual level. Although beautiful, her pieces are nonetheless full of political meaning and aim at rousing the ecological awareness of the viewer.

In her installation, she hangs oxygen masks to a medical metallic base and braids the pipes as lianas, so that the masks look like leaves, and the pipes like a banyan tree trunk. The tree is "enlightened" and drops its shadows on the wall. The spectator is invited to put a mask on and breath.

BIO



French artist Soazic Guezennec lives and works in Mumbai. Her work has been praised for its "deep ecological sensibility" and concern about the planet's survival and future, expressed through paintings, videos, and installations that explore the tension between nature and urbanization. Born in 1971 and educated at the Ateliers des Beaux Arts in Paris, she has exhibited in many European countries as well as the USA, Japan, Korea, India, Mexico and the Caribbean. She also traveled across Africa by bush taxi in 2002 as part of an artistic search for modern nomadism.

फ्रान्स

अक्सिजन वृक्ष सोजिक गुज्नेक

सोजिक गुज्नेकको समग्र कला पेन्टिङ्ग, भिडियो, फोटोग्राफी र पेपरवर्क लगायतका विभिन्न विधाहरूमा छरिएको छ। उनले कला क्षेत्रमा प्रवेश गर्ने उत्प्रेरणा आफ्नै वातावरणबाट पाउन्छिन्। सन् २००२ मा वर्षभरि आधुनिक समयका घुमन्ते समुदायको खोजीमा उनी अफ्रिका घुमिन्। पर्वतीय क्षेत्रमा पग्लेको हिउँले सो यात्राका क्रममा उनलाई भिडियो खिच्न प्रेरणा जगायो। अमेजन क्षेत्रको यात्राका क्रममा उनले रातो जङ्गलको पेन्टिङ्गको एउटा शृङ्खला नै तयार पारिन्।

उनको हालै सम्पन्न मुम्बई भ्रमणका क्रममा पनि शहरीकरण र प्रकृतिवीचको असन्तुलनलाई समेटेकी छिन्।

उनका कलाले सधैं त्रासलाई काव्यिक भावनासँग जोडछन् जसका कारण दर्शकलाई उत्तेजनात्मक र बौद्धिक स्तरमा आकर्षण गर्छन्। सुन्दर भएपनि उनका कला राजनीतिक अर्थले भरिपूर्ण हुन्छन्। साथै, दर्शकहरूको पर्यावरणीय चेतना अभिवृद्धि गर्ने लक्ष्य राखेका हुन्छन्।

अक्सिजन वृक्षमा उनले अक्सिजन मास्कहरू धातुको भाँडामा भुन्डाउँछिन्, पाइपलाई लहरोजस्तै बनाएर बुन्छिन् जसले गर्दा मास्कहरू पातहरू जस्तै देखिन्छन् भने पाइपहरू बरको रूखको टुटो जस्तै देखिन्छन्। उक्त रूख सबै चिजले भरिपूर्ण हुन्छ र पर्खालमा यसको छाँया पनि पर्छ। पाइपको फेद माटोको भाँडोमा गाडिएका हुन्छन्। यति भैसकेपछि दर्शकलाई सो कला हेर्दा मास्क लगाएर हेर्न र सास फेर्न भनिन्छ।



Medium: Paper, Polythene Sheets, Water Color
Dimensions: 40 x 40 cm

GERMANY

The Ocean is Our Future

BLAUSCHIMMER ARTIST GROUP

Landlocked Nepal gets a glimpse of the shimmering ocean in a piece that stirs up thoughts of the sea as our shared global heritage, its future development and the threat of climate change. The artwork is created from 12 pieces that come together as one large painting. The group members took turns either painting the background or painting and drawing on layers of transparent polythene. To enhance immediacy and connectedness with the sea, they used material directly from nature, such as seawater and sea algae.

BIO



Kiel-based German artists Corinna Kraus-Naujeck and Kerstin Mempel have worked together as the Blauschimmer Artist Group since 2008, taking part in national and international exhibitions. The name, which means Blue Shimmer, serves

the artists' desire to network, provide mutual assistance and engage in exchange. The name implies, among other things, working and living near the sea. They see drawing as the foundation of their work and perception as the foundation of drawing.

जर्मनी

समुन्द्र हाम्रो भविष्य हो

ब्लाउशिमर कलाकार समूह

भूपरिवेष्ठित नेपालले कलाको एउटा माध्यमबाट चम्किलो समुन्द्रको झलक पाउँछ। उक्त कलाले विश्वव्यापी साझा सम्पदाको रूपमा रहेको समुन्द्रको बारेमा, भावी विकास र जलवायु परिवर्तनको त्रासका बारेमा विचार पैदा गराउँछ। फरक फरक १२ ओटा कलाहरू एकै ठाउँमा राखेर यो एउटा ठूलो पेन्टिङ्गको सिर्जना गरिएको छ। यसका समूह सदस्यहरूले पालै पालो पृष्ठभूमि पेन्टिङ्ग अथवा पेन्टिङ्ग र पारदर्शी पोलिथिनको सतहमा चित्र कोर्ने जस्ता कामहरू गरेका छन्। सामुन्द्रिक वातावरणको तात्कालिकता र झन्झटको दिन कलाकारले सामुन्द्रि पानी र एल्गी (समुन्द्रमा हुने हरियो झार) को पनि प्रयोग गर्छन्।



Medium: Experimental Video, 2D/3D Animation

GERMANY

Mountain-Water-Painting

CHRISTIN BOLEWSKI

Traditional Chinese landscapes usually include small human figures that blend harmoniously into the vast world. Man and nature interact and complement each other to reach a state of balance and harmony. My 'video scroll' transposes this relation into a different, more contemporary Western manner: it uses the figure of the Western mountaineer equipped with special tools and protective clothing to vanquish the highest peaks and conquer nature rather than searching for harmonious existence. The ambient 'video scroll' presents a poem by the famous Chinese poet Han Shan as a reflection on the Western mountaineer's fight against nature, ascending and descending the highest peaks, which is a counterpoint to the Eastern attempt to gain spiritual harmony. It reminds us of a sustainable and mindful use of nature in a fragile globalized ecological environment.

BIO



Christin Bolewski is an experimental filmmaker and digital media artist from Germany. She exhibits regularly at international digital media art events in Europe, Asia, North and South America, including SIGGRAPH Asia, Worldwide Video

Festival Den Haag, FILE Brazil, Transmediale Berlin, and more. She has been a researcher and lecturer at the Academy of Media Arts, Cologne, Germany; Konstfack, Stockholm; University of California at Santa Cruz, California, USA; and Loughborough University, UK.

This video has been presented at 27 international video and digital media festivals worldwide in 16 countries in Europe, Asia, North and South America and was part of the international touring exhibition Letters from the Sky for COP17 United Nations Framework Convention on Climate Change (UNFCCC) 2011 in Durban, South Africa.

जर्मनी

पर्वत-पानी-चित्र

क्रिष्टिन बोलेव्सकि

परम्परागत चिनियाँ परिदृश्यमा सामान्यतः स-साना मानवीय पात्रहरु विशाल दुनियामा माधुर्यताका साथ घुल्मिल हुन्छन्, मानव र प्रकृति संवाद गर्छन् र एक अर्काको पुरकको रूपमा सन्तुलन र समरसताको अवस्थामा पुग्दछन् । क्रिष्टिन भन्छिन्: मेरो भिडियो स्क्रोलले प्रकृति र मान्छेबीचको यस सम्बन्धलाई अलि फरक, अलि बढी समलकालिन पश्चिमी शैलीमा स्थानान्तरण गर्दछ । यसले विशेष औजार एवं सुरक्षा प्रदाय लुगाहरुले सुसज्जित पश्चिमा पर्वतारोही प्रकृतिसँगको माधुर्य अस्तित्वको खोजी भन्दा गगनचम्बी चुचुरामा विजय प्राप्त गर्न र प्रकृतिलाई जित्न लालायित रहेका हुन्छन् भन्ने देखाउँछ ।

यस विस्तृत भिडियो स्क्रोलले प्रसिद्ध चाइनिज कवि हान शानको कविता एउटा पश्चिमा पर्वतारोहीको प्रकृति विरुद्धको लडाइमा उच्च शिखरमा गरिने आरोह-अवरोहको स्थितिलाई परावर्तन गर्दछ जहाँ पूर्वीय आध्यात्मिक माधुर्यता प्राप्तिको प्रयासको खण्डन हुन्छ । यसले हामीलाई यस भूमण्डलीकृत कोमल वातावरणीय परिस्थितिमा प्रकृतिको प्रयोग दीगो र सचेत रूपमा होस भन्ने स्मरण गराउँछ ।

यो भिडियो २७ ओटा अन्तर्राष्ट्रिय भिडियो एवं डिजिटल मिडिया मेलामा विश्वव्यापि रूपमा युरोप, एसिया, उत्तर र दक्षिण अमेरिका लगायतका १६ देशहरुमा प्रस्तुत गरिसकिएको छ साथै संयुक्त राष्ट्रसंघीय जलवायु परिवर्तनको खाका सम्मेलन, दरवान, साउथ अफ्रिकामा आकाशे चिठी नाम दिइएको अन्तर्राष्ट्रिय प्रदर्शनी यात्राको यो एउटा पाटो थियो ।



Medium: Wood, Acrylic, Gouache and PU
Dimension: 15-20 m²

GERMANY

Match Stick Men

WOLFGANG STILLER

I had some head molds sitting in my studio left over from a mannequin production I did for a movie in China. Back then, I was living in Beijing. I also had some pieces of thick bamboo wood lying around from another installation that I had done. I was playing around with those two elements and after awhile the heads ended up on the bamboo sticks.

The meaning and content of a work grows while I'm in the process of doing the physical work. I really like the literal aspect of "matchstick head" in German, which is called, "Streichholzkopf." It refers to an actual head and is stronger in the German language.

One could read those burned matches as worn-out or burned-out human beings. The installation can appear like a battlefield or just like some playground where someone played around with matches and dropped them. All the heads I've used so far are from Chinese people. This sometimes leads to the assumption that this is a criticism of the Chinese government. One can read it that way, but I think this metaphor could be used for any western system as well. The matchboxes could be simply seen as formal elements within the installation, as coffins or simply as matchboxes. I actually like to keep it open since I don't like art that leaves no space for one's own imagination.

BIO



German artist Wolfgang Stiller has exhibited extensively both nationally and internationally, with more than 30 one-man shows around the world, including Thessaloniki, Greece (2011), Rome, Italy (2006), New York City, USA (2003, 2001), Nagoya, Japan (2001), and Prague, Czech Republic (2001). He has also shown in numerous group exhibits, most recently in Beijing (2011), Seoul (2011), London (2010) and Rome (2010). Born in 1961 in Wiesbaden, Germany, Stiller has worked in the US (2000-2007) and been a guest professor for New York University in Shanghai, China (2007). His works are in museums and public collections in Germany and the Netherlands.

जर्मनी

सलाईको काँटी मानव

वोल्फगाङ्ग स्टिलर

एउटा चीनीयाँ चलचित्र बनाउँने क्रममा उत्पादन गरेका म्यानिक्नका टाउकाहरू मेरो स्टुडियोमा रहेका थिए । त्यो बेलासम्म म बेइजिङमा थिएँ । अर्कोतिर त्यसै छरिएका केही बाँसका मोटा टुक्राहरू पनि थिए । म यिनै दुवै चिजहरूसँग खेलिरहेको (काम गर्दै) थिएँ र केही समयपछि ति टाउकाहरू बाँसका लठ्ठीमा पुगे र टुक्राहरूका सहायताले टाउको पनि तयार भयो ।

भौतिक रूपमा कुनै काम गर्ने प्रक्रियामा एउटा कामको अर्थ र आकृति निर्माण हुन्छ । वास्तवमै मलाई त्यो बाँसका टुक्राले तयार भएको टाउको मन पर्यो । जर्मन भाषामा यसलाई "Streichholzkopf" भनिन्छ । यसले वास्तविक टाउको भन्ने जनाउँछ र जर्मन भाषामा भन मजबूत भन्ने बुझिन्छ ।

बलेका बाँसका टुक्राहरूलाई शक्तिहीन वा थकित मानिसका रूपमा पनि अर्थ्याउन सकिन्छ । उक्त कला तयार गर्ने काम युद्धभूमि जस्तै देखिन्छ वा ती टुक्राहरूसँग खेलेर त्यही फालेर छाडेजस्तो देखिन्छ । मैले अहिलेसम्म प्रयोग गरेका सबै टाउकाहरू चिनियाँ नागरिकहरूका हुन् । जस्तै व्यापारिक प्रयोजनका लागि पसल अधिल्लिर नयाँ कपडाले सजाइएकी त्यो महिलाले चिनियाँ सरकारको आलोचना गरेको भाव लाग्न सक्छ । कसैले त्यो अर्थमा अध्ययन गर्न पनि सक्छ तर मलाई के लाग्छ भने यो रूपक जुनसुकै पश्चिमा प्रणालीमा लागू हुन सक्छ । ती बट्टाहरू सामान्य रूपमा चित्रहरू कोरिएका औपचारिक वस्तुमात्र पनि हुन सक्छन् अथवा लास पुर्ने वाकस अथवा केवल सलाईका काँटी राख्ने बट्टामात्र पनि । म यो खुला राख्न चाहन्छु किनकि कसैको कल्पनाका लागि ठाँउ नराख्ने कला मलाई मन पर्दैन ।

Supported by:



German Embassy
Kathmandu



Medium: Pen & Ink on Nepali Rice paper
Dimension: 8 X 12 in

INDIA

Pages From the Gokyo Diary Leading Up to The Flight of The Ducks

PAULA SENGUPTA

As an intermittent visitor and trekker in Nepal, I have developed some degree of familiarity over the years with this fledgling democracy, the political and economic turbulence that it reels under, and its breathtaking mountain terrain that stands tall in near defiance of its inability to otherwise coherently function.

In April 2012, I undertook a trek to Gokyo in the Kumbhu Valley. The Kumbhu is home to the Sherpas, known to be the greatest climbers in the world. Many centuries ago, they migrated from eastern Tibet into the Kumbhu across the highest Himalayan passes. They settled here so as to peacefully practice the Buddhist faith without fear of persecution. They remain a peace-loving, hardy people, who have clung to their culture, religion, and way of life, and to a very large extent are responsible for conserving the fragile ecosystem of the Kumbhu Valley.

The surreal mountainscape of Gokyo is an unimaginable reward after an arduous trek. The terrain is dotted with five high-altitude glacial lakes, fringed by the last line of peaks into Tibet – a homeland lost to the Sherpas forever. These lakes are also home to the migratory Brahminy ducks that mysteriously dwell in solitary pairs in the icy waters, giving birth to their young before flying further afield.

The Flight of the Ducks is a narrative in the tradition of animal tales from India that draws a parallel between the migration of the Sherpas and the flight of the endangered Brahminy ducks.

BIO



Paula Sengupta is an artist, academician, curator and writer who lives in Kolkata. Educated in painting and printmaking (College of Art, New Delhi and Kala Bhavana, Santiniketan), she has a doctorate in the history of Indian

printmaking (Visva Bharati, Santiniketan) and is currently Assistant Professor in Printmaking at Rabindra Bharati University, Kolkata. She has been a visiting faculty member at the National Institute of Fashion Technology, Kolkata and is Secretary of Khoj Kolkata. Born in 1967 and trained as a traditional printmaker, Paula's repertoire as an artist includes broadsheets, artist's books, objects, installation-performance work, and community art projects.

भारत

हाँसको उडान

पौला सेनगुप्ता

अनियमित भए पनि बेलाबखत नेपाल गैरहने र पदयात्रा गर्ने हुँदा नेपालका बारेमा केही जानकारी प्राप्त गरेकी छु। सन् २०१२ को अप्रिलमा म खुम्बु उपत्यकाको गोक्योको पदयात्रा गरेकी थिएँ। खुम्बु क्षेत्र प्रसिद्ध हिमाल आरोही शेर्पाहरूको वासस्थान हो। धेरै शताब्दीअघि शेर्पाहरू पूर्वी तिब्बतबाट हिमाली भञ्ज्याङ्ग हुँदै खुम्बु क्षेत्रमा बसाई सरेका थिए। उनीहरू कसैको दुर्व्यवहार बिना शान्तिपूर्वक बुद्ध धर्म मान्न खुम्बु बसाई आएका थिए। हालसम्म यो समुदाय शान्तिप्रिय तथा चिसो हावापानीमा पनि बस्ने समुदायका रूपमा चिनिन्छ। यिनीहरूले आफ्नो समुदायको धर्म, संस्कृति र जीवनपद्धति र खुम्बु क्षेत्रको जीवनचक्र बचाईराखेका छन्। लामो र थकानयुक्त पदयात्रापछि पुगिने हिमाली काखमा रहेको गोक्यो अकल्पनीय सुन्दर छ। सो क्षेत्रमा उच्चस्थानमा रहेका पाँच हिमतालहरू पनि छन्। यी तालहरू बसाई सरेर आउने ब्राहमनी हाँस चराका लागि उपयुक्त वासस्थान पनि हुन्। यी चराहरू अनौठो पाराले छुट्टाछुट्टै जोडी बनाएर चिसो पानीमा बस्छन् र बच्चालाई जन्म दिइसकेपछि निकै टाढा उडछन्।

Supported by:





Medium: Video
Dimension: Variable

INDIA

The Rape and the Product

PROBIR GUPTA

Imagine Ghandi walking through a scrap yard in modern Delhi. He passes mounds of metallic carcasses, the scraps of damaged or retired army vehicles, as if crossing from one conflict zone to another.

The Chimney in this artwork comes from such a scrap yard. It is a phallic representation of power, arrogance and ignorance, made of scavenged military metal. One on level, it portrays the self and its turbulence; on another level, it is the Rape.

The W.C. is the Product. The W.C is the visage of arrogance and child's play, yet it is anything but naïve. Layered with multi-colored toys in cheap re-cycled plastic (which stinks), it speaks metaphorically against the quantum of non-biodegradable waste produced all over the world. It has no gender bias; it screws everybody.

The Rape (Chimney) and the Product (W.C) are in a mode of creation. These shit-producing plants choke the planet and contribute to mass scale deforestation, the disappearance of flora and fauna, toxic waste, green house emissions, and melting glaciers. The result: a mass rape of our eco-system.

Had Babu (Gandhi) lived, he would have fought against such discrimination and violence, the slow lethal killer pushing us towards a catastrophic environmental disaster. Get absorbed and register your manifestations and protest online to our world Gurus.

BIO



Artist and activist Probir Gupta practiced a refined form of abstract painting for many years until, in the mid-1990s, he began to address the subjects of human rights, class and communal tensions, and labor relations through art. In all his recent works, he seeks to address issues of urgent relevancy to India and the world by weaving together painting, sculpture, video, photography and installation. He has exhibited across India as well as Austria and Hungary. Born in 1960 in Kolkata and trained in both India and Paris, Gupta lives and works in New Delhi.

Supported by Akar Prakar Gallery, Surya Nepal, and the Indian Embassy in Nepal

Supported by:



भारत

बलात्कार र उत्पादन

प्रोबिर गुप्ता

कल्पना गरौं गान्धी आधुनिक दिल्लीको कबाडी खाना हुँदै हिँड्दै गरेको । उनी धातुका मृत संरचनाहरु, सैनिक वाहनका टुटेफुटेका टुक्रा या अवकास प्राप्त गाडीहरु पार गर्छन् । मानौं उनी एउटा द्वन्द्वरत क्षेत्रबाट अर्कोमा प्रवेश गर्दै गरेका होउन् । यस कला सृजनामा प्रयोग गरिएको चिम्नि त्यस्तै “स्कुर्याप यार्ड” - कबाडीखानाबाट : ल्याएको वस्तुबाट बनाएको हो । यो शक्ति, घमण्ड, अज्ञानताको लिङ्ग प्रतिनिधि हो जुन बटुलबाटुल पारिएको सैनिक धातुबाट बनेको हो । एक तहमा यसले स्वयंलाई प्रतिनिधित्व गर्छ भने अर्को तहमा यो बलात्कार हो ।

डब्लु . सि नै उत्पादन हो । डब्लु . सि मपाइत्वको अनुहार हो र खेलाचिपन पनि । त्यति हुँदा हुँदै पनि यो अनुभवहीनता भन्दा बढी के हो होइन । रिसाइकल गरिएको यस्ता प्लाष्टिकमा राखिएका बहुरङ्गी खेलौनाहरुको यो संयोजनले संसार भरी उत्पादन हुने जैविकरूपमा नकुहिने फोहरको विरुद्ध विम्बात्मक रूपमा बोल्दछ । यसले लैङ्गिक विभेद गर्दै न यसले सबैलाई बिर्गाछ ।

बलात्कार (चिम्नी) र उत्पादन (डब्लु . सी) सृजनाको तयारीमा छन् । यी विष्टा उत्पादन गर्ने उद्योगहरुले हाम्रो पृथ्वीको घाँटी अँट्याउछन् र विनासकारी वन फडानीलाई योगदान पुराउँछन् । त्यसै गरी रुख, विरुवा, जनावरलाई लोप गराउँछन् । विशाक्त फोहोर उत्पादन गर्छन्, ग्लिनहाउस ग्यास निस्कासन गर्छन् र हिमनदी पगाल्छन् ।

परिणाम: हाम्रो पर्यावरणमाथिको वृहत बलात्कार ।

यदी बापु (गान्धी) बाँचेको भए उनी यस प्रकारको विभेद र हिंसा - जो सुस्त वीष र वातावरणीय संहारको कारक पनि हो - को विरुद्धमा लड्थे । यसमा ध्यान केन्द्रित गर्नुस् र आफ्नो घोषणा पत्र दर्ता गराउनुस् र अनलाई मार्फत विमती प्रकट गर्नुहोस् हाम्रा विश्व गुरु समक्ष ।



Medium: Video Installation With 260 Aluminum Towers, Light, Photographs, Translides and Video
Dimension: approx. 24 x 24 ft

INDIA

Neelkanth : Poison/Nectar

SHEBA CHHACHHI

"For once, the legend tells us, the gods and the demons decided to cooperate. Driven by greed and the desire for immortality, they began to churn the cosmic ocean, forcing it to yield amrit, the elixir of immortal life. As they churned, a thunderous noise arose. Trees crashed against the revolving mountain. The water itself burst into flames, killing all the animals.

"Then from the seething whirlpool wonders arose: the moon and sun, the wish fulfilling jewel, and the goddess of luck. Desperate for amrit, the gods and demons churned with renewed vehemence. As the ocean heaved and spat, a terrible, burning mass of poison emerged. Blazing with venomous fumes, it threatened to destroy all of creation. The gods realized that in their greed for immortality they had generated Death. This poison was the concentration of all the greed and suffering of the universe. Horrified, the gods cried out for help.

"Shiva, aloof, watching, heard their call. Moved by compassion, he opened his mouth and swallowed the flaming black mass that was going to destroy the world. He held it in his throat. He contained the terrible poison in the vishuddhi chakra, the centre of purity, which lies in the throat. The centre from which rises the power of speech, the Word. The poison did not harm him, but left a dark blue stain. He became Neelkanth, the Blue-throated One."

BIO



Born in 1958 in Harar, Ethiopia, Sheba Chhachhi lives and works in New Delhi. With women's rights and environmental degradation at the core of her work, Sheba Chhachhi transforms contemporary issues into works of art. Chhachhi began

in the 1980s, both activist and photographer, documenting the women's movement in India. By the 1990s, Chhachhi had moved to creating collaborative staged photographs, eventually turning to large photo based multimedia installations. Chhachhi creates both site-specific and independent works, through which she articulates a range of concerns, including the history and experience of women, the link between the feminine and the environment in Indian religion and mythology, and the recuperation of cultural memory. She has exhibited widely in India and internationally.

भारत

निलकण्ठ : विष/अमृत

शेबा चाची

हाम्रा पुराणहरू भन्दछन्, एकपल्ट दानव र देवताहरूले सहकार्य गर्ने निर्णय गरे । लोभ र अमरत्वको इच्छाले सांसारिक समुन्द्र भथन सुरु गरे । फलतः समुन्द्रले अमरत्व प्रदान गर्ने अमृत उत्पादन गर्‍यो । समुन्द्र मन्थन साथ गर्जनहरू उठे । परिक्रमार्त पहाडमा वृक्षहरू ठोकिए । पानी आगोको लष्कामा विस्फोट भयो र सबै जीव जन्तुहरू नष्ट भए । तब तर झिंदो भुमरीबाट चमत्कारहरू उदाए: चन्द्र, सूर्य, कल्पाभूषण र भाग्यकी देवी । अमृतको इच्छाले व्याकुल भएका देवता र दानवहरूले अभै उत्साहको नयाँ सिराबाट समुन्द्र मन्थन गरे । जसै समुन्द्र उर्लियो र उछिटियो, भयंकर बल्दो विष उत्पन्न भयो । विषाक्त गन्ध र लष्का सहित सारा सृष्टिलाई नष्ट गर्ने चेतावनी दियो । देवताहरूले महशुस गरे कि अमरत्वको लोभले उनीहरूले मृत्युलाई जन्माए । त्यो विष सम्पूर्ण ब्रह्माण्डको लोभ र पीडाको सार तत्व थियो । आर्तकित भएका देवताहरूले सहयोगको लागि याचना गरे ।

पर वसेर हेरिरहेका शिवले उनीहरूको स्त्रीकारोक्ति सुने । दयाले प्रभावित भएका उनले आफ्नो मुख खोलेर सारा सृष्टि ध्वस्त गर्न तत्पर विषलाई निले । आफ्नो घाँटीमा रोकी राखे । उनले त्यो विषलाई विशुद्धि चक्रमा राखे । विशुद्धि चक्र पवित्रताको केन्द्र मानिन्छ र त्यहीँबाट बोलीको शक्ति शब्द निस्कने गर्छ । विषले उनलाई नोक्सान गरेन तर उनको गलामा गाढा नीलो धब्बा छोड्यो । त्यसपछि उनी निलकण्ठ भए ।

Supported by:



SURYA NEPAL



EMBASSY OF INDIA
KATHMANDU, NEPAL



Medium: Sediment on Board, Resin and Glass Jar
Dimensions: 4 x 6 ft

INDIA

Sediment

VIBHA GALHOTRA

The Yamuna is a holy rivers around which many cities developed, one of them now known as Delhi. I generally go there once in a while to see the water situation and to talk to the people living around it. Sanjay, boat rider and dweller on the banks of the Yamuna, takes me on boat rides. Every time, the river stinks more and more like sewage, and every time, I get breathless with the smell. As soon as the river enters Delhi, the water becomes like black ink from industrial sewage.

I feel very sorry for the poor and homeless dwelling around the river, as they live by that water, drinking, cooking, washing, and bathing in that contamination. Most of them have skin diseases. I am sure they must have other problems, too, drinking that water. Some way or other, this water effects all the people living in the cities around the river.

I wanted to capture the moment of depression in a playful, satirical manner by collecting sediment from the river and using it as Indian ink, charcoal or color to mirror the situation to all the consumers of the products of those industries that pollute the river.

ABSENCE PRESENCE

These are mechanical birds made of crafted metal. I focus on the work as an alarm about the extinction of birds and other species from the globe. My attention here was specially for the house sparrows, which have almost left the urban jungles; but in our ignorance, we don't or can't see the loss around us.

I create works which don't hit one directly, but slowly touch the soul. Here I wanted to keep playfulness by using a toy form, which makes a sound when the bird's back is pressed. This is an old form of toy, which used to be common 10 or 20 years back, but is now banned for safety reasons. It is only available as a collectable.

BIO



Born in 1978, Vibha Galhotra obtained an MFA in Printmaking at Kala Bhavan Centre for Visual Art, Santiniketan and BFA in Printmaking at the Government College of Arts, Chandigarh. She received the INLAKS Foundation Fine Arts Award in 2003, a National Scholarship from the Government of India and the 'Artist Under 30 Years' Award from the Lalit Kala Akademi, New Delhi. She has held several solo shows of her work in India and participated in group exhibitions in India and abroad. Her work is in the collection of Casoria International Contemporary Art Museum, Casoria, Italy, and several public and private collections.

भारत

तलछट

विभा गलहोत्रा

यमुना एउटा पवित्र नदी हो जसको समीपमा धेरै शहरहरु विकसित भए । त्यसमध्ये एउटा शहर आज दिल्लीको रूपमा परिचित छ । विभा भन्छिन्: म सामान्यतः त्यहाँ पानीको अवस्था हेर्न र त्यस वरपर बस्ने मानिससँग कुराकानी गर्न जान्छु कहिलेकाहीँ । यमुना किनारको बासी एवं डुङ्गा चालक संजयले मलाई नौका विहार गराउँछ । हरेक पल्ट नदी भन्नु भन्दा भन्नु ढल जस्तो गन्तौँछ र हरेक पल्ट म दुर्गन्धको कारणले निसासिन्छु । नदी जति दिल्ली प्रवेश गर्छ त्यति पानी औद्योगिक ढलबाट निस्कने कालो मसी जस्तो बन्छ ।

म नदी वरपर बस्ने गरिब र सुकुम्बासीहरुको अवस्थाले दुखित हुन्छु किनकि यमुना तटका मानिसले त्यो पानीलाई पिउन, पकाउन, धुन र नुहाउन प्रयोग गर्छन् । धेरै जसोलाई छाला सम्बन्धि रोग छ । मलाई थाहा छ, उनीहरुका अरु समस्या पनि छन् त्यो पानी पिउनाले । कुनै न कुनै तरिकाले यो पानीले नदी वरपरका शहरमा बस्ने मानिसलाई प्रभावित गर्छ ।

मैले निराशाको क्षणलाई एउटा चुलबुले व्यङ्ग्यको रूपमा कैद गर्न चाहन्थे । यहाँ नदीको तलछटलाई भारतीय मसीको रूपमा प्रयोग गरिएको छ, यहाँ नदीलाई प्रदुषित गर्ने उद्योगका सबै उपभोक्तालाई त्यहाँको अवस्थाको ऐना देखाउन खोजिएको छ ।

Supported by:





Medium: Wood, Plastic, Photo
Dimension: Variable

IRAN

Reflection of Nature

ATEFEH KHAS

I am interested in light and reflection. To me reflection means to behold, and light is an element of beholding. Sight is also a reflection of existence. Light makes clear all vice and repulsiveness, but also reflects all beauty. We need to keep this beauty. If we lose our earth, we will lose our beauty.

BIO



Atefeh Khas is an Iranian environmental artist and member of the environmental artists' group "Open Five." She has participated in more than 16 environmental art festivals across Iran (including Polour, Hormuz, Shoushtar, Uremia, Isfahan, and

Nowshahr) since 2005. Her work has also been exhibited internationally at the Tirgan Festival in Canada and at Re-Fashioning Fiber at GreenSpaces, New York, USA. She holds a BA in painting from Shahed University in Tehran and is now pursuing a Master's in Art Research at Alzahra University in Tehran. Khas uses a variety of materials to reflect on environmental issues.

इरान

रिफ्लेक्सन अफ नेचर

अतेफा खास

म प्रकाश र परावर्तनमा बढी रूचि राख्छु । मेरा लागि परावर्तन भनेको दृश्य हो र प्रकाश भनेको दृष्यका लागि आवश्यक तत्व । दृष्टि पनि अस्तित्वको परावर्तन हो । प्रकाशले सबै प्रकारका खराब र नराम्रा चिजको अन्त्य गर्दछ र सुन्दरता प्रस्तुत गर्छ । कलामार्फत हामी त्यो सुन्दरतालाई कायम राख्नुपर्छ । यदि हामीले पृथ्वीको असली रूप गुमायौं भने हाम्रो सुन्दरता पनि गुमाउने छौं ।



Medium: Video Projection on Plastic

IRAN

Plastic Art

FERESHTEH ALAMSHAH

Man – woman – fish

Covering within plastic, hard respirations, heat, sweat, hard mobility, perception of wizened shoots sense, the perception of captive animals within polluted waters, the earth surrounded by heat, slow growth of nature, the sense of inability and non freedom ...

People who surround themselves with plastic are symbols of humans who not only devastate and destroy nature and earth by their own hands, but also damage their life and their children's lives. Plastic, for me, is a symbol for all pollutants.

BIO



Iranian eco-artist Fereshteh Alamshah is a video artist, painter and visual activist whose art compels viewers to look, think and feel in new ways about our shared and damaged environment. She teaches, paints, blogs, exhibits, and is engaged in women's and environment art groups in Iran and internationally.

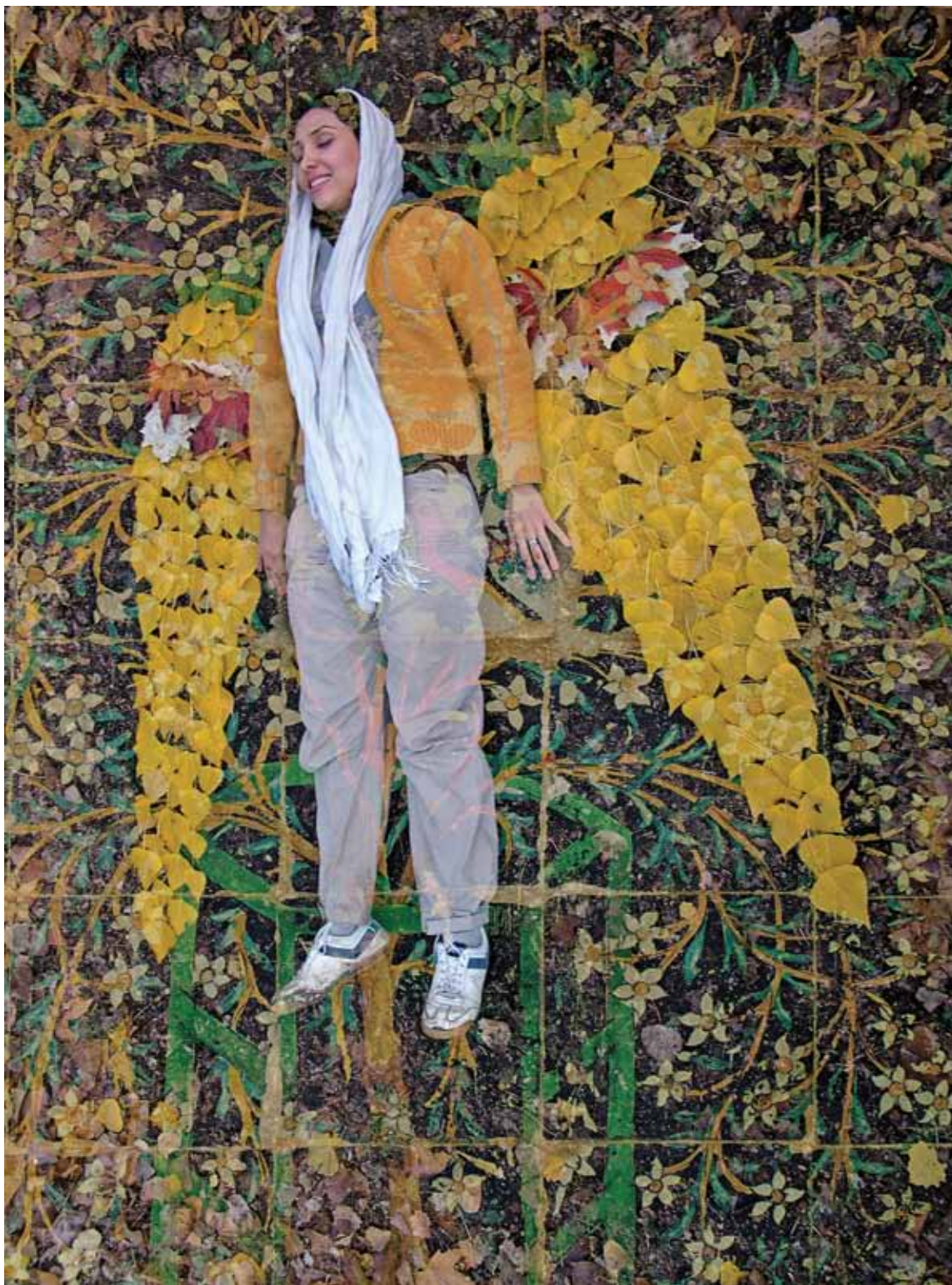
इरान

प्लास्टिक आर्ट

फरस्ते आलमशाह

मान्छे-आइमाई-माछा

प्लाष्टिकले पुरिएका कठिन स्वास्प्रस्वास, ताप, पसिना, कठिन चाल, थकित बुढा मुनाको छनक, प्रदुषित पानीमा थुनिएका जनावरको संकेत, तापले घेरिएको धरा, प्रकृतिको मन्द विकास, असक्तता र स्वतन्त्रताहीनता अनुभुति जो मानिसहरु प्लाष्टिकहरुले आफुलाई घेर्छन् तिनीहरु यो पृथ्वी र प्रकृतिलाई नष्ट गर्ने बिम्ब मात्रै हैनन् आफ्नै जीवन र आफ्नै सन्तानको जीवनलाई ध्वस्त गर्नेहरु हुन् । मेरा लागि प्लाष्टिक सबै प्रदुषणको प्रतिक हो ।



Medium: Inkjet Print on Canvas
Dimension: 130 x 90 cm

IRAN

Requiem

HOJAT OLLAH AMANI

Water. Soil. Wind. Fire.

Many cultures of the Ancient East hold archetypical beliefs that these four elements of creation are sacred. Each element has its angels to protect and care for it. But in our modern world, humans have forgotten their local beliefs, customs, and the holy traditions of the past, and forget to preserve the sanctity of these resources. Today, the need to care for the Earth is greater than ever. The Earth is our legacy for future generations. We have to believe in our beliefs.

BIO



Hojat Ollah Amani is an Iranian artist fascinated by angels, their symbolism, and their links to the ancient mindscape of Iran and the Near East. He explores light, color, and the place of humans in their environment through his culture-laden

artistic flights, which have been widely exhibited in Iran and showcased in the UK, Dubai, Greece and Lithuania in exhibits devoted to new and innovative Iranian art. Born in 1978 and trained in Persian calligraphy, Amani also holds a B.A. in Painting and M.A. in Art Research from the University of Art in Tehran.

इरान

मृत्युगीत

होजात ओल्लाह अमानी

पानी । माटो । हावा । आगो ।

प्राचीन पूर्वीय सभ्यताहरूले उत्पत्तीका यी चार तत्वहरू पवित्र हुने भन्ने कुरामा विश्वास गर्दछन् । प्रत्येक तत्वका पछाडि त्यसको संरक्षण हेतु एक दूत रहेको हुन्छ । तर वर्तमान विश्वमा मान्छेहरूले आफ्ना स्थानीय विश्वास, प्रचलन र भूतका पवित्र परम्परालाई बिर्सेका छन् । यी स्रोतहरूको पवित्रतालाई संरक्षण गर्न बिर्सेका छन् । अहिले पृथ्वीको संरक्षण र हेरचाह अत्यन्त महत्वपूर्ण भएको छ । पृथ्वी हाम्रो भावी पुस्ताका लागि विरासत हो । हामीहरूले हाम्रो विश्वास प्रति विश्वास गर्नु पर्छ ।



Medium: Gypsum, Ink, Acrylic and Gold Leaves on Canvas
Dimension: Variable

ITALY

Holy Geographic Elephant Holy Geographic Tree Holy Geographic Mountain TARSHITO

*I do not see why there should be so many nations,
why there have to be so many borders plotted on
geographical maps..
Let's always remember: they're just lines laid down on a sheet
of paper.
They have not been laid down anywhere else..
Neither on the earth nor in the sky. They have been made up
by man.
In reality the earth has never been split up into many bits and
pieces. The world is divided because man is divided;
man is divided because the world is divided;
You can start wherever you want: Just as long as humanity is
one only and nations disappear along with those lines marking
them out. The world belongs to us: one humanity, one land,
and we can turn it into a paradise...
- Osho Rajneesh*

I have started from Osho's writing to develop a concept of Mixed Geography. For me, the act of drawing maps is a kind of prayer and a request for Unity. It is a way of "bringing together" various part of the Earth which are normally the separate. Mixed Geography involves each part of world as a Warrior of Love, Land, Trees, and Sacred Animals – as, in this case, an Elephant that became Sacred.

BIO



In Sanskrit, Tarshito means "thirst for God." It is the name that Nicola Strippoli, Italian, received from his Indian spiritual teacher, Osho. He frequented India after graduating in 1979 from the Faculty of Architecture in Florence, found it to be a true rebirth, and started a journey of union between art and life that he still follows as an artist, architect and professor at the Academy of Fine Art.

इटाली

पवित्र भौगोलिक हात्ती पवित्र भौगोलिक वृक्ष पवित्र भौगोलिक पर्वत टारसिता

विश्वमा धेरै देशहरू किन हुनुपऱ्यो मलाई थाहा छैन । भौगोलिक मानचित्रमा यति धेरै सीमाहरू किन विभाजन गर्नुपऱ्यो ? सधैं सम्भन्धुपने के हो भने यी केवल कागजमा कोरिएका रेखा मात्र हुन् । यस्ता रेखाहरू औपचारिक रूपमा अन्यत्र कतै हुँदैनन् । पृथ्वीमा पनि हुन्नन्, आकाशमा पनि हुन्नन् । यी रेखाहरू मान्छेले नै बनाएका हुन् । वास्तविक कुरा के हो भने पृथ्वी कहिल्यै पनि यसरी टुक्रा टुकामा विभाजित छैन । मान्छे विभाजित भएका कारणले पृथ्वी विभाजित छ । र, मान्छे विभाजित छ किनकि पृथ्वी विभाजित छ । तपाईं जहाँ चाहनुहुन्छ त्यहाँ शुरू गर्न सक्नुहुन्छ । मानवीयता केवल एउटा हो र यी रेखाहरू सीमित हुने बित्तिकै राष्ट्रहरू हराउँछन् । यो संसार हाम्रो हो । एउटै मानवीयता, एउटै भूगोल । यति भैसकेपछि हामी यसलाई स्वर्ग बनाउन सक्छौं ।
- ओशो रजनीश

मैले मिश्रित भूगोलको अवधारणा ओशोको लेखनबाट शुरू गरेको हुँ । मेरा लागि तस्वीर खिच्ने कला एक प्रकारको प्रार्थना र एकताका लागि अनुरोध हो । सामान्यतया हामी विभाजित भएर रहेको संसारलाई एकै ठाउँमा ल्याउने उपाय हो यो । मिश्रित भूगोलले संसारका सबै भागलाई मायाको खानी, वृक्ष र पवित्र जनावर मानिन्छ । यो अर्थमा हात्ती पनि पवित्र जनावर हुन्छ ।



Medium: Dance

ITALY

Mimesi

VALERIA GEREMIA

I travel through matter; matter within and without, from the macro to the micro dimension. Organic world in continual change. Mutation, transformation, life cycle like perpetual flow.....

Like a hypothetical trip in the cell's world, an Energy develops itself and creates.

The spectators are absorbed by an atmosphere of suggestive audio-visual impact with the sensation of matter in movement. The scenery consists of two sheets decorated with a pattern. One is the background; the other is the ground. Everything else is black. The dancer's body is decorated in the same way; this gives a strong hypnotic effect of mimesis.

At the beginning the body appears as a shade in an inky liqueur; the dancer is seminude, yet her skin is decorated and sheltered by 'filaments' that produce viscosity and vibrations. The separation happens in a gradual way, but its completion is marked with great intensity by the dancing. A rebirth is in action, and the public becomes witness to its mutation.

In the second part, the energy created reveals itself through a new being, whose dance is liberated in a direct, sometimes crude way, and touches the extremes, lingering there. Its evolution takes us to words, and then to the epilogue.

BIO



Valeria Geremia practices Dance Butoh, a form that originated in post-war Japan and has been called everything from dance to theatre to "seditious act" to "unclassifiable." She was originally an artistic gymnast, then studied dance in Berlin with the Hans Vogl Ballet Centre and joined the Berlin company Mezzo danza Giosue' Spinoza before moving to Madrid and collaborating with the group of artists Artnophobia. Since 1997 she has concentrated on Dance Butoh, studying with masters including Wendell Wells, Carlotta Ikeda, Masaki Iwana and others and, since 2000, holding a regular Dance Butoh course in Sicily enriched by elements of Yoga, Shiatsu and Michizo Noguchi technique. In 2008, she opened the Sala Hernandez Centre, a performance and teaching space in the historic centre of Catania for Butoh and other disciplines, including Tai Chi and Yoga. Geremia has staged numerous works as a choreographer and dancer. Since 2007, she has also been a Shiatsu therapist.

इटाली

जीवन र प्रकृतिको कलात्मक नक्कल

भ्यालेरिया जेरिमिया

म वस्तुका माध्यमद्वारा यात्रा गर्छु । बृहत् आकारबाट सूक्ष्मतातर्फ । परिवर्तन, रूपान्तरण, जीवन चक्र आदि आदि । जैविक संसारमा गरेका काल्पनिक यात्रा जस्तै शक्ति आफै विकसित हुन्छ र सिर्जना हुन्छ । श्रव्यदृश्यको असरले वस्तुमा सिर्जना गरेको गतिले दर्शकहरू ध्यानमग्न हुन्छन् । सो दृश्यमा एउटै शैलीमा सजाईएका दुईटा तह हुन्छन् । एउटा पृष्ठभूमि र अर्को मैदान (ग्राउण्ड) । अन्य सबै कालो । नर्तकीको शरीर पनि सोही तरीकाले सजाइएको हुन्छ । यसले मान्छे र प्रकृतिको अवस्थितिको सशक्त सन्देश दिन्छ ।

शुरूमा शरीर कालो रङ्गको अल्कोहलको छायाँजस्तो देखिन्छ । नर्तकी अर्धनग्न हुन्छे, तर सो कलामा गतिशीलता पैदा गर्न उसको शरीर एवं छाया काँचले सजाइएको हुन्छ । पुनर्जन्म सक्रिय भइरहेको हुन्छ र दर्शक परिवर्तनको साक्षी बन्छ । दोस्रो भागमा सिर्जना भएको शक्तिले नयाँ स्वरूपमा आफैलाई खुलासा गर्छ । यो नृत्य प्रत्यक्ष हुन्छ र कहिलेकाहीँ कोरा प्रकारको पनि । यसको शुरूवात शब्दबाट हुन्छ भने अन्त्य उपसंहारबाट हुन्छ ।



Medium: Photos, Boots, Sand
Dimension: Variable

JAPAN

Future Compass Under Your Feet ICHI IKEDA

March 11, 2011. Japan is hit by an earthquake and enormous tsunami. We are shocked that the earth, our water planet, is moving under our feet. You become aware; you see that water is a substance that does not conform to your will. It has an essence that communicates and signals something important: awareness of a sustainable future must be found not in the distance, but under our feet. People must not become climate change refugees, but inhabitants on this water planet.

Climate change arrives in various ways: rising sea levels, torrential downpours, floods, droughts. Most of these indications bear a relation to water systems. People can become conscious of climate change through water itself or the water systems that surround our daily life, making water a media of awareness.

This artwork consists of two main components. One part is a series of photos that show people coexisting with water. As you see them, imagine water systems under your feet. Another component consists of boots and shoes covered with sand or soil. Shoes kicked off for living with water? For a serious drought? FUTURE COMPASS under your feet is a hypothetical compass presenting us with a new direction for our voyage into the future.

BIO



Japanese artist Ichi Ikeda has dedicated his career to raising global awareness around water issues through community activism, international conferences, public performances and interactive installations.

In addition to numerous international exhibits, he was selected in 1995 as one of 12 global artists who composed the art calendar commemorating the 50th Anniversary of the United Nations. In a 2008 UN seminar where he spoke as one of seven environmental artists selected from around the world, Ikeda stressed the importance of taking a "Water's-Eye View" as we work towards an ecologically sustainable future. He was born in 1943 in Osaka.

जापान

तपाईंको पैतालामुनि भविष्यको कम्पास इचि इकेदा

मार्च ११, २०११ । जापानमा भूकम्प जान्छ र विनाशकारी शूनामी आउँछ । हाम्रो खट्टामुनि हाम्रो जलग्रह चल्दैछ भन्ने ज्ञात हुँदा हामी स्तब्ध हुन्छौं । तपाईं सचेत बन्नुहुन्छ । तपाईं देख्नु हुन्छ, अनुभूत गर्नुहुन्छ कि पानी त्यस्तो वस्तु हो जो हाम्रो इच्छा अनुसार चल्न चाहान्छ । यस चित्रमा एउटा सार छ जसले केहि महत्वपूर्ण कुराको संप्रेषण गर्छ, सुचित गर्छ : हाम्रो दिगो भविष्यको सचेतना धेरै टाढा छैन, हाम्रो पाइताला मुनि भेटिन्छ । मानिस जलवायु शरणार्थी हैन, यस जलग्रहका बासिन्दा बन्नु ।

जलवायु परिवर्तन धेरै तौरतरिकामा प्रकटित हुन्छ : बढ्दो समुन्द्री सतह, मुसलधारे वर्षा, आँधी, सुख्खा । यस्ता धेरै सुचकहरु जलप्रणालीसँग सम्बन्ध राख्छन् । मान्छेहरु पनि पानीको माध्यमबाट जलवायु परिवर्तनका बारेमा चेतना प्राप्त गर्न सक्छन् । अथवा, जुन जलप्रणालीले हाम्रो दैनिक जीवन वेष्टित छ त्यसबाट चेतना प्राप्त गर्न सक्छन् । पानी सचेतनाको माध्यम बन्न सक्छ ।

प्रस्तुत कलाकृतिका दुइ मुख्य पाटाहरु छन् । एउटाले तिरस्वरका श्रृङ्खलाहरुले मान्छे र पानीको सह-अस्तित्वलाई दर्शाउँछ । अवलोकन गर्दा आफ्नो खुट्टामुनि रहेको जलप्रणालीको कल्पना गर्नुहोस् । अर्को पाटो भनेको माटो र बालुवाले छोपिएका बुट र जुताहरु हुन् । पानीसँग बस्नका लागि जुता फुकालिएका ? गम्भीर सुख्खाको लागि ?

खुट्टा मुनिको भविष्य कम्पास एउटा काल्पनिक कम्पास हो जसले हाम्रो भावि यात्राको नयाँदिशाको प्रतिनिधित्व गर्छ ।



Medium: Steel, Paper, Wheat, Salt
Dimension: Variable

JAPAN

Breath

MAMORU ABE

My work addresses two opposite phases, "being" and "not being." It seeks to reflect the atmosphere of a field that lies outside the conceptual frame and to materialize visible yet shapeless forms through the massive and impressive substance of iron.

I ask myself, for instance, how I will be able to shape the serenity of the Shakotan Peninsula forest and the azure of the sea which I saw there for the first time. Learning this rich order of nature, I create works out of the inner conflict of these contradictory aspects of "being" and "not being."

BIO



Mamoru Abe is a Japanese sculptor with an international reputation whose work has been called stern and magical and compared to the ancient art of swordsmithing, with the iron forge as a kind of shrine. Educated at the Tokyo University of Fine Arts and the UK's Royal College of Arts, he has been a visiting artist at the School of the Art Institute of Chicago in the USA. and Bergen ArkitektSkole in Norway and a visiting professor at the University of Oxford, UK He is currently a professor of Fine Art at the Fukuoko University of Education.

जापान

स्वास

मामोरु आबे

मेरो सृजनाले दुई विपरित अवस्थालाई संवोधन गर्छु "हुनु र नहुनु" लाई । यसले एक त्यस्तो स्थानको वातावरणलाई देखाउने प्रयास गर्छ जुन वैचारिक खाका भन्दा बाहिर रहन्छ, जसले देखिने तर निराकार कुरालाई वस्तुगत रूपमा प्रस्तुत गर्छ र जुन अत्यन्त सघन र प्रभावशाली फलामको वस्तुवाट गरिएको छ ।

उदाहरणको लागि म आफैसँग प्रश्न गर्छु "मैले कसरी शाकोतन पेनिनसुल्ला जंगलको सुरम्यतालाई आकार दिन सक्छु र मैले पहिलो पल्ट देखेको समुन्द्रको गाढा नीलो देखाउन सक्छु । प्रकृतिको सम्पन्न व्यवस्थावाट सिक्दै मैले हुनु र नहुनुका बीच रहेको विपर्यास (अन्तरविरोध) भित्रको द्वन्दवाट मेरो कलाको सृजना गर्छु ।



Medium: Video and Photography Printed on Japanese Paper
Dimension: Variable

JAPAN

The Dawn of the Photosynthesizers TAKEHITO SHIINA

What would happen if people could carry out photosynthesis?

Imagine this: We would escape the money system and change economic structures. We would avoid the system of land ownership and possession of natural resources. We would have fewer hours at work and more of our own time. Natural energy would be used efficiently. Our bodies and minds would be healthy; we would live in harmony with the environment.

I actually planted a seed of muskmelon in my left chest, and monitored the passage of the affected area for a certain time.

The project was captured and expressed in photographs, film, prose, performance, sculpture and a blog, the Photosynthesizer's Journal. The project is half-fictional and half-realistic and functions as an allegory of contemporary life. It envisions a mentally altruistic human existence through physical symbiosis with plants, which are seen as being on a higher spiritual level.

BIO



A fascination with transmutation and the natural world runs through the work of Shiina Takehito. His innovative projects include the Volcano Works, which took him to active volcanoes in Japan, Italy, and Hawaii, USA to create clay

sculpture burned into terra cotta by the heat of magma. He often engages with the community and new media in his experimental blends of the fantastical and the concrete. Born in 1973 in Hanamaki, Iwate, Japan, he received an MA from Tokyo National University of Fine Arts and Music in 1999 and has had numerous solo exhibitions, residencies and awards.

जापान

प्रकाश संश्लेषणकर्ताको बिहानी ताकोहितो शिइना

मान्छेहरूले प्रकाश संश्लेषण गर्न सक्ने भए के हुन्थ्यो होला ?

कल्पना गर्नहोस्: हामीले मुद्रा प्रणलीबाट छुटकारा पायौं र अर्थतन्त्रका संरचनाहरू परिवर्तन गरौं; जमिन प्रतिको स्वामित्व र प्राकृतिक स्रोतहरूलाई मेरो भन्ने भावनाबाट पन्छ्याउँ । हामीलाई काममा खटिनु पर्ने समय कम हुन गयो र आफ्ना लागि चाहिने समय प्रसस्त भयो; प्रकृतिक उर्जाको प्रयोग चुस्तताका साथ भयो; हाम्रो शरीर र मस्तिष्क स्वास्थ्य रह्यो; र हामी हाम्रो वातावरणसँग माधुर्य सम्बन्ध स्थापना गरेर बाँच्छौं ।

उनी भन्छन् : मैले वास्तवमा मेरो छातिको बाँया भागमा खरबुजाको बीऊ रोपे र प्रभावित ठाउँको अनुगमन गरें ।

यो परियोजना फोटोग्राफी, फिल्म, गद्य, प्रदर्शन, मूर्ति र ब्लग—अर्थात तस्विर संश्लेषकको जर्नलमा कैद गरिएको र अभिव्यक्त भएको थियो । यो परियोजना आधा काल्पनिक र आधा सत्यतामा आधारित छ र समकालिन जीवनको एउटा विम्बकथाका रूपमा प्रस्तुत छ । यसले मानसिकरूपबाट अर्काका लागि त्याग गर्ने मानवीय अस्तित्वको कल्पनाको भौतिक प्रतिक विरुवासँग गह्र जुन कुरा उच्च आध्यात्मिक तहमा अवलोकित हुन्छन् ।



Medium: Installation
Dimension: Variable

KAZAKHSTAN

Peak of Communism

EROBOSSYN MELDIBEKOV

Peak of Communism was inspired by a story about a mountain peak in Tajikistan that has been renamed six times. The tallest mountain peaks of the USSR were all located in Central Asia. In the 1930s, the tallest peak, the Peak of Garm, was renamed Peak of Stalin. After Stalin's death, it was renamed Peak of Communism. After the fall of the USSR, it was named Somoni Peak after the hero of Tajikistan. All those names were only the latest for a mountaintop that had once been known as Peak Uz-Tergi and Peak of Peter the Great.

The absurdity of this situation is expressive of the state of contemporary Central Asia, which ranges from Stalin-style communist inertia to the constant deformation and mutation of Afghanistan. Every five years, Kyrgyzstan experiences a state coup reminiscent of Afghan internecine warfare. After the death of Turkmenistan's president, his golden monuments were dismantled and replaced by ones to the new president.

Central Asia's ideological landscape is expressed in fragments of deformed Soviet metal, enamel, plumbing and dishware. The project looks at the changes within Central Asia, a region where a regular mountaintop can be immersed in the atmosphere of absurdism.

BIO



The work of Erbossyn Meldibekov is informed by the "collapse of culture" in post-Soviet Central Asia and his native Kazakhstan, with its political and social disarray. He also examines the collapse of civility within a post 9/11 environment, referencing on-going conflicts and drawing on Central Asia's epic past. His ideas are deployed through media such as video, performance, architecture and installation, offering his viewers absurd, heroic and humorous visual interpretations of human interplay. Born in 1964 in Shymkent, Kazakhstan, he graduated from the Almaty Theater and Art Institute and lives and works in Almaty, Kazakhstan.

काजकस्थान

साम्यवादको चुचुरो

एर्वोस्सिन मेलडिबेकोभ

छ पटक नाम परिवर्तन गरिएको ताजिकिस्तान स्थित एक पर्वतीय चुचुरोको कथाले "साम्यवादको चुचुरो" सृजनालाई प्रेरणा प्रदान गरेको हो । तात्कालिन सोभियत रुसका सबैभन्दा अग्ला चुचुराहरु सबै मध्यएशियामा रहेका छन् । सन् १९३० मा सबै भन्दा अग्लो चुचुरो - गार्मको चुचुरो - स्टालिनको चुचुरोमा नामाकरण गरिएको थियो । स्टालिनको मृत्यु पश्चात यसको नामाकरण साम्यवादको चुचुरो गरिएको थियो । सोभियत संघको विघटनपछि त्यस चुचुरोको नाम सोमानी राखिएको थियो । सोमानी ताजिकिस्तानका वीर थिए । ती सबै नामहरु केवल एउटा पहाडको लागि दिएका पहिल्ला नामहरु थिए जुन पहाड कुनै समयमा उज-टर्गी चुचुरो र पिटर महान चुचुरोको नामबाट चिनिन्थे ।

यसको हाँस्यास्पद अभिव्यक्ति भनेको मध्यएशियाको समकालिन परिवेश हो जुन स्टालिन शैलीको कमिष्ट शासनदेखि अफगानिस्तानलाई कुरूप बनाउने कर्मको अनुभूति गराउँछ । जसले अफगानिस्तानको आपसी लडाइको ताजा याद गराउँछ । तुर्कमेनिस्तानका राष्ट्रपतिको मृत्यु पछि उनको सुनौलो स्मारक भत्काई त्यसको सट्टामा नयाँ राष्ट्रपतिको स्मारक राखिएको थियो ।

मध्यएशियाको सैद्धान्तिक पृष्ठभूमि सोभियतसंघका कुच्चिएका धातुका टुक्राहरु, इनामेल, प्लमिङ्ग र भाँडावर्तनमा अभिव्यक्त हुन्छ । यस परियोजनाले मध्यएशियामा भएको परिवर्तनलाई देखाउँछ जहाँ एउटा सामान्य पहाडको चुचुरोसमेत हाँस्यास्पद वातावरणमा डुब्न सक्छ ।

Supported by:

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Medium: Performance

MONGOLIA

Lullaby to the Mother Earth Action Caused By an Existence

NOMAD WAVE PERFORMANCE

For ancient people, the philosophy of living was connected closely to nature and the earth. Today, the ways we live and the problems we face with nature draw us, unconsciously, to return to our ancestors' hearts and minds, and accept that nature has its soul, too. Our performance blends the traditional and cultural sensibilities of Mongolian nomads with elements redone artistically in contemporary ways. The intention of the performance is to rekindle people's love for nature and the earth, from which many of us, in modern society, are too separated. Before it is too late, it is time to give love and attention we have always received from earth and nature back to its source. If not us, then who...?

BIO



Enkhjargal Ganbat (Eya) is a Mongolian contemporary artist and founder of Nomad Wave Art Group. She graduated from the institute of Fine Art in Ulaanbaatar in 2005 with a Painting degree and has recently returned to the art scene with new performance and installation art works.

मंगोलिया

पृथ्वी मातालाई शुम्भुम्याउने गीत

नोम्याड वेभ परफरमेन्स

प्राचिन मान्छेहरूका लागि जीवन जिउनुको दर्शन प्रकृति र पृथ्वीसँग नजिक हुनुसँग गाँसिएको छ। आज, हाम्रो जीवन यापनको तरिका र प्रकृतिसँगको समस्यामूलक सम्बन्धले, अवचेतन रूपमा, हामीलाई हाम्रा पूर्वजहरूको मन र मस्तिष्कतिर तान्दै हामीलाई प्रकृतिको पनि आत्मा छ भन्ने स्वीकार गर्न लगाइरहेछ। हाम्रो अभिनयले मंगोलियन नोम्याड (घुमन्ते) हरूको परम्परागत एवं साँस्कृतिक चेतनशीलतालाई कलात्मकरूपले नयाँ सिराबाट समकालिनतासँग घुलन गर्छ। अभिनयको अन्तरङ्ग आसय मानिसमा रहेको प्रकृति एवं पृथ्वी प्रेमलाई पुनर्जीवित गर्नु हो। अघेर हुनु अघिनै नै प्रकृति र पृथ्वीले दिएको मायाको स्रोतलाई फिर्ता दिने समय भएको छ। हामीले नगरे कसले गर्ला ?



Medium: Mixed Media on Canvas
Dimension: 63 x 70 in

NEPAL

Climate Change Connects to Many Health Outcomes

ASHA DANGOL

Besides environmental and economic damage, climate change takes a toll on our most precious resource: human lives and health. In my concept, I have created a dashavatar (10-headed incarnation) that includes the heads of gods, humans and animals. All these characters are taking an inhaler (nebulizer) of oxygen from an oxygen cylinder.

My work focuses on the impact of climate change on health and connects it to many health issues, including illness and death related to temperature; the health effects of extreme weather and air pollution; water and food-borne diseases; vector-borne and rodent-borne diseases; and the effects of food and water shortages and population displacement. All of these outcomes are incorporated in the face of the Nagaraj.

BIO



Asha Dangol is a visual artist who depicts the fusion of folk art, tantric religion, old scripts and secular images and deconstructs the binary opposition of sacred and profane. In his work, sacred images encompass the external mundane

world, while nature and the physical world integrate religious icons, images and symbols. Through his lines and color, he expresses misery and mystery.

A founder member of Kasthamandap Art Studio and member of the Board of Director of the online art gallery E-Arts Nepal, he uses ceramics, mixed media and paintings to convey his ideas.

He was the winner of the 2006 National Art Exhibition organized by the Nepal Association of Fine Arts, won the Gold Medal in 2003 from Arniko Yuwa Sewa Kosh, and received the Best Award at the National Film Festival in 2005. In addition to nine solo exhibitions in Nepal, his works have been exhibited in Bhutan, India, Sri Lanka, France, Germany, Bangladesh, Belgium, South Korea, Holland and the United States.

Dangol holds a master's degree in Fine Arts from Tribhuvan University, Kathmandu.

नेपाल

स्वास्थ्य समस्यासँग जलवायु परिवर्तनको सम्बन्ध

आशा डंगोल

वातावरणीय र आर्थिक नोक्सानका साथै जलवायु परिवर्तनले हाम्रो सबै भन्दा महत्वपूर्ण स्रोत (मानव जीवन र स्वास्थ्यमा) निकै असर पार्छ। मेरो विचारमा मैले दशावतारको सिर्जना गरेको छु। दशावतार भन्नाले भगवान्, मानिस र जनावरको १० वटा टाउको जनाउँछ। यी सबै पात्रहरूले अक्सिजन लिनका लागि सिलिण्डरबाट नेबुलाइजर प्रयोग गरिरहेका छन्। मेरो कलाले स्वास्थ्यमा जलवायु परिवर्तनको असर र अन्य धेरै स्वास्थ्यसँग सम्बन्धित विषयहरू समेटेछन्। जस्तै तापक्रम वृद्धिका कारण सिर्जना हुने विरामीपन र मृत्यु, अत्यधिक चिसो वा गर्मी मौसम र वायु प्रदूषण, पानी तथा खानाजन्य रोगहरू, भिड्झाका कारण सन्त रोगहरू र खाद्य र पानी संकटको प्रभाव र जनसंख्या विस्थापन विषयहरू मेरा कलाले समेटेछन्। यी सबै प्रभावहरू नागराजको बिम्बका रूपमा कलामा आउँछन्।



Medium: Mixed Media, Gold, Silver and Copper Pigments With Black Ink, Nepali Paper
Dimension: 72.6 x 288.6 cm

NEPAL

Environment

BIRENDRA PRATAP SINGH

I am sending the things that science has created—the things mankind has created—back to the sun. The discoveries, technologies, and inventions of humanity have been acts of creativity, yet we are responsible for so much destruction. Working in tandem with this power to create and destroy are our perceptions of the world and each other. Religious groups have fueled massive differences in how people perceive the world, and our inability to see past these differences has led to war. Consumed by our human 'needs,' the environment around us is suffering. And now, the sun's rays are sending things back to us—the disturbances we create. We have created a situation of panic as we try to find another home, another planet, another place to live. At the rate we are going, it looks like we are in search of a new civilization.

BIO



Birendra Pratap Singh's work conveys multiple perspectives of people and their environments, from the landscapes of nature to the cityscapes of ancient towns. His paintings and drawings are often filled with primal figures, expressive and

distorted, giving ancient resonance to contemporary issues and personal emotions. Educated at Banaras Hindu University (BFA Painting, 1976) and Lalit Kala Academy (Graphic Printmaking, 1977; Painting, 1980). Singh has shown in India, Bangladesh, South Korea, Japan and the UK as well as Nepal. His paintings are in collections at the Fukuoka Art Museum (Japan), Kathmandu's Tribhuvan National Airport, and private collections in Nepal and abroad.

नेपाल

वातावरण

वीरेन्द्र प्रताप सिंह

विज्ञानले सिर्जना गरेका वा मानवजगतले बनाएका चिजहरू मैले सूर्यसमक्ष फिर्ता पठाएको छु । खोज, आविष्कार र प्रविधि मानव जगतका सिर्जनशील काम हुन् तर अहिले भैरहेको यो भीषण विनाशमा पनि हामी नै जिम्मेवार छौं । सिर्जना गर्न र विनाश गर्नसँगसँगै काम गर्ने परिपाटी विश्वको अवधारणा नै हो । यो संसारलाई कसरी ग्रहण गर्ने भन्ने सन्दर्भमा धार्मिक समूहहरू निकै फरक मतमा विश्वास गर्छन् । विगतमा यिनै मतान्तरहरूलाई हेर्न नसक्दा नै युद्ध भएको हो । मानिसका आवश्यकताका कारण वस्तुको उपभोग गर्दा हाम्रो वरपरको वातावरण विग्रदै गएको छ । हामीले निम्त्याएको अस्तव्यस्तताका कारण अहिले सूर्यका किरणले यी वस्तुहरू हामीलाई नै फिर्ता पठाएको छ । हामीले बस्ने अर्को घर, अर्को ग्रह र अर्को स्थानको खोजी गर्दा यो असजिलो अवस्थाको सिर्जना भएको छ । हामी हिंडेको गतिलाई हेर्दा लाग्छ, हामी नयाँ सभ्यताको खोजीमा छौं ।



Medium: Sculpture
Dimension: Variable

NEPAL

People Being Cooked and Sold GOPAL DAS SHRESTHA (KALAPREMI)

A stove is being heated to a high temperature. Inside the stove, sculptures made by viewers and the artist are being fired. They resemble works from the Stone Age. Outside the stove, fired sculptures are lined up.

The sound of firing; the color of high temperature; the reflection of fire on the inquisitive faces of viewers and in the environment. All of these things are part of this artwork.

Life is earth. Some kill it, create with it, educate, color and give it a name, status and label. It is then decorated to be sold. The game of selling and buying then begins and continues until death.

The name of the piece, Pakdai Bikdai Gayeko Mancheharu, means "people being cooked and sold."

BIO



Gopal Das Shrestha (Kalapremi) is an award-winning Kathmandu-based ceramic artist. He has exhibited widely, written about ceramic and sculpture techniques, and participated in exhibits, workshops and residencies in Nepal and abroad. He is a lecturer at Kathmandu University's Centre for Art and Design and has also lectured at Jeonju University, South Korea.

नेपाल

पाकदै बिकदै गरेका मान्छेहरु गोपाल दास श्रेष्ठ (कालाप्रेमी)

उच्च तापमा एउटा चुलो जलाइएको छ। चुलो भित्र दर्शक र कलाकारले बनाएका मूर्तिहरु पकाइदै छ। तिनीहरुले दुङ्गे युगको आभाष दिन्छन्। चुलो बाहिर पकाइएका मूर्तिहरु पंक्तिबद्ध गरिएका छन्।

पकाइरहेको आवाज, उच्च तापक्रमको रङ्ग, वातावरण र दर्शकको उत्सुक अनुहारमा परावर्तित आगो यो कला सृजना पाटाहरु हुन्।

जीवन पृथ्वी हो। कसैले यसलाई मार्छन्, कसैले यससँग सृजना गर्छन्, कसैले शिक्षित गर्छन्, रंग र नाम दिन्छन्। तह दिन्छन् र लेवल टाँस्छन्। त्यसपछि, यो बेचनको लागि सजाइन्छ। अनि किन बेचको खेल सुरु हुन्छ र नमरुन्जेल सम्म त्यो खेल चलिरहन्छ।



Medium: Acrylic on Canvas, Plastic, Glue, Paper
Dimensions: 305 x305 cm, 30.5 x30.5 cm each, 100 Pieces

NEPAL

How Long Can I Hold My Breath ... GURUNG

Research tells us that nine million people die in the world each year because of pollution. The dirt, dust and smoke of Kathmandu causes respiratory problems, asthma and other diseases. Pollution has changed the lifestyles of Kathmandu residents; from people in the streets to motorcyclists to public bus riders, from children to the elderly, we have begun to use masks.

This solution of wearing masks, both as compulsion and fashion, grabs my attention. Personally, I find wearing mask uncomfortable. A question always run through my mind: "Although it is advantageous, will this temporary and easy solution actually solve the problems of pollution?"

This work involves portraits of 100 people from different age groups, ethnicities, work backgrounds and geographical locations who are living permanently or temporarily in Kathmandu. It asks the question: Why do people use masks? How do they feel when they wear one?

BIO



Born in 1986 in Lamjung, Nepal, Hit Man Gurung has done numerous non-conventional art projects, group exhibits and workshops. He was a 2011 recipient of the Australian Himalayan Art Award and was selected in 2012 as one of the winners

of the competition "Imagining our Future Together: A Vision of a Better Common Future in South Asia," organized by the World Bank. He was also selected for the project "Under the Bodhi Tree," organized by WWF and Lumbini Development Trust. Gurung holds a Master's degree from Tribhuvan University and is a lecturer at Tribhuvan University and other schools.

नेपाल

कति समय म आफ्नो सास रोक्न सक्छु....

हितमान गुरुङ

हरेक वर्ष ९० लाख मानिसहरुको मृत्यु प्रदूषणको कारणबाट हुन्छ भन्ने कुरा अनुसन्धानले देखाएको छ । काठमाडौंको धुलो, फोहोर र धुँवा श्वास-प्रश्वास, दम एंवम अन्य रोगहरुको कारण बन्ने गरेको छ । प्रदूषणले काठमाडौं बासीको जीवनशैलीमा परिवर्तन ल्याइदिएको छ । गल्लीका मान्छेहरु देखि मोटरसाइकल चलाउनेहरु, बस चढ्नेहरु र केटाकेटीहरु देखि बुढाबुढीसम्म हामीले मास्क लगाउन सुरु गरेका छौं ।

बाध्यता र फेशन स्वरुप हामीले मास्कलाई समाधानको रुपमा प्रयोग गर्ने कुराले मेरो ध्यानाकर्षण गर्छ । व्यक्तिगत रुपमा मास्क प्रयोग गर्नु मेरो लागि अप्ठ्यारो लाग्छ । मेरो मनमा एउटा प्रश्न सधैं उठ्छ : फाइदाजनक भएपनि यो मास्क लगाउने सजिलो उपायले प्रदूषण सम्बन्धि हाम्रो समस्या समाधान गर्न सक्ला ?

यस सृजनामा विभिन्न उमेर समूहका सयजनाभन्दा बढी मानिसहरु समावेश गरिएका छन् जसमा काठमाडौंमा बस्ने विभिन्न जातजाती, समूह, पृष्ठभूमि र भौगोलिक क्षेत्रका मान्छेहरु छन् । यस सृजनाले उठाउने प्रश्न हो: मान्छेहरु मास्क किन प्रयोग गर्छन् ? मास्क प्रयोग गर्दा मान्छेहरुलाई के अनुभूति हुँदो हो ?



Medium: Mixed – Paraffin Wax, Fiber Glass, Ambulance Light, Traditional Clay Tub(atal), Iron
Dimension: Variable

NEPAL

Melting Identity, The Socio-Cultural and Eco-Geological Identity Threat

JUPITER PRADHAN

A human torso melts in the heat like a glacier. Cast with paraffin wax into the form of a candle, placed on a traditional lotus-shaped clay tub, and kept continuously lit during the exhibit, its shape changes day by day, like the shapes of melting Himalayan glaciers. Other torsos hold ambulance lights, a symbol of the emergency situation of global warming and climate change.

This artwork aims to raise awareness of global warming and draw parallels between threats to the earth and threats to the socio-cultural and eco-geological identities of the people who inhabit it.

BIO



Jupiter Pradhan is a multi-media Nepali artist whose artistic expressions include performance, video, painting and crafts. He has had solo exhibits in Kathmandu and the Fukuoka Asian Art Museum in Fukuoka, Japan, and his work has been included

in group exhibitions in Nepal, India, Bangladesh and Japan. Art residencies have taken him to Japan and South Korea. Pradhan, who is also active as a curator and organizer of arts events, holds a BFA in Painting from Tribhuvan University, Kathmandu (2005) and an MFA in Painting from the University of Development Alternative, Dhaka, Bangladesh (2009).

नेपाल

हराउँदो परिचय, सामाजिक साँस्कृतिक तथा भौगोलिक वातावरणीय जोखिम

जुपिटर प्रधान

एउटा मानवीय जीउ तापमा हिमनदी पगिए भै पगिन्छ। मैनुवतीको स्वरुपमा प्याराफिन मैनुमा कास्ट गरिएको, परम्परागत कमल आकारको माटोको टवमा राखिएको, प्रदर्शनी भरी बालिएको, यसको आकार हिमालको हिमनदी जस्तै दिनदिनै पगिरहन्छ। अर्को अंगले एम्बुलेन्सको बत्ती समाति रहेको छ। यसले भूमण्डलीय ताप र जलवायु परिवर्तनको आपत्कालीन अवस्थालाई प्रतिकको रुपमा देखाउँछ।

यस सृजनाले भूमण्डलीय तापमानबारे चेतना जगाउँछ र पृथ्वी प्रतिको चेतावनी र यस पृथ्वीमा बस्ने मानिसको सामाजिक साँस्कृतिक एवं पर्यावरण-भौगोलिक परिचयका बीच समानान्तर सम्बन्ध देखाउने प्रयास गरेको छ।



Medium: 3D work, Earth Art, Plastics
Dimension: 200 x 100 x 100 cm

NEPAL

Sample

KIRTI KAUSHAL JOSHI

Nepal's holy rivers have become dump sites. Millions of plastic bags pile on the banks of Kathmandu's sacred Bagmati and Bishnumati rivers, merging with the land as if they had been there for years. It will be years before these plastic bags decay, and even then, they will be distributed into plastic dust. By the time that diffuses, more plastic bags will be added to this vulnerable land, poisoning the once-fertile earth, water, animals, humans and the whole environment.

This work is inspired by the work of geologists and archeologists, who drill under the earth, into the deep sea bottom, and under rocks and ice to bring up core samples that reveal intimate details of the climate and fauna of the distant past. My work presents a core sample of earth layered with plastic bags: thin lines of plastic piled with clay or mud and shaped, like core samples, in cylindrical or rectangular pillars. These are core samples of our values and samples of the future that awaits us.

BIO



Kirti Kaushal Joshi, an artist based in Kathmandu, Nepal, received his Master's Degree from the Central Academy of Fine Arts, Beijing, China in 2003. His artworks relate to contemporary social, cultural and environmental issues through painting, installation and a variety of mediums. His works have been exhibited in national and international art exhibitions and residencies. Currently he is assistant professor at Kathmandu University, Centre for Art and Design.

नेपाल

नमूना

कृति कौशल जोशी

नेपालका पवित्र गंगाहरु डम्पिक साइट भएका छन् । प्लास्टिकका दशौं लाख भोलाहरु पवित्र बागमती र बिष्णुमतीका तटमा थुप्रिएका छन् । तिनीहरु माटोसँग यसरी मिसिएका छन् मानौं तिनीहरु वर्षौं देखि त्यहाँ थिए । ती प्लास्टिकहरु ण्डनका लागि वर्षौं लाग्नेछ र कुहिहाले पनि तिनीहरु प्लास्टिक धुलकणका रुपमा फैलिने छन् । ती धुलकणहरु वातावरणमा छरिरहंदा अरु धेरै प्लास्टिकहरु यो कोमल जमिनमा थपिने छन् र एक पल्टको उर्वर भूमिलाई विषाक्त बनाउने छन् । त्यसबाट पानी, जनावर, मानिस र वातावरण प्रभावित हुनेछन् ।

यो सृजना भूगर्भवेत्ता र पुरातत्व विद्वद्हरुको कार्यबाट उत्प्रेरणा प्राप्त गरेर भएको हो । यिनीहरुले पृथ्वीमा प्वाल पार्छन् र गहिरो समुन्द्रको पिंघमा पुग्छन् । चट्टानको भित्री भाग र बरफभित्रबाट नमुना निकाली धेरै समय अगाडिको जलवायु र प्राणीहरुको बारेमा विस्तृत विवरणको उजागर गर्छन् । मेरो सृजनाले पृथ्वीको भित्री भाग प्लास्टिक 'लेएर'ले घेरेको कुरा देखाउँछ । मसिनो प्लास्टिकमाथि माटो थुपारिएको छ र मुख्य नमुनाको रुपमा आकार दिएको छ - सिलिण्डर र आयातकार खम्बका रुपमा । यिनीहरु हाम्रो वर्तमानका मूल्यहरु र हामीलाई पर्खि बसेका भविष्यका नमूनाहरु हुन् ।



Medium: Minerals, Vegetables, Gold and Silver on Canvas
Dimension: 122 x 396.2cm

NEPAL

Kamala

LOK CHITRAKAR

Eastern philosophies consider the lotus flower a symbol of purity, free from materialistic wants. That's why gods and goddesses are seated on lotuses and hold the flower in their hands. In my work, the lotus flower, which grows out of mud and rises above water, is presented as a body which is holy, clean and kind hearted.

The lotuses appear in three different colors: a pure and holy pink lotus; an unholy black lotus; and a half-black and half-pink lotus, which shows that even a pure heart, under different circumstances, can transform into something negative.

All human beings are born selfless. Circumstances can change a person's innocent mind and influence the heart. The body then also becomes impure and its deeds become negative. From pink, we can turn into pink and black, and then into complete black. This process happens in everybody's life.

In my 38-year painting career, I have always included a lotus flower in my works. In traditional Nepali painting, all physical and spiritual knowledge are symbolically presented, and the lotus flower is very important in this symbolism.

BIO



Lok Chitrakar is a renowned painter in the tradition of Newar paubha paintings, the ancient Kathmandu equivalent of Tibetan thangkas. His work has been featured in solo exhibits at Harvard University, USA, and in Japan and Finland as well as Nepal,

and included in group exhibits in India, Japan, Finland and Russia. Hailing from a family of painters, he has distinguished himself with artwork represented at museums that include the Mohatta Palace Museum, Karachi, Pakistan; Fukuoka Asian Art Museum and Kanzouin Mandala Art Museum in Japan; the State Museum of Religion, St. Petersburg, Russia; and other private and public collections.

नेपाल

कमल

लोक चित्रकार

पूर्वीय दर्शनले कमलको फूललाई वस्तुवादी आवश्यकताहरूबाट मुक्त पवित्रताको प्रतिकको रूपमा मान्छन् । त्यसैले देवीदेवताहरू कमलमा बसाइएका हुन्छन् र उनीहरूका हातमा कमल हुन्छन् । मेरो सृजनामा कमलको फूल—जो हिलोमा उम्रन्छ, र पानीको सतहमाथि उदाउँछ—ले कमलो हृदय, सफा र पवित्र शरीरको प्रतिनिधित्व गर्छ ।

कमल तीन फरक रङ्गमा देखिन्छ: एउटा शुद्ध र पवित्र मालती (पिंक) कमल, एउटा अपवित्र कालो कमल र एउटा आधा कालो र आधा मालती रङ्गको कमल । यसले के देखाउँछ, भने शुद्ध हृदय पनि फरक अवस्थामा नकारात्मक रूपमा परिवर्तन हुन सक्छ ।

हरेक मान्छे जन्मदा निःस्वार्थ जन्मिन्छ । अवस्थाले व्यक्तिको निर्दोष मस्तिष्कलाई परिवर्तन गर्छ र हृदयलाई प्रभावित गर्छ । त्यसपछि शरीर अपवित्र हुन्छ र यसका कर्महरू नकारात्मक बन्न पुग्छन् । मालतीबाट हामी मालती र कालोमा परिणत हुन सक्छौं अनि त्यसपछि पूर्ण कालोमा परिवर्तन हुन्छौं । यो प्रक्रिया हरेकको जीवनमा घट्ने गर्छ ।

मेरो ३८ वर्षको चित्रकलाको दैवानमा मैले सधैं मेरो सृजनामा कमलको फूललाई समावेश गरेको छु । परम्परागत नेपाली चित्रकलामा सबै प्रकारका भौतिक र आध्यात्मिक ज्ञान प्रतिकात्मक रूपमा प्रस्तुत गरिन्छन् र कमलको फूल यस प्रतिकात्मकताका लागि अत्यन्त महत्वपूर्ण मानिन्छ ।



Medium: Mixed Medium, Junk Materials
Dimension: approx. 244 x 488 cm

NEPAL

Untitled

MEENA KAYASTHA

My work is a symbolic representation of human action on the environment. Life is a race. As the world is getting more advanced, people knowingly or unknowingly are destroying the environment for their comfort – whether they are businessmen, scientists, actors, engineers, beggars, or whoever they are. As an artist, it's a responsibility to relay the message about how one can be a part of preserving the environment from global warming. I'm doing my bit through my artwork to extend the message by adopting junk material and transforming it into a new life.

BIO



Nepali sculptor Meena Kayastha, a graduate of Kathmandu University, has exhibited in Nepal, including a recent solo exhibit at Siddhartha Art Gallery, and at the Biennale Art Exhibition, Bangladesh. Her transformation of junk into sculpture

has been called "boldly Dada-esque," with a "breathtaking originality" in the context of Nepali art. Also a creative art director, Kayastha has participated in art projects, workshops and installations in various media and has work represented in private collections.

नेपाल

शीर्षच्छिन्न

मीना कायस्थ

मेरा कलाहरू मानवीय गतिविधिले वातावरणमा पार्ने असरको सांकेतिक प्रतिनिधित्व गर्छन् । जीवन एउटा दौड हो । विश्व भन् भन् विकसित भैरहेको छ, तर मान्छे चाहे व्यापारी होस् या वैज्ञानिक, कलाकार वा इन्जिनियर वा मगन्ते वा अन्य जोसुकै किन नहोस् जानेर या नजानेर आफ्नो जीवन सुविधासम्पन्न बनाउनका लागि वातावरण विनाश गरिरहेको हुन्छ ।

एउटा नागरिकले बढ्दो विश्वव्यापी तापक्रम वृद्धि कम गर्न के यो गदान गर्न सक्छ, भनेर एउटा कलाकारका नाताले सन्देश प्रवाह गर्ने मेरो उत्तरदायित्व हो ।

मेरा कलाका मार्फत मैले उक्त सन्देश प्रवाह गर्न थोरै भएपनि गरेकी छु । फ्याकिएका सामग्रीको प्रयोग मार्फत उनीहरूलाई नयाँ आकारमा रूपान्तर गरिएको छ ।



Medium: Mixed Medium, Junk Materials
Dimensions: Variable

NEPAL

We Are On The Way To Death

MEKHA BAHADUR LIMBU SUBBA

Human activities and rapid population growth have affected our ecosystem, warmed the earth and changed our climate. Since human activity is the main reason for climate change, I have chosen population growth and human activity as the theme of my artwork. I try to show how people's needs, such as the number of vehicles, increases with the number of people. We are already forced to wear masks on the roads because of vehicle exhaust. Rivers have been polluted with sewage, while their sources have dried up due to deforestation. On one level, my work addresses water problem due to drought; on another level, it speaks about the ways that human activities contribute to global warming.

BIO

Born and raised in Dhankuta in Eastern Nepal, 27-year-old Mekha Bahadur Limbu Subba is an emerging artist who has exhibited widely in Nepal and has participated in numerous group exhibits and workshops. He has an MFA (2012) and BFA (2008) from Tribhuvan University and is also an animator and illustrator.

नेपाल

हामी मृत्यु पथमा छौं

मेखबहादुर लिम्बु सुब्बा

मानवीय क्रियाकलाप र तीव्र जनसंख्या वृद्धिले हाम्रो पर्यावरण प्रणालीलाई प्रभाव पारेको छ, पृथ्वीलाई तताएको छ र जलवायुलाई परिवर्तन गरेको छ। जलवायु परिवर्तनको मुख्य कारण मानवीय क्रियाकलाप भएको हुनाले मैले मेरो सृजनाको केन्द्रबिन्दु जनसंख्या वृद्धि र मानवीय क्रियाकलापलाई बनाएको छु। मैले जनसंख्या वृद्धिसँगै मान्छेको आवश्यकता जस्तै गाडीहरु, कसरी वृद्धि हुन्छन् भन्ने कुरा देखाउने प्रयास गरेको छु। गाडीबाट निस्कने धुँवाका कारण हामी बाटोमा मास्क लगाएर हिड्न सुरु गरिसकेका छौं। एकातिर ढलनलबाट नदीहरु प्रदुषित भएका छन् भने अर्कातिर वन फडानीका कारणले तीनका मुहान सुकेका छन्। एक तहमा मेरो सृजनाले सुखाका कारण देखिएको पानी सम्बन्धि समस्यालाई सम्बोधन गर्दछ भने अर्को तहमा मानवीय क्रियाकलापले भूमण्डलीय ताप वृद्धिमा भएको तथ्यबारे बोल्दछ।



Medium: Experimental Video on Loop/Video Installation

NEPAL

Float

MILI PRADHAN

Poetry unfolds in the waste dumps near rivers of Kathmandu. Things once used are disowned, deemed unsuitable to hold the burden of our lives. Our "modern" sensibilities lie elsewhere: we seek them in the Western model of throwaway consumption and in the concrete infrastructure. As the river flows, objects appear like images in a poem: a shoe, a broom, a flash of white plastic, the pink of a slipper. The installation, consisting of these images, creates a space for immediacy and reconnection with what has been discarded and abandoned. It draws allusion to a sense of being and belonging, and to the collective disconnect from the "wastes" produced for the upkeep of an urban lifestyle.

BIO



Born in Nepal in 1980, Pradhan works primarily in video, photography, multimedia installation, and performance. Her work evolves out of spontaneous association, improvisation, and appropriation of activities, objects, images and sounds

gleaned from her everyday surrounding. In exploring alternate possibilities of "events" that unfold in banal spaces and passing moments, her work is characterized by recurring themes of ambiguous wandering, being and belonging, passive transgression and multiple realities. Prior to Kathmandu, she was based in Buffalo, NY, USA, where she completed her MFA and exhibited her work in a number of art events, festivals and symposiums.

नेपाल

तरेली

मिलि प्रधान

काठमाडौंको फोहरको ढंगुर र नदीमा कविता फुल्छ। नदी किनारमा रहेका फोहरका चाँगमा एक पटकका सम्पत्ति बेवारिसे अवस्थामा भेटिन्छन्—हाम्रो जीवनका बोभलाई धान्न अयोग्य मानिन्छन्। हाम्रो आधुनिक चेतन अर्कै ठाँउमा छ: उपभोक्तावादी पश्चिमेली जीवनशैलीमा हामी अर्थ खोज्छौं र कंक्रीटको संरचनामा जीवनको आधार देख्छौं। तर जसरी नदी बग्छ, बस्तुहरू कवितामा आउने बिम्ब भै देखिन्छन्: एउटा जुता, भाडु, सेतो प्लास्टिकको भिल्का, टुपुल्किँदो चप्पलको मालती रङ्ग। कलास्थापनाले यी बिम्बहरूलाई समायोजन गरेको छ। त्यसले फ्याकिएका र त्यागिएका बस्तुहरूसँगको सम्बन्धको स्थान र तत्कालिकतालाई पूर्वमिलन गराउँछ। यसले सामुहिक छरपस्टता, पहिचान एवं सहरा जीवन यापन जारी राख्नका लागि उत्पादन गरिने फोहरका कथाहरूलाई सान्दर्भिकृत गर्छ।



Medium: Oil on Canvas
Dimension: 121.9 x 121.9 cm

NEPAL

Re-Presentation

NARAYAN PRASAD BOHAJU

I collect material from the surroundings of daily life – objects from markets, homes, and public places – and blend these haphazardly collected images into compact compositions that represent the reality of today's life, with its many adjustments. I want my paintings to feel like contemporary life, where we suffer due to lack of space, ever-increasing population, and changing climate.

BIO



Narayan Prasad Bohaju is a 27-year-old Nepali artist from Bhaktapur in the Kathmandu Valley who is currently pursuing an MFA at Banaras Hindu University. He has had a solo exhibition in Kathmandu and participated in group exhibits and workshops in Nepal and India. He holds a BFA in Painting from Kathmandu University.

नेपाल

पुनर्प्रस्तुति

नारायण प्रसाद बोहाजु

मैले दैनिक जीवन वरपरका वस्तुहरू संकलन गर्ने गर्छु । बजारका वस्तुहरू, घर र सार्वजनिक ठाउँका वस्तुहरू र यसरी संयोग वस संकलन गरिएका विम्बहरूलाई सघन रचनामा मिश्रण गर्छु जसले वर्तमान जीवनको सत्यताको प्रतिनिधित्व गर्छ । मैले मेरा पेन्टिङहरू समकालिन जीवनको अनुभूति दिन सक्न भन्ने चाहन्छु जहाँ हामीहरू स्थानको अभाव, बढ्दो जनसंख्याको चापले एवं परिवर्तित जलवायुका कारणले दुःख पाइरहेका छौं ।



Medium: Photo Paper
Dimension: Variable

NEPAL

Change of Course

PRASIIT STHAPIT

Susta was once perched firmly on the west bank of the Narayani River, which has long been considered the border between Nepal and India. But with the river changing course due to climate change and cutting persistently into Nepali territory, the village today finds itself on the east of the Narayani. India considers the new course of the river to be the boundary while Nepal disagrees, making Susta a contested portion of Nepal within India, surrounded on three sides by India and on the fourth by the Narayani. It is estimated that 14,860 hectares have come under Indian encroachment thus far.

The Himalayan Times reported on June 30, 2011 that the Narayani had breached 135 hectares of farmland during the monsoon in Susta alone. This has been occurring at an accelerated rate for almost a decade now. "There is the 'Save Susta Campaign' (a local movement established to protest against Indian advancement into their land) on one side and also the resistance with the river," Laila Begum, a local, states. "How many battles must we fight?" But what are the issues that will be left to resolve if the land itself doesn't exist anymore? This is an attempt to illustrate the sense of isolation that the people of Susta feel every day.

BIO



Prasiit Sthapit is a Kathmandu-based visual storyteller whose work deals with societies at the borderline, both literally and figuratively. Through photography, he chooses to show the experiences he has shared with the people he has met, and what they mean to him. He is currently associated with photo. circle, an organization working towards building a strong community of photographers in Nepal, and Fuzz Factory Productions, a multimedia collective.

नेपाल

अधीर धार

प्रशित स्थापित

सुस्ता गाउँ कुनैवेला नारायणीको पश्चिमी किनारमा बसोवास गर्थ्यो । जुन नेपाल र भारतबीचको सिमानाको रूपमा रहिआएको थियो । तर जल-वायु परिवर्तनका कारण नारायणीले आफ्नो धार फेरेको छ र यसले गर्दा नेपाली भूमि कटानमा परि सुस्ता भने अहिले नदीको नयाँ धारलाई सिमाना मान्छ तर नेपाल भने सो मान्यतालाई नकार्दै आइरहेकोको छ । जुन स्थितिले सुस्तालाई भारतभित्रकै विवादित नेपाली भूमि ठहराएको छ । तथ्याङ्कले जनाएअनुसार १४,८६० हेक्टर बराबरको भूमि भारतीय अतिक्रमणमा परेको छ ।

३० जुन २०११ को अङ्ग्रेजी दैनिकी 'द हिमालयन टाइम्स' ले छापे अनुसार नारायणी नदीले त्यस ताका वर्षायाममा मात्र सुस्ताको १३५ हेक्टर कृषिजन्य भूमि डुवानमा परेको थियो । यो सिलसिला गतिपूर्वक एक दशकदेखि बढि नै रहेको छ । "एक तो सुस्ता बचाउ अभियानके (एक स्थानीय प्रयास भारतीय भूमि अतिक्रमण विरुद्ध) लडाईँ, एक तो गंगाजीसे (नारायणी) लडाईँ । किस्से किस्से लडाईँ करें ? ", स्थानीय लैला बेगम दुखेसो पोख्छन् । तर सुल्फाउनलाई के विवादहरू नै बाँकी होलान् र यदि भूमिकै अस्थित्व नाश हुनेभए ? यस प्रयासमा सुस्ता र सुस्तावासीले भोग्ने एकलोपनको अनुभव चित्रण गर्न खोजिएको छ ।



Medium: Barley, Sand, Paper, Water, Sunlight
Dimension: 243.8 x 91.4 x 213.4 cm

NEPAL

Jamaraa Might Not Exist

SADISH DHAKAL

In the project “Jamaraa Narahalaa” (*Jamaraa Might Not Exist*), I intend to use *Jamaraa* as a symbol of Nepalese culture, and use the growth of Tsho Rolpa-- the highest glacial lake in the world-- as an anecdote of global warming, in order to bring the scientific facts of global warming into the context of Nepalese culture and world history.

Tsho Rolpa, in the last six decades, has grown over sixfold in area as a result of glacial melt, providing evidence of global warming. The increasing volume of water poses risks as well as opportunities. In order to depict water as the vehicle of change that it is, I use eight snapshots of Tsho Rolpa in the last six decades, associate a patch of *Jamaraa* with each snapshot, and provide each patch with an amount of water proportional to the area of the lake with which the patch is associated. The different patches respond differently to the amount of water I provide them; the ones receiving more water grow denser and taller. The size of each patch is also proportional to the area of Tsho Rolpa. The patches are kept at different heights, with the height corresponding to the average global temperature during the point in the timeline with which it is associated. Moreover, in order to locate different points in the timeline, I present the images of Tsho Rolpa against the backdrop of some major events in world history.

BIO



Sadish Dhakal of Nepal earned a BA in Mathematics from Grinnell College in Iowa, USA, in 2010. His objective is to contribute to a culture based more on science than on misinformation. His work is inspired by ideas in psychology and cognition, history, political economy, sociology, science and mathematics. By using the language of various mediums, he investigates the relationship between disciplines which are traditionally considered mutually exclusive. He works to create conceptually strong pieces that compel the viewer to consider issues or ideas from a perspective that might be unfamiliar.

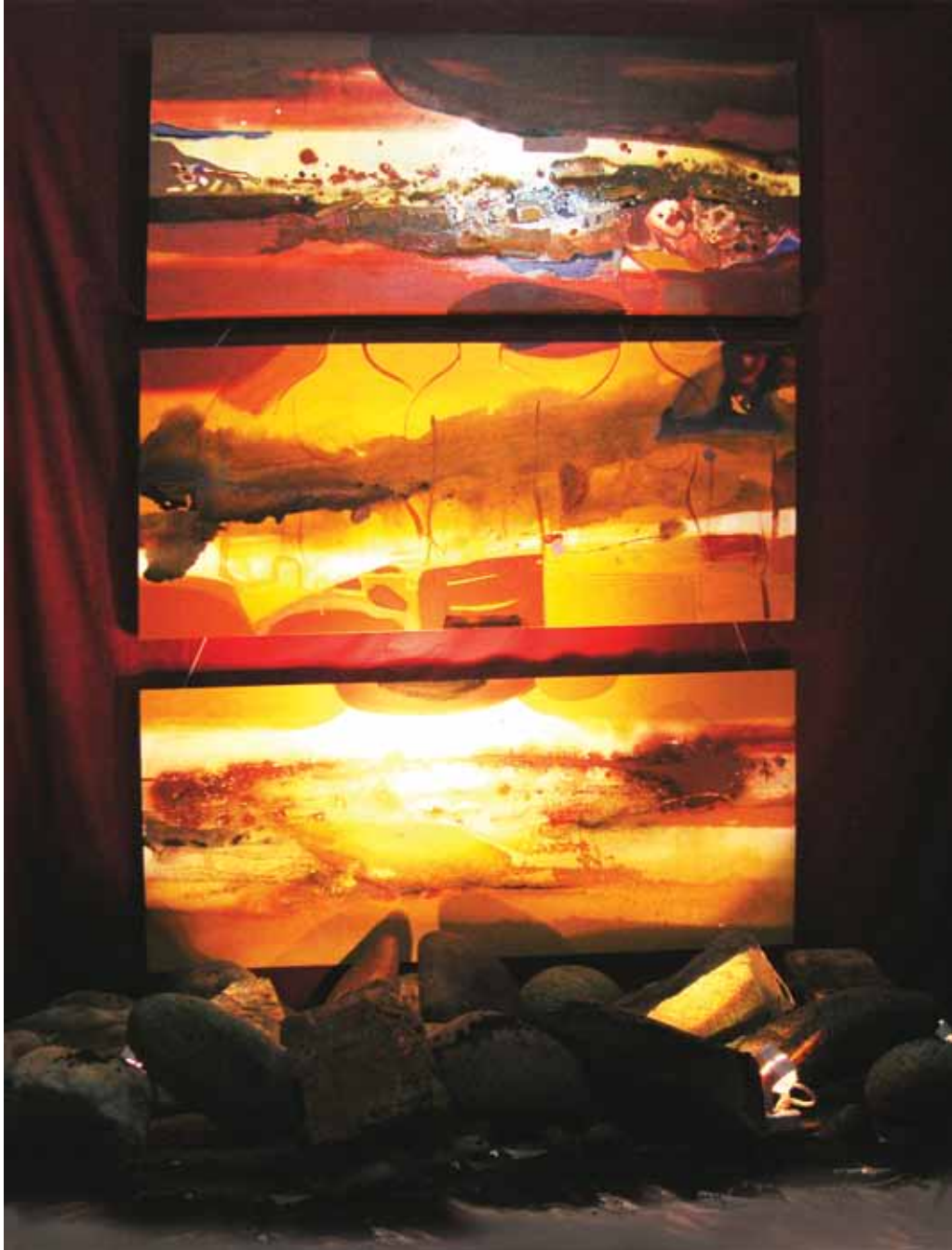
नेपाल

जमरा नरहला

सादिश ढकाल

जसरी भू-मण्डलीय तापले कृषिलाई परिवर्तन गर्छ, पानीका स्रोतलाई प्रभावित गर्छ, रोगमा विकास गर्छ र भोकमरीलाई जीवन्त राख्छ, हाम्रा समाजले पनि आफ्नो संरचना र “प्याटर्न” मा परिवर्तनको महसुस गर्नेछ। यस जमरा नरहला सृजनामा मैले भू-मण्डलीय तापमान वृद्धिले हाम्रो संस्कृति र इतिहासमा कसरी प्रभाव पार्न सक्छ भन्ने कुराको वैज्ञानिक तर्कहरूलाई अगाडि ल्याउने प्रयास गरेको छु र दर्शकहरूलाई बढ्दो तापमान सृजनाले नेपाली संस्कृतिलाई यस प्रक्रियाको कसरी परिवर्तन गर्ला भनेर सोच्न लगाउने छु।

हाम्रो जीवनको अनुष्ठान कार्यमा आयन्त महत्व राख्ने जमराको रङ्गलाई हरेक दशकको औसत भू-मण्डलीय तापलाई प्रतिनिधित्व गर्न हेरफेर गरिएको छ। हल्का पहेलो रङ्गले कम तापमानलाई प्रतिनिधित्व गर्छ भने गाढा हरियोले उच्च तापमानलाई प्रतिनिधित्व गर्छ। रङ्गको विविधता प्रकाश प्रवेशको मात्रालाई नियन्त्रण गरी गरिएको छ। प्रत्येक ०.१ डिग्री सेन्टीग्रेड तापक्रममा हुने उच्चतालाई देखाउन जमरालाई एक दिन बढी सूर्य प्रकाश दिइएको छ। भू-मण्डलीय तापमानलाई ऐतिहासिक सन्दर्भमा प्रस्तुत गर्न मैले ०.५ फिट जमराको नजिकमा हरेक दशकको जमराको चित्र या फोटो राख्ने छु जसले त्यस समयलाई प्रतिनिधित्व गर्नेछ।



Medium: Installation and Painting
Dimension: 64 x 145 cm

NEPAL

Earth: Body: Mind

SAGAR MANANDHAR

Earth, body and mind seem different, but are interrelated. The earth is the source of life and the core of our creative journey. It acts as a platform and contains varied forms and thoughts.

The body participates in the voyage and the physical activity of creation. Communication and visual interpretations are colored by the creative vibes of the journey within each personality.

Our mind controls our body and our attitudes towards the earth. As art cannot be defined and the mind itself fluctuates, the definition of art is different within different personalities.

This title indicates both the beginning and the end of the voyage for all living and non-living forms. Throughout our voyage, we are occupied by the cultural aspects of life, which act here as the artwork and its supportive elements, such as hay, normally used as animal fodder, and white cotton cloth, which is needed for rituals from the beginning of life till the end.

BIO



Sagar Manandhar is a native of Kathmandu, Nepal, where he was born in 1985 and whose metropolitan flag he designed after winning a contest at the age of 17. He received his BFA and MFA in Fine Arts from Banaras Hindu University in Varanasi, India, winning a gold medal each time, and is now a lecturer at the Centre for Art and Design at the School of Arts of Kathmandu University. Manandhar has had nine solo exhibit and many group shows in Nepal and abroad.

नेपाल

पृथ्वी: शरीर: मस्तिष्क

सागर मानन्धर

पृथ्वी शरीर र मस्तिष्क फरक देखिए तापनि तिनीहरू एक आपसमा अन्तर्सम्बन्धित छन् । पृथ्वी हाम्रो जीवनमा स्रोत र सृजनशील मुटु हो । यसले मंचको काम गर्छ र अनेक प्रकारका स्वरूप एवं विचारहरूको काम गर्छ । शरीर यात्रा एवं जननशीलताको भौतिक क्रियाकलापमा सहभागी हुन्छ । हरेक व्यक्तित्व भित्र संचार र दृष्य व्याख्याहरू सृजनशील संकेतबाट रंगीत हुन्छन् । हाम्रो मस्तिष्कले हाम्रो शरीर र पृथ्वी प्रतिको प्रवृत्तिलाई नियन्त्रण गर्छ ।

जसरी कलालाई परिभाषित गर्नु सकिदैन र, मस्तिष्क आफैमा परिवर्त्य हुन्छ, कलाको परिभाषा हरेक व्यक्तिको दृष्टिसँगै बदलिने गर्छ ।

यसको शीर्षकले हरेक सजीव र निर्जीव वस्तुको यात्राको सुरुआती र अन्तलाई जनाउँछ । हाम्रो यात्राभरि हामी जीवनको साँस्कृतिक पक्षबाट व्यस्त रहन्छौं जसले यहाँ कलाकृति एवं यसलाई आधार प्रदान गर्ने तत्वको रूपमा काम गर्छन् । उदाहरणको लागि पराल र सुति जनावरको दानाको रूपमा प्रयोग गरिन्छ र सेतो सुति जीवनको सुरु देखि अन्त सम्मको कर्मकाण्डमा प्रयोग गरिन्छ ।



Medium: Wood and Clay
Dimension: 213.4 x 193 x 183 cm

NEPAL

Untitled

SANJEEV MAHARJAN

This installation is a reinterpretation of images seen during my visit to Poon Hill and Ghandruk in the Annapurna region in 2010.

I took lots of images of wood installed outside and at the corners of houses for everyday uses like cooking. Visually I was fascinated by it, but it made me think about dependency and the needs of people in rural Nepal. It also brought back childhood memories of my mother and grandmothers cooking our daily meals using wood and bushes from our field in Kathmandu. Now this has been replaced by gas stoves and cylinders. Day by day, we adapt new resources to fulfill our needs. This changes us in good or bad ways, but either way, our needs make us dependent. Building the structures inside the gallery puts that imagery in a new context and gives it a new meaning.

My goal was to collect as much of the wood and branches as possible from the countryside and fields around Kathmandu. I will not use wood that came from cutting trees. After dismantling the works, I will give all the wood to the people from the communities where I collected it. The soil I use comes from my parents' field.

BIO



Sanjeev Maharjan is a freelance visual artist based in Kathmandu. He usually does painting but also experiments with installation. His inspiration comes from his surroundings. Through his work, he wants people to wake up and notice things they would normally pass by without thinking. He graduated from Kathmandu University Center for Art and Design in 2009. Since then he has participated in group exhibitions, art projects and workshops. He worked as artist-in-residence at Kathmandu Contemporary Art Center for six months in 2010.

नेपाल

शीर्षच्छिन्न

सञ्जीव महर्जन

यो कला सन् २०१० मा म अन्नपूर्ण क्षेत्रको पुन हिल र घान्द्रुक पदयात्रा जाँदा देखिएका दृश्य एवं तस्वीरहरूको पुनर्व्याख्या हो । गाउँलेहरूले खाना पकाउन तथा अन्य दैनिक उपयोगका लागि घर वरपर राखेका दाउराको प्रशस्त तस्वीर लिएँ । सजाएर राखिएका दाउरा हेर्दा रमाइलो लाग्यो तर त्यसले ग्रामिण क्षेत्रका बासिन्दाहरूको आवश्यकता र निर्भरताका बारेमा सोचन बाध्य बनायो । यसले मेरो आफ्नै बाल्यकालको सम्झना पनि आयो, जुनबेला मेरी आमा र हजुरआमाले काठमाण्डौ आसपासका स-साना भ्याडीबाट दाउरा ल्याएर खाना पकाउनु हुन्थ्यो । तर अहिले शहरमा भने दाउराले गर्ने काम ग्यास स्टोभ र सिलिण्डरले विस्थापन गरेको छ । तर जेभड पनि आफ्ना आवश्यकता पूरा गर्न हामी दिनदिनै नयाँ स्रोतहरू प्रयोग गरिरहेका छौं । यस्तो परिवर्तनले हामीलाई राम्रो र नराम्रो दुवै असर पारेको छ । हाम्रा आवश्यकताले हामीलाई परनिर्भर बनाउँछ । ग्यालरीभित्र बनाउने संरचनामा ती बिम्बलाई नयाँ सन्दर्भ र नयाँ दिन्छ ।

मेरो उद्देश्य ग्रामिण क्षेत्र र काठमाण्डौ आसपासबाट सकेसम्म धेरै काठ र हाँगाबिगा संकलन गर्नु थियो । तर मैले काटिएका रूखका हाँगाबिगा भने प्रयोग गर्दिनँ । काम सकिसकेपछि जहाँबाट काठ संकलन गरिएको हो त्यही क्षेत्रका स्थानीयलाई वितरण गर्छु । मैले प्रयोग गर्ने माटो मेरा आफ्ना बुवाआमाको खेतबारीबाट ल्याउँछु ।



Medium: Plaster of Paris, Cement
Dimension: Variable

NEPAL

Where Am I?

SAURGANGA DARSHANDHARI

Today, a huge amount of change has occurred in a lot of things. Accordingly, my needs and demands increase day by day. In order to fulfill those needs and maintain my individuality, I created many techniques, as a result of which I have polluted the earth's atmosphere. Furthermore, in present days we have invented weapons and machines for our security. Yet no matter how much I do or what I do, I cannot go away from this planet. My steps may progress, but no matter how many steps I take, I will remain on this earth. No matter how suffocating or painful, the atmosphere's changes pursue me wherever I go. And no matter how far I go, I cannot go any farther than my own land. I will remain here with my energy.

BIO



Saurganga Darshandhari is a visual artist and printmaker based in Kathmandu. She has shown frequently in Nepal, exhibited and had residencies in Bangladesh, South Korea and Sri Lanka and also exhibited in India. She holds a BFA in Fine Arts from Tribhuvan University and MFA in Printmaking from the University of Development Alternative, Dhaka, Bangladesh. Born in Nepal in 1980, Darshandhari teaches printmaking at Tribhuvan University. She is a founder member member of Bindu, a space for artists.

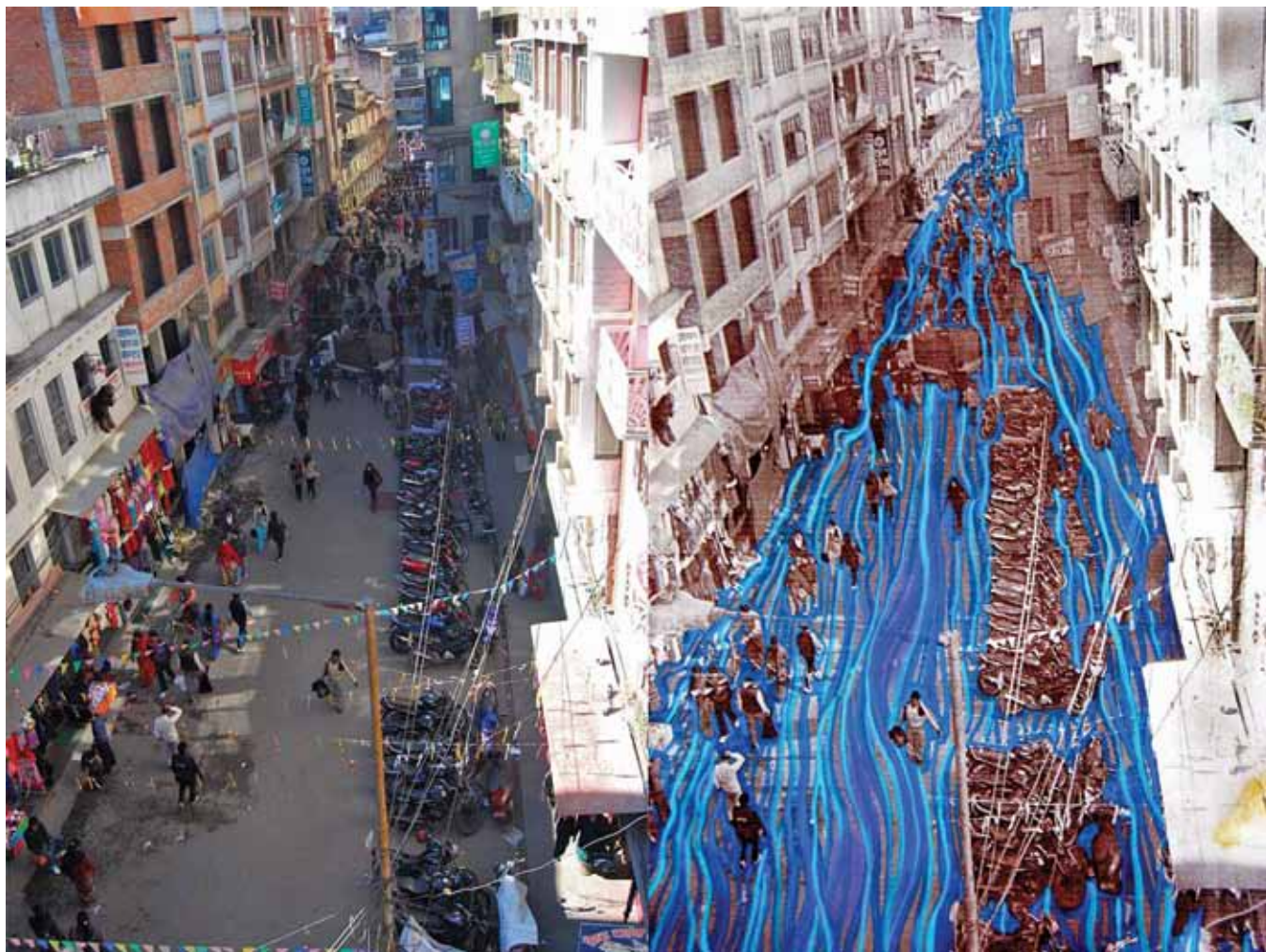
नेपाल

म कहाँ छु ?

सौरगंगा दर्शनधारी

अहिले, धेरै कुरामा धेरै प्रकृतिका परिवर्तनहरू भएका छन् । तदनुसार, मेरा आवश्यकता र मागहरू दिनानुदिन बढ्दैछन् । ती आवश्यकताहरूलाई परिपूर्ति गर्नका खातिर र मेरो आफ्नो व्यक्तिगतपना बाचि राख्न मैले धेरै प्रविधिको सृजना गर्ने जसको फलस्वरूप मैले पृथ्वीको वायुमण्डललाई दुषित बनाएको छु ।

अझ अगाडि भन्नु पर्दा, मैले मेरो सुरक्षाका लागि भनेर हातियार एवं यन्त्रहरूको आविष्कार गरेको छु । तर पनि मैले जति र जे गरे पनि यस ग्रहबाट म भाग्न सकिदैन । मेरा पाइलाहरू अगाडि बढ्दा, मैले सकेजति पाइलाहरू अगाडि बढाउँला तर अन्ततः म यसै धरामा रहने छु । जतिसुकै निस्सासिएर दुखदायी भए पनि वायुमण्डलीय परिवर्तनले म जहाँ गए पनि मलाई पिछा गरिरहने छ । जति टाढा गए पनि म आफ्नो भूमि भन्दा टाढा जान सकिदैन । म यही रहने छु ।



Medium: Acrylic on Flex Print, Stretched on Wooden Stretcher
Dimension: 61 x 76.2 x 10.2 cm

NEPAL

Ghost River

SHEELASHA RAJBHANDARI

Ghost, noun: A mental representation of some haunting experience, the visible disembodied soul of a dead person, a suggestion of some quality

My project Ghost River is about the dislocation of water caused by population, pollution and global climate change. My focus is my home town Kathmandu and areas of Nepal where there is risk of glacial lake outburst floods. My work connects humans' past action with present space and its future consequences in nature and human life. It is believed that ghosts occur when a body is dead but continues to wander, disturbing living things. The rivers of Kathmandu and beyond are dead. People are too busy to remember the dead; everybody is busy fulfilling their personal aims, living their dream, ignoring their guilty consciousness that they are the very cause of the rivers' death. But the ghost of the rivers will come back to haunt us.

BIO



Sheelasha Rajbhandari is a Nepali artist who has been active in projects such as the collaborative art projects Future of History and Artist in the City and participated in exhibits in Nepal, India and Bangladesh, including the 14th Asian Art Biennale in

Bangladesh. Her awards include First Prize for Sculpture in the 2011 National Art Competition organized by the National Art Academy. Rajbhandari also worked on the art crew of the film Kathmandu Song.

नेपाल

भूत नदी

शीलाषा राजभण्डारी

भूत, सर्वनाम: कुनै मृतात्मा वा डरलाग्दो वस्तुको प्रतिबिम्बस्वरूप मान्छेले अनुभव गर्ने मानसिक प्रतिनिधित्व मात्र हो ।

मेरो सिर्जना 'घोस्ट रिभर' ले, जनसंख्या वृद्धि, प्रदूषण र विश्वव्यापी तापक्रम वृद्धिले गर्दा पानीको स्रोत विस्थापनका बारेमा जोड दिन्छ । मुख्यतः मेरो गृहशहर काठमाण्डौ र हिमताल विस्फोटनको खतरा रहेका नेपालका उच्च हिमाली क्षेत्र मेरो कलाका लागि मुख्य विषय हुन् । मेरा कलाले अहिलेका स्थानमा मानिसका पुराना गतिविधिहरू र मानव जीवन र प्रकृतिमा भविष्यमा देखा पर्ने परिणामलाई जोड्छन् । कुनै मानिस मर्नु भन्ने भूत उत्पन्न हुन्छ र त्यो भूत जीवित वस्तुलाई त्रास दिएर डुलिन्छ भन्ने विश्वास गरिन्छ । काठमाण्डौ र आसपासका नदीहरू मृत छन् । मानिसहरू तिनै मृत नदीलाई सम्झन तछ्छाडमछ्छाड गर्छन् । नदीको मृत्युका लागि आफू नै दोषी भएको बिर्सेर प्रत्येक व्यक्ति आफ्ना निजी उद्देश्य पूरा गर्न लालायित छन् । तर नदीको भूत भने हामीलाई तर्साउन आइरहनेछ ।



Medium: Log, wire and nails
Diments: 6 x 3 ft

NEPAL

Unheard Voices

SUDARSHAN RANA

I am attempting to show nature as a sculpture that is weeping and shouting. Several faces are shouting out from a wooden log, but their voices are bound: by chains, by burning doors, by iron. There is life in the log. There is life in nature. Yet we are treating it like a dead object.

BIO

Sudharshan Rana is a painter, sculptor and animator with a number of awards to his credit, including First Prize in Sculpture in the 2006 Annual National Art Exhibition organized by the Nepal Association of Fine Arts (NAFA) and First Prize in Sculpture at the 1999 Grand Art Exhibition organized by the Nepal Arts Council.

नेपाल

नसुनिएका आवाजहरू

सुदर्शन राणा

मैले प्रकृतिलाई रुँदै र चिच्याउँदै गरेको मूर्तिको रूपमा देखाउने प्रयास गरेको छु । धेरै अनुहारहरू एउटा काठको मुढाबाट चिच्याइरहेका छन् तर तिनीहरूका आवाजहरू बाँधिएका छन्: जंजिरहरूले, जलिरहेका ढोकाहरूले, फलामहरूले । त्यो मूढामा जीवन छ । प्रकृतिमा जीवन छ । तर हामीहरूले त्यसलाई मृत वस्तुको रूपमा व्यवहार गरिरहेका छौं ।



Medium: Digital Photo Print
Dimensions: 76.2 x 50.8 cm

Global Warming: Part of Our Lives

SUMEET SHAKYA

Where do we stand? People create products, but overlook the environment. We are full of plans for short-term benefit, yet every action has an equal and opposite reaction. On the one hand, products like plastic make life easy, comfortable and even luxurious, but also create pollution and ruin the world around us. So ask yourself: Where do we really stand?

Rooms for reservation. Nature is a gift of God. Our unplanned acts lead to climate change and destroy the beauty of nature. In this picture, Pokhara's beautiful lakeside is challenged by the city's garbage. Nepal depends on tourism, but garbage and pollution is destroying its beauty. Imagine you are standing by a beautiful lake with a smelly environment. Hindu tradition sees the crow as a messenger of the netherworld; those rigid bars are rooms. In which room are we living? We are ruining our pride and destroying the economy by ourselves.

Global warming to warning. The loss of lives and property, poverty, reduced crop yields, displacement, epidemics, food and water scarcity – all of these problems result from human activities. In this picture, the locals of Chitwan are using rivers to wash clothes and do other daily activities. But it is also used by other living beings. Our actions directly affect our health; nature bounces the impact of our actions back to us.

BIO



Photographer Shakya is active in photojournalism and community art projects, including street murals for social change. He is founder of The Image Park and serves as the Kathmandu Bureau Chief for The Asia! Mag, senior photographer at NepalMandal.com and senior photographer at Nations Youth and Student Association of Nepal, along with other activities as a photojournalist. He served as event coordinator for UNICEF's Global Handwashing Day 2012 Mural Street in Kathmandu and coordinates the We Make the Nation mural street art series in Kathmandu.

भू-मण्डलीय ताप: हाम्रो जीवनको अंश

सुमीत शाक्य

हामी कहाँ छौं ?

मानिसहरू वस्तु उत्पादन गर्छन् तर वातावरणमा ध्यान दिदैनन् । हामी अल्पकालिन फाइदाको लागि योजना बनाउन निपूर्ण छौं तर हरेक क्रियाको विपरीत प्रतिक्रिया हुन्छ । एकातिर प्लास्टिक जस्ता उत्पादनले जीवन सहज, सुविधाजनक र आरामदायी बनाउँछ तर प्रदूषणको पनि निर्माण गर्दछ र हाम्रो वरिपरिको संसारलाई तहस नहस पारिदिन्छन् । अतः अब आफैलाई सोध्नुपर्ने छ: हामी कहाँ छौं ?

आरक्षणको स्थान

प्रकृति ईश्वरको उपहार हो । हाम्रा योजनाहिन कार्यहरूले जलवायु परिवर्तन गर्छन् र प्रकृतिको सुन्दरतालाई विनास गर्छन् । यस चित्रमा पोखराको सुन्दर लेकसाइडलाई शहरको फोहोरले दिएको चुनौतीलाई देखाइएको छ । नेपाल पर्यटन व्यवसायमा निर्भर छ तर प्रदूषण र फोहोरले यसको सुन्दरताको विनास गरिरहेको छ । कल्पना गर्नुहोस् : तपाईं एउटा सुन्दर तलाउको किनारमा उभिनु भएको छ तर त्यस वरिपरिको वातावरण दुर्गन्धित छ । हिन्दू परम्पराले कागलाई पाताल पुरीको दूतको रूपमा व्याख्या गर्छ, कडा छडहरू कोठाहरू हुन् । हामी कुन कोठामा बसिरहेका छौं ? हामीले हाम्रो गौरवलाई तहसनहस पाउँछौं अनि हाम्रो अर्थतन्त्रलाई आफैले विनास गर्दैछौं ।

भूमण्डलीय तापमान देखि चेतावनीसम्म

धनजनको क्षति, गरीबि, उत्पादनमा ह्रास, बिस्थापन, महामारी, खाद्यान्न र पानीको दुर्लभता—यी सबै मानवीय कार्यबाट सृजित हुने परिणामहरू हुन् । यस चित्रमा चितवनका स्थानीय बासिन्दाले लुगा धुन र अरु दैनिक कार्य गर्न नदीको प्रयोग गरिरहेका छन् । यो नदीको प्रयोग अरु जीवहरूले पनि गर्छन् । हाम्रो क्रियाकलापले हामीलाई प्रत्यक्ष प्रभाव पार्दछ । प्रकृतिले हाम्रो कारणबाट भएको असर हामीलाई फर्काइ दिन्छ ।



Medium: Acrylic on Canvas
Dimension: 213.4 x 365.8 cm

Infiltration of Darkness

SUNIL SIGDEL

Though human beings are generally sensitive and can comprehend the strengths and weaknesses of society, this realization varies between individuals. I feel that sensitivity, intellectuality, and equal economic conditions are absent in our society. Do we consider how our own social status may affect our thought process? Do we notice how much we are affected by the imbalance of intellectuality? Illiteracy and ignorance can give rise to stunted or erroneous ideas that can affect society and the nation as a whole. Even in developed countries, if leaders do not let go of their ego and succumb to disrespect, selfishness, anger and hatred, these colossal negative emotions can harm the whole world directly or indirectly.

At present we are facing an economic crisis, religious discrimination, political incompetence and harrowing environmental changes that threaten the core of our existence. I believe that our woes are created by a handful of people who hold key positions of power. It is these decision-makers who unknowingly create the tragic backdrop of our lives. My present works deal with personal travails and angst -- the suffocation I am subjected to that society is subjected to -- at the hands of these unenlightened leaders.

BIO



Sunil Sigdel was born in 1978 in Pokhara, Nepal. His works involve socio-political crises in his country and the globe. Sigdel has had six solo exhibitions and a number of group exhibitions in Nepal and abroad, and has participated in workshops and residencies in Nepal, Scotland, India, Taiwan, Sri Lanka, Bangladesh, Denmark and Pakistan. The recipient of several awards in the UK and Nepal, he is a freelance artist living and working in Pokhara.

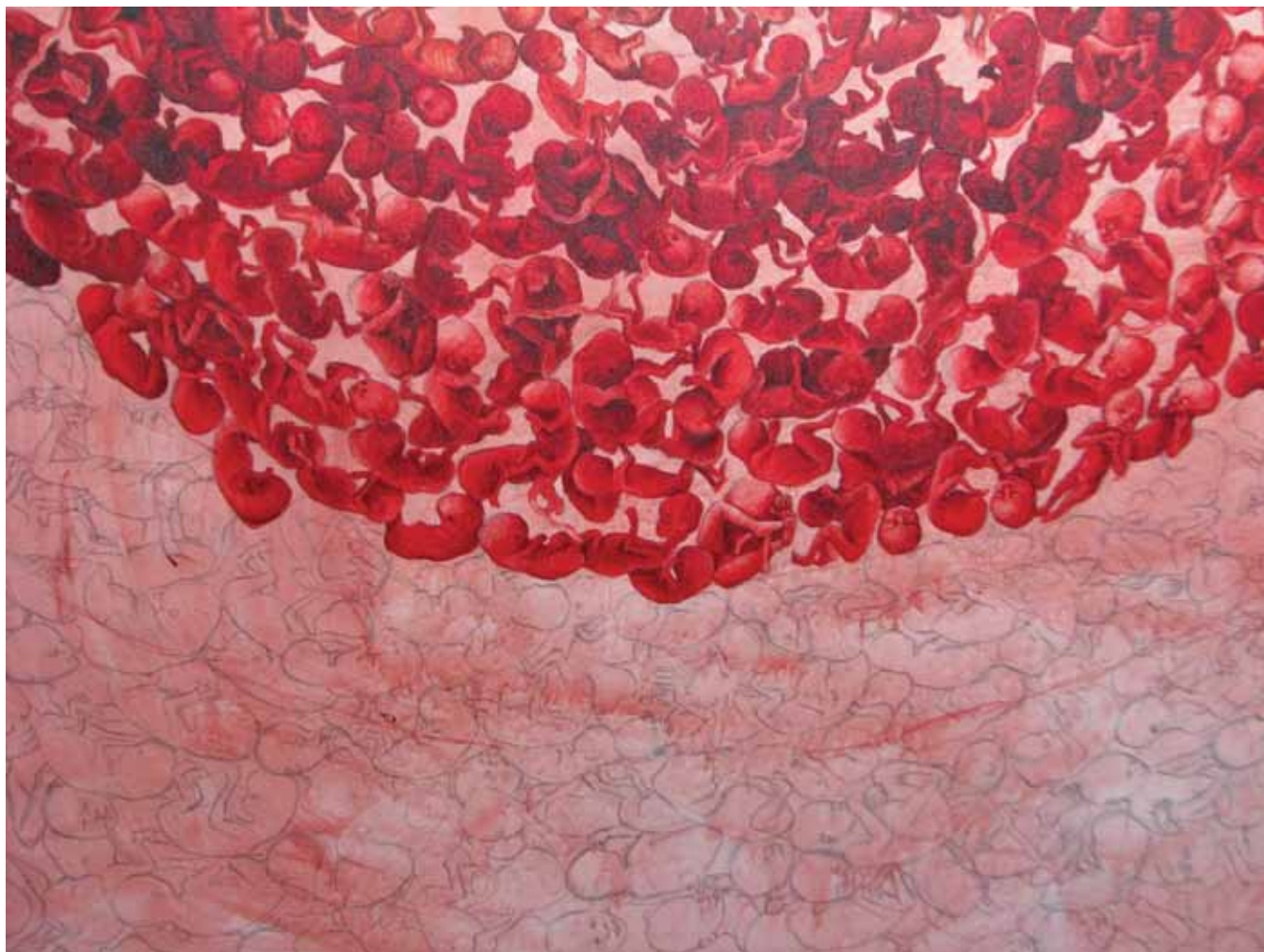
इनफिल्ट्रेशन अफ डार्कनेस

सुनिल सिग्देल

मानिसहरू सामान्यतया संवेदनशील भएपनि र समाजका सबल र दुर्बल पक्षहरू पहिल्याउन सक्ने भएपनि यसको महशुश गर्न सक्ने क्षमता व्यक्ति अनुसार फरक हुन्छ। मलाई के अनुभव छ भने हाम्रो समुदायमा संवेदनशीलता, बौद्धिकता र समान आर्थिक अवस्था भएका मानिसको अभाव छ। के हामीले सोचेका छौं सामाजिक अवस्थाले हाम्रो विश्लेषण प्रक्रियामा कतिको असर गरेको छ ? बौद्धिकताको असन्तुलनले हामीमा कतिको असर गरेको छ भन्ने हामीले ख्याल गरेका छौं ? अशिक्षा र अज्ञानताले तल्लो स्तरको विचारको सिर्जना गर्छ र त्यसले हाम्रो समाज र समग्रमा देशलाई नै असर पार्छ। वर्तमानमा हामीले आर्थिक संकट, धार्मिक विभेद, राजनीतिक असक्षमता र डरलाग्दो वातावरणीय परिवर्तनले हाम्रो वास्तविक अस्तित्व खतरामा पारेको छ। शक्तिका महत्वपूर्ण स्थानहरू मुट्ठीभरका केही मानिसहरूले ओगटेका छन् र तिनैले समस्या पनि सिर्जना गरेका छन्। तिनै विवेकहीन नेताहरूले हाम्रो समाज र हामीमा थुपारेको पीडा एवं चोटको कथा मेरा कलाहरूले अभिव्यक्त गर्छन्।

व्यक्तिगत विवरण

सुनिल सिग्देल सन् १९७८ मा पयर्टकीय नगरी पोखरामा जन्मिएका हुन्। उनका कलाले देश तथा विश्वका सामाजिक राजनीतिक संकटका कथा अभिव्यक्त गर्छन्। सिग्देलले देशभित्र र विदेशमा गरी थुप्रै एकल र सामूहिक कला प्रदर्शन गरेका छन्। उनले नेपाल, स्कटल्याण्ड, भारत, पाकिस्तान, ताइवान, श्रीलंका, बंगलादेश, डेनमार्कमा आयोजना भएका कार्यशालामा पनि सहभागिता जनाएका छन्। सिग्देलले बेलायत र ने पालमा गरी थुप्रै अवार्डहरू हात पारेका छन्। स्वतन्त्र कला सिर्जना गर्ने सिग्देल अहिले आफ्नै गृह नगर पोखरा बस्छन्।



Medium: Acrylic on Canvas
Dimensions: approx. 6 x 6 ft

NEPAL

My Expectation! My Achievement! My Future!

SUNITA MAHARJAN

Home is a place where we can stand
Home is not only a concrete house that is made by humans
Home is where the mind settles
Home is a space of warmth
Home is a space where we can feel secure
Home is a destiny

My works looks at the importance of space, which is so essential for life. Life cannot exist without the earth – the place we live, our shelter -- yet the earth can exist without life. Our lives begin, end, and become a part of the earth. Likewise, for unborn babies, the womb is the shelter where life begins, a place of warmth, an individual space for individual growth.

Shades of red pervade both the installation and painting. The painting focuses on images of the fetus, each in its own singular space, yet sharing a larger space. In the installation, transparent red balls hang in a circle, with an empty space inside the circle where we can go. The form is sensitive to human interaction; if anybody touches it, the form can change. Each balloon contains the ink drawing of an unborn child, turning it into a womb-like space, while the larger form represents the space of the earth.

BIO



Sunita Maharjan is an emerging artist who had the distinction of being the first young artist awarded a six-month residency by the Kathmandu Contemporary Arts Center (KCAC), in 2010. She has exhibited frequently in Nepal, including a solo exhibit

in 2009, a two-person show in 2010 at KCAC, and group exhibits organized by UNHCR, World Wildlife Fund, and art organizations. Maharjan was also selected for the student exchange program in 2008 between Kathmandu University Center for Art and Design and Gerrit Rietveld Academie in Amsterdam. She holds a BFA in Painting from Kathmandu University Centre for Art and Design (2009).

नेपाल

मेरो अपेक्षा ! मेरो उपलब्धि ! मेरो भविष्य

सुनिता महर्जन

घर हामी उभिन सक्ने ठाउँ हो
घर कंक्रीटले बनाइएको मानव निर्मित भवन मात्र होइन
घर मस्तिष्कले विश्राम लिने ठाउँ हो
घर न्यानो प्राप्त हुने स्थान हो
घर हामीले सुरक्षित महशुस गर्ने ठाउँ हो
घर हाम्रो भाग्य हो

मेरो सृजनाले स्थानको महत्वलाई हेर्छ जुन जीवनको लागि धेरै आवश्यक हुन्छ । पृथ्वी विना जीवनको अस्तित्व छैन, तर हामी विना पृथ्वीको अस्तित्व सम्भव छ । हाम्रो जीवनको सुरु र अन्त पृथ्वीबाट हुन्छ र हामी पृथ्वीको एउटा भाग हुन्छौं । त्यसैगरी जन्म भै नसकेको बच्चाहरुका लागि पाठेघर सेल्टर हुन्छ जहाँ जीवनको सुरुवात हुन्छ । त्यो न्यानो प्राप्त गर्ने स्थान हो—व्यक्तिगत वृद्धिको लागि स्थान हो । रातो रङ्गको छटाहरुले कलास्थापना र पेन्टिङ्ग दुबैलाई ढाक्छ । पेन्टिङ्गले भुणको चित्रलाई फोकस गर्छ भने ठुलो ठाउँको प्रयोग गर्दा गर्दै प्रत्येकले आफ्नो व्यक्तिगत स्थानको पनि प्रयोग गर्छन् ।

कलास्थापनामा पादर्शी राता भकुण्डाहरु वृताकार भुन्डिन्छन् । त्यहाँ हामीहरु जन सक्ने खाली स्थान हुन्छ । यो मानवीय अन्तरक्रियाको संवेदनासँग सम्बन्ध राख्छ । यदी कसैले छोयो भने त्यसको स्वरूपमा परिवर्तन हुन्छ । प्रत्येक वेलुनले नजान्मिएको बच्चाको मसी चित्र देखाउँछ जुन पाठेघरको स्थानको रूपमा परिणत हुन्छ । ठुलो भागले पृथ्वीको क्षेत्रलाई प्रतिनिधित्व गर्छ ।



Medium: Digital Animation

NETHERLANDS

A.movi

EELCO BRAND

The oeuvre of Eelco Brand belongs to a pictorial tradition in which landscape and genre scenes play a leading role, but goes beyond the traditional forms of this genre. Realistic looking landscapes are combined with abstract components, absurdity and humor. The landscapes seem familiar to us, evoking the impression that we have seen them before - stereotypes, virtually constructed, but with a strong expressive power. But is not any visualization of landscapes constructed, even those we see in our mind's eye when we imagine a landscape? Brand's artwork encourages us to think about our perception of reality.

BIO

Eelco Brand is a Dutch artist who studied painting but turned to working exclusively in film and images with 3D modelling. Born in 1969 in Rotterdam, the Netherlands, he has been exhibiting his works internationally since 1993 and has been exploring the potential of 3D technology since 2000. He lives and works in Breda, the Netherlands.

नेदरल्याण्ड

ए. मुभि

इलको ब्राण्ड

डिजिटल एनिमेशनको प्रयोग गर्दै इलको ब्राण्डले वैज्ञानिक र उत्सुकताको अनुभूति जगाउँछन् । अति यथार्थवाद र वेतुकका संसारिक तत्वहरूलाई मिसाउँदै हामीलाई परिचित परिदृश्य पेन्टिङ्ग र विधागत सृजनामा ती अनुभूतिको आभास हुन्छ ।

हाम्रा गोचर भंगीमा र काल्पनिक हठवाडीतालाई उनका सृजनाले चुनौती दिन्छन् ।

इलको ब्राण्ड डच कलाकार हुन् । उनले धेरै जसो पेन्टिङ्ग डिजिटल कलालाई संयोजन गर्दै सृजना गर्छन् । सन् १९६९ मा नेदरल्याण्डको रोट्टरड्याममा जन्मिएका इलकोले चित्रकला र कम्प्युटर एनिमेशन सन् १९९३ देखि युरोपमा प्रदर्शन गर्दै आएका छन् ।



Medium: Painting
Dimensions: Variable

NETHERLANDS

Breath

ERNA ANEMA

The dynamics of nature are a constant theme through all my paintings.

As a child, I grew up in the Netherlands, near empty countryside and close to the sea. Clouds would approach, mass together then disappear again. These images were fascinating because they were ever changing. Perpetual dynamics!

Some of these shapes were more interesting than others, and I found the fleeting glimpses and infinite associations fascinating to watch. These images became meaningful to me.

Later, I trekked through Nepal. The metaphorical and physical highlight was when I reached the top of a high mountain close to the Tibetan border. The contrast between the flat, low countryside of the Netherlands and the steep highlands of Nepal was an inspiration.

Again, for me the visual power of nature –ice and snow, water and clouds – is an event, not an appearance. It influences my thoughts and my movements, and also my breathing, the higher up I go. My breathing has become visible in my abstract paintings. The canvases are painted flat on the ground; I let the brush do the work on the rhythm of my breathing.

At the same time, I am researching the essence of painting: the border between surface and color. The moment that the differential becomes greater than the similarity is when contours become visible. And contours create form.

BIO



Erna Anema is a Dutch painter whose work has been exhibited in The Netherlands, England, Japan, New Zealand and Nepal. Anema is a teacher at the Gerrit Rietveld Art Academy in Amsterdam and started the exchange program of Netherlands and Nepalese Art students, IN BETWEEN.

नेदरल्याण्ड

सास

ऐर्ना अनमा

प्रकृतिको बहुआयामकता मेरो सबै पेन्टिङ्गको मूल सार हो । मेरो बाल्यकाल नेदरल्याण्डको समुन्द्र नजीकैको गाउँमा बित्यो । एकैचोटि बादल लाग्थ्यो र एकैछिनमा हराउँथ्यो । यी दृश्यहरू निकै लोभलाग्दा हुन्थे । किनकि यी बारम्बार परिवर्तित हुन्थे । यी दृश्यहरू मेरा लागि अर्थपूर्ण रहे ।

पछि म नेपालमा पदयात्रा गएँ । तिब्बतको सीमाना नजीकै अग्लो हिमालमा पुग्दा भौतिक तथा सांकेतिक आनन्द बेस्सरी प्राप्त भयो । नेदरल्याण्डको समथर, चाक्लो र होचो क्षेत्र र नेपालको उच्च भिरालो भौगोलिक अवस्था मेरो कलाका लागि प्रेरणाका घटना बने ।

साथै प्रकृतिको दृश्य शक्ति जस्तै हिउँ र बरफ, पानी र बादल केवल घटना हुन् । यी दृश्य होइनन् । यसले मेरा विचार, चाल र श्वासप्रश्वास पनि प्रभावित पार्छ । मैले फेरेको श्वास मेरा पेन्टिङ्गहरूमा देखिन्छन् । क्यानभासहरू चौरमा चाक्लो बनाएर पोतिन्छन् र बसलाई मेरो सासको लयमा काम गर्न दिन्छु ।

साथसाथै मैले पेन्टिङ्गको सार खोजिरहेको हुन्छु । सतह र रंगबीचको सीमाना ।



Medium: Video
Dimension: Variable

NETHERLANDS

Spinoza Project

JOB KOELEWIJN

The basic idea for the work is to create a monument for Baruch Spinoza, the Dutch philosopher (1632-1677) who ranked as a major thinker in the rationalist tradition. His Ethics is a classic of Western philosophy. In his writings the crucial issues of metaphysics are exemplified. The project involves the performance of an audio book of Spinoza's work 'The Ethics' in geometrical order, whereby the text is read out loud and shared with people from all over the world. So far the project has traveled to 11 countries; the last location was Mexico City. Choosing different countries for reading the text allows different dialects to add to the context of the work.

The Ethics is divided into five parts, each of which consists of several definitions and axioms, followed by a series of propositions and corollaries. The text relates to emotions including desire, pleasure, pain, love, hatred, hope, fear, despair, joy, disappointment, humility, pride, anger, shame, cruelty, and benevolence.

BIO



Job Koelewijn (born in Spakenburg, the Netherlands, in 1962) lives and works in Amsterdam. He studied at the Gerrit Rietveld Academy in Amsterdam from 1987 to 1992 and spent a further year at the Sandberg Institute. In 1996 he spent a year in New York as artist-in-residence at PS1, the contemporary art centre associated with MoMA. Koelewijn has shown his work at numerous exhibitions both in the Netherlands and abroad and has received the Charlotte Köhler Prize (1996), the Sandberg Prize (1999), and the Nebest Award (2002).

नेदरल्याण्ड

स्पिनोजा परियोजना

जब कोलहुइन्

यस श्रृजनाको प्रारम्भिक आधार डच दार्शनिक ब्रुस स्पिनोजा (१६३२-१६७७) को स्मरणमा एउटा स्मारक बनाउनु हो। दार्शनिक चिन्तनको हेतुवादी परम्परामा उनी प्रमुख विचारकहरूको श्रृङ्खलामा पर्छन्। उनबाट रचित एथिक्स (आचार) पश्चिम दार्शनिकको एक क्लासिक हो। उनका लेखाइमा तत्वमीमांसाका महत्वपूर्ण मुद्दाहरूमा छलफल गरिएको छ र यस परियोजनाले स्पिनोजाको श्रवण कितावको प्रदर्शन गरेको छ। उनको रचना "एथिक्स" ज्यामितीय अनुक्रममा राखेर ध्वनिपठन मार्फत संसारका मान्छेहरू माझ बाँडिएको छ। अहिले सम्म यो परियोजना ११ देशमा भ्रमण गरिसकेको छ र यस अघिको सबैभन्दा पहिलो मेक्सिको सिटी थियो। विभिन्न देशमा ध्वनी पठन गरी त्यहाँका विविध बोलीहरूको प्रयोग भए श्रृजनामा थप हुन्छ।

स्पिनोजाको एथिक्स पाँच भागमा विभक्त छ। प्रत्येक भागमा अनेक स्वयंसिद्ध तथ्यहरू, परिभाषाहरू, प्रस्ताव एवं तर्कविधानका श्रेणीहरू छन्। पाठले इच्छा, आनन्द, पीडा, माया, घृणा, आशा, डर, निराशा, खुसी, विनम्रता, गौरव, रिस, लज्जा, बवर्ता र परोपकार जस्ता सम्बेदनाहरूसँग सम्बन्ध स्थापना गर्छ।



Medium: Blown Glass
Dimension: 270 x 78 x 70 cm

NETHERLANDS

Touch of Gold

MARIA ROOSEN

I let things grow. I sow the seed and turn to other people to help grow the crop. I manage and guide the process; you could say I'm the artist with the green thumb.

In this site-specific artwork, glass pieces from Europe "bud" from a tree in Kathmandu. The globe-spanning process is an integral part of the artistic concept: to bring self-made glass pieces and combine them with a piece of nature from Nepal. This combines different energies: the artistic idea, guided by a Dutch sculptor, combines with the glass, which is made in the Czech Republic together with Czech glass blowers, until it all comes together in a sculpture in Nepal. Earth, Body, Mind.

BIO



Maria Roosen is a Dutch sculptor who lives and works in Arnhem, the Netherlands, frequently using glass, wood, and other natural and found objects. She is the recipient of several awards for her entire body of work (Singer Prijs, 2009, and

Wilhelminaring, 2006) and has had numerous solo exhibitions in the Netherlands and Belgium as well as exhibiting nationally and internationally at group shows in Europe and Kathmandu. Born in 1957, she graduated in 1983 from Arnhem Academy of Art and Design.

नेदरल्याण्ड

सुवर्ण स्पर्श

मारिया रोजन

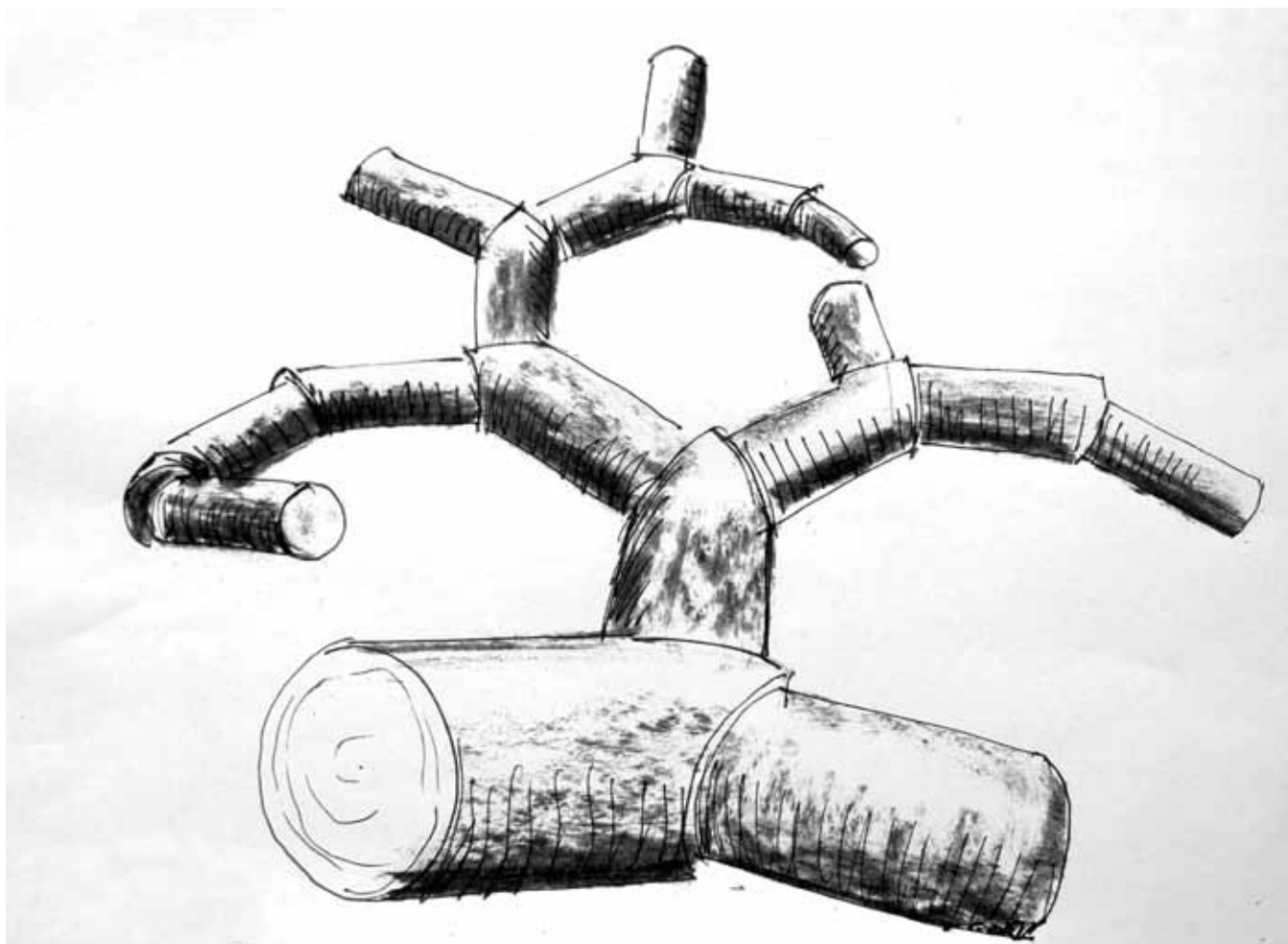
मैले बस्तुहरूलाई बढ्दैन दिन्छु । मैले विऊ रोप्छु र बाली विकासको लागि अरुको मद्दत लिन्छु । मैले व्यवस्थापन गर्छु र प्रक्रियाको 'गाइड' गर्छु । भन्न सक्नु हुन्छ म हरियो बुढी औला भएकी कलाकार हुँ । यस स्थान वैशेषिक कला सृजनामा युरोपबाट ल्याइएका काँचका टुक्राहरु काठमाडौं को एउटा रुखमा मुन पलाउँछन् । भूमण्डललाई छुने प्रक्रिया कलाकारी अवधारणाको एउटा प्रमुख भाग हो: आफुले बनाएका काँचका टुक्राहरुलाई नेपालको प्रकृतिको एउटा भागसँग गाँस्नु हो । यसले विभिन्न उर्जाहरुलाई समायोजन गर्छ: डच मुर्तिकारबाट निर्देशित कलाकारिक विचारको संयोजन काँचसँग गरिएको छ जुन चेक गणतन्त्रमा त्यहाँका काँच निमाताहरुसँगको सहयोगमा बनाइएको हो । यो प्रक्रिया नेपालमा मुर्तिको रुपमा आउने बेला सम्म निरन्तर रहेको हो । पृथ्वी, शरीर, मस्तिष्क ।

Supported by:



Cargo sponsored:





Medium: Pine Wood
Dimension: approx. 60 x 300 x 400 cm

NETHERLANDS

Fractal Work

SJOERD BUISMAN

This large floor-sculpture, created specifically for Kathmandu, relates to the fractal idiom and suggests an organic natural element. It could be seen as a large resting branch. The artist has long been fascinated by the rural growth and flowering of plants and trees. As a child, he'd explore nature in the local river area; now, in his works of art, he uses living plants and trees that he subjects to experiments and subsequently observes in order to discover which laws underlie their growth processes.

He might, for instance, hang a plant upside-down to see the leaves grow upward after a certain period, or tie a knot in a young willow tree and record how the tree developed in the course of time. Some of his large-scale projects have included a beech palisade consisting of 250 beech trees pushed into a form within a wooden frame. In all these artworks, the factor of time plays a large role. The artist imposes his will on nature in the knowledge that some day, nature will once again pursue her own rampant course. Buisman has also been influenced by his observation of the growth of plants in the Philippines, Venezuela and Indonesia.

BIO



Born in 1948, Buisman is a Dutch artist who lives and works in Amsterdam, the Netherlands and La Ferrière-Duval, Normandy, France. His work has been exhibited in numerous solo shows in Germany and Spain as well as the Netherlands, and he has exhibited extensively in major group exhibitions across Europe, including Latvia, Belgium and Austria.

नेदरल्याण्ड

फ्र्याक्टल

सोयर्ड बुइसमेन

काठमाण्डौका लागि नै सिर्जना गरिएको यो ठूलो floor-sculpture ज्यामितीय संरचनामा बनाइएको छ जसले प्राकृतिक संरचना र अवस्थालाई बताउँछ। संरचनाका आधारमा यो कला कुनै आराम गर्ने स्थान जस्तै देखिन्छ। यी कलाकार ग्रामीण जीवन र फूल फुल्ने रूखविरुवा वा हरियाली वातावरण देखेर मक्ख पछिन्। बाल्यकालमा उनले स्थानीय खोलाछेउछाउमा प्रकृतिको स्वाद राम्रैसँग अनुभव गरेका थिए। त्यसैले पनि होला अहिले उनका कलामा प्रकृति, अझ रूखविरुवा, फूल फुल्ने विरुवाहरू पाइन्छन्। वृद्धि प्रक्रिया स्वरूप उनले आफ्नो कलामा प्रकृतिका चीजको प्रयोग प्रशस्तै गरेका छन्। उनका केही ठूलास्तरका कलाहरूमा काठको फ्रेमभित्र २५० वटासम्म ठूला रूखहरू समेत छन्। यी सबै कलाहरूमा समयको ठूलो भूमिका हुन्छ। कलाकारले प्रकृतिमाथि आफ्नो इच्छा बमोजिम कला सिर्जना गर्छ र ठान्छ कुनै समय प्रकृतिले फेरि आफ्नो गति आफैँ समात्नेछ र अधि बढ्नेछ। वनस्पतिको वृद्धिलाई आधार मानेर बनाइएका कलाहरू फिलिपिन्स, भेनेजुएला र इण्डोनेसियामा अवलोकन गरेका उनी सोही कलाबाट प्रभावित छन्।



Medium: Welded Painted Steel
Dimension: approx. 400 x 250 x 250 cm

NETHERLANDS

A Tree of Hope

WARFFEMIUS

Nature and trees have always been a major influence in my work. I first introduced these elements into my paintings and drawings in 1998, but it wasn't until 2004 that I produced my first steel and bronze artworks. Using minimal and sober shapes, my aim is to achieve an image that burns itself into your mind. I love simple, strong shapes that are bold yet elegant. I see my trees as a connection between heaven and earth, the spiritual and the earthly. The "tree" in this work is a collage of steel wire and scrap steel material, built in collaboration with local craftspeople. It ends in a series of funnels that collect energy, water and hope.

BIO



Dutch artist Piet Warffemius, of the Hague, is a painter, sculptor, graphic artist and ceramist whose work is in numerous collections, including businesses, ministries, the Museum Kruidhuis in s'Hertogenbosch and the Embassy of the Netherlands in Ethiopia. He has been visiting professor at the Academy of Fine Arts in Hamburg. Born in 1956, he is a graduate of the Royal Academy of Fine Arts, the Hague, the Netherlands.

नेदरल्याण्ड

आसावृक्ष

वारफेमिस

प्रकृति र रूखले मेरो कला सिर्जनामा सधैं महत्वपूर्ण प्रभाव राख्छन् । यी चिजहरू पहिलोपटक सन् १९९८ मा पेन्टिङ्ग र चित्रहरूमा मैले शुरुवात गरेको थिएँ । चिटिक्क र सानो आकारको कला सिर्जना गरेर आफूमा एउटा यस्तो छवि प्राप्त होस् जसले पर्याप्त सन्तुष्टी मिलास् । मलाई सामान्य ठिक्क आकार भएका कला मन पर्छन् । म रूखमा आध्यात्मिक र सांसारिक तथा स्वर्ग र पृथ्वीबीचको निकटता देख्छु । स्थानीय कलाकारको सहयोगमा बनाइएको यो कलामा रूख स्टिलको तार र स्टिलको कवाडीको सामग्रीको कोलाज हो । यो सोलीको शृङ्खलामा टुङ्गिन्छ जसले ऊर्जा, पानी र आशाको संकलन गर्छ ।

Cargo sponsored:





Medium: Mix Media on Paper
Dimension: 9 x 16 in. each

PAKISTAN

Untitled

ADEEL UZ ZAFAR

Glaciers and streams are as important for Nepal as the sea is to the people of Karachi. Most rivers start in the mountains, so water bodies and their pollution effect a large population stretching from North to South.

My art is an illustrated storybook, written jointly by a Pakistani and Nepali writer and based on real life issues with lively characters and illustrations to catch the attention of the young audience. The bilingual story book is an investigation of ecological degradation to communicate problems – first with young people at the show, and then later as supplementary reading material in primary schools in both countries.

BIO



Adeel uz Zafar is a Pakistani artist and illustrator of children's books who lives and works in Karachi. His work was included in a recent exhibition showcasing a new wave of Pakistani artists, "The Rising Tide: New Directions of Art in Pakistan," covered by

The New York Times and other international media. Zafar has worked with influential publishing houses and textbook units in Pakistan and has had several group shows, including "Size Does Matter." He holds a BFA in Painting with Distinction from the National College of Arts, Lahore, and currently teaches at Karachi Grammar School.

पाकिस्तान

शीर्षच्छिन्न

अदील उज जाफर

केटाकेटीका लागि रचित पुस्तकहरूको लागि चित्र बनाउँदा एवं अन्य कला सृजना गर्ने पाकिस्तानको कराँची सहरमा बसोबास गर्ने अदीलको यो सृजना एउटा चित्र कथा हो । किशोरवस्थाका श्रोता/दर्शकको ध्यानाकर्षण गर्न जीवन्त पात्र एवं दैनिक जीवनका कथालाई टिपेर तयार पारिएको यस चित्रकथा अदीलले एक नेपाली लेखकसँगको सहकार्यमा तयार पारेका हुन् । यो द्व्यभाषीय कृति वातावरणीय क्षतिको बारेमा सूचित गर्ने हिसावले तयार पारिएको एउटा अनुसन्धान हो । कलाका माध्यमबाट समस्याहरूको बारेमा सम्वाद गर्नु यसको उद्देश्य रहेको छ ।

उनी भन्छन् - कराँचीका मानिसलाई जति समुन्द्रको महत्व छ त्यतिकै महत्व नेपालका लागि हिमनदी र खोलाहरूको छ । धेरै नदीहरूको उदगम बिन्दु हिमाल भएकोले जलाशय एवं तिनमा हुने प्रदूषणको प्रभाव उत्तर देखि दक्षिण सम्म फैलिएको हुन्छ ।

Supported by





Medium: Mix Media on Paper (Papers, Plastic,
Metal, Wood)
Dimension: 3 x 4 x 6 ft

PAKISTAN

Ego-Logical Footprints

FRAZ ABDUL MATEEN

I think we have systematic relationships with Nature. Water and coastal issues is the most critical in our city because this indicates unsustainable ecological practices. Coastal animal's Working in communities encourage me to make a comparison with human community.

I think this idea can be use to make people concern that emergence of human urban culture is fading our natural life and we as a human most intelligent and responsible animal on earth are becoming egocentric.

I am carving layers of stacked books and Urban Life Style Magazines. These layers of papers would depict the thick and soft layer of waste, caused by urban lifestyle, human demands and expansion of human society. Ecological footprint is a measure of human demand on the Earth's ecosystems but I am using term Ego-logical Footprints (rather than ecological footprint) to measure the balance in our created or natural environment.

BIO

Based in Karachi, Pakistan, Fraz Abdul Mateen, born in 1982, majored in Sculpture at Karachi School of Art (2006) and is currently a faculty member at Indus Valley School of Art and Architecture. Diverse mediums like clay, papers, wood, digital and Mix Media installation are of special interest to him. He was a part of the NuktaArt residency on Ecology in 2009 and has participated in shows at VM Art Gallery, IVS Gallery, Art Council of Pakistan and Art Chowk Gallery. His work is in collections at home and abroad.

पाकिस्तान

पर्यावरणीय पदचिन्ह

फ्राज अब्दुल मटीन

मलाई लाग्छ मानव जगत्को प्रकृतिसँग व्यवस्थित सम्बन्ध छ। पानी र सामुद्रिक तट हाम्रो शहरमा ज्यादै महत्वपूर्ण छ किनकि यसले क्षणिक पर्यावरणीय अभ्यास जनाउँछ।

यसले सर्वसाधारणलाई उदाउँदो शहरी संस्कृतिले हाम्रो प्राकृतिक जीवनमा गिरावट ल्याएको छ भन्ने देखाउँछ। तर पृथ्वीको सबैभन्दा ज्ञानवान प्राणी भैकनपनि मानिस आत्मकेन्द्रित भएको छ।

मैले अव्यवस्थित रूपमा राखिएका किताबको थुप्रोको तह र Urban Life Style Magazines निर्माण गरेको छु। पेपरमा निर्माण गरिएका यी तहहरूले फ्याँकिएका बाक्ला र नरम तह भन्ने बुझाउँछ। जुन शहरी जीवनशैली, मानवीय माग र मानव समाजको फैलावट पनि भन्ने बताउँछ। पर्यावरणीय पदचिन्हले पृथ्वीको परिस्थितिजन्य प्रणालीमा भएको मानवीय मागलाई बताउँछ। तर प्राकृतिक र कृत्रिम वातावरणको सन्तुलन मापन गर्न मैले "इकोलजिकल" पदचिन्ह प्रयोग गरेको छु।

Supported by





Medium: HD video, Full Color

PAKISTAN

Bloody Birds

NAMEERA AHMED

The image is Pollock-esque: a dark canvas, or so it seems, with splashes of paint. But as the video rolls, a gory aspect is revealed. The 'canvas' is a drum in which chickens are slaughtered.

The video is juxtaposed with an audio extract from a popular cooking show in Karachi, with the voice of a young female host describing how delicious the chicken strips are. A very quick voiceover informs us of the recipe.

With references to the surrealist Georges Franju's 1949 documentary "Le Sang Des Bêtes" (The Blood of the Beasts), this video artwork focuses on chicken slaughter for food. The work aims to make the viewer re-think the high consumption of genetically modified chicken as a major source of cheap meat in developing countries. The chicken slaughter acts as a metaphor of over-consumption and profiteering, which has created a crisis of earth, body and soul by destabilizing the planet's ecology.

BIO



Nameera Ahmed is a Karachi-based visual artist and filmmaker. Her artworks have been showcased at the Transmediale, Berlin with its theme 'Deep North' reflecting upon global climate change; the Mohatta Palace Museum's 'Rising Tide' exhibit,

Karachi; the Arts Council Karachi, as part of the Visiting Arts UK and NuktaArt artists' environmental project 1 mile²; and at the V.M. Art Gallery, Karachi. Her films have had international screenings in Italy, Germany, Iran, Brazil, India, Qatar, Azerbaijan, The Netherlands, the USA and Pakistan, covering themes from heritage and culture to music and spirituality, education, social issues, and the environment.

She also writes for the Leonardo Reviews (Leonardo/ISAST) and Nukta Art Magazine, Pakistan, and teaches at Karachi University as well as the South Asian Academy of Motion Picture and Television (SAAMPT).

पाकिस्तान

रक्तामय चराहरू

नमीरा अहमद

यो तस्विर ज्याक्सन पोलक प्रकृतिको छ : कालो क्यानास र पेन्टका छिटाहरु यो यस्तै देखिन्छ। जब भिडियो घुम्छ तब डरलाग्दो दृश्यको खुलासा हुन्छ। कुखुराका चल्छा काट्ने ड्रम नै क्यानभास बनेको हुन्छ।

सो भिडियो कराँचीको चर्चित 'कुकिङ्ग शो' को अडियोसँगसँगै छ, जहाँ कार्यक्रम सञ्चालक एउटी किशोरीको आवाजमा कुखुराका सपेटा स्वादिलो छ भनेर व्याख्या गरेको देखाइएको छ। अति छिटो बोलिएको 'भ्वाइस ओभर'ले पाककलाका बारेमा जानकारी दिन्छ।

अति यथार्थवादी जर्ज फ्रान्जुको सन् १९४९ को 'लि साङ्ग डेस बेटेस्' (दि ब्लड अफ दि बिस्टस्) नामक वृत्तचित्रको सन्दर्भजस्तै यो भिडियो ले पनि खानाका लागि कुखुराको बधको दृश्य देखाउँछ। यो भिडियोमा विकासशील देशहरूमा सस्तो मासुको स्रोतका रूपमा वंशाणुगतै रूपान्तरण गरिएको कुखुराको उच्च खपतका बारेमा दर्शकहरूलाई पुनर्विचार गराउनु रहेको छ। कुखुराको बध उच्च खपत र नाफाखोरको बिम्बका रूपमा प्रयोग भएको छ, जसका कारण पृथ्वीको पर्यावरणमा अस्थिरता ल्याएर प्राणीजगत मै संकट ल्याइदिएको छ।

Supported by





Medium: Online Interactive Sessions Through Skype
Dimension: Variable

PAKISTAN

BIO

YASIR HUSSAIN

In structured interactive sessions online connecting Kathmandu with Karachi, people talk about the everyday; they speak of the corporal entities they represent and come across, creating a real connection that gives substance to otherwise abstract states of being by, for instance, chatting face to face with fishermen on Karachi's coast, urban farmers, activists, and others. The suddenness and chance of these interactions provides the play and the occasion for communication to become not just necessary, imperative and fun, but also sometimes desperate and halting in the face of imminent breakdown. This is in stark contrast to commercial TV, whose flow of images must never be allowed to stop. People-to-people interaction makes the hidden visible, and makes friends and collaborators out of strangers who may be distant geographically and time-wise. It is the closest thing we have to "popular" in-the-flesh interaction at a distance that still manages to be "real."

BIO



Karachi-born Yasir Hussain is intrigued by the intersection of art and technology. He has participated in citizen movements, environmental and digital activism, and is active in environmental groups including the Greener Karachi Trust. He has worked in journalism, as an editor-publicist for Aga Khan University, and on public involvement with the UN on environmental and social impacts of large energy projects. He also experimented with citizen-based new media activism and worked with journalists and bloggers as part of the group People's Resistance. Educated in New York, he has lived and worked in New York, Bangkok and Karachi.

पाकिस्तान

जीवनी

यासिर हुसेन

व्यवस्थित अन्तर्क्रियात्मक अनलाइन सत्रमा मान्छेहरु काठमाडौंलाई कराचिसँग जोड्दै दैनिकीका कुरा गर्छन् । उनीहरु खाससँगठनको प्रतिनिधित्व गरेका कुरा गर्छन् । अन्यथा अमूर्त लाग्ने अवस्थालाई मूर्तरूप दिदै मानिसहरु शहरिया किसान, कार्यकर्ता र अन्यसँग आमनेसामने भै संवाद गर्छन् । यी संवादसँग सम्बन्धित अचानकता एवं मौकाले संम्बादलाई आवश्यक र अनिवार्य मात्र बनाइएको आभास दिदैन, परन्तु यस्ता संवादको आसन् विघटनको संभावनाको अगाडी व्याकूल र लयभङ्गताको यथार्थ पनि निमार्ण हुन्छ । यो व्यवसायिक टि.भि को ठीक उल्टो हो जहाँ चित्रको बगाई स्थगन गर्न मिल्दैन । मानव-मानवबीचको अन्तरक्रियाले प्रच्छन्नलाई सादृष्य बनाउँछ, अपरिचित हरुका माझबाट सहभागीहरु निर्माण गर्छ । समय र भौगोलिकताको अग्निरक्षा तोडिन्छ । यो नै साक्षात संवादको नजिकमा पुर्याउने दूर संवाद हो जो दूर हुँदाहुँदै पनि सत्यभौतिक संवादको आभास दिन्छ ।

Supported by





Medium: Video Installation
Dimension: Variable

PALESTINE

IBRAHEEM JAWABREH

My work in general is about sharing my art work with people in the streets, mountains, and villages. I work on finding the relationship between the human body, the soul, and all the things around them. I started this work with paintings and then developed it to include my own body. My ongoing project is about how cheap the human body has become in our society, and how it is treated like a commercial product, much like a box of tomatoes, to be sold in the market. I believe that being in Kathmandu, with its different nature and culture, will push me forward to create more dynamic and different art works.

BIO



Ibraheem Jawabreh is a Ramallah-based visual artist born in 1985 in Aroub refugee camp, Palestine. He graduated from Al Quds University with a BA in Fine Arts. He has exhibited work internationally in Boston, London, Paris, Damascus, Cairo, Helsinki,

Tokyo and Dubai. Trained as a printer, his work now relies on performance strategies and often engages public space. More recently he has become interested in developing his body-based performance work with ideas connected to land art.

प्यालेस्टाइन

इब्राहिम जवाब्रेह

मेरो सृजना सामान्यतः सडक, पहाड र गाउँका मान्छेहरु माझ मेरो कला राख्ने बारे हो । मान्छेको शरीर, आत्मा र तिनीहरु बीच रहेको सम्बन्ध खोज्नु हो । मैले यो काम पेन्टिङबाट शुरु गरेँ र पछि आफ्नै शरीरलाई प्रयोग गर्न सुरु गरेँ । मेरो परियोजनाले मानव शरीर कस्तो सस्तो छ भन्ने देखाउँछ र यो कसरी व्यापारिक वस्तुको रूपमा विकसित भएको छ भन्ने देखाउँछ जसतो कि टमाटरको बाक्स जो बजारमा बिक्रिको लागि रहेको हुन्छ । मलाई विश्वास छ काठमाडौँको विविध प्रकृति र संस्कृतिले मलाई अभूत बढी गतिशील र फरक कला सृजना गर्न प्रेरणा प्रदान गर्नेछन् ।



Medium: Drawing and Photographs Video

PHILIPPINES

Fields Dwell

JOSEPHINE LLAMAS TURALBA

"Fields Dwell" is a collaborative project that draws from several cultures and the research of two artists, Turalba of the Philippines and Khaled Hafez of Egypt. In part, it envisions a goddess of the field in Nepal and juxtaposes her with Diwata, the goddess of the fields in the Philippines.

It looks at elements of nature and industrialization and tackles notions of identity, environment, energy, nature conservation, and the mystic influence of Nepalese culture. Inspired in part by Nepalese writings about the female body, it also ties into local tales from the Philippines and Egypt from the time of those countries' colonization.

The multi-pronged work includes a video project in which Turalba, in a sculptural dress created for the piece, builds a narrative around issues of climate change and the environment. It also incorporates a photo and drawing project created in residency in Nepal that looks at the poetic external landscape of Kathmandu with its fields, mountains, and changing landscape.

Turalba is responsible for the film's concept, choreography, performance and sculpture, while Hafez wrote the script and did the camera work and post-production editing.

BIO

Turalba is an interdisciplinary installation artist from Manila, the Philippines, who incorporates video, sculpture, performance and sound into her artworks to explore issues of violence, migration, wealth, power and identity. Her projects take a visceral approach to the politics of violence, focusing on personal trauma and depicting a place where empathy translates into healing. Her works have been exhibited at the 12th Cairo Biennale, Egypt; the Santorini Biennale, Greece, 2012; La Cinematheque Francaise, Paris, France 2012; and museums and art centers in Taiwan, the U.K., Germany and the Philippines.

Khaled Hafez was born in Cairo, Egypt in 1963, where he lives and works. Through painting, video, photography, installation and interdisciplinary work, he explores elements of local identity exposed to the global consumer goods culture and uses irony to probe notions of subjugation, equal rights, games of wealth and power and changing social politics. His work has been shown in major museums and galleries in Greece; Denmark; Brazil; Belgium; Paris, France; London, UK and New York City, USA.

फिलिपिन्स

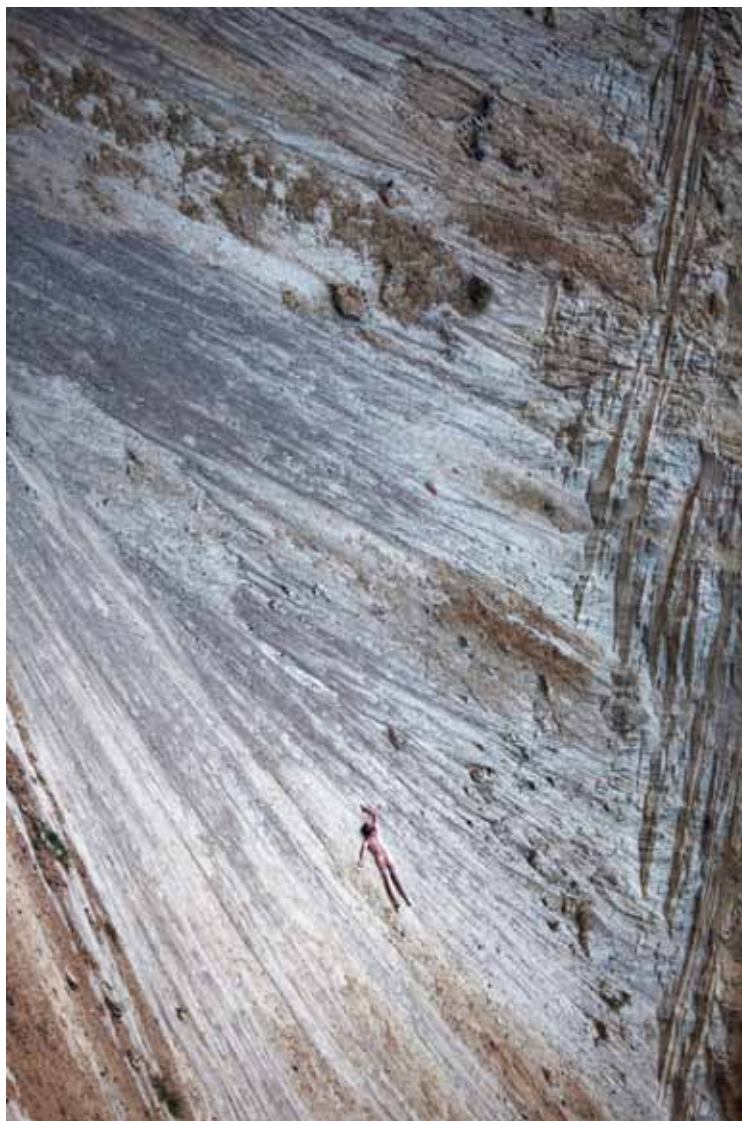
फिल्ड्स डोएल

जोसेफाइन टुराल्बा

विभिन्न संस्कृतिहरू समेटिएको र फिलिपिन्सका टुराल्बा र इजिप्टका खालेद हाफेजको अनुसन्धान समेटिएको सहकार्यमूलक कला परियोजना हो । यसमा नेपालकी एक देवीको चित्रांकनसँग फिलिपिन्सकी दिवाता देवीको तुलना गरिएको छ ।

यो कलाले प्रकृति र औद्योगिकीकरणका विषय समेटेको छ । साथै पहिचान, वातावरण, प्रकृति संरक्षण, ऊर्जा र नेपाली संस्कृतिको अद्भूत प्रभावका विविध पक्षहरूलाई देखाएको छ । नेपालमा महिला शरीरका बारेमा लेखिएका लेखबाट आशिक प्रेरित भएको भनिएको यो कलामा फिलिपिन्स र इजिप्टको उपनिवेशमा रहँदाका स्थानीय कथाहरू पनि समेटिएका छन् ।

सो बहु-भागमा विभाजित कलामा एउटा भिडियो संयोजन गरिएको छ, जसमा टुराल्बाले जलवायु परिवर्तन र वातावरणका समस्याहरूलाई वर्णनात्मक तरीकाले प्रस्तुत गरेकी छन् । साथै नेपालको आवास क्षेत्रको फोटो र पेन्टिङ्ग पनि समावेश छ । काठमाण्डौको बाहिरी आसपासबाट लिइएको उक्त पेन्टिङ्गमा खेत, हिमाल, डाँडाकाँडा र बदलिँदो भौगोलिक वातावरण देखाइएको छ । टुराल्बाले सो फिल्मको अवधारणा, कोरियो ग्राफीको जिम्मा लिएकी थिईन् भने हफेजले स्क्रिप्ट लेखन, क्यामरा र पोस्ट प्रडक्शन सम्पादन गरेका हुन् ।



Medium: Unspecified
Medium: Photography on paper
Dimensions: 30 x 45 cm (3 images)

POLAND

Hipnosis

ALEKSANDRA CHCIUK

Hipnosis

This series is a highly minimal portrayal of the wanderings of a group of people. In winter, they become as transparent as the wilderness. People and nature merge into one picture, making it hard to discern one from the other.

Moving existence

This series shows how a landscape is changed by light and time of day. When we begin to notice the subtle variations of nature's forms and feel her sheer immensity, our relationship with our surroundings becomes more personal. This is a step toward grasping a fact that sounds almost paradoxical: that nature, in all its vastness, is ultimately vulnerable to the behavior of humans.

BIO



Polish photographer Aleksandra Chciuk, born in 1985, currently studies photography at the National Film School in Lodz, Poland as well as working in painting, sounds and installations. She uses photography to seek the answer to her question: How does the presence of humanity define the environment, and how does the environment shape people in turn?

पोल्याण्ड

हिप्नोसिस

अलेकज्यान्झा च्युक

हिप्नोसिस

यो श्रृङ्खला एक घुमफिर गर्ने समुहको अत्यन्तै न्युनतम चित्रण हो । शीत ऋतुमा तिनीहरू बनजंगल जस्तै पारदर्शी बन्दछन् । मान्छे र प्रकृति चित्रमा घुलित हुन्छन् जसका कारण एकबाट अर्को छुझाउन कठीन हुन्छ ।

तरल अस्तित्व

यस श्रृङ्खलामा प्रकाश र दिनको समयमा भौगोलिक पृष्ठभूमिमा कसरी परिवर्तन हुन्छ भन्ने देखाइएको छ । जब हामी प्रकृतिको स्वरूपको सुक्ष्म कम्पनलाई अनुभव गरेको देख्न सुरु गर्छौं र उनको स्थूलताको अनुभव गर्छौं तब हाम्रो प्रकृतिसँगको सम्बन्ध धेरै व्यक्तिगत बन्छ । यो हाम्रो बुझाइको विपर्ययक बोधको पहिलो पाइला हो : यस्तो विशाल स्वरूपको प्रकृति अन्ततः मानवीय क्रियाकलापको प्रभावबाट कमजोर बन्छ ।



Medium: Photography on A Paper in Acrylic Boxes
Dimension: Variable

SOUTH KOREA

Red Island

JUYONG LEE

Long-suffering rocks, smoothed over time by water, tell of a time that began before long-forgotten languages. The gentle waves on the surface of clouds and the sea are soft and quiet. But they drive us to unknowable depths of anxiety. Who are we and who are they? Unless they break their silence, we cannot know the secret of our birth. Why do we want to contact the mysterious and unknown world which is beyond ordinary life?

The stones I met at a quiet riverside keep the memories of the upper region of the river. I am collecting these memories. Another memory can be found among those rising memories and can be altered by the appearance of still other memories. Eventually these fragmentary shapes are part of a whole, which includes many experiences.

BIO

Juyong Lee is a South Korean photographer with a master's degree in holography and a bachelor's in science photography from the Brooks Institute of Photography, Santa Barbara, California, USA. Lee has exhibited this year in Istanbul, Turkey; Shanghai, China; and Kathmandu's Siddhartha Art Gallery, and has also exhibited in South Korea, Taiwan and in a 2008 solo exhibit at the New York Holocenter in New York City, USA.

दक्षिण कोरिया

लाल टापू

जुयोङ्ग ली

बादलको सतह र समुन्द्रमा कोरिएका तरङ्गहरू कोमल र शान्त छन् । तर तिनीहरूले व्याकुलताको अनन्त गहिराईमा पुऱ्याउँछन् । हामी को हौं र उनीहरू को हुन् ? त्यो मौनता नतोडेसम्म हामीले हाम्रो जन्मको रहस्य थाहा पाउन सक्दैनौं । किन हामी सामान्य जीवनभन्दा टाढाको अनौठो र अज्ञात संसारसँग सम्पर्क स्थापित गर्न चाहन्छौं ?

मैले नदीछेउ एकान्तमा भेटेका ढुङ्गाहरूले मलाई नदीको उपल्लो भागको सम्झना आयो । मैले तिनै सम्झनाहरूसँग्रह गरेको छु । यिनै सम्झनाहरूबीचबाट अरू सम्झना उत्पन्न हुन्छन् र फेरि ती सम्झनाहरू पनि थप अन्य सम्झनाहरूको आकृतिले गर्दा परिवर्तन हुन सक्छन् । अन्ततः ती खण्डित आकारहरू नै एउटा पूर्णताको अंश हुन् । जसले अन्य धेरै अनुभवहरूलाई समेट्छ ।



Medium: Photography Printed on Hahnemuhle Paper
Dimensions: A2 Sized, 7 Prints

SRI LANKA

Sacred Space

DOMINIC SANSONI

I like recording Sacred Space: the shrines, both large and small, that link this island. Many of these places of worship and reflection link with each other; they are a set of stepping stones that take one on a journey. One small Ganesh tree shrine will lead to the next. I am reminded of this often when I use one his many names, the Remover of Obstacles.

Our island is multi-religious, and following these stepping stones makes my journey fascinating. One might take me to a place of quiet and solitude --- a jungle shrine --- and another might lead into the midst of a festival. I might be led down a small path or reminded of the boundaries of a god's territory. Travelers will stop to make a small donation when entering or leaving such a domain, a ritual that can be seen every day. These journeys provide me with color, mystery, symbolism, intimacy and time for reflection in any environment -- a space and time for the soul.

What is heartening is to see a space shared by different religions -- a Buddhist flag next to a Catholic shrine, or a Hindu devale in the premises of a Buddhist temple -- which, for me, symbolizes the underlying and older unity of our island.

BIO



Dominic Sansoni has been a professional photographer for 30 years, with an emphasis on documentary and travel assignments. His work has been published by TIME, Asiaweek, and Serendib Magazine, and clients have included UNICEF, the

World Bank and Bloomberg News. Since 1979, he has also been director of a family-owned business, Barefoot Pvt Ltd, founded by his mother in the 1960s. Its core business is the design and weaving of cloth, primarily in cotton. Sansoni was educated at West Surrey College of Art and Design, UK; Cambridgeshire College of Arts and Technology; and in Colombo, Sri Lanka, where he lives.

श्रीलंका

पवित्र धर्ती

डोमिनिक सानसोनी

मलाई पवित्र भूमिको अभिलेख राख्न मन पर्छ । जस्तै देवी देवताका पीठहरू, ठूला या साना जसले यो द्वीपलाई जोडेका छन् । पूजापाठ गरिने यी कैयौं स्थानहरूले एकआपसमा अभिव्यक्त गर्छन् । यिनीहरू एउटा लामो यात्राको पहिलो पाइला हुन् । एउटा गणेशस्थानले अर्को तर्फ दिशानिर्देश गर्छ । हाम्रो भूमि बहु-धार्मिक छ र यी पदहरू पछ्याउने भएपछि मेरो यात्रा उत्साहजनक हुनेछ । यसले मलाई एकान्त र शान्त स्थानमा लैजान्छ । यात्रुहरू रोकिनेछन् र यो संसार छोड्दा वा प्रवेश गर्दा धेरथोर दान गर्नेछन्, दैनिक हुने एक प्रकारको कर्मकाण्ड । यस्ता यात्राले मलाई रंग, रहस्य, घनिष्ठता र जुनसुकै वातावरणमा पनि अभिव्यक्त गर्ने समय दिनेछन् । अर्थात् आत्माका लागि समय र स्थान ।

विभिन्न धर्मावलम्बीहरूले एकापसमा बाँडचुड गरेर प्रयोग गर्ने स्थान अझ हार्दिक लाग्छ । जस्तो कि बुद्ध धर्मावलम्बीको भण्डा नजीकै रहेको क्याथोलिक चर्च तथा बुद्धको स्तूपा नजस्कै रहेको हिन्दु मन्दिर । जसले मलाई हाम्रो संसारमा रहेको एकताको पुरानो संस्कार संकेत गरेको जस्तो लाग्छ ।



Medium: Urban Junk, Resin
Dimension: Variable

SRI LANKA

My Ancestral Dress

PALA POTHUPITIYE

I carry with me a memory of life in the village and life in the town. The situations and incidents I have gone through during that time had an impact on my mind and body. I look back at those experiences through the material world that exists around me. In other words, my material world is the result of the likes and dislikes that have taken root inside me unconsciously. The night city with its neon lights and colorful plastic objects that overwhelms the city racks have enticed me aesthetically. The knick-knacks and colorful waste that fills the city corners have influenced my aesthetics. The rainbow-colored outer world has constructed my inner world. These aesthetics of mine began to connect with the traditional dress that my father wears for ritual dances. The sound of movement and the reflecting colors in his traditional dress fuse the past and the present. I have tried to capture the essence of this in my work, and in the process new meanings and interpretations get constructed and are fixed in a contemporary context.

BIO



Coming from a background of traditional craft artists and ritual specialists, Pothupitiye Acharige Somapla (Pala Pothupitiye) incorporates and reinterprets the material and philosophical contents of traditional art in his work, which is often thoughtful

and subtly political. Born in 1972 and educated at Colombo's Visual and Performance Art University, he was named Best Artist of the Year and awarded First Prize in Sculpture (State Art Festival, Sri Lanka, 2003) and has exhibited widely, including the 3rd Fukuoka Triennial (Japan, 2005). A visiting lecturer at the University of Jaffna, Sri Lanka, he lives and works in Colombo.

श्रीलंका

मेरो पुरख्यौली भेषभूषा

पाला पोथुपितिए

म गाउँ र शहरको जीवनको याद बोकेर हिंड्छु । त्यस बेलाको अवस्था र घटनाहरू जसलाई मैले अनुभव गरें तीनले मेरो मस्तिष्कमा प्रभाव छोडेका छन् । मैले मेरा ती अनुभवहरूलाई म वरिपरिको भौतिक वस्तुहरूको माध्यमबाट हेर्छु । अर्को शब्दमा, मेरो भौतिक विश्व म भित्र अवचेतन रूपमा जरा गाडेर रहेको पसन्द र अपसन्दको परिणाम हो । नियोन लाइटले ढाकेको रात्रिकालिन सहर र रंगिन प्लाष्टिकका वस्तुहरूले डुवाएको शहरका तखताहरूको सौन्दर्यले मलाई लोभ्याए । शहरका कुना काप्चा भर्ने भिनामसिना एवं रंगिन फोहरले मेरो सौन्दर्य चतनालाई प्रभावित गरेको छ । इन्द्रधनुको रङ्गले रङ्गाइएको बाहिरी संसारले मेरो भित्र संसारको निर्माण गरेको छ । मेरो सौन्दर्यशास्त्र संम्बन्धीको चेतनाको संयोजन प्ररम्परागत परिधानसँग मेरो पिताको अनुष्ठान नृत्यसँग गसिएर सुरु भएको हो । वहाँको परिधानले निकालने ध्वनि र परावर्तन गर्ने रङ्गहरूले भूत र वर्तमानलाई मिश्रण गर्छ । मैले मेरो काममा यसको महत्वपूर्ण तत्वलाई समात्न खोजेको छु तथा त्यस प्रक्रियामा नयाँ व्याख्या र अर्थहरू निर्मित हुन्छन् र समकालिन सन्दर्भमा पस्किन्छन् ।



Medium: Mixed Media
Dimension: Variable

THAILAND

Wishes, Lies and Dreams Between Mind and Heart ...

SARAWUT CHUTIWONGPETI

An "object" is merely the fusion of molecules, a form of energy. Our world is two separate worlds: the world of substance and the world of energy, formed by earth, water, wind and fire. The fifth element of the world of energy is absolute emptiness. Heat, light, and electricity are examples of the instability of energy. The separation of each type of energy reveals a mere combination of different substances.

This piece largely deals with dimension in space and silence. Time is the core element of spiritual existence. Between the world of dimensions and the world of silence stand humanity, relying on the subconscious and treating it as "true perception." The outside element is the atmosphere -- the intersection of time and space. When one imagines looking back into the past, the existence of space has halted; while we stand at the intersection of time and space, we exist in the present.

BIO



Sarawut Chutiwongpeti has contributed to the development of the media arts through his artistic and research practices at noted international institutions in Canada, the United States of America, Brazil, Denmark, Finland, France, Norway, Sweden, Slovenia, Slovakia, Hungary, Croatia, Austria, Italy, Germany, United Kingdom, Egypt, China, Singapore, Sri Lanka, Malaysia, Taiwan, Korea and Japan. Born in 1970, he graduated in 1996 from the Department of Fine and Applied Arts, Chulalongkorn University and works as a full time contemporary artist.

थाइलैण्ड

इच्छा, मिथ्या र सपनाहरू : आत्मा र मस्तिष्कबीच....

सराउट चुतिवाङ्गेति

वस्तु खाली मोलेक्युलसहरूको फ्यूजनमात्र हो, एउटा उर्जाको स्वरूप हो । हाम्रो संसार दुई छुट्टै संसार को योग हो: वस्तुको संसार र उर्जाको संसार जो पृथ्वी, पानी, हावा र आगोबाट निर्मित छ । र पाँचौ तत्व आकास हो । ताप, प्रकाश, विद्युत उर्जा अस्थिरताका उदाहरणहरू हुन् । हरेक उर्जाको विच्छेदनले उर्जा विभिन्न वस्तुको संयोजन हो भन्ने कुराको मात्र उद्घाटन गर्दछ ।

यस सृजनाले र ध्वनिहिनताको आयामलाई संवोधन गर्छ । समय आध्यात्मिक अस्तित्वको केन्द्रिय तत्व हो । निःशब्द विश्व र आयामिक विश्वका बीच मानवीयता उभिएको छ - अर्धचेतनमा भर पर्दै र त्यसैलाई सत्य दुष्टि मान्दै । वाहय तत्व वायुमण्डल हो - समय र अन्तरिक्षको मिलनविन्दु (चौराह) । जब भूतलाई हेरेको कल्पना गरिन्छ, तब अन्तरिक्षको अस्तित्व समाप्त हुन्छ । हामी जब समय र अन्तरिक्षको मिलन विन्दुमा उभिन्छौं तब हामी वर्तमानको अस्तित्वमा हुन्छौं ।



Medium: Video

UK

Mushrooms | Clouds

CHRIS DRURY

Chris Drury's work makes connections between different phenomena in the world, specifically between Nature and Culture, Inner and Outer, and Microcosm and Macrocosm. To this end, he collaborates with scientists and technicians from a broad spectrum of disciplines and uses whatever visual means, technologies and materials seem best suited to the situation. Drury has worked with small communities and has exhibited worldwide for over 30 years; his work is featured in many key surveys of land art in Europe and the USA.

BIO



Chris Drury has been described as a Land Artist, but views himself more as a creator of connections. He has created outdoor-based work all over Europe and America, with recent projects involving a British Antarctic Survey residency in Antarctica

in 2007 and a solo exhibition Mushroom | Clouds at the Nevada Museum of Art in 2008. His work includes ephemeral assemblies of natural material, landscape art, works on paper, sculpture, and indoor installations. He was born in Colombo, Sri Lanka.

बेलायत

च्याउ | बादल

क्रिस ड्रुरी

क्रिस ड्रुरीका कलाले समाजका विभिन्न तत्व जस्तै प्रकृति र संस्कृति, भित्री र बाहिरी, बृहत् र सूक्ष्मबीच सम्बन्ध देखाउँछन् । यसका लागि उनले विभिन्न विधामा कार्यरत वैज्ञानिक र प्राविधिकहरूसँग सहकार्य गर्छन् । ड्रुरीले स्थानीय समुदायसँग पनि काम गरेका छन् । साथै तीन दशकदेखि विश्वका विभिन्न मुलुकमा प्रदर्शन गरेका छन् ।



Medium: Video

UK

Wooden Boulder

DAVID NASH

The oak tree from which the Wooden Boulder has been carved dates from 1750 and grew for over 200 years on a wooded hillside about the Ffestiniog Valley in North Wales until it came down in 1978. For 25 years, I have followed its engagement with the weather, gravity and the seasons. It became a stepping-stone into the drama of physical geography.

This drawing maps the journey of 25 years, 1978-2003. At any given moment, the boulder is a mark in time. During the first 24 years, it moved downstream nine times, remaining static for months and years on end. Its position survived many storms; the force of the water spread over the shallow bands did not have the power to shift it. I did not expect it to move into the Dwyryd River in my lifetime.

Then in November 2002 it was gone. The "goneness" was palpable. A storm propelled the boulder five kilometres to a sandbank in an estuary; now tidal, it became very mobile. The high tides around full moon and the new moon moved it every 12 hours to a new place, each placement unique to the consequence of the tide, wind, rain and depth of water.

In January 2003, it disappeared from the estuary, but was found again in a marsh. It was last seen in June 2003 on a sandbank. It can only be assumed it made its way to the sea. It is not lost. It is wherever it is.

BIO



David Nash is a British sculptor who works with wood, trees and the natural environment. Best known for engaging with wood and shaping living trees, he also makes land art and sculptures. His work has been included in numerous key sculpture exhibitions internationally over the last four decades. Elected a member of the Royal Academy of Arts in 1999 and awarded the Order of the British Empire in 2004, Nash has had numerous exhibitions devoted to his work around the world, including this year's David Nash at Kew Gardens. He lives and works in North Wales.

बेलायत

वुडन बुल्डर

डेभिड नास

सन् १७५० देखि लगभग २०० वर्षसम्म नर्थवेल्सको केस्टिनोइज उपत्यकाको जंगली डाँडामा सिन्दूरका रुखहरूका कलात्मक मुढाहरु बनाइन्थ्यो । यो बनाउने क्रम सन् १९७८ मा आएर रोकियो । बातावरण, घनत्व र मौसमसंग यसको आवद्धताका बारेमा जान्न विगत २५ वर्ष देखि म यसलाई पछ्याई रहेको छु । यो भैतिक भूगोलको नाटकमा हिँड्ने पत्थर बनेको छ ।

यो रेखाचित्रले २५ वर्षको (सन् १९७८ देखि २००३) मानचित्र बनाउँछ ।

कुनैपनि निर्धारित समयमा यो सुन्दर कलात्मक काष्ठकला समयको प्रतीक हो । अन्त्यतिरको महिना र वर्षको गणना बाँकी राख्दै पहिलो २४ वर्षका दौरान यो नौ पटक Downstream मा घुम्यो ।

यसले स्थिर भएर धेरै भेलहरु सहयो, पानीको भलले यसलाई धेरै पटक धक्का दिएपनि यसलाई एताउता हल्लाउन सकेन । मेरो जीवनकालमा यसलाई Dwyryd नदीमा पुर्याउन सकिएला जस्तो लाग्दैन ।

त्यसपछि सन् २००२ नोभेम्बरमा त्यो देखिएन । "Goneness" palpable थियो , एउटा भेलले त्यस डल्लोलाई ५ किलोमिटर पर बालुवाको किनारमा लगेर छोड्छ, अहिले यो धेरै गतिशील छ । पूर्णिमामा आउने ज्वारभाटाले यसलाई प्रति १२ घण्टामा एउटा नयाँ ठाउँमा पुर्याउँछ । ज्वारभाटा, पानी, हावा र पानीको वेगले ती प्रत्येक ठाउँहरु निकै नौले र विचित्र हुन्छन् ।

जनवरी २००३ मा यो भक्तवचथ बाट लोप भयो तर पुनः मार्समा भटियो । अन्तिम पटक यो २००३ को जून महिनामा नदि किनारको बालुवामा देखिएको थियो । यसको यो यात्रा समुद्रमा पुग्नका लागि हो भनेर अनुमान मात्र गर्न सकिन्छ । यो हराएको छैन । यो जहाँ भएपनि छ ।



Medium: 3D Projection
Dimension: Variable

UK

Kora

GAYNOR O'FLYNN

KORA is a unique art installation at Boudhanath Stupa that creates a soundscape of voices in English and Tibetan and engages visually with the iconic stupa. The 30-minute medley of sound, voice, movement, light and technology uses classic Buddhist chants that teach on the interconnected nature of the human condition, mind and ecology, while lights interact with real-time sounds made by the artist and participants. The voices interweave with prepared backgrounds and circles of light projected onto the stupa and slowly "filling" the physical space with light.

KORA respects and incorporates the ancient wisdom of Buddhist teachings and their connection to ancient Hindu and Sanskrit wisdom while presenting that wisdom in a modern context, focusing on the core message of respect for the self, others and the environment.

This work is created through the support of Nick Rothwell, Anna Tully, and Natalia Komis

BIO



Gaynor O'Flynn works across disciplines, often with a public performance element at the core of her unique interactive work. She creates art that empowers and inspires social and inner change, working and collaborating across: sound, music, performance, paint, film and interactive

technologies. Gaynor has worked and exhibited not only in galleries but also in unorthodox online, media, public and natural spaces worldwide for over 25 years. She is also an exponent of collaboration and is director of t.b.c., the being human collective.

Nick Rothwell is an experienced programmer who has worked collaboratively with many world-class artists and as an artist in his own right globally. He regularly works with the most respected arts institutions in the UK including Sadlers Wells, Welcome Trust, and the Tate.

Natalia Komis is a digital arts producer, marketer, artist, curator & blogger. She will be documenting, coordinating & co-creating digital engagement during the public art event.

British photojournalist **Anna Tully** has worked for many international publications and organizations, including the International Herald Tribune, BBC, and UNICEF. Her work has been published in Newsweek, the Economist, TIME Magazine, the New York Times, and elsewhere. Images rooted in nature have become her prime interest. Tully is currently based in New Delhi, India.

बेलायत

कोरा

ग्येनोर ओ'फ्लेन

कोरा एक प्रकारको कला संयोजन हो । यसले अंग्रेजी र तिब्बती भाषामा ध्वन्यात्मक पृष्ठभूमि (soundscape) सिर्जना गर्छन् । आवाज, चाल, प्रकाश र प्रविधिमा शास्त्रीय बौद्ध मन्त्रहरू प्रयोग गरिन्छ जसले मानव अवस्था, दिमाग र पर्यावरणबीचको अन्तरसम्बन्ध दर्शाउँछ भने कलाकार र सहभागीले बनाएका शब्द र आवाज प्रकाशले वास्तविक समयसँग अन्तरक्रिया गर्छ ।

कोरा एक प्रकारको सार्वजनिक कला संयोजन हो । यसले अंग्रेजी र तिब्बती भाषामा ध्वन्यात्मक पृष्ठभूमि (soundscape) सिर्जना गर्छन् । आवाज, चाल, प्रकाश र प्रविधिमा शास्त्रीय बौद्ध मन्त्रहरू प्रयोग गरिन्छ जसले मानव अवस्था, दिमाग र पर्यावरणबीचको अन्तरसम्बन्ध दर्शाउँछ भने कलाकार र सहभागीले बनाएका शब्द र आवाज प्रकाशले वास्तविक समयसँग अन्तरक्रिया गर्छ ।



Medium: Mixed Media
Dimension: Variable

USA

Jhomo Langma (The Sacred Mother)

ANG TSHERIN SHERPA

My project will communicate current Nepalese environmental issues using the language found in the contemporary art world. My technique embraces the rich tradition of artistic technique found in Nepal combined with mixed media styling that has evolved in western art history. This juxtaposition creates a sense of interconnectedness on a global scale.

The Himalayan region contains one of the most awe-inspiring landmarks in the world, Mt. Everest. Across the world, it is seen as a symbol of man's achievement of ascent against the forces of nature. The Sherpa people view the mountain as a living deity. But as global warming increases, changes are beginning to appear that will eventually effect the world's population. Climbers are noticing rocks along the summit at times when only snow appeared.

This piece is a call to consciousness to our current situation as protectors of this region. I hope to reconnect with the local audience to bring awareness around this issue.

BIO



Ang Tsherin Sherpa of Oakland, California, USA, began his artistic exploration with study of traditional Tibetan thangka paintings in the 1980s. Now a US-based contemporary artist, his work has been written about in numerous publications, including the New York Times and Wall Street Journal. He has had residencies at the Vermont Studio Center, Asian Art Museum in San Francisco, USA; exhibited nationally and internationally in the UK, Italy, India, Singapore, China; and is represented in prominent museum and private collections. He has also studied Buddhist philosophy under various Buddhist masters in Nepal.

अमेरिका

अमोमोलोङ्गमा

आङ छिरिङ शेर्पा

मेरा कलाले समसामयिक कला जगतको भाषा मार्फत वर्तमान नेपालको वातावरणका परिघटनाहरू सञ्चार गर्छु। नेपाली कला क्षेत्रमा उपलब्ध विधि र पश्चिमा विश्वमा उदाएको मिक्सड मिडिया (मिश्रितविधा) कला उतार्ने मेरा तरीका हुन्। विरोधाभाषहरूको यो संयोजनले कलामा विश्वव्यापकताका लागि अन्तरसम्बन्धको अवस्था सिर्जना गर्छ।

नेपालको हिमालय क्षेत्र अझ सगरमाथा विश्वकै सबैभन्दा लोभलाग्दो तथा प्रेरणादायी भौगोलिक क्षेत्र हो। विश्वभरि नै सगरमाथाको विजयलाई प्रकृतिको बलका विरुद्ध मानव समुदायको विजयको प्रतीकका रूपमा लिइन्छ। यस क्षेत्रका शेर्पा समुदायका नागरिकले हिमालयलाई जीवित देवीका रूपमा लिन्छन्। तर, विश्वव्यापी तापक्रम वृद्धिका कारण केही नकारात्मक असरहरू देखिन थालेका छन् जसका कारण विश्वको जनसंख्यालाई नै असर पार्ने निश्चित छ। सगरमाथा आरोहीले पहिला हिउँमात्र हुने ठाउँमा अहिले ढुङ्गा र चट्टान फेला परेको बताएका छन्। यस्ता संकेतहरू अन्य समुदायलाई सगरमाथा बचाइराख्नका लागि सचेत गराउने माध्यम पनि हुन्।



Medium: Fabric, Wood, Wire, Resin, Red Earth, Ritual Incense
Dimension: Variable

Untitled

BINOD SHRESTHA

When a war ends, it is up to those who are left behind to pick up the pieces. The parties who pushed people to war – the politicians, the government, and many on the sidelines – have moved on. But the void created by violence and the scar left by the upheaval lingers in the collective psyche for years to come. This absence then becomes a presence in memory and in story.

This sculptural installation work uses a calf as a metaphor for the violence and senselessness of a war that has scarred the public psychic and changed the trajectory of the socio-political discourse in Nepal. I chose the image of a calf because of its symbolism and spiritual relationship in an agrarian society as well as its meaning within the dominant Hindu religion. In this work, the audience will find materials that meet in transitory states – seemingly solid and substantial but also contemplative and ritualistic – and provoke a reflective conversation within the viewer.

BIO

Shrestha is a Nepali artist who has also exhibited extensively in the US, where he received his MFA in Drawing/Installation from the Pennsylvania Academy of Fine Arts. His work has been featured at solo shows at the Minneapolis Institute of Arts Museum, Minneapolis (2012), Center for Emerging Visual Artist, Philadelphia (2011), and galleries in Oklahoma City, Oklahoma; Tallahassee, Florida; Philadelphia, Pennsylvania; and Chico, California. He has participated in numerous group shows and won grants and fellowships from the University of Wisconsin-La Crosse, University of Tulsa and elsewhere. Shrestha also has an MFA in Painting/Art History from Bangalore University, Bangalore, India.

शीर्षच्छिन्न

विनोद श्रेष्ठ

युद्ध सकिएपछि पीडितहरूको उद्धार र हेरविचार गर्ने काम जीवित रहेकाहरूको हुन्छ। जनतालाई युद्धमा धकेल्नेहरू मुख्यतः राजनीतिज्ञ, सरकार र अरू आसपासका शक्तिहरू अगाडि बढ्छन्। तर युद्ध र हिंसाको छाडेका अवशेष तथा घाउहरू सर्वसाधारणको मस्तिष्कमा वर्षौंपछिसम्म पनि रहिरहन्छन्। युद्धको अनुपस्थितिमा पनि यी दर्दनाक घटनाहरू सम्झना र कथाको रूपमा प्रकट हुन्छन्।

कलाकारले यस्तो घटनाको कला संयोजन गर्दा युद्धले सर्वसाधारणमा पारेको घाउ तथा हिंसाको बर्बरतालाई देखाउन बाच्छालाई बिम्बको रूपमा प्रयोग गर्छन्। युद्धले गर्दा नेपालमा सर्वसाधारणको सोचाई तथा सामाजिक एवं राजनीतिक अवधारणामा नै परिवर्तन ल्याइदिएको छ। ग्रामिण जीवनमा बाच्छोको प्रतीकात्मक र आध्यात्मिक सम्बन्ध देखाउन तथा हिन्दू धर्ममा यसको महत्वको अर्थ प्रष्ट पार्न मैले बिम्बका रूपमा बाच्छो प्रयोग गरेको छु। यो चित्रमा दर्शकहरूले क्षणिकताका वस्तुहरू भेट्नेछन्। हेर्दा वस्तुनिष्ठ र अनुष्ठानात्मक देखिएतापनि तिनीहरू मननयोग्य तथा गम्भीर प्रकारका हुन्छन् जसका कारण दर्शकमा भित्रैदेखि आत्मपरावर्तित विमर्श पैदा गरिदिन्छ।



Medium: Ink and Cut Archival Digital Print on Paper on Canvas
Dimension: Variable

USA

Haiti and Dominican Republic Border and Florida Everglades

De St. CROIX

In the fall of 2010, I traveled to Haiti to explore the social, economic and political divisions through the vast diversity of landscape. Part of my research involved documenting the border between the Dominican Republic and Haiti through aerial flyovers and on-the-ground site visits.

The Dominican Republic has a lush green tropical forest and is economically thriving due to protection laws and robust tourism. In contrast, much of Haiti has a desolate landscape with vast areas of erosion and is now virtually treeless. Even pre-earthquake Haiti had no energy infrastructure, so the struggling population cut the trees to make charcoal for heat and cooking. This lack of infrastructure is what made the effects of the earthquake so particularly devastating.

My collages/drawings depict this portion of the *Haitian landscape*. *TreeLine: Haiti/Dominican Republic* makes physically obvious the ecological division between the countries. Though often seductive at first glimpse, these landscapes are full of turmoil and discord.

The collages/drawings also address traditional and non-traditional ideas of landscape within historical and contemporary art, referencing historic drawing techniques, methods and processes through the study of landscape creation from both the east and the west.

BIO



Blane De St. Croix is an American artist based in Brooklyn, New York who works in sculptural objects, installation and drawing. His work has been included in solo and group exhibitions nationally and internationally, including the UK, Ireland, Lithuania, Mongolia, and Japan.

His awards include the John Simon Guggenheim Memorial Foundation Fellowship, Joan Mitchell Foundation Grant, the Massachusetts College of Art Alumni Award for Outstanding Creative Accomplishment and the Pollock Krasner Foundation Grant, along with other international and national fellowships and artist residencies. His work is in numerous public and private collections and has been reviewed in *Art In America*, *New York Magazine*, *The New York Times* and others. He received an M.F.A. in Sculpture from the Cranbrook Academy of Art and a B.F.A. from the Massachusetts College of Art.

Special thanks to: The John Simon Guggenheim Memorial Foundation; The Lower East Side Printshop, NYC and Indiana University, Bloomington.

अमेरिका

वृक्ष रेखा : हैटी/डोमेनिकन रिपब्लिक ब्लेन.डी.सेन्ट.क्रो

मूर्तिकला, चित्रकला एवं कला स्थापना विधामा कार्यरत ब्लेन.डी.सेन्ट.क्रो न्यूयॉर्क वासी कलाकार हुन् । अन्तर्राष्ट्रियस्तरमा संयुक्त अधिराज्य, आयरल्याण्ड, लिथुआनिया एवं जापान लगायतका देशमा एकल एवं सामुहिक कला प्रदर्शनी गरिसकेका ब्लेनले गुगेनहाइम फेलोशीप लगायतका धेरै राष्ट्रिय एवं अन्तर्राष्ट्रिय फेलोशीप प्राप्त गरेका छन् ।

प्रस्तुत वृक्ष रेखा शीर्षक दिइएको यस कलाकृतिले हैटीको परिदृष्यलाई कोलाज/चित्रकला मार्फत आंशिकरूपमा कैद गरेको छ । पूर्वीय एवं पाश्चात्य परिदृश्य सृजनाको अध्ययन, प्रविधि र विधागत वैशिष्ट्यताको उपयोग गरिएको यस कृतिले परिदृष्यका सम्बन्धमा प्रम्परा एवं आधुनिक विचारको ऐतिहासिक एवं समकालीन सन्दर्भमा घुलन गरेको छ । पहिलो नजरमा कामुक मादकताको आभास दिने यी परिदृश्यले आन्तरिक उथलपुथल र लयभङ्गताको खुलासा गर्दछन् ।

हैटीको वृक्षसुन्य अवस्था एवं डोमिनिक रिपब्लिकको हरितपुष्टताका बीच देखाइएको भिन्नता यसमा प्रकटित छन् ।



Medium: Installation
Dimension: Variable

USA

Strong as Paper

CECILIA PAREDES

Parades deals with issues of identity, women's bodies, and the relationship between self and environment in elegant, mysterious works that embrace notions of camouflage, inclusion, and reinvention. She uses materials that range from body paint and makeup to thin pieces of ancient books, "re-doing" her subjects into new forms.

Writing of one of her pieces in the show, Parades says, "If I have to describe how we deal with the constant negotiation with life, I always refer to the Taoist aphorism that says we have to be 'strong as an oak and flexible as bamboo.' As paper comes from wood, like the two trees in the aphorism, I have chosen to use it in the most delicate form they can come: a very thin cut piece of paper from a page of an old book.

"The books I used are related to 'Everything is True, Everything is False' from Calderon de la Barca, a Spanish author, poet and dramaturge of the 1600s. Having found these and other texts destroyed by termites, I have cut thin pieces of the pages in order to paste them again forming a reticulae. The 're-doing' of the book with the very small particles is a metaphor of reconstruction."

BIO



Born in Lima, Peru, Cecilia Paredes studied Plastic Arts at the Catholic University of Lima and Cambridge Arts and Crafts School of England. She currently divides her time between San Jose, Costa Rica and Philadelphia, Pennsylvania, USA. Paredes

has exhibited across the USA, France, Spain and Italy as well as London, England; Oslo, Norway, Santiago, Chile; and Buenos Aires, Argentina.

अमेरिका

कागजभै बलियो

सिसिलिया पारादेस

हाम्रो जीवनमा निरन्तर आइपर्ने घटनाक्रमलाई कसरी सम्बोधन गर्ने भन्ने विषयमा मलाई व्याख्या गर्न दिइएमा म जहिले पनि 'साल भैँ कडा र बाँस भैँ लचिला' भन्ने ताओ धर्मको भनाई अनुसरण गर्न भन्छु । कागज काठबाट आएजस्तै अति संवेदनशील तरिकाले प्रयोग गर्ने गरेको छु । जस्तै कागजको पातलो एउटा चिर्कटो पुरानो किताबको कुनै एउटा पानाबाट आएजस्तो ।

मैले प्रयोग गरेका पुस्तकहरू सन् ६० को दशकका स्पेनी लेखक, कवि, नाटककार काल्डेरन डे ला बार्काको 'ऐभ्रिथिङ्ग इज ट्रु, ऐभ्रिथिङ्ग इज फल्स' भन्ने भनाइसँग सम्बन्धित छन् । यी र यस्तै अरू पुस्तकहरू धमिराले बिगारेपछि मैले ती पानाहरूलाई पुनः जोडजाम गर्न भनेर स-साना टुक्राहरू राखेको छु । यी स-साना टुक्रालाई जोडेर किताबको आकार दिनु पुनर्निर्माणको रूपक हो ।



Medium: Earth, Seeds, Grains, Vessels & Ice
Dimension: Variable

Shades of Seeds and Melting Ice

JYOTI DUWADI in collaboration with PAUL D. MILLER (aka DJ SPOOKY)

Melting Ice offers a visual perspective on the interconnections between climate change and biodiversity. The melting cube of ice displayed in this historic courtyard references the disappearing Himalayan glaciers and the increasing scarcity of water in the region. It also features work by Paul D. Miller (aka DJ Spooky), with a sound and multi-media performance, Ice Synchronism, projected on the ice block to highlight the effects of climate change in the Arctic and Antarctic and around the world. The melting process is recorded for webcasting.

In the installation Shades of Seeds, richly colored seeds and grains are displayed on a cracked mud floor in mounds and in a variety of vessels as a metaphor for climate change and earth's fragility. It touches on many ideas: the beauty of nature, the threat of genetic mutation and monoculture, the importance of nutrition, and the celebration of the harvest during Nepal's Festival of Lights. The multitude of colors, shapes, and sizes of these precious seeds represent nature's complexity. Harbingers of life, they are now more vulnerable due to the corporatization of agriculture and climate change. This piece honors Nepal's rich farming tradition, which is dependent on the availability of fresh water, and reflects the value of preserving diversity in nature and culture.

These two installations will hopefully inspire viewers to help mitigate the effects of our warming planet.

BIO



Jyoti Duwadi's work expresses the spirit of nature and the dynamic energies of life through abstract forms and colors. Born into a family of poets and writers, Jyoti was exposed to art and literature while growing up in Darjeeling, Varanasi, and

Kathmandu. After moving to the United States, he began creating multimedia work that reflects an intimate relationship with nature and the cultures of both North America and South Asia. The artist currently divides his time between his studio in Bellingham, Washington and Kathmandu, where he pioneered public art installations that address political, social, and environmental issues.

सेड्स अफ सिड्स एण्ड मेल्टिङ आइस

ज्योति दुवाडी

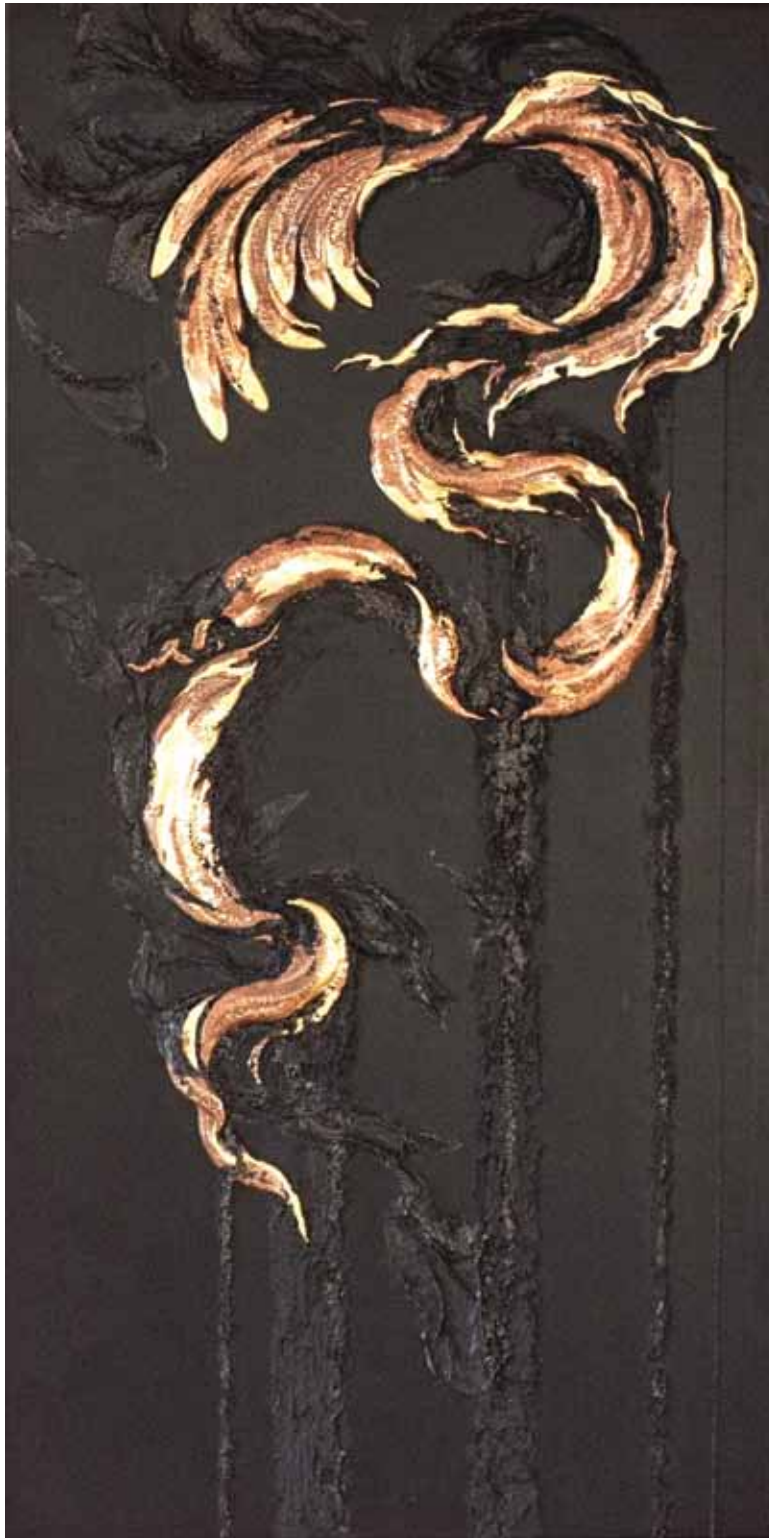
दुई फरक विचारमा रहेका मेरा कलाले हावापानी परिवर्तन र जैविक विविधता बीचको अन्तरसम्बन्ध देखाउँछ ।

सेड्स अफ सिड्स मा विभिन्न रंगीन बीउ र गेडागुडीहरू माटोको ढिस्को र विभिन्न आकार र सामान राखेका भाँडाहरूमा राखिन्छ । हावापानी परिवर्तन र पृथ्वीको कमजोरपनको बिम्बका रूपमा रहेको सेड्स अफ सिड्सले धेरै विषयहरू छुन्छ । जस्तै प्रकृतिको सुन्दरता, वंशाणु परिवर्तनको खतरा र एउटैमात्र वालीको खेती, पोषणको महत्व र नेपालका चाडवाडको उल्लास आदि ।

ज्योति दुवाडी र पल दि मिलर (डिजे स्पुकी)

त्यसैगरी मेल्टिङ आइसमा वीउविजन तथा वालीलाई सिँचाईका लागि पानी उपलब्ध गराउने हिमनदीको दर्दनाक अवस्था चित्रित गरिएको छ । मेल्टिङ आइसमा भिडियो सार्वजनिक स्थलहरूमा प्रदर्शन गरिनेछ । हिउँका ढिक्काहरू थुपारिन्छ र त्यसलाई पगिलन दिईन्छ । इण्टरनेटमा हिउँ पगलेको दृश्य राख्नका लागि डिजिटल क्यामराले हिउँ पगिलेको अवस्था खिचिरहेको हुन्छ । यो भागले हराउँदै गएका हिमनदीहरू र हिमालय क्षेत्रमा पानीको अभावका बारेमा स्पष्ट पार्छ ।

यी दुवै भिडियोले कृषि र पानीमा यसको निर्भरताका बारेमा दर्शाउँछन् । यी दृश्यले प्रकृतिमा विविधताको संरक्षण र संस्कृतिका बारेमा महत्व दिनुपर्ने सन्देश दिन्छन् । यी दुवै भिडियोहरू दर्शकका लागि आफ्नो स्थानमा आइपर्ने यस्ता समस्या कम गर्न केही कदम चाल्न उत्प्रेरित गर्न महत्वपूर्ण साबित हुनेछन् ।



Medium: Gilded Copper Reposse, Acrylic, Mineral Particles, and Plastic
Bags on Wood Panels
Dimension: 71.5 x 36 x 1 in

USA

Flying Nagas

MAUREEN DRDAK

Flying Nagas is the culmination of The Prakriti Project, my work in Nepal as 2011-12 Fulbright Senior Scholar, which established the first synthesis of repoussé and contemporary painting. Repoussé is a technique in which sheet metal is manipulated to create three-dimensional forms, and the Newars of the Kathmandu Valley are acknowledged masters of this increasingly rare art practice. In pursuit of the skills necessary for my work, I apprenticed myself to the grandson of the historically recognized master of the form, Rabindra Shakya of Ukubahal, Patan, whose family lineage dates to the late sixteenth century.

Flying Nagas is a visual commentary on environmental degradation in Nepal and the surrounding Himalayan region, an area now referred to as the "Third Pole," by climatologists. In my work the Naga, the protector serpent deity of the Kathmandu Valley, represents the forces of the earth in acute distress. The imagery of the Naga--both an indigenous and universal symbol of the rains and water and the integration of opposites--provides the vehicle for visual commentary on climate change and environmental duress. The writhing, twisting forms of the serpents ascend, attempting to flee from the fouled and heated earth, while black plastic bags, bane of Kathmandu, swirl ominously about them, entangling and impeding their flight. Rushing down from their fragmented forms are torrents of crushed stone, the detritus of polluted waters. Their gilded skin streams in tatters, referencing the erosion of indigenous cultural values that once sustained them and the earth.

BIO



Maureen Drdak is an American global artist whose work is concerned with the contemporary visualization and convergence of universal archetypes and paradigms. Her work has taken her to Europe, North Africa, the Middle East,

Southeast Asia, and the Himalayas, and is represented in public and private collections throughout the world. A graduate of the Pennsylvania Academy of the Fine Arts and the University of the Arts, recipient of numerous prestigious awards, residencies and solo exhibitions, she is the USA. 2011-2012 Fulbright Fellow in Art for Nepal. Drdak's Fulbright project marked her fifth trip to Nepal and the Himalayas.



अमेरिका

उडुवा नाग

माउरीन ड्रड्याक

'उडुवा नाग' २०११-१२ को मेरो फुलब्राइट वरिष्ठ अनुसन्धानविज्ञ स्कलरको रुपमा गरिएको प्रकृति परियोजना भने थेसिसको तात्विक कार्य हो । यस प्रकृति प्रजेक्टरले रिपोसे र पेटिङ्गको प्रथम संस्लेषणको स्थापना गरेको हो ।

रिपोसे त्यस्तो प्रविधि हो जसअन्तर्गत धातुको पातालाई प्रयोग गरी त्रि-आयामिक स्वरूपको सृजना गरिन्छ । काठमाडौंका नेवारहरु यस लोपहुँदै गइरहेको प्रविधिका ज्ञाता गुरुहरु भनिन्छन् । यस शीपको खोजीमा मैले ऐतिहासिक रुपमा यस प्रविधिका मान्यगन्य गुरुका नाती पाटनको उकवालमा बस्ने राविन्द्र शाक्यको कार्यचला भएर काम गरे । यी गुरुको पारिवारिक कुल सोन्धौ शताब्दी सम्म पुग्छ ।

उडुवा नाग (सर्प) वातावरणीय पतन को दुष्य टिप्पणी हो । वातावरणीय पतन खास गरी नेपाल र तेस्रो ध्रुव भनेर चिनिने हिमालमा गम्भीर छ । काठमाडौं उपत्यकाको संरक्षक देवताकारुपमा पुजिने नाग (सर्प)को चित्रले पृथ्वीमा पर्ने गम्भीर भार शक्तिको संकेत गर्छ । नागको पवित्र चित्र जसले स्थानीय र ब्रहमाण्डीय प्रतिकको रुपमा दुई परस्पर विपरित प्रतिक वर्षा र जललाई समाहित गर्छन, तिनले भू-मण्डलीय ताप र वातावरणीय पतनको दृष्य टिप्पणीको बहानको कार्य गर्छन । बटारिने र मुठिने सर्पको स्वरुपहरु प्रदुषित र तप्त धराबाट भाग्ने कोशिस गर्छन् । त्यस बेला काठमाडौंका वरदान-काला प्लाष्टिक व्यागहरु नागहरुका वरपर उनीहरुको गति र भगाइलाई रोक्न नागहरुलाई जेल्लै ताण्डव नृत्य गर्छन । उनीहरुका विच्छेदित स्वरुपबाट भर्ने काला फुटाइएका ढुङ्गाहरु प्रदुषण र फोहर पानीका प्रतिकहरु हुन् ।

उनीहरुको सुनौलो छाला धुजाधुजामा बन्छ र एकपल्ट आफु र यस धर्तीलाई वाचइ राखेको स्थानीय संस्कृति र मान्यताको क्षयीकरणलाई इंगित गर्छ ।



Medium: Wood, Towel, Clothing, Audio
Dimension: 8.5 x 7 x 7 ft

USA

Portable Sauna

TREVOR AMERY

I am interested in the elements that influence social interstices, our physical and emotional relationship to objects and space, and the effect of environment on quotidian rituals.

I am inspired by the shifts in social habits and traditions from culture to culture and employ firsthand and field research to explore the roots for these deviations. Through this process I am developing awareness for how culture affects the role of domestic space, how and why we shape it as we do, and how environment impacts social dynamics.

I lived in Finland for two months in 2011 working on projects that investigated cultural catalysts for social space. I learned about the importance of the sauna in Finnish daily life as a social meeting place and I became fascinated with the idea of the sauna as an instigator for social exchange and serious discourse. I developed Portable Sauna as a way to understand these spacial phenomena and to share these experiences and discoveries.

During the exhibition the viewer is invited to enter the sauna and listen to conversations recorded in saunas from around the world. These recordings discuss personal accounts, memories, and ideas on how or why the environment has changed over the past 30 years. My goal for Portable Sauna is to re-create this important social space in a new context and instigate new conversations in as many locations, cultures, and environments as possible.

BIO



Trevor Amery is an American artist whose work has been exhibited across the USA as well as internationally in Finland, Estonia, France and Denmark. He holds a BFA from the Maryland Institute College of Art in Baltimore, Maryland, has studied abroad in Italy and Greece, and has completed artist residencies in Finland and Florida and New York in the USA. He is currently a Fulbright Grantee to Hungary and working as the Artist-In-Residence at the University of Pécs.

अमेरिका

पोर्टेबल सउना

ट्रेभर एमरी

पोर्टेबल सउना चारफिट फराकिलो र साढे आठफिट अग्लो वाकसले बनेको हुन्छ । यससँग बेन्च, तौलिया, जुता राख्ने ठाउँ र लुगाका लागि हेङ्गरहरु हुन्छन् । आगो बाल्ने दाउराको प्रयोगबाट यसले प्रेरण प्राप्त गरेको छ । दाउराले सौनाको लागि सामाजिक यानको काम गर्छ ।

धेरै संस्कृतिहरुमा सौना कसरी सामाजिक विनिमयको स्थान र कतिपय गहन विषयमा छलफल गर्ने बैठक बन्छ भन्ने कुरामा मेरो रुची छ ।

पोर्टेबल सउना सम्योजन गर्ने बेला दर्शकहरु सौना भित्र प्रवेस गर्न सक्ने छन् जहाँ उनीहरुले विभिन्न ठाउँका सउनामा विभिन्न व्यक्तिहरुका रेकर्ड गरिएका वातचितहरु सुन्न सक्ने छन् जहाँ मान्छेहरुले गत ३० वर्षमा देखेका र अनुभव गरेका वातावणीय परिवर्तनका बारेमा छलफल गर्छन् । मेरो उद्देश्य बढी भन्दा बढी स्थानमा पोर्टेबल सउना स्थापना गर्नु रहेको छ र यसको उद्देश्य धेरै भन्दा धेरै मानिसलाई सहभागी गराउनु रहेको छ ।

KIAF TEAM

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MEDIA COORDINATOR

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ACCOMMODATION IN-CHARGE

Shailaja Kasaju

VIDEO/PHOTO DOCUMENTATION

Saroj Mahoto, Randomline Production

Kailash Shrestha, Artudio

DESIGN

Bhushan Shilpakar

WEBSITE

Pagoda labs

FLIGHTS/CARGO

Raj Kumar Pande, Temple Travel

Arkefly

EVENTS MANAGEMENT

Bijay Suwal (Malta National and International)

MARKETING CONSULTANT

Sekhar Chettri and Rasna Dangol, V-Chitra

VENUE COORDINATOR AND VOLUNTEERS

Students of Kathmandu University Centre for Art and Design and Lalitkala Campus

ART COLLABORATIONS

photo.circle, Sattya Media Arts Collective, Nepal Handicraft Association, Kathmandu University Centre for Art and Design, BINDU: Space for artists (Print Workshop), Shashi Shah, Lok Chitrakar, Shankar Raj Suwal, Vatsha Gopal Baidya, Seema Sharma, Prithivi Shrestha, Sauranga Darshandhar, Sushma Shakya, Buddhisagar Chapain, Dawa Sherpa and Horlics "My Creative World"

