

# GARDEN OF TEN SEASONS

## EXHIBITION AND PUBLIC PROGRAMMES

Echoing from the 2022 Kathmandu Triennale

### EXHIBITION

OPENING 10.06.2022 19:00

ON SHOW 11.06.–10.07.2022 Thursday–Sunday 14:00–19:00

(Closed on 25.06.2022)

WITH Andrew Thomas Huang Antonio Pichillá Aqvi Thami Artree Nepal & Urmila Gamwa Tharu  
Ashmina Ranjit Aziz Hazara Baachi Devi Batsa Gopal Vaidya Brittney Leeanne Williams Chan Kwok-yuen  
Chet Kumari Chitrakar Chija Lama Citra Sasmita Dal Bahadur Gurung Ekaram Singh Freddy Mamani  
Hung Fai + Wai Pong Yu Indu Tharu Joydeb Roaja Karan Shrestha Köken Ergun & Satyam Mishra (Jai Nepal)  
Köken Ergun & Tashi Lama Komal Purbe Liliana Angulo Cortés Lok Chitrakar Madhumala Mandal  
Mae Clarke Manjula Devi Thakur Mary Dhaphalany Matei & Mona Ta'ufu'ou (part of Kautaha Painitu'ua)  
Mihaela Drăgan Mireille Delismé Mohamed Bourouissa Nagendra Gurung Nikau Hindin Olga Chernysheva  
Palati Devi Pooja Gurung & Bibhusan Basnet Puran Khadka Rebatu Mandal Sakarin Krue-On  
Sawangwongse Yawnghwe Shashi Bikram Shah Sheroanawe Hakihiiwe Simon Soon Subas Tamang  
Subash Thebe Limbu Sudhira Karna Uma Shankar Shah Zamthingla Ruivah

### PUBLIC PROGRAMME FOR GARDEN OF TEN SEASONS

KURAKANI 11.06.2022 19:00

WITH Anil Limbu Ashmina Ranjit Dipti Sherchan Karan Shrestha Nischal Khadka Priyankar Chand  
Tenzing Sedon Ukyab Lama

### SAVVY TOURS IN SAVVY TONGUES

11.06.2022 16:00 IN NEPALI With curators Sheelasha Rajbhandari Hit Man Gurung

12.06.2022 16:00 IN ENGLISH With curators Cosmin Costinaş Sheelasha Rajbhandari

Hit Man Gurung

23.06.2022 18:00 IN ROMANIAN With curator Cosmin Costinaş

This project is a collaboration between Kathmandu Triennale, SAVVY Contemporary, Para Site, Siddhartha Arts Foundation and Durjoy Bangladesh Foundation, with additional support by the Wellington and Virginia Sun Yee Trust. Some of the flights were supported by Turkish Airlines and Goethe Institute Mumbai.



P 藝術  
a 空  
r 間  
a t e

SAVVY CONTEMPORARY  
THE LABORATORY OF FORM-IDEAS



# TEAM

CURATORS Cosmin Costinaş Sheelasha Rajbhandari Hit Man Gurung  
KATHMANDU TRIENNALE DIRECTOR Sharareh Bajracharya  
SIDDHARTHA ARTS FOUNDATION & KATHMANDU TRIENNALE  
CHAIR PERSON Sangeeta Thapa

## TEAM SAVVY CONTEMPORARY

ARTISTIC DIRECTION Elena Agudio  
PROJECT MANAGEMENT Onur Çimen  
PROJECT ASSISTANCE Hubert Gromny  
PRODUCTION TEAM Rafał Łazarz Santiago Doljanin Waylon D'Mello Simon v. Krosigk  
Willem van den Hoek  
GENERAL MANAGEMENT Lema Sikod  
COMMUNICATIONS Anna Jäger  
GRAPHIC DESIGN Aditi Kapur  
TECH Bert Günther  
LIGHT Emilio Cordero  
EVENT COORDINATION Lili Somogyi Daniellis Hernandez  
STREAMING Boiling Head Media

THANK YOU Jagdish Moktan Katherina Michaels Matina Maharjan Shreeti Prajapati



# GARDEN OF TEN SEASONS

*Working from within different cosmologies, when imagining the future of the 21st century, from politics to technology, we are also asking: Can we imagine art to remain a singular system, with a universal claim and a unified aesthetic? As we attempt to find solutions for the dilemmas of plurality in our troubled world, could art as a coherent concept even survive? And should it?*

SAVVY Contemporary is honored to host the exhibition *Garden of Ten Seasons* – curated by Cosmin Costinaș, Sheelasha Rajbhandari, and Hit Man Gurung – in order to rake, water, and nurture these questions and seedlings that have composed *Kathmandu Triennale 2077* which was held in Nepal's capital earlier this year, as well as its precursor *Garden of Six Seasons* held in 2020 at Para Site in Hong Kong.

The project departs from questions debated in Nepal and around the world, related to discourses on decolonisation, pluralism of worldviews and systems – leaving behind any form of totalising claims, either by monocultural nation states or by Eurocentric canons and vocabularies. Nepal has undergone historic and dramatic changes after 2006, including the shift from a monarchy to a federal republic, with progressive debates and tensions around the basis of re-establishing the nation, as well as the devastating earthquake of 2015. These moments of reckoning amidst the uncertainties of our time have placed the country and its over a hundred ethnic, cultural, social, and caste groups, including Indigenous communities and categories with a long history of marginalisation, in a pioneering position for imagining ways of living together in the world.

Furthermore, conversations surrounding contemporary art, its genealogy, institutional and power structures, and the appropriate platforms for horizontal conversations with cultural practices of different lineage have also not only informed the Nepali art scene in the past decades but many other contexts around the

world and have brought to the fore important questions about local culture and identity as well as the politics of global circulation of ideas and art forms.

A central position in this project is thus occupied by artists working with and from within multiple aesthetic and cosmological perspectives and meanings, manifesting the multiplicities that construct our kaleidoscopic global reality. There are practices that often have been systematically excluded from the realm of art and designated by a colonial ethnographic gaze as craft, folklore, or at best, "traditional" art, even if these practices are constantly evolving and embodying the traces of their contextual transformation and of this often-disobedient instability. In this line of thinking, the project is particularly featuring contemporary practices where Indigenous perspectives operate in the field of technology, where bodies and traditions are queered, where objects and rituals are the field of continuously negotiated identities rather than essences, and where folklore is the battlefield of decoloniality, counter-culture, and criticality.

Seeking to expand the consideration of contemporary artistic practices, it includes materiality and media from various communities in Nepal and from around the world, including different forms and lineages of object, image, and sound making that transversed or unfolded in parallel to the fractures of the modern. The project discusses appropriate frameworks of understanding and bringing together these multiple aesthetic and cosmological lineages active today, from paubha painting in Nepal, ink art in East Asia, and barkcloth making in the Pacific to body marking and weaving around the world, and other languages often marginalised in global discourses on contemporary art. But the project is also looking beyond the dominant traditions in these contexts, showcasing practices from communities which have often been subjected to processes of internal colonisation by their own, often post-colonial, states and their official cultural narratives.

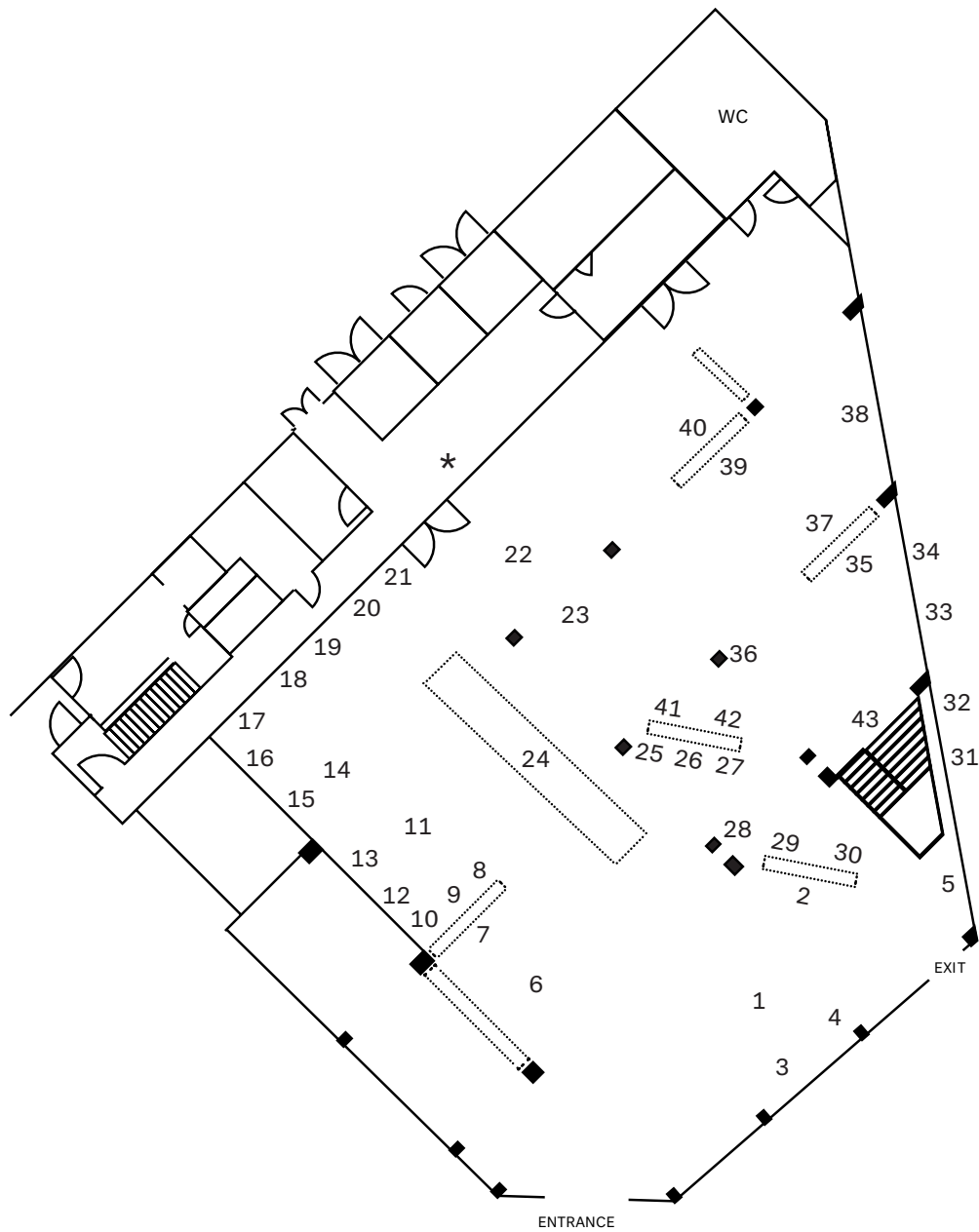
These are more than formal exercises as they seek to open a wider conversation about different cosmologies and meaning in the realms of spirituality, forms of healing, memory preservation, representation of mythology, and collective celebrations. This broadening of the field of what gets counted today as art has political implications as part of an effort to decolonise our conscience, moving beyond the category of art as defined by the colonial legacy of many specific contexts as well as of our shared global culture. These are shown in parallel with an effort to revisit the reception and influence of several figures from Nepali art history of the past decades.

The project is also crucially interested in Indigenous knowledge that is active and subversive, working towards the upending of patriarchal structures and dominant national frameworks, creating a new global solidarity of places and communities of resistance. Works from across continents are being exhibited, placing Nepal on a different geography, beyond the regions that it is commonly considered in. Bringing new constellations of coordinates is also pursued by thinking about Nepal among a list of other countries who have defined their modern identity along the complicated and imprecise narrative of being the sole countries in their regional contexts to not have been colonised, like Thailand and Tonga, creating many common experiences including delaying the urgency to decolonise their cultural narratives.

The years of cataclysms in the past decades, the layers of destruction that have brought both trauma and resistance to the fore, the shared experience of contemporaneity as a recent and precarious bridgehead over catastrophe creates another community of memory alongside Nepal, drawn from different geographies, from Southeast Asia to Latin America. Nepal's status as a country of mass emigration opens up yet another definition of an Internationale.

Lastly, in regards to the title and its sinuous evolution throughout the different stages of the project: one of the works in the exhibition, Citra Sasmita's kamasan painting on a cow's hide, opens a garden of female figures, fires, and various natural elements, composed whimsically in an unfolding of pansexual energy and power, imagining a secular and liberating mythology for a post-patriarchal future. Underneath it, handwritten in a disk of turmeric, the 14<sup>th</sup> century Balinese poem "The Harbor of Restless Spirit" introduces the Balinese calendar of ten seasons, and the possibilities each of them bring to life. In the first manifestation of the project, a garden of six seasons was referring to a real garden in Kathmandu, better known by its other name, Garden of Dreams, built by a dynastic prime minister in Nepal, in 1920. It was designed as an Edwardian neo-classical garden amidst Kathmandu's urban fabric. The waves of change in the last century brought its six pavilions down to three. Climate change merged Kathmandu Valley's famed six seasons into four. The Rana dynasty of the garden's patron is long gone. So is the monarchy, swept away more recently by the revolution of this generation, the source of Nepal's abundant critical energy that can teach so much.

# FLOOR PLAN



1 . *Asafo flag*  
Early 20th century

2 . U M A S H A N K A R S H A H  
*NJJR*  
2016  
Etching aquatint on paper

3 . K Ö K E N E R G U N A N D T A S H I  
L A M A  
*Nepali Power*  
2022  
Acrylic on canvas stitched on textile

4 . K Ö K E N E R G U N A N D S A T Y A M  
M I S H R A ( J A I N E P A L )  
*Nepali Power*  
2022  
YouTube videos

5 . S U B A S T A M A N G  
*Study of History VI*  
2022  
Etching aquatint on paper

6 . *Sainchi Phulkari*  
Textile  
Late 19th century

7. MARY DHAPALANY  
*Untitled*  
2018  
Pandanus mat
8. SUDHIRA KARNA  
*Women Riding Bicycles*  
2019  
Acrylic on lokta paper
9. LOK CHITRAKAR  
*Dhanvantari (God of Medicine and healing)*  
2021  
Mineral pigment on cotton canvas
10. PURAN KHADKA  
*Wholeness*  
2013  
Acrylic on Canvas  
*The Wholeness Self*  
2010  
Acrylic on paper  
*Chitrasutra*  
2010  
Acrylic on paper
11. CHET KUMARI CHITRAKAR  
*Newa block print*  
2021  
Powder colour on lokta paper
12. SAKARIN KRUE-ON  
*A Chinese Merchant*  
2008  
Traditional Thai tempera on wood  
*Casting Buddha statue*  
2008  
Traditional Thai tempera on wood
13. BAACHI DEVI  
*Kali*  
1989  
Water-based pigment on paper
- MANJULA DEVI THAKUR  
*Kali*  
1989  
Water-based powdered colour on paper
- PALATI DEVI  
*Woman With Two Fish*  
1989  
Water based powdered colour on paper
14. DAL BAHADUR GURUNG  
*Khoebo Dhi*  
2019  
Plastic fibre and nanglo as pedestal
15. TAMU PYE LHU SANGH  
*Architectural maps of Khoebo Dhi*  
2019  
Digital prints on paper
16. FREDDY MAMANI  
*Neo-Andean Architecture*  
2022  
Digital prints
17. SHEROANAWE HAKIHIIWE  
*Wapukuhirimi/Medium Size River Shore Butterfly*  
2019  
Monotype on mulberry paper
18. ARTREE NEPAL & URMILA  
GAMWA THARU  
*Dai! Aau Aab Phen Yi Matime Godna Lagai (Mother! Come  
Let's Plant Tattoos in This Field Again)*  
2018-ongoing  
Single-channel video
19. NIKAU HINDIN  
*Te Pahore o Rehua*  
2019  
Kōkōwai (red ochre) and ngārahu (soot pigment) on aute  
(paper mulberry)  
*6-26-1840 The Treaty of Waitangi*  
2021  
Kōkōwai (red ochre) and ngārahu (soot pigment) on  
aute (paper mulberry)
20. HUNG FAI  
*Wild Grass XVI*  
2019  
Ink on paper
21. HUNG FAI AND WAI PONG YU  
*Same Line Twice 14*  
2017  
Pigmented ink and ballpoint pen on paper
22. SIMON SOON  
*Gendün Chöphel Passion Project*  
2021  
Video posters
23. CITRA SASMITA  
*Timur Merah Project II; The Harbor of Restless Spirits*  
2019  
Ink on leather, turmeric powder
24. MATEI & MONA TA'UFO'OU  
(PART OF KAUTAHA PAINITU'UA)  
*Ngatu 'uli, Launima*  
2019  
Feta'aki (mulberry bark), tuitui (black candlenut  
pigment), and 'umea (red clay pigment)

25. EKARAM SINGH  
*Illustrated manuscript of Hindu Tantrism (Recreated)*  
2020  
Acrylic on cotton canvas
26. MAE CLARK  
*The Emergence*  
1998–1999  
Textile
27. SHEROANAWÉ HAKIHIWE  
*Maari Thotho, medicinal*  
2018  
Acrylic on primed paper
28. AMULET CLOTHES  
Mid-20th century–2021
29. BATSA GOPAL VAIDYA  
*Ayurvedic Yantra II*  
1971  
Oil on embossed paper  
*Ayurvedic Yantra II*  
1971  
Oil on embossed paper  
*Mantra*  
1970  
Embossed woodcut print on paper  
*Yantra*  
1970  
Embossed woodcut print on paper  
*Yantra*  
1971  
Embossed woodcut print on paper
30. LOK CHITRAKAR  
*Healing lions on a shingles sufferer*  
2020  
Digital prints  
*Healing lions*  
2018  
Screenprint on lokta paper
31. ANTONIO PICHILLÁ  
*Blows and Healing*  
2018  
Single-channel video
32. CHIJA LAMA  
*Collection of rung nga (buti/amulets)*  
Woodcut block printed on rice paper
33. NAGENDRA GURUNG  
*Chalis Katesi Ramaula*  
2005–2021  
Digital prints on paper
34. MADHUMALA MANDAL  
*A woman repairing road with an excavator*  
2019  
Acrylic on lokta paper
35. AZIZ HAZARA  
*Rehearsal*  
2020  
Single-channel video
36. SHASHI BIKRAM SHAH  
*Royal Massacre Series*  
2001  
Ink and acrylic on newspaper
37. KARAN SHRESTHA  
*Meanwhile*  
2017  
Single-channel video
38. MOHAMED BOUROUISSA  
*L'IMPASSE*  
2007  
*LE CERCLE IMAGINAIRE*  
2008  
*LA RENCONTRE*  
2005  
*LE MIROIR*  
2006  
*LE TOIT*  
2007  
*LA REPUBLIQUE*  
2006  
Digital prints on tarpaulin
39. OLGA CHERNYSHEVA  
*Aprobation*  
2021  
Watercolour and pencil on paper
40. POOJA GURUNG & BIBHUSAN BASNET  
*DADYAA: The Woodpeckers of Rotha*  
2016  
Single-channel video
41. JOYDEB ROAJA  
*Generation Wish Yielding Trees and Atomic Tree*  
2020–2021  
Series of ink pen drawings on paper
42. MIREILLE DELISMÉ  
*Catastrophe de 12 Janvier*  
2010  
Sequins and beads on fabric



4 3 . S A W A N G W O N G S E Y A W N G H W E

22022021, *Yawnghwe Office in Exile*

2021

Silk textiles

\*

C O L O N I A L N E I G H B O U R S

showing

*Hans-Albert Lettow: Geheimnis Tibet (Secret Tibet)*

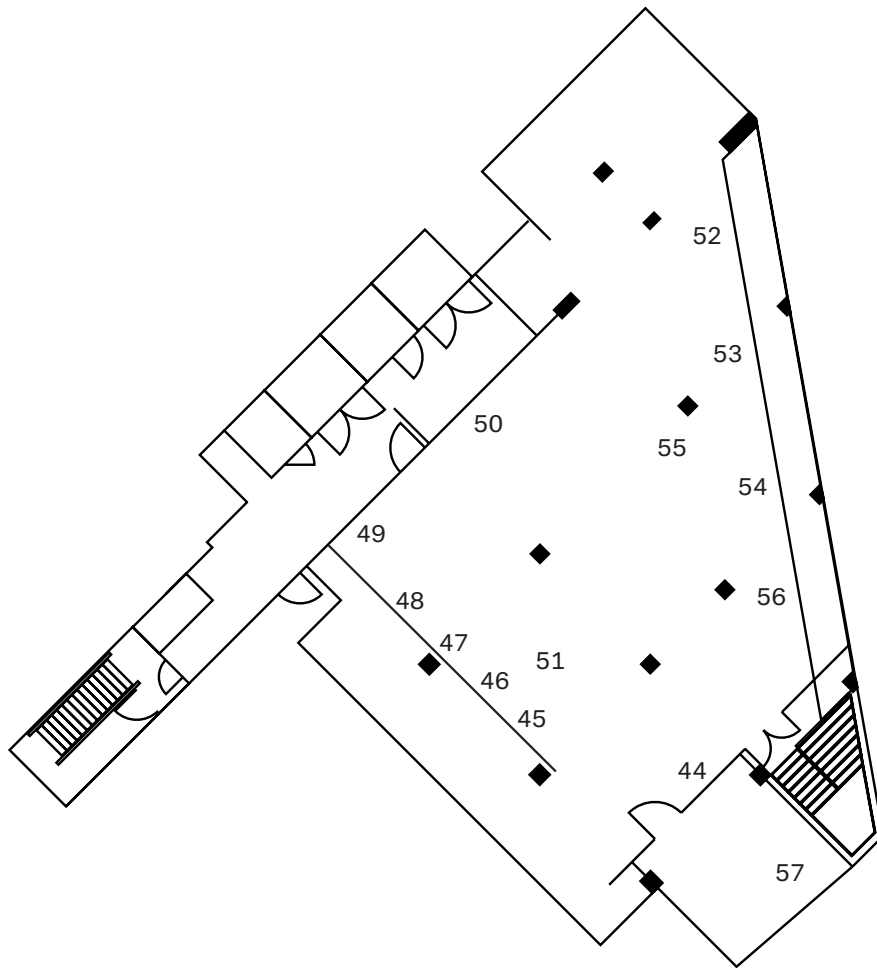
1938-39/1943, 161'

*Die Bunte Welt (The Colorful World)*

1933

*Die Völkerschau in Bildern (The Overview of People in Pictures)*

1932



44. ASHMINA RANJIT  
*Hair Warp – Travels through Strands of Universe, 8*  
 2000  
 Pastel and charcoal on lokta paper

*Hair Warp – Travels Through Strands of Universe, 3*  
 2000  
 Pastel and charcoal on lokta paper

45. MIHAELA DRĂGAN  
*The Future is a Safe Place Hidden in My Braids*  
 2021  
 Three-channel video

46. KOMAL PURBE  
*A woman flying a rocket*  
 2019  
 Acrylic on lokta paper

47. REBATI MANDAL  
*Separating Paddy From Crop*  
 2019  
 Acrylic on Lokta paper

48. INDU THARU  
*Ragat Timro Pani Raato Chha*  
 2008–ongoing  
 Single-channel video

49. ASHMINA RANJIT  
*Happening: Present Situation*  
 2004  
 Digital Prints and stencil marks

50. SUBASH THEBE LIMBU  
*Ningwasum*  
 2020–2021  
 Featuring Subin Limbu and Shanta Nepali as travellers  
 from the future.  
 Single-channel video

51. AQUI THAMI  
*A Woman Was Harassed Here*  
 2017–ongoing  
 Paper posters

5 2 . Z A M T H I N G L A R U I V A H

*Luingamla Kashan*

After 1990

Hand-woven wool

5 3 . L I L I A N A A N G U L O C O R T É S

*The Snail*

2008

*The Basket*

2017

*Flower*

2009

*Wedding Hairstyle*

2009

*No title*

2010

*The braided iguana*

2017

*Kidneys (cornrows) with Lace and Wool*

2009

*Finding Freedom*

2017

*Crossing the Bridges*

2008

*The Churos (Bantú Knots)*

2017

Digit prints on forex board

5 4 . *Crown Wrapping Cloth*

Textile

1950s–1960s

5 5 . C H A N K W O K - Y U E N

*General's Headdress (Ming Dynasty)*

2021

Mixed Medium

*Queen's Headdress (Ming Dynasty)*

2021

Mixed Medium

5 6 . B R I T T N E Y L E E A N N E W I L L I A M S

*Dilapidated Rock*

2018

Oil on canvas

*Naomi & Ruth (No end and no beginning)*

2019

Gouache on paper

*A Scorched Shoreline*

2020

Oil on canvas

*Into Victorville*

2018

Oil on canvas

*Vacant Lemon Tree*

2019

Oil on canvas

5 7 . A N D R E W T H O M A S H U A N G

*Kiss of the Rabbit God*

2019

Single-channel video

# WORKS AND BIOS

In alphabetical order with corresponding numbers on the floorplan

## A M U L E T C L O T H E S

2 8

Mid-20th century-2021

Among many types of objects or incantations that are used as technologies for healing or protection from diseases and other malefic forces are wearable amulets, like the ones shown here from Philippines, Myanmar, Northern Thailand, and Senegal.

In Southeast Asia, these amulets are powerful magical objects, containing a tradition that spans different lineages of art history and vernacular religious imagery, often loosely adopting Buddhist, Hindu, or Catholic mantras and sermons and recomposing them under new meanings. These blouses are also connected to the tattoo culture of the region, itself a form of protecting, healing, and connecting the body to higher forces. These amulets from the Philippines, known as anting-anting, were used primarily by guerrillas fighting the Spanish, American, and Japanese occupiers.

Tonton Kâ, a shaman from the Casamance region of Senegal, made the tunic in the exhibition as a means of protection at the beginning of the COVID-19 pandemic. Over the centuries, talismanic tunics have been made by figures of great learning or spiritual ability, such as shamans or Sufi figures, in several of West Africa's ancient centres of Islamic scholarship. These tunics normally include phrases, "magic squares," and the names of Allah. The maker prepares the woven cotton tunic by writing an appropriate surah from the Koran on a wooden writing board, washing off the text into a bowl with other ingredients, then painting the liquid onto the cloth, which creates a hard surface to write on when it becomes dry. Traditionally, the finished tunic was worn in secret under the robes of people who required powerful protection, with different surahs being employed on the tunics for different defensive needs.

## A N D R E W T H O M A S H U A N G

5 7

*Kiss of the Rabbit God*

2019

Single-channel video

Courtesy of the artist

This absorbing, semi-autobiographic and fantastical short film by Andrew Thomas Huang follows an ordinary Asian-American restaurant worker's extraordinary sexual awakening. The whole affair begins at a typical Californian Chinese joint, with nightly visits from the Rabbit God, who arrives in the body of a tantalising mysterious stranger. It then blossoms into a tryst that empowers the young man to embark upon a painful yet liberating journey of self-discovery.

The Qing dynasty myth of Tu'er Shen traces the story of a Hokkien soldier who was executed for spying on his male lover. The ruler of the underworld decided that since the soldier's crime was one of love, he would be ordained as Tu'er Shen, or the Rabbit God, the patron deity of gay love. Tu'er Shen's temple in New Taipei City, the world's only religious establishment dedicated to gay love, has been officiating same-sex marriages since Taiwan's legalisation of marriage equality in 2019.

A N D R E W T H O M A S H U A N G Born in 1984 in Los Angeles, lives and works in Los Angeles.

## A N T O N I O P I C H I L L Á

3 1

*Blows and Healing*

2018

Single-channel video

Courtesy of the artist

Antonio Pichillá's work often conjures the spiritual, esthetic, and technological universe of his Mayan Tz'utujil nation in Guatemala. This video shows him roaming and beating natural elements around Lake Atitlán as a stated form of healing. The act is as much a reference to Indigenous spiritual techniques of dealing with disease and other negative forces in life, as it is a personal performative process, one that also resists colonial stereotypes about Indigenous views of nature as being in a perpetual and homogenous harmony.

A N T O N I O P I C H I L L Á Born in 1982 in Solola, lives and works in Solola.

## A Q U I T H A M I

5 1

*A Woman Was Harassed Here*

2017-ongoing

Paper posters

Courtesy of the artist

As a young Indigenous woman, Thami experiences harassment on a near daily basis, as is true for many of the women she knows. For this ongoing street art project, she pastes posters in vivid pink on city walls, marking the places where she or women she knows have experienced harassment. The posters bear the clear, uncomfortable testimony: "A Woman Was Harassed Here." Tired of society's complicity and silence in burying these stories and shaming women when they speak up, Thami began this project to engage women in a conversation about harassment. By marking these spaces in bright pink, this work showcases the pervasiveness of harassment against women. Through these posters, Thami is attempting to address the

collective female experience and to break the culture of silence encompassing harassment, in addition to questioning norms that expect women to be “well behaved,” ignore their harassers, and walk away in order to retain respectability.

**A Q U I T H A M I** Born in 1989 in Darjeeling, lives and works in Bombay.

**A R T R E E N E P A L & U R M I L A G A M W A T H A R U** 1 8  
*Dai! Aau Aab Phen Yi Matime Godna Lagai (Mother! Come Let's Plant Tattoos in This Field Again)*  
2018–ongoing  
Single-channel video

Courtesy of the artists and part of an ongoing research initiative by Artree Nepal and Urmila Gamwa Tharu. Artree Nepal includes the artists Subas Tamang, Mekh Limbu, Sheelasha Rajbhandari, Hit Man Gurung, and Lavkant Chaudhary.

Tikās/Godnas were once a thriving tattooing practice in Nepal's Terai region. Now, it is only being preserved by a handful of women. State persecution and discrimination against the Tharu community disincentivized many from bearing such visibly distinct and prominent markers of their Tharu identity in public, a practice that is deeply entwined with their Indigenous history.

In the Tharu language, the expression “tikā likhi” (to write a tikā) captures the importance of this art form. Tikās are simultaneously images, maps, and texts transferred intergenerationally from body to body. The exploitation of Tharu lands and communities by feudal and capitalist structures are driving forces for the loss of this tradition. The landscapes that gave shape to the rich iconography of Tharu tattooing have been rendered unrecognisable over decades of deforestation, urbanisation, and displacement. The continued presence of each tikā thus embodies the corporeality of history, identity, and the resistance of Tharu communities across Nepal.

**A R T R E E N E P A L** is a Kathmandu-based artist collective formed in 2013.

**U R M I L A G A M W A T H A R U** was born in 1995 in Kanchanpur, lives and works in Kathmandu.

*Asafo flag* 0 1  
Early 20th century

The Asafo flags are regimental flags of the Fante, an Akan community in Southern Ghana. The flags are influenced by a combination of Akan proverbs and visual imagery, and often contain subverted European heraldic elements, used ironically as a form of exposing the absurdity of colonialism. The Asafo companies

were developed as all-male defensive military groups in Fante villages. Asafo is derived from the Fante words *sa*, meaning “war” and *fo*, meaning “people.” Asafo companies were also responsible for maintaining sanitation and roadwork, protecting state goods, creating local policies, conducting funeral rights, and organising community entertainment. The fighting duties of the Asafo companies ended with British colonisation, but they still played a strong role in the ritual life of Fante villages.

The Asafo flag included here was made during the first years of British colonial rule in Ghana. It depicts a train carrying mining products in great detail, alongside the Union Jack in its upper left corner – post-independence flags would carry the colours of the young nation of Ghana instead and older flags would feature the Dutch flag. The first trainline in Ghana was built by the British between the coast and the mining town of Tarkwa, which was strictly used as an instrument for colonial theft. While the intended meaning of using this loaded train on an Asafo flag remains with its maker and commissioner, we can speculate that it might have been meant as a threatening (yet perhaps ironic) symbol of devastation towards a rival Asafo company (as many flags indeed were), which would be ‘plundered like the British are plundering our lands’, as the reference to the British infrastructure would have been commonly seen as a symbol of banditry across the different Asafo companies.

**A S H M I N A R A N J I T** 4 4  
*Hair Warp – Travels through Strands of Universe, 8*  
2000  
Pastel and charcoal on lokta paper  
Courtesy of the artist and KADIST Collection

*Hair Warp – Travels Through Strands of Universe, 3*  
2000  
Pastel and charcoal on lokta paper  
Courtesy of the artist

In this series, human hair is treated as a sacred element that connects womanhood and “all phenomena beyond the sky,” according to artist Ashmina Ranjit. In Ranjit's paintings, these sinuous hair strands constantly morph into different braids, swirls, and landscapes, emitting a mysterious life force as they “flow, fly, dance, celebrate, shout, and echo in the night sky.”

*Happening: Present Situation*  
2004  
Digital Prints and stencil marks  
Courtesy of the artist

At the peak of Nepal's decade-long conflict (1996–2006), news of deaths and disappearances had become commonplace. On 1 May 2004, artist and activist Ashmina Ranjit staged *A Happening*, not only to perturb Kathmandu's apathy towards the armed conflict raging in rural areas but also to subvert the national prohibition

on public gatherings during a state of emergency. Ranjit covered herself in black ink and walked in silence alongside other performers towards Singha Durbar, the seat of the Nepali government. More than 100 individuals dressed in all black walked in silence, in pairs, and took turns falling to the ground. The fallen bodies were then outlined with white chalk. Fifty-two radio stations across Nepal broadcasted a cacophony of wails, cries, and lamentations during the march, activating the public space with a paradoxical sense of composure and chaos.

**A S H M I N A R A N J I T** Born in 1966 in Kathmandu, lives and works in Kathmandu.

**A Z I Z H A Z A R A** 3 5  
*Rehearsal*  
 2020  
 Single-channel video  
 Courtesy of the artist and Experimenter in Kolkata

Youthfulness and gestures of play are central to Hazara's practice, using this as a lens to give pause to the behaviours of children – the next generation – as foreboding reflections of the enduring and all-pervasive effects of conflict and war. In this video, the artist captures two young boys imitating the guttural rattling of an automatic rifle, as they play shooting in the field in front of them, and swivelling as if to suggest the gun is mounted. Their expressions are focused and deadpan, one taking aim and the other acting as the faithful machinery. They are both weapon and wielder.

While this form of play is not unique to Afghanistan or other war-torn nations, the eerie accuracy of the motions the boys make point to learned behaviour, experience and witness, questioning the innocence of their gestures. What are they waiting for or as the title asks, what are they rehearsing for?

**A Z I Z H A Z A R A** Born in 1992 in Wardak, lives and works in Kabul and Berlin.

**B A A C H I D E V I , M A N J U L A D E V I T H A K U R , A N D P A L A T I D E V I** 1 3

**B A A C H I D E V I**  
*Kali*  
 1989  
 Water-based pigment on paper

**M A N J U L A D E V I T H A K U R**  
*Kali*  
 1989  
 Water-based powdered colour on paper

**P A L A T I D E V I**  
*Woman With Two Fish*  
 1989  
 Water based powdered colour on paper  
 Courtesy of the artists and Claire Burkert

Mithila art was primarily a mural-based tradition practised by women in villages and passed down matrilineally. Clay, cow dung, and husk were used to create a mixture that was applied on earthen walls; various patterns, animals, and mythological characters were then shaped and painted. In Janakpur, this artform witnessed a transition in 1989 when icons and images were transferred from walls onto paper. A similar and earlier trend also happened in Bihar with the tradition of Madhubani painting.

**B A A C H I D E V I , M A N J U L A T H A K U R , A N D P A L A T I D E V I** were among the first artists to work for the Janakpur Women's Development Center, an organisation that employs and sells the work of female Mithila painters. These artists came from adjoining villages of Janakpur and from different caste groups. These series of works illustrate an inflection point for Mithila paintings. In its early years, artists were more rooted in the Mithila region's idiosyncratic image-making dialect. Over the years, such works have changed to include more secular narratives, varied colours, and social issues catering to Nepal's NGO sector.

**B A T S A G O P A L V A I D Y A** 2 9  
*Ayurvedic Yantra II*  
 1971  
 Oil on embossed paper  
 Courtesy of the artist and Dr. Santos Shakya

*Ayurvedic Yantra II*  
 1971  
 Oil on embossed paper  
 Courtesy of the artist and Dr. Santos Shakya

*Mantra*  
 1970  
 Embossed woodcut print on paper  
 Courtesy of the artist

*Yantra*  
 1970  
 Embossed woodcut print on paper  
 Courtesy of the artist

*Yantra*  
 1971  
 Embossed woodcut print on paper  
 Courtesy of the artist

The word "vaidya" in Sanskrit means physician, and Batsa Gopal Vaidya comes from a caste of traditional healers in the Newa Indigenous community of the Kathmandu Valley. According to legend, his family

were healers of tigers and in the 20th century even served as ayurvedic physicians to the court of Prime Minister Juddha Sumsher Rana. After returning to Kathmandu from Bombay in 1970, Vaidya was urged by his sister to put together an exhibition. While conducting research, Vaidya came across a manuscript of shamanic practices in his father's collection. In the manuscript, esoteric Tantric practices were detailed for the creation of healing amulets and medicines, which included animal sacrifices and shamanistic rituals in cremation grounds. While Vaidya eschewed such rites, he appropriated images that would have traditionally been drawn to heal certain ailments – for example, the motif used in Ayurvedic Yantra II is intended to cure eye disorders. In this way, Vaidya underscores the aim of the modernist art movement in Nepal to root itself in Indigenous traditions and simultaneously experiment with new modes of expression, creating works that were remarkably timely to the artistic conversations taking place that decade around the world.

**B A T S A G O P A L V A I D Y A** Born 1946 in Lalitpur, lives and works in Lalitpur.

**B R I T T N E Y L E E A N N E W I L L I A M S** 5 6  
*Dilapidated Rock*  
2018  
Oil on canvas

*Naomi & Ruth (No end and no beginning)*  
2019  
Gouache on paper

*A Scorched Shoreline*  
2020  
Oil on canvas

*Into Victorville*  
2018  
Oil on canvas

*Vacant Lemon Tree*  
2019  
Oil on canvas  
All Courtesy of the artist

These works focus on the figure, more specifically on the Black body, as a site of memorialisation yet capable of transcendence and transformation. Brittney Leeanne Williams's works interrogate the duality of the body in the landscape as well as the body landscape. The environments featured in her works are often assembled from memory, art history, and a flat colour field painting style.

The bodies engage with these environments, often through contorted forms, mimetic of an undulating landscape but as a means of revealing the traumatic violence and systematic oppression that has dictated the orientation and placement of the Black body. Red bodies recur throughout her practice, drawing their form from excavated personal family traumas, and are

used to investigate Black communal grievances. Red has become a key colour, enabling these bodies to emit a signal, like an ambulance siren or red pulsating light, taking command and authoritatively demanding attention from the viewer.

**B R I T T N E Y L E E A N N E W I L L I A M S**  
Born in 1990 in Pasadena, lives and works in Chicago.

**C H A N K W O K - Y U E N** 5 5  
*General's Headdress (Ming Dynasty)*  
2021  
Mixed Medium

*Queen's Headdress (Ming Dynasty)*  
2021  
Mixed Medium  
All works courtesy of the artist

With a career spanning seven decades, Chan Kwok-yuen is Hong Kong's foremost Cantonese opera costume maker. Having innovatively used new materials reflecting Hong Kong's industrial development in the post-war era, Kwok-yuen has witnessed the greater part of this art form's history in Hong Kong. While rooted in various ancient art forms, Cantonese opera is primarily a modern vernacular phenomenon. Through its hybridity and constant transformation, it has mirrored China's great upheavals over the past century and a half. Chinese Opera costumes accurately depict those worn across China's various eras, thus effortlessly maintaining a historical record spanning the past two millennia through fashion – a subtle contribution to the sense of identity and continuity of the Chinese community.

*Commissioned for Kathmandu Triennale 2077.*

**C H A N K W O K - Y U E N** Born in Zhongshan, lives and works in Hong Kong.

**C H E T K U M A R I C H I T R A K A R** 1 1  
*Newa block print*  
2021  
Powder colour on lokta paper  
Courtesy of the artist and Artree Nepal

Among numerous cultural traditions developed in the Kathmandu Valley, printmaking stands as a distinct art form. Woodblocks, known as thāsā, are used primarily by the women of Chitrakar communities to make prints for the city's diverse festivals. Chet Kumari Chitrakar is among the few artists who continue to produce hand painted prints. While structured and formal traditions of Newa art, like Paubha paintings, are extensively studied, vernacular and accessible artforms are often undermined.

Today, imported offset prints of Gods and Goddesses have completely overtaken the market, collapsing the commercial value and the prestige of old block printed

and hand painted pictures. With declining profitability, increasing modernization, and waning devotion, many intangible forms of heritage, like block printing, are gradually being lost. Chitrakar admits that she now works solely for the sake of keeping the block printing tradition alive.

**C H E T K U M A R I C H I T R A K A R** Born in 1954 in Kavrepalanchok, lives and works in Bhaktapur.

**C H I J A L A M A** 3 2  
*Collection of rung nga (buti/amulets)*  
Woodcut block printed on rice paper  
Courtesy of the artist and Artree Nepal

Chija Lama is a practising healer trained in the local medicine and healing tradition in Nuwakot, which like many other Indigenous communities has its traditional roots embedded in Bönpo and Buddhist religion and texts. Lama first started learning to make amulets from the village's local monks and later trained in various monasteries, where many of his hand-carved woodblocks were used for making amulets. His process involves etching mantras into woodblock prints that are then folded and bound to make amulets for various purposes, such as bad dreams, headaches, insomnia, illness and also for the purpose of education and protection.

The interaction between Lama as a healer and his community is based on faith and trust. The process not only involves Lama as an amulet-maker but also as an advisor, examiner, and listener. He understands the problem at hand and provides psychological reassurance, diagnosis of the cause, and a solution that involves specific rituals including the rung nga (buti/amulets) that serves as protection from ailment.

**C H I J A L A M A** Born in 1954 in Nuwakot, lives and works in Nuwakot.

**C I T R A S A S M I T A** 2 3  
*Timur Merah Project II; The Harbor of Restless Spirits*  
2019  
Ink on leather, turmeric powder  
Courtesy of the artist and KADIST Collection

This striking work reflects the Kamasan Balinese painterly language that Citra Sasmita has been developing in her practice. It represents a geography of female figures, fires, and various natural elements, composed whimsically in an unfolding of pansexual energy. While rooted in mythological thinking through specific Hindu and Balinese references, the scenes are part of a contemporary process of imagining a secular and empowered mythology for a post-patriarchal future.

On the floor, the poem "The Harbor of Restless Spirit" is translated from a fragment of the 14th century Balinese poem called "Kidung Wargasari". The kidung, or poem, talks about a Balinese calendar that mentions ten seasons. The poem fragment discusses the fourth season: the fertile season in which nature blooms and the poet receives sublime inspiration and knowledge from nature. It is also sung in Balinese rituals when praying to Mother Nature:

*Thou Mother of Earth, Mother Universe  
The intangible unthinkable  
As the almighty creator of all seen and the unseen  
above the world  
Only by Your blessing and grace, then words  
become fountain  
And wisdom become the current  
The essence of the beginning is a necessity  
As the days bend to the times  
In a scene which is expertly played by its  
inhabitants;  
Between giving and stealing lives, there aren't  
many choices  
Forest and mountains keep the strange season  
Which brings cold and brisk or sweltering heat  
These make all beings mortal and dissolve with  
world lineage  
Whereas the fourth season, flowers bloom  
Fragrant and soluble in the yellow of Tangguli tree  
Inundated by the root Gadung that clings and  
thrives  
The season continues without any futile time  
All beings began to seed, into trees, into water,  
into fire  
Into life that is waiting to be named*

**C I T R A S A S M I T A** Born in 1990 in Tabanan, lives and works in Singaraja.

*Crown wrapping cloth* 5 4  
Textile  
1950s–1960s

This textile is a wrapping cloth for a female silver crown worn by the Làn Tiền people of Northern Vietnam as part of a complex arrangement of power between the female spirit, women's hair, and the cosmos. Different levels that are periodically revealed or hidden also exist within this dynamic. When the crowns are not being worn, they are kept wrapped in a cloth, such as the one shown here. This extremely intricate and brilliantly executed cosmic map uses indigo cotton-embroidered symbols and Chinese characters, re-signified in a magical context.



DAL BAHADUR GURUNG 1 4  
*Khoebo Dhi*  
2019  
Plastic fibre and nanglo as pedestal  
Courtesy of the artist

A *Khoebo Dhi* is a sacred community space created by Gurung practitioners of Bon, an Indigenous religion of the Himalayan region that preceded Buddhism. These structures have only been built recently to provide a space for acknowledging the ancestors and gurus of Gurung Bon: Ghyapre (Khlepree) Guru, Pyachhu Guru, Bonlam Guru, and Paidi Guru.

This model of the *Khoebo Dhi* is designed by Dal Bahadur Gurung. The sculpture encapsulates the adaptations taken by several Indigenous religions to institutionalise and formalise their traditions as a

means of asserting and preserving their identity. These spaces also facilitate the transfer of intergenerational knowledge.

The development of Bon temple architecture over the past decades has been a parallel process to the changes in Nepali society after the establishment of the republic, seeing the country move away from an imposed monolithic Hindu identity. Bon temples have been built or planned around the world, in centers of Nepali Gurung diaspora.

DAL BAHADUR GURUNG Born in 1986  
in Kaski, lives and works in Pokhara.

EKARAM SINGH 2 5  
*Illustrated Manuscript of Hindu Tantrism* (Recreated)  
2020  
Acrylic on cotton canvas  
Courtesy of the artist and Singh family

This contemporary reproduction of a stolen manuscript provides an annotated diagram of the esoteric “subtle body,” which Hindu tantrism conceives to lie within the “real” human body. This body contains specific energy centres, or lotuses of chakras (wheels and circles), usually seven in number and arranged vertically as illustrated here. The chakras are connected by energy-transmitting channels (nadis), a primary, central one (sushumna) and several subsidiary ones. Two critical nadis traverse the subtle body from the big toes to the nostrils, depicted here as a red (solar) line on the right and a blue (lunar) line on the left, both entwining the chakras in their passage.

Each chakra represents an ascending level of consciousness, beginning with the muladhara chakra at the base of the spine and ending above the head in an inverted, thousand-petalled lotus, known as the sahasrara chakra. The subtle body pictured in this manuscript stands on (or emerges from) a primaeval

ocean, symbolising the depths of the unconscious, which is defined in the commentary as billions of underworlds. The representation reflects an artistic style and visual understanding of the position of the chakras above the human body that is specific to the Nepali context.

EKARAM SINGH Born in 1965 in Kathmandu,  
died in 2021 in Kathmandu.

FREDDY MAMANI 1 6  
*Neo-Andean Architecture*  
2022  
Digital prints  
Courtesy of the artist

Freddy Mamani is a Bolivian architect who has built more than 100 Neo-Andean constructions, mainly in the city of El Alto above La Paz. Inspired by his Aymara Indigenous culture, he has developed a unique, colourful, highly ornamented architecture and a new typology called the cholet. The term derives from “cholo,” a loosely defined Spanish term considered derogatory in some contexts and empowering in others, it refers to people of both European and Indigenous heritage in Latin America.

The structure, a mixture of concrete and brick filling, is thought out in advance, and the first part built is monochrome. Once on the building site, Mamani and the workers draw colourful decorative elements, representing the nuanced patterns of Andean cultures. The ornamentation of the façades can be found in the interior, especially in the ballroom, which is the “brand image” of the building. It delivers an atypical, cultural, but no less functional architecture for a new social group of Aymara elites who have the financial resources to build these cholets.

Neo-Andean architecture largely emerged during the presidency of Evo Morales, who was Bolivia’s first Indigenous leader in the country’s 200 year history. It can be seen as a consequence of both his economic policies, which empowered a generation of Aymara businesspeople, and of the sense of pride he instilled in the country’s Indigenous majority. Each building is different in the design of its facade, the architecture of the cholet, the patterns and colours used inside and outside. However, the scheme, its distribution by levels and their use remain the same. For this reason, some architects choose not to recognize Mamani as an architect but rather as a decorator. These criticisms are often a pretext for disregarding contemporary architecture that highlights Indigenous people who have reached a new social status. While Neo-Andean architecture has been developed by Mamani, it has become an inspiration for many other buildings in Bolivia, spreading a style that boldly affirms the new place of the Indigenous people in Bolivian society.

F R E D D Y M A M A N I Born in 1971 in Catavi,  
lives and works in El Alto.

H U N G F A I 2 0  
*Wild Grass XVI*  
2019  
Ink on paper  
Courtesy of the artist

The work depicts a horizonless landscape of weeds, potentially a marsh or a land on fire. The artist's works entail a series of experimentations and transformations, by and through deconstructing the principles of traditional Chinese ink painting, and extending its possibilities.

H U N G F A I Born in 1988 in Hong Kong, lives and works in Hong Kong.

H U N G F A I A N D W A I P O N G Y U  
*Same Line Twice 14*  
2017  
Pigmented ink and ballpoint pen on paper  
Courtesy of the artists and Grotto Fine Art

This project is a collaboration between Hung Fai and Wai Pong Yu, who are both artists working primarily in the East Asian language of ink art. It reflects a tendency in contemporary Hong Kong ink, in which the spirit of this lineage is captured through the exploration of both traditional and non-traditional media, building on the work of several generations of artists in the past century who have expressed their subjectivity and the upheavals of modernity by constantly reinventing this artistic language.

H U N G F A I was born in 1988 in Hong Kong and lives and works in Hong Kong.

W A I P O N G Y U was born in 1982 in Hainan and lives and works in Hong Kong.

I N D U T H A R U 4 8  
*Ragat Timro Pani Raato Chha*  
2008–ongoing  
Single-channel video  
Courtesy of the artist and anonymous photographers

Tharu women have made significant contributions to the struggle for Indigenous rights and recognition in Nepal. This series by artist, writer, and activist Indu Tharu documents the participation and leadership of women in strengthening the movement. The title "Ragat Timro" Pani Raato Chha can be translated as "Your Blood Runs Red Too."

The photos show key moments of activism from 2012 onwards, although the major turning point in women's involvement was around 2008. In the Kailali district

of the western Terai region, large and sustained demonstrations demanding a Tharuhat State, or Tharu ethnic state, were carried out by a range of Tharu organisations, in direct opposition to the United Far West (UFW) protests. To weaken morale, the UFW – padded by political support, police forces, and the mainstream media – would attack Tharu men and boys.

Wanting to sustain the momentum of the movement, Tharu women organised, marched, and rallied, taking up the responsibility of public demonstration. By wearing their traditional attire to protests and reviving Tharu-specific festivals, language, and other intangible forms of their heritage, they have also preserved their ancestral culture.

*Ragat Timro Pani Raato Chha* explores the systemic culture of exclusion, oppression, and violence facing the Tharu community since the beginning of the Nepali state. This decades-long intergenerational movement is yet to see resolution.

I N D U T H A R U Born in 1989 in Kailali, lives and works in Kailali.

J O Y D E B R O A J A 4 1  
*Generation Wish Yielding Trees and Atomic Tree*  
2020–2021  
Series of ink pen drawings on paper  
Courtesy of the artist

In the series *Generation Wish Yielding Trees and Atomic Tree*, Joydeb Roaja portrays the impact of militarisation on the Chittagong Hill Tracts in Southeastern Bangladesh, home to many Indigenous peoples including the artist's own Tripura community. The pervasive presence of military motifs across daily life in the region attest to the idea that weapons and symbols of war were introduced to its visual vernacular long ago and were imprinted in the memories of its communities from a very young age.

Drawing from the artist's performance practice and beliefs of the Tripura community, Roaja addresses the inherent generational burden, wondering about the possibilities for the survival of Indigenous knowledge systems in the face of violent modernities.

J O Y D E B R O A J A Born in 1973 in Chittagong, lives and works in Chittagong.

K A R A N S H R E S T H A 3 7  
*Meanwhile*  
2017  
Single-channel video  
Courtesy of the artist

After the decade-long conflict (1996–2006) that ended with Nepal becoming a Federal Democratic Republic,

political unrest and weak governance continued to mar the future of the country as daily life repeatedly witnessed ruptures. From accessing essentials to employment, education, compensation, legal justice, health facilities, and human rights, the people of Nepal have been forced to wait.

Shrestha's works record moments of impasse as the post-conflict period dragged on. The video speaks to how waiting has come to be a cultural pastime and a symptom of deep-rooted social differences.

**KARAN SHRESTHA** Born in 1985 in Kathmandu, lives and works in Kathmandu and Mumbai.

**KÖKEN ERGUN & TASHI LAMA** 0 3  
*Nepali Power*  
2022  
Acrylic on canvas stitched on textile  
Courtesy of the artists

In 2017, Nepal and China signed a framework agreement for the Belt and Road Initiative (BRI). BRI is a strategy set forth by China in 2013 to expand its influence by building a network of economic corridors around the globe. BRI projects in Nepal include the Kathmandu-Kerung Railway, the Galchhi-Rasuwadhi-Kerung 400 kilovolt transmission line, the 762 megawatt Tamor hydroelectric dam, and the 426 megawatt Phukot Karnali run-of-the-river hydropower project.

This work is composed of three vertical paintings that question the possibility of these projects and what they can bring to Nepal and take away from it. The outcome of a collaboration between Turkish artist Köken Ergun and Nepali artist Tashi Lama, this triptych of paintings is inspired by traditional thangka paintings. The painting on the left is the artists' impression of the Kathmandu-Kerung Railway project, while the painting on the right predicts how Nepal might export electricity to the greater region of South and Southeast Asia. The environmental and human consequences in relation to the construction of these projects are portrayed in the details of both paintings. A third painting – the middle of the triptych – simply states the words NEPALI POWER, an interplay of propaganda rhetoric and an intimate question: Will it happen or not?

*Commissioned for Kathmandu Triennale 2017, Nepal.*

*The artist's participation is made possible with support from SAHA Association and India Foundation for the Arts.*

**KÖKEN ERGUN** was born in 1976 in Istanbul and lives and works in Istanbul.

**TASHI LAMA** was born in 1992 in Kathmandu and lives and works in Kathmandu and Bhaktapur.

**KÖKEN ERGUN & SATYAM MISHRA (JAINEPAL)** 0 4  
*Nepali Power*  
2022  
YouTube videos  
Courtesy of the artists

In the lead up to this collaboration with an Indian YouTuber, artist Köken Ergun opened his extensive research archive on China's Belt and Road Initiative to different YouTube content providers around the world. He asked them to produce short YouTube commentaries using materials in Ergun's archive, as well as other materials and footage they found from different open sources on the internet. The resulting YouTube videos comment on different aspects of China-related projects in Nepal, ranging from the Kathmandu-Kerung Railway to various hydroelectricity projects that might shape a different future for Nepal in the region. *Commissioned for Kathmandu Triennale 2017, Nepal. The artists' participation is made possible with support from the SAHA Association.*

**KÖKEN ERGUN** was born in 1976 in Istanbul and lives and works in Istanbul.

**SATYAM MISHRA** was born in 1997 in Indore and lives and works in Indore.

**KOMAL PURBE** 4 6  
*A woman flying a rocket*  
2019  
Acrylic on lokta paper  
Courtesy of the artist and Janakpur Women's Development Center  
Representing a shift in contemporary Mithila paintings, Komal Purbe's work incorporates whimsical and fantastical elements of her own making that go beyond traditional narratives. Her works transcend contemporary realities to allude to possible futures for Mithila women. While she feels that many aspects of her culture are eroding, she continues to incorporate new vocabularies and experiments in order to stay relevant with the times.

**KOMAL PURBE** Born in 1986 in Madhubani, lives and works in Dhanusha.

**LILIANA ANGULO CORTÉS** 5 3  
*The Snail*  
2008  
Hairdresser: Irene Rivas  
Model: Luz Victoria Perea Córdoba  
Location: Quibdó

*The Basket*

2017

Hairdresser: Neida Lucia Aragón

Model: Ana Lorena Cuero

Location: Tumaco

*Flower*

2009

Hairdresser: Delly Briggite Riascos Mosquera

Model: Daisy Jullieith Campaz

Location: Buenaventura

*Wedding Hairstyle*

2009

Hairdresser: Lucina Valencia Herrera

Model: Hairdresser's daughter

Location: Buenaventura

*No title*

2010

Hairdresser: Member of "From Exclusion to, 2010 Acknowledgement "

Model: Mayesti Nagles Vergara

Location: Medellín

*The braided iguana*

2017

Hairdresser: Glenis Yaniza Calzada Sinisterra

Model: Solangie Bolaños Lara

Location: Tumaco

*Kidneys (cornrows) with Lace and Wool*

2009

Hairdresser: Antonia Olave

Model: Derlyng Zamira Diuza Murillo

Location: Buenaventura

*Finding Freedom*

2017

Hairdresser: Yesenia Angulo

Model: Johana Cabezas Ramos

Quiet Hair Tumaco

*Crossing the Bridges*

2008

Hairstylist: Anni Jennifer Mosquera – "Juanita"

Model: Diana Paola Cordoba Moreno

Location: Quibdó

*The Churos (Bantú Knots)*

2017

Hairdresser: Susana Preciado

Model: Ana Milena Ponce Hurtado

Location: Tumaco

All digital print on forex board

All courtesy of the artist

In this photo series, resulting from a collaborative process involving hair activists and community salons, Liliana Angulo Cortés seeks to document oral traditions and practices associated with hair care and the global sense of identity among the diverse African diaspora via braided hair designs, which unites people from distinct

areas despite the linguistic and cultural differences created by colonialism.

During the slavery period in Colombia and the Caribbean, individuals who were escaping enslavement and establishing maroon communities of free people often used hairdos as maps of escape. The braids and hair designs were secret codes in which particular styles indicated each means of escape – by land or water – while others indicated dangers on the route. While braiding, people who were enslaved learned about escape plans in the mines or plantations and which actions to follow during their escape. Seeds and gold were kept on their heads to survive in freedom and helped form the basis of the free communities that sprung and in some cases survived for centuries across the Americas.

Angulo Cortés, who is of African-Colombian descent, has worked in different regions of Latin America, seeking to contribute to the struggles of communities of African descent through a critical artistic practice that weakens the structural manifestations of power that enforces inequality. Angulo Cortés questions stereotypes and expresses the multiplicity of Blackness, countering the objectification and simplification of the culture of the African diaspora by exploring memory and power in issues of representation, identity, discourses of race, the body and its image, the case for historical reparations, and through her direct collaborative work with social organisations.

LILIANA ANGULO CORTÉS Born in 1974 in Bogotá, lives and works in Bogotá.

LOK CHITRAKAR

09

*Dhanvantari (God of Medicine and healing)*

2021

Mineral pigment on cotton canvas

Lok Chitrakar is one of the most prominent Paubha painters in Nepal today. Self-taught, he is also an educator whose efforts are keeping this ancient artistic lineage alive. Employing one of the most intricate painterly traditions, a Paubha artist can work for decades on a single large-scale painting and might hope to finish only a few in one's lifetime.

According to Hindu mythology, during the cosmic churning of the ocean between the gods and demons, Dhanvantari arose with the nectar of immortality. He was also imbued with powers to heal any ailment. Traditional iconography depicts him with a white complexion, his hands bearing pharmacopic manuscripts and tools to produce ayurvedic medicines. In this painting by Chitrakar, the fantastical vegetal background is replete with plants used for traditional medicine – bael, mangoes, and the koiralo flower (*Bauhinia variegata*) – to emphasise the palliative properties of the environment we inhabit.

*Healing lions on a shingles sufferer*

2020

Digital prints

*Healing lions*

2018

Screenprint on lokta paper

All courtesy of the artist

Lok Chitrakar continues a tradition of Paubha painters acting as healers, which is a subversion of prescribed caste roles that place painters “below” Brahmin healers. Shown here, Chitrakar draws two sacred lions around an eruption of shingles on the skin of a sufferer in the hope that the power of these animals – and possibly the traditional mineral pigments in the paint – will alleviate the pain.

L O K C H I T R A K A R Born in 1961 in Kathmandu, lives and works in Kathmandu.

M A D H U M A L A M A N D A L

3 4

*A woman repairing road with an excavator*

2019

Acrylic on lokta paper

Courtesy of the artist and Janakpur Women’s Development Center

Madhumala Mandal’s paintings go beyond depictions of the daily lives of women, with her reimaginings and reassertions of the role of women in society. Her practice roots itself in Mithila art to critique the gendered lens through which labour is valued. Hearing stories of women riding motorcycles in neighbouring villages and running their own businesses, all while raising children, inspired Mandal to depict female protagonists in colourful scenarios that challenge traditional gender norms.

M A D H U M A L A M A N D A L Born in 1973 in Mahottari, lives and works in Dhanusha.

M A E C L A R K

2 6

*The Emergence*

1998–1999

Textile

Courtesy of the artist

Mae Clark is a Navajo weaver, born to the Towering House People (her maternal clan) and the Chiricahua Apache People (her paternal clan). Weaving is believed to have been taught to the Navajo people by the deity Spider Woman. The Navajo began to weave with wool and cotton in the 17th century, a practice that was mostly undertaken by women in the community. Hand-woven Navajo rugs and blankets are vibrant in colour and intricate in pattern and have formed a significant part of the Navajo economy over the past century. Clark learned to weave from her mother, among many other

guiding figures. To Clark, *The Emergence* – a highly dynamic and complex composition strikingly different from the more symmetric traditional Navajo rugs – represents her view on creation and the healing powers that exist beyond the human body.

M A E C L A R K Born in 1965 in Rocky Ridge, lives and works in New Lands.

M A R Y D H A P A L A N Y

0 7

*Untitled*

2018

Pandanus mat

Courtesy of the artist

Mary Dhpalany is a weaver and actress, having starred among others in the iconic *Ten Canoes* (2006), the first feature film entirely in Australian Aboriginal languages. Her weaving originates from the Yolngu’s nganiyal (woven mats) lineage, objects that have ritual, ceremonial, and practical significance. It represents the complex family kinships of her community and the geographical features of her territory, as well as cosmic bodies – in effect, the complex maps of the Yolngu universe at all levels. The patterns, colours, and designs are nevertheless unique to Dhpalany, grounded in the techniques and knowledge she learned from her grandmother.

M A R Y D H A P A L A N Y Born in 1950 in Ramingining, lives and works in Ramingining.

M A T E I & M O N A T A ’ U F O ’ O U  
( P A R T O F K A U T A H A  
P A I N I T U ’ U A )

2 4

*Ngatu ‘uli, Launima*

2019

Feta’aki (mulberry bark), tuitui (black candlenut pigment), and ‘umea (red clay pigment)

Courtesy of the artists

Barkcloth making is an eminent art form across most of the Pacific. In Tonga in particular, barkcloth making – known locally as ngatu, is a thriving art form of contemporary expression. It is also a means for women to create capital and an object used in the gift and exchange economy through which it often enters family collections, many of which include works from across the Pacific, pointing to a radically different genealogy of art collecting.

While Tongan ngatu is often large in scale, this 32 metre long ngatu ‘uli, or black ngatu, is an exceptional piece. It has particular significance in funeral ceremonies but is also meant to be appreciated as an object in itself, inviting its viewers to reflect on abstraction as an art vocabulary with multiple lineages.

MIHAELA DRĂGAN 4 5  
*The Future is a Safe Place Hidden in My Braids*  
2021

Three-channel video  
Courtesy of the artist, the European Roma Institute for Arts and Culture, and the Administration of the National Cultural Fund (AFCN)

Mihaela Drăgan is a multidisciplinary artist with an education in theatre. In 2014, she founded the Giuvlipen Theatre Company, where she works as an actress and playwright together with other Roma actresses. "Giuvlipen" is a newly coined term for "feminism" in the Romani language.

In 2018, Drăgan was a resident artist in Hong Kong at Para Site, where she developed the concept of Roma Futurism, which lies at the intersection of Roma culture, technology, and witchcraft. *The Future is a Safe Place Hidden in My Braids*, her first video, is a three-channel video installation (including *Spell for Historical Trauma*, *The Anger That Will Heal Me* and *The Witch's Seed*) that depicts the ideas and principles of Roma Futurism, inspired by the practice of the witch Mihaela Minca and her daughters, Casandra, Ana, and Anda.

Drăgan is interested in conceiving a new ritualistic language that holds the power to heal and empower Roma communities. This is demonstrated in her use of the myths and old spells of Roma witches, which are then updated and merged with the poetry of modern anti-racist discourse. Her new practice places the figure of the TechnoWitch at the centre of the narrative – as the leader of a utopic future in which, at last,

the historical cycle of oppression against the Roma reaches an apocalyptic end.

MIHAELA DRĂGAN Born in 1986 in Buzău, lives and works in Bucharest.

MIREILLE DELISMÉ 4 2  
*Catastrophe de 12 Janvier*  
2010  
Sequins and beads on fabric  
Courtesy of the artist

In the late 1980s, artist Mireille Delismé worked as a seamstress in a Japanese textile factory in Port-au-Prince, Haiti, where she picked up techniques for beading. Later, she developed her skills alongside her friend, the artist Myrlande Constant, who is known for making Drapo Vodou, or Vodou Flags. Vodou flags remain ways to portray spiritual realms and serve as tools for guidance, wisdom, and healing while being vocabularies of individual expression for an increasing number of artists.

Since becoming an independent artist, Delismé has built a studio, where she teaches, mentors, and provides work for her community, while contributing to the preservation of this traditional art form.

Delismé's bead work incorporates designs that represent traditional vodou deities used to explain divinity and give clarity to life's expressions and meaning. In this vodou flag, the artist captures the devastation caused by the massive earthquake in Haiti in 2010. She depicts representatives of Haiti's three main religions – Catholicism, Vodou, and Protestant Christianity – praying among the rubble and the dead.

MIREILLE DELISMÉ Born in 1965 in Léogâne, lives and works in Port-au-Prince.

MOHAMED BOUROUISSA 3 8  
*L'IMPASSE*  
2007

*LE CERCLE IMAGINAIRE*  
2008

*LA RENCONTRE*  
2005

*LE MIROIR*  
2006

*LE TOIT*  
2007

*LA REPUBLIQUE*  
2006

All digital print on tarpaulin  
All courtesy of the artist

In this breakthrough series of photographs, Mohamed Bourouissa chooses to appropriate the codes of painting from art history. The artist composed his photos by staging scenes with his friends and acquaintances in the Parisian suburbs, where they used to hang out.

Invoking the imagery of widely recognized works from European art history, – the artist deliberately positions and gives agency to those who have, actively or otherwise, been written out of foundational national histories, particularly in France.

Confrontations, gatherings, incidents, eye-lines, and frozen gestures all suggest a palpably dramatic tension, as if to capture a moment on the brink. The series, which began in 2005, the same year as the revolts in the banlieues, also carries with it an added weight of mirroring the fractures of French society.

MOHAMED BOUROUISSA Born in 1978 in Blida, lives and works in Paris.

N A G E N D R A G U R U N G 3 3  
*Chalis Katesi Ramaula*  
2005–2021  
Digital prints on paper  
Courtesy of the artist

Nagendra Gurung has shuttled back and forth between the Gulf and Nepal for the past 15 years. Right after high school, he moved to Dubai and returned to Nepal for a short stint back in Lamjung, then migrated once more to Saudi Arabia. He currently works as a bulldozer operator at the construction site of a large underground water channel for Al-Qassim city in the heart of the Arabian Peninsula. Taken with his cell phone, these photographs depict his everyday life as a migrant labourer, meticulously cataloguing his worksite, living quarters, and colleagues.

N A G E N D R A G U R U N G Born in 1984 in Lamjung, lives and works in Al-Qassim.

N I K A U H I N D I N 1 9  
*Te Pahore o Rehua*  
2019  
Kōkōwai (red ochre) and ngārahu (soot pigment) on aute (paper mulberry)  
Courtesy of the artist

6-26-1840 *The Treaty of Waitangi*  
2021  
Kōkōwai (red ochre) and ngārahu (soot pigment) on aute (paper mulberry)  
Courtesy of the artist and KADIST Collection

Nikau Hindin (Ngai Tūpoto hāpū, Te Rarawa, Ngāpuhi) is a barkcloth maker who grounds her practice in Mātauranga Māori (Māori knowledge systems), including the Māori lunar calendar, language, genealogy, and relationships with knowledge holders, land, plants, and the ocean. Hindin was influenced by her time in Hawai'i with teachers and students of voyaging, celestial navigation, and kapa (Hawaiian barkcloth). Hindin returned to Aotearoa in 2018 to reawaken the practice of aute (Māori barkcloth), a tradition that hadn't been practised in over a century. The pieces presented here are based on the movement of celestial bodies as signs to not only find direction but delineate time as an important part of the stellar lunar calendar system. Celestial navigation allowed the ancestors of the Māori to spread across a third of the Earth's surface and to maintain connections across this vast ocean expanse, long before European colonisation. Each of the pieces in the exhibition is a skymap, as it could be observed on a particular day, either on the solstices or on two historically significant moments in the history of Aotearoa/New Zealand, the 1835 declaration of independence and the 1840 signing of the Treaty of Waitangi. The latter, while being part of the process of colonisation of Aotearoa/New Zealand and in force uninterrupted since its signing, is the

central document in the Māori political struggle, as it acknowledged Māori sovereignty in the new colony. In the past decades, its power has been reinforced by references to its clauses as part of the sinuous process of decolonisation of Aotearoa/New Zealand.

N I K A U H I N D I N Born in 1991 in Auckland, lives and works in Turangū-ūi-a-Kiwa, Gisborne.

O L G A C H E R N Y S H E V A 3 9  
*Aprobation*  
2021  
Watercolour and pencil on paper  
Courtesy of the artist and Galerie Volker Diehl, Berlin

Olga Chernysheva often weaves her works around unexpected moments, some magical, some banal, but that always prove to be revelatory for the society in which she lives and works, post-Soviet Russia, with all its conflicts.

In this series of watercolours, Chernysheva captures scenes of labour, rest, and waiting for employment, often capturing Central Asian migrant workers, reflecting the new demographic landscape of the post-Soviet world in which millions of workers from former Soviet Republics in Asia have migrated to Russia, often for menial jobs.

O L G A C H E R N Y S H E V A Born in 1962 in Moscow, lives and works in Moscow.

P O O J A G U R U N G & B I B H U S A N B A S N E T 4 0  
*DADYAA: The Woodpeckers of Rotha*  
2016  
Single-channel video  
Courtesy of the artists

The story begins with an elderly couple, Atimale and Devi, who live in a village in Jumla in the highlands of western Nepal. With the unannounced departure of their close friend – the only other person living in the village – the couple must decide whether to stay and keep their memories alive or leave the village for good. The film is inspired by several stories. Jumla is known for its ceremonial wooden masks and protective wooden effigies, known as dadyaa, which are made as offerings to local deities and sometimes as memories of ancestors. In recent years, numerous effigies made by a local sculptor have appeared around Jumla on bridges, rooftops, ladders, and throughout the forest. Nepal is heavily plagued by both internal and external migration, with many of its villages desolated and abandoned by young people. But the film is not meant to be an ethnographic survey, and as such it is also inspired by the story of a Japanese woman who made dolls to fill up her village as people died or left for the city, which is a major phenomenon in Japan as well.

P O O J A G U R U N G was born in 1983 in Darjeeling and lives and works in Kathmandu.

B I B H U S A N B A S N E T was born in 1987 in Lalitpur and lives and works in Kathmandu.

P U R A N K H A D K A 1 0

*Wholeness*

2013

Acrylic on Canvas

Courtesy of the artist and Beauty Khadka

*The Wholeness Self*

2010

Acrylic on paper

Courtesy of the artist and Binaya Humagain

*Chitrasutra*

2010

Acrylic on paper

Courtesy of the artist and Binaya Humagain

Puran Khadka is one of the pioneers of abstract art in Nepal. While some of his contemporaries also paint in the abstract technique, they tend to focus on figurative and landscape forms in relation to sociocultural issues. Khadka's subject matter, on the other hand, is purely abstract in idea and execution, and aptly titled *The Wholeness*.

Painting these pieces over the course of three decades, Khadka believed that in order to understand the intricacies of life, one has to transcend intellect and examine the primordial state of being. Therein lies an absolute experience of life and existence. These works traverse the modern era in Nepal and add a crucial voice to abstraction in global art dialogues.

P U R A N K H A D K A Born in 1956 in Achham, died in 2016 in Kathmandu.

R E B A T I M A N D A L 4 7

*Separating Paddy From Crop*

2019

Acrylic on Lokta paper

Courtesy of the artist and Janakpur Women's Development Center

Rebati Mandal's painting provides a glimpse into contemporary agricultural practices in Nepal's Terai region. Seen here is a woman driving a tractor attached to a thresher, which is used primarily during the wheat and rice harvest seasons. While such machines are usually operated by men, Mandal offers an alternative perspective. Since rural women are often relegated to domestic spaces, this work reorients the cycle of agricultural production and its modernization as one in which women have always been active participants.

R E B A T I M A N D A L Born in 1960 in Janakpur, lives and works in Janakpur.

*Sainchi Phulkari*

0 6

Textile

Late 19th century

Phulkari is a rural tradition of handmade embroidery, literally meaning flower work, made by women in Punjab during the 19th century and the beginning of the 20th. Many phulkaris were imagined as gardens, real or imaginary, highly detailed or abstract. This figurative *sainchi phulkari* frames its scenes of rural celebration by the creeping colonial infrastructure of trains and railways.

S A K A R I N K R U E - O N 1 2

*A Chinese Merchan*

2008

Traditional Thai tempera on wood

Courtesy of the artist and Tang Contemporary Art Bangkok

*Casting Buddha statue*

2008

Traditional Thai tempera on wood

Courtesy of the artist and Tang Contemporary Art Bangkok

Sakarín Krue-On's works belong to Village and Harvest Time, a series of miniature reproductions of traditional Thai mural paintings from Buddhist temples in Bangkok. In addition to depicting the ten past lives of the Buddha, these murals also recorded the common way of life, contemporary to the painters in ancient times. According to the conventions of traditional Thai painting, the past life stories of the Buddha, as prescribed by the religious doctrine, must be painted on the upper part of the wall, while stories of ordinary people must be painted on the lower part, at eye level. Sakarín Krue-On concentrated exclusively on these scenes, windows into the general social conditions of that era, including the class system behind producing and trading in art and religious objects.

S A K A R I N K R U E - O N Born in 1965 in Mae Hong Son, lives and works in Bangkok.

S A W A N G W O N G S E Y A W N G H W E 4 3

*22022021, Yawngghwe Office in Exile*

2021

Silk textiles

Courtesy of the artist

Sawangwongse Yawngghwe was born in the Shan State of Burma. A descendant of the Yawngghwe royal family of Shan, Yawngghwe's grandfather was Sao Shwe Thaik, the first president of the Union of Burma (1948–1962)



after the country gained independence from Britain in 1948. Shwe Thaik died in prison following the 1962 military coup by General Ne Win. Since then, Yawnghwe's family has lived in exile. They first stayed in Thailand, then escaped to Canada, where Yawnghwe grew up and received his education. Yawnghwe's painting and installation practice engages politics with reference to his family history and current and historical events in Burma.

22.02.2021 is the date of a mass uprising against the Burmese military's coup. The number became a symbol of this moment of revolutionary popular expression. The textiles presented here are Pa Zin, women's silk sarongs. At the Kathmandu Triennale they were suspended above the audience at the entrance of Nepal Art Council, and thus reenacted a form of protest that emerged during the people's uprising in February 2021. In practice, these textile barricades detourn power from the profoundly sexist, patriarchal violence of the Burmese army.

According to local belief, if a man walks under these women's garments, his "phon" or masculine vitality will be compromised. These barricades were erected as part of a mass civil disobedience movement and while they are partly a canny and humorous gesture, they must be understood in the context of the Burmese army's well-known sexual violence. A 2019 UN fact-finding mission to Burma noted the state's use of rape as a weapon of war against the Shan, Kachin, Karen, Karenni, Mon, Chin, and Rohingya groups, among other minority communities. Besides their power as taboos – invoking the soldiers' sexist presumptions – the textile barricades are physically effective as well, as they need to be removed before army members are willing to cross through urban areas. As an installation or assemblage, this work is a dedication towards this powerful gesture and artistically stands as an action or continuation of protest.

S H A S H I B I K R A M S H A H 3 6  
*Royal Massacre Series*  
 2001  
 Ink and acrylic on newspaper  
 Courtesy of the artist

With a career spanning over five decades, Shashi Bikram Shah is respected as one of Nepal's leading artists. His involvement with the SKIB art collective and his contributions to art education have left a lasting imprint on contemporary visual vocabularies. Created in the immediate aftermath of the 2001 Royal Massacre (in which nine members of the royal family, including King Birendra and Queen Aishwarya, were killed in a mass shooting during a family gathering at the royal palace, an event that accelerated the fall of the monarchy in Nepal), this phantasmagorical series by Shah jarringly captures a time when violence percolated throughout Nepali society – from the civil war unfolding

in the rural hinterlands to the murders of the monarchy in the capital's Narayanhiti Palace. His works nimbly incorporate newspaper clippings of obituaries published following the death of the royal family.

An austere paint application is combined with brisk collages, and motifs from Hindu mythology to simultaneously address shock, grief, and disbelief. The verso of each piece also presents an inadvertently facetious sensibility: condolences printed alongside classified ads and congratulatory notes to Nepal's new king.

Shah's works often allude to apocalyptic themes vis-à-vis Kalki, the tenth, final, and forthcoming avatar of Vishnu. In this series, King Birendra Shah embodies Vishnu as well as the Kali Yuga, the current age of suffering and demise of which he is ironically a victim. The work masterfully weaves together Vaishnav and Shaiva iconography, commentaries from the Arthashastra, and the artist's own relationship with Nepal's monarchs. What is seen here are the palimpsestic layers of history – both personal and political – unravelling.

S H A S H I B I K R A M S H A H Born in 1940 in Kathmandu, lives and works in Lalitpur.

S H E R O A N A W E H A K I H I I W E 2 7  
*Maari Thotho, medicinal*  
 2018  
 Acrylic on primed paper

*Wapukuhirimi/Medium Size River Shore Butterfly*  
 2019  
 Monotype on mulberry paper  
 All courtesy of the artist and ABRA gallery

Sheroanawe Hakihiiwe develops his works through drawing a synthetic, concrete, and minimal language based on the vast and intense relationship between his Yanomami community in Venezuela and Brazil and the landscape that surrounds them. These links, between the realms of the personal and the collective, place his work as a contemporary revision of cosmogony and the Yanomami imaginary. His works are conceived as an expression of knowledge (natural, medical, etc.) and as the foundation that unites the ancestral with the contemporary in a fragmented time in which past and present coexist, consciously and unconsciously.

S H E R O A N A W E H A K I H I I W E Born in 1971 in Sheroana, lives and works in Caracas and Alto Orinoco.

S I M O N S O O N

2 2

*Gendün Chöphel Passion Project*

2021

Video posters

Courtesy of the artist

The Gendün Chöphel Passion Project explores the fascinating life of Gendün Chöphel, a Tibetan monk who forsook his monastic vows in the 1930s, wanting to learn what it meant to be alive in the modern, rapidly changing world through his travels across India, and through ideas on sexual intimacy.

Drawing from Chöphel's whimsical, sexually graphic, and progressive 1937 reflection on the inner workings of human desire, *Treatise on Passion*, Soon's project focuses on a speculative history of Himalayan modernism in the form of lo-fi video collages that pay homage to the compositional principles and techniques of reproduction found in printed devotional images. The project's formal principles are inspired by historical Newa festival woodblock prints, Tibetan photographic portraits of tulkus or reincarnated guru-lamas, as well as animated Tamil Malaysian devotional posters of Ayya and Muni guardian spirits shared on social media.

The video collages, or posters, imagine the artistic or cultural references that Chöphel may have come across during his travels in India and Sri Lanka in the 1930s. Conjured up in equal parts as meditation, reverie, and wish fulfilment, these visuals collide and converge on Instagram, intended as an innate mediation by the viewer through their phone screen, from which a new composite vision of the past and future comes into existence.

S I M O N S O O N Born in 1983 in Kuala Lumpur, lives and works in Kuala Lumpur.

S U B A S T A M A N G

0 5

*Study of History VI*

2022

Etching aquatint on paper

Courtesy of the artist

Belonging to the Tamang community, Subas Tamang comes from a family of traditional stone carvers. He often incorporates carving, engraving, and different forms of printmaking in his art. This work is based on photographs taken by German photographer Volkmar Wentzel in 1949. The pictures capture the transport of a Mercedes on the backs of a group of men over a rocky trail from Bhimpheedi to Kathmandu.

At the time, paved roads in Nepal only existed within the Kathmandu Valley and cars had to be carried into the city from the surrounding hills. These images have been reinterpreted to underscore the oppression of the Tamang people by Nepal's ruling classes. Cars were imported for their lavish lifestyles, but little regard

was given to the well-being of common Nepalis. Generations of Indigenous people paid the price for this opulence, the impacts of which are still felt to this day. This artwork is an attempt to understand, rediscover, and reinterpret Tamang history.

S U B A S T A M A N G Born in 1990 in Morang, lives and works in Kathmandu.

S U B A S H T H E B E L I M B U

5 0

*Ningwasum*

2020–2021

Featuring Subin Limbu and Shanta Nepali as travellers from the future.

Single-channel video

Courtesy of the artist

Subash Thebe Limbu considers his works to be science fiction through an Indigenous lens, rooted in the language, script, songs, and symbols of the Yakthung (Limbu) peoples. In *Ningwasum*, he explores Adivasi Futurism, a concept he has developed over a number of years, inspired by the writings of Octavia Butler, Afrofuturism, Indigenous Futurism, and various Adivasi, Janajati, feminist, queer, and Dalit movements. It features an Indigenous, astronaut time traveller from the future, whose Indigenous nation not only co-exists with other nations and allies but also contains advanced technology that would appear magical to those from the present.

Filmed mostly in the Himalayas, including the Wasanglung region in Eastern Nepal believed to be the shamanic home of the Yakthung, *Ningwasum* weaves oral narratives, animations, language, storytelling, soundscapes, and electronic music. It explores the notions of time, space, and memory and how realities could differ from community to community, person to person. The mothership featured in the film is based on a Silam Sakma, a ritual object commonly used and unanimously accepted as a symbol of identity among the Yakthung community of Nepal.

Adivasi Futurism in Limbu's work is a portal that reorients and redefines progress, delinks conceptualizations of nation states, and reimagines Indigenous peoples as the creators of interplanetary and interstellar civilisations of the future. *The artist's research is made possible with support from the Prince Claus Fund and QAGOMA APT10.*

S U B A S H T H E B E L I M B U Born in 1981 in Dharan, lives and works in Kathmandu and London.

S U D H I R A K A R N A 0 8  
*Women Riding Bicycles*  
2019  
Acrylic on lokta paper  
Courtesy of the artist and Janakpur Women's  
Development Center

Sudhira Karna began her painting career by making kohbar, ceremonial marriage paintings that depict religious-mythological stories, animals related to gods, and other traditional icons. After completing a project that required her to paint jungle animals, she began to depict animals drawn from her own imagination, using them as motifs rather than human figures in otherwise human day-to-day scenes. Her works also show the growing agency of women in her village, including their ability to now travel independently on bicycles and contribute to the local economy.

S U D H I R A K A R N A Born in 1967 in  
Dhanusha, lives and works in Mahottari.

T A M U P Y E L H U S A N G H 1 5  
*Architectural maps of Khoebo Dhi*  
2019  
Digital prints on paper

Bon practices are rooted in animism and were based in rituals and oral traditions rather than built sites. Gurung Bon practitioners often create and worship conical forms made out of rice flour known as "kaidu." A Khoebo Dhi is an architectural reinterpretation of the kaidu, as four kaidu-shaped towers are constructed on each corner of the building. Tamu Pye Lhu Sangh collaborated with Gurung Bon priests, architects, and local communities to design and build the first Khoebo Dhi in Pokhara in 1990. Consequent spaces have been built in more than 40 sites across Nepal, and the Gurung diaspora in the United Kingdom and Hong Kong are also planning such constructions. This vernacular architectural form is now central to Gurung community gatherings, rituals, and ceremonies.

T A M U P Y E L H U S A N G H is an  
organisation that was formed in 1990 in Kaski to  
promote and preserve Tamu (Gurung) cultural practices.

U M A S H A N K A R S H A H 0 2  
*NJJR*  
2016  
Etching aquatint on paper  
Courtesy of the artist

Before mechanised vehicles, humans used beasts of burden: bulls, horses, elephants, and camels. When trains were introduced to Nepal in the 20th century, individuals started using these antiquated modes of

transport to reach the train station and were then ferried to India on iron pathways. The train also functioned to import objects of industrialization as people bought lamps, cycles, and radios from India.

During the British Raj these very routes were used to export timber from the forests of Nepal's Terai region for the construction of the Indian Railways. In this fantastical etching, Uma Shankar Shah uses motifs from the Mithila cultural world to illustrate the material, spiritual, geographical, and kinship ties between Janakpur and northern Bihar in India. The locomotive scene is replete with quotidian commuters, couples who have crossed borders for love, a radio blasting Bhojpuri tunes, and posters for movies Shah viewed as a child in India after taking this same railway to Jaynagar.

U M A S H A N K A R S H A H Born in 1965 in  
Mahottari, lives and works in Kathmandu.

Z A M T H I N G L A R U I V A H 5 2  
*Luingamla Kashan*  
After 1990  
Hand-woven wool  
Courtesy of the artist

Zamthingla Ruivah created the *Luingamla Kashan* in memory of Ms. Luingamla of Ngainga village, who was shot dead while resisting rape by two officers of the Indian army on 24 January 1986. Using motifs from the weaving traditions of the Tangkhul, an Indigenous group in Manipur, Ruivah wove a kashan (a traditional garment) that pays tribute to Luingamla and the spirit of a community ravaged by state violence.

Nagaland has been under the Armed Forces Special Powers Act since 1958, when Naga separatist groups attempted to secede from India. Since then, Indian security personnel have used it to shield themselves from prosecution for crimes committed against civilians. Today, many members of the Tangkhul community wear the Luingamla Kashan as a symbol of solidarity.

Z A M T H I N G L A R U I V A H Born in 1966 in  
Manipur, lives and works in Imphal.

## MORE INFORMATION

[savvy-contemporary.com](http://savvy-contemporary.com)

[facebook.com/savvyberlin](https://facebook.com/savvyberlin)

S A V V Y Contemporary – The laboratory of form-ideas is an art space, discursive platform, place for good talks, foods and drinks – a space for conviviality.  
S A V V Y Contemporary situates itself at the threshold of notions of the West and non-West, to understand and deconstruct them. S A V V Y Contemporary has realized a kaleidoscope of art exhibitions, performances, film screenings, lectures, concerts, readings, talks, dances. S A V V Y Contemporary has established a participatory archive on German colonial history, a performance arts documentation centre, a library, a residency program, as well as educational projects with schools. The art space engages in its neighborhood's history and socio-political realities which are entangled with the reflections and discourses of the project.

S A V V Y Contemporary is Elena Agudio Lynhan Balatbat-Helbeck Bona Bell Cecilia Bien Onur Çimen Bilge Emir Sagal Farah Billy Fowo  
Raisa Galofre Manuela García Aldana Juan Pablo García Sossa Hajra Haider Karrar Daniellis Hernandez Anna Jäger Aditi Kapur Laura Klöckner Kelly Krugman  
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