



# Resonance of Hues

& collective art show celebrating Nepali Culture

11 Aug - 11 Oct 2024

## UNNATI CULTURAL VILLAGE

The Unnati Cultural Village is a unique initiative of the Chaudhary Foundation that fuels the evolution of heritage, multidisciplinary arts, crafts and living knowledge systems of Nepal, through its harnessing, preservation, promotion and resultant economic growth.

Unnati's philosophy of revival of national heritage through forms of arts, dance, music, literature, cuisine and traditional habitat is intended to bring the past into the present. It is a sustainable creation of cultural wealth and artistic endeavor that speaks both to the traditional as well as the contemporary. The intention is to incubate a program that is sensitive and holistic.

**"Resonance of Hues"** is a group art exhibition that supports, promotes, and provides a platform for Nepal's traditional and modern artists. It discusses Nepali culture, traditions, and rituals while providing an interesting visual story of everyday life and socio-cultural elements. Nepal is rich in cultural values, folk tales, art, and music that vary from east to west and north to south of the country. The Himalayas, Hills, and Terai have unique cultural traditions and historical significance, resulting in distinct language and artistic activities.



## Abhijeet Prajapati

Abhijeet Prajapati is a contemporary artist working with mineral pigments, pen & ink, acrylic & oil mediums. Based out of Kathmandu with BFA from Sirjana College of Fine Arts, he has worked on murals, art workshops and art exhibitions. Throughout his college years, he volunteered in a variety of art projects. In 2017 and in 2018 he participated at the National Exhibition NAFA. In 2018 he volunteered in across disciplinary international art residency called ' Expression Expedition', which was held by an art group known as 'Luna Poets'. This experience helped him to know other forms of art, such as performance, sound and installation art. He managed and participated in a group exhibition at Roots Bar in 2019. Recently he participated in a group exhibition called Next 2024 at takpa gallery and also participated at Kathmandu Art biennale hosted by Museum of Nepali Art (MoNa) 2024.

### Poison of ignorance

These paintings showcase our human tendencies of power, pride and ego. Kalash representing us, our mind. Nagas on other hand represent factors of life, flow of energy and having venom they are in their own way polarizing idea. So what surrounds us creates ourselves. What you have is just the projection of what you consume.





**Poison of ignorance I**

Lampblack on Handmade paper  
30 x 37 inches



**Poison of ignorance II**

lampblack with Chinese ink on cotton canvas

37.5 x 12.7 inches



## Manju Khadka

I explore the vast cultural diversity and deep symbolism that Ganesh embodies in my investigation of him as the Divine. Ganesh, who is regarded as the remover of obstacles and the herald of wisdom, influences my artwork with his unique combination of modern relevance and legendary depth. I try to convey his heavenly spirit through minimal and patterns, showing him as more than simply a god but also as a strong, successful, and hopeful figure. By encouraging viewers to relate to the universal themes of overcoming suffering and achieving enlightenment that Ganesh represents, my work seeks to transcend one sided limits.



**Ganesh**  
Etching  
8 x 10 inches



**Bell**  
Etching  
6.5 x 6 inches





**Bell II**  
Etching  
6.5 x 6 inches



**Bell III**

Etching

6.5 x 6 inches





## Namrata Singh Danuwar

### Self-Mesmerizing

Every now and then human need to be in contact with something to get changed or revive and I personally feel and experience that nature is the best place where I can be.

### Yogani

The sun and the moon are the eternal witness of a woman who has lived her life as saint and fulfilled her duties and responsibilities as the loyal queen( Sita, daughter of Mithila)

### Tune of Prosperity

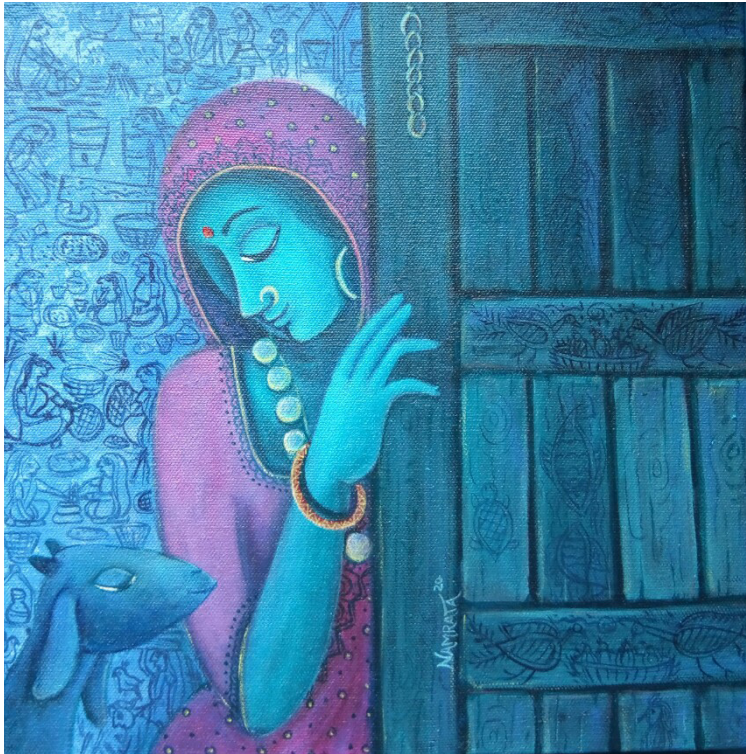
In our Hindu religion, Goddess Laxmi is considered as goddess of prosperity but people usually get confused as goddess of wealth which is not. When a girl is born in the family or newlywed bride enters in the new family, they are seen as Goddess of Laxmi which is money or gold, some valuable items but this perspective have dimmed the true value of women in society and has increased greed in them and the result such as dowry , daughter as burden of the family, finally victim of discrimination. Whereas women are the symbol of Prosperity who brings bond in the family, the knowledge of kitchen and food brings good health in the family member. The patience in relationship teaches love, care and respect among each other's etc. which is the holistic approach to live life, the true prosperity.



## Yogani

Acrylic on canvas

21 x 25 inches



## **Insideout**

Acrylic on canvas

12 x 12 inches



**Gaze**

Acrylic on canvas

12 x 12 inches





### Explorer

Acrylic on canvas

12 x 12 inches



**Light of Nature**  
Acrylic on canvas  
12 x 12 inches

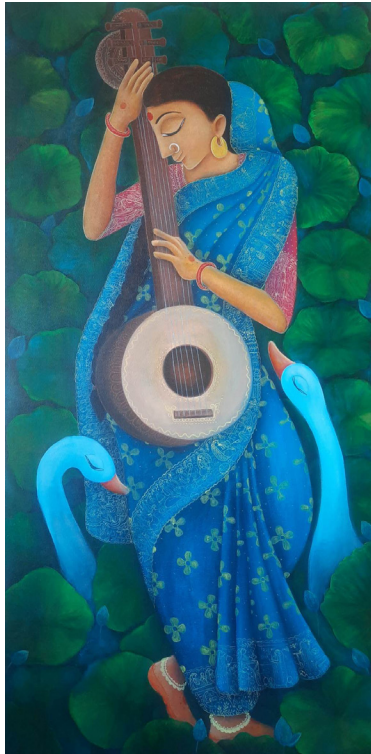


**Tune of Prosperity**

Acrylic on canvas

20 x 30 inches





**Tune of Life**

Acrylic on canvas

24 x 48 inches



## Samjhana Rajbhandari

The first Nepalese stamps were created by carving wooden blocks and printing them on handmade paper. Lithography techniques replaced this process, and today's stamps are produced in the press. Stamps use a variety of printing processes and mediums to preserve history and have strong associations with social and political realities specific to the time of issue.

I want to make an effort to imitate these ancient artifacts and reintroduce their principles into the present day. I'd also like to thank traditional artists who contributed to creating this essential image that captures Nepal culture but has yet to be recognized for their efforts, as well as those who have.

In today's fast-paced environment, people are constantly consuming digital content and may neglect to seek out or admire traditional, paper-based forms of communication and creativity. As a result, using a variety of printing techniques and mediums, I strive to replicate these historical postage stamps and reintroduce their importance to the contemporary day as a reminder of our past, as well as to reflect on the connections, feelings, and culture that we have formed throughout time. I also endeavor to preserve our country's history and culture through my artwork.



## Golden temple Door

Woodcut

12 x 18 inches



**Bajrapani**  
Woodcut  
12 x 16 inches



**Jatra**  
Woodcut  
12 x 16 inches



## Mural Chandeshwori Bhairav

Woodcut

12 x 12 inches





**Khadgapani**

Woodcut

12 x 16 inches





## Seema Sharma Shah

I thought gods had such a wonder-lust. When I first saw the Samyak Jatra at Swayambhu, I felt as if I had seen genuine gods and if Buddha statues had left their temples to assemble in a park. When I chose these Buddhas as a topic for my work, I was reminded of many Buddha icons from India, such as portrayals of Buddha from the Ajanta caves, Padmapani Bodhisattva, and various Buddhist locations like Bodhgaya and Sarnath. This is why I created the series Buddha Circuit. I always assumed that deities had a strong need for wonder.

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## **Ganapati**

Etching, Mixed Etching

40 x 40 inches



## Buddha

Etching, Mixed Etching

40 x 40 inches



## Goddesses

Etching, Mixed Etching

25 x 50 inches





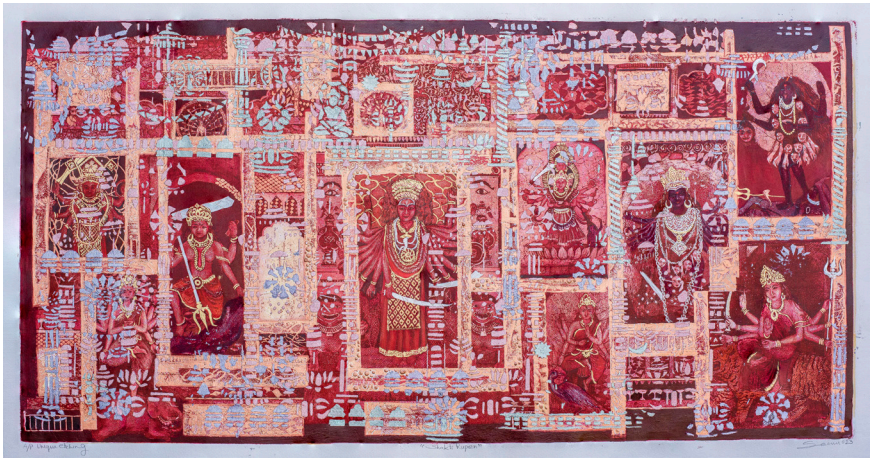
**Ganesh on lotus**  
Etching, Mixed Etching  
40 x 40 inches



## Mystical song

Etching, Mixed Etching

20 x 40 inches



## **Shakti rupan**

Etching, Mixed Etching

25 x 50 inches

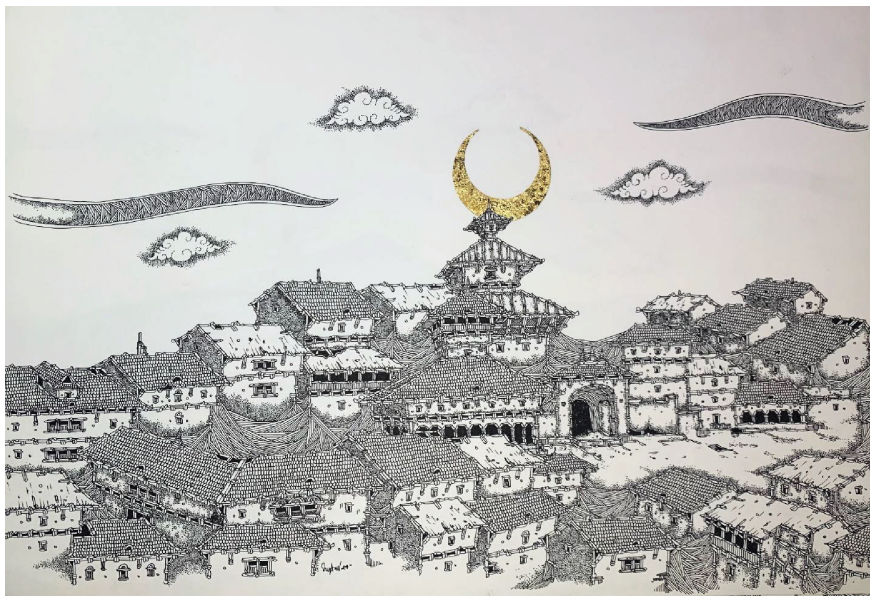




## Sujan Dangol

In this series, I depict the city as a center of identity, portraying the Newar collective as a structure that unites the physical and spiritual in space and time. Newar villages are elegantly represented using architecture and the city as motifs to evoke a sense of loss. The meditative act of drawing these slopes and towns on paper also serves as a personal journey through recollections of an older Kathmandu that no longer exists.

Through myth and collective expression, I delineate an identity that is in danger of extinction. Without action, language may persist, but it may also be the only heritage the Newars pass down through generations.



## **Mystic Courtyard I**

Pen and Ink with gold leaf

22 x 29 inches



## **Mystic Courtyard II**

Pen and Ink with gold leaf

22 x 29 inches



**Mystic Courtyard III**  
Pen and Ink with gold leaf  
22 x 29 inches



## Sushma Shakya

As a child I was mesmerized by cultural continuity in Nepal. How, even in 21st century these ancient cultures and heritages make sense and are relevant, made me inquisitive. I was surrounded with temples and ancient monuments, and I observed various ritualistic practices.

Time passed by and my interest grew on modern aspects of the world as well. How economy and politics influence the direction of the world, how media and educational institutions create indelible mark on today's generation. The urban structures in the world look almost the same everywhere. Skyscrapers and shared public areas look similar in all places. In these entire global visual panoramas, I search for something distinct that is connected to our roots. This is when I felt a need for appreciation of our unique traditions and cultures amidst the ever growing modernity. Therefore, my work is the unification between modernism and the ancient.

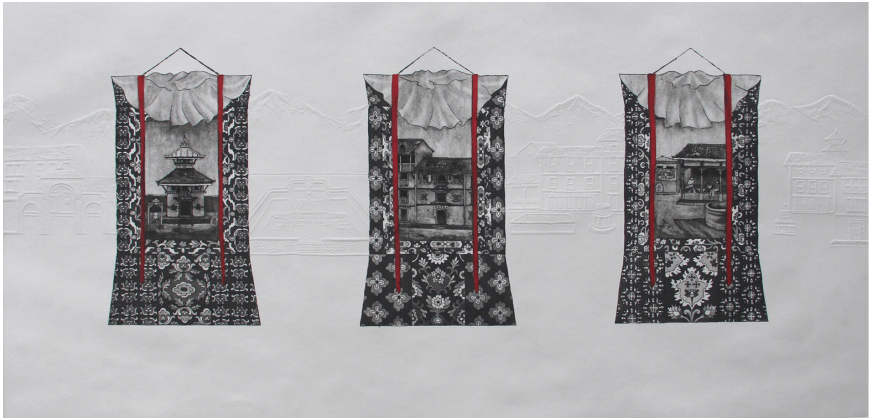




## Reverence of Newari Architecture

Etching, Aquatint and Embossing

19 x 15 inches



## Reverence of Newari Architecture II

Etching, Aquatint and Embossing

19.6 x 39 inches



## Uma Shankar Shah

Uma Shankar's print series, *Ramayan*, is inspired by the epic Ramayana. The series tells the narrative of the artist's hometown's adored princess, Sita, the daughter of King Janak. In his prints, he describes her birth, her engagement with Lord Ram and the powerful bow, her marriage and voyage to Ayodhya, her subsequent banishment into the forest with Lord Ram, her kidnapping, the hunt for her, and the resulting fight in which the demon Ravan is vanquished. Because the artist is from Janakpur, his narrative and images are firmly anchored in Mithila tradition and folklore. The doe-like eyes he uses to depict his characters are typical of Mithila art. Sita's wedding is shown with a kobarghar, and the bride is carried in a traditional mahapa palanquin against a backdrop of classical bhitichitra designs on the wall. In accord with common folklore, fish guide Sita's boat as she travels to her husband's house. A splash of orange and blue breaks up the monotony of the brown tones and brightens his designs. Uma Shankar plays Ravan, the traditional firework puppet set alight at Dusshera to celebrate good triumphing over evil. Arrows dart across the battlefield, and the mighty beasts of war—elephants, horses, and chariots—are among the dead and injured. The artist uses Ramayana slokas in Maithili, Awadhi, Bhojpuri, and Sanskrit to evoke the spirit of this magnificent epic.



### **Folk story**

Etching and mix media

80 x 20 inches



**Ramayan 2**  
Etching and mix media  
40 x 40 inches





## Barati

Etching and mix media

80 x 20 inches



## **Ramkatha**

Etching and mix media

25 x 50 inches



## Bivah Panchami

Etching and mix media

50 x 25 inches



## Lok Ramayan

Etching and mix media

25 x 25 inches



## **Awknowledgements**

**Surabhi Chaudhary**

Executive Director / Founder

Unnati Cultural Village

### **Unnati Cultural Village team**

Roshan Bhandari

Janaki Pradhan

Loojala Manandhar

Vineeta Kumari Thapa

Roshana Shrestha

Neha Saha

Ganesh Gautam

Initiated by



**CG | UNNATI CULTURAL VILLAGE**

• Art • Craft • Literature • Cuisine

A CHAUDHARY | FOUNDATION Initiative

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Venue partner :

VIVANTA  

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KATHMANDU



