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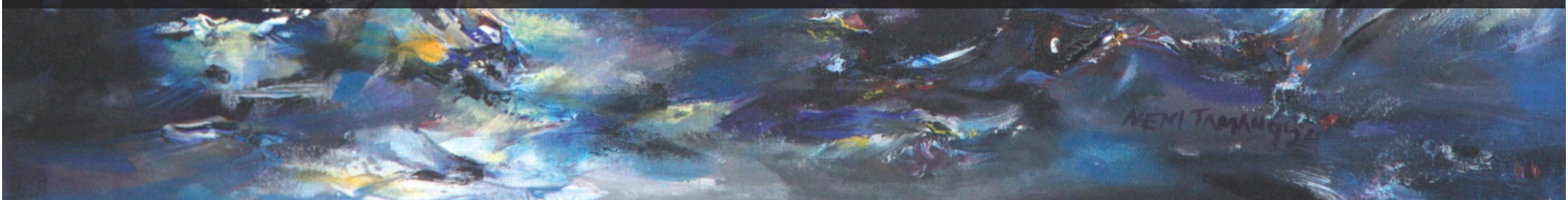
TARAGAON
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Forms of Abstraction

curated by Roshan Mishra

inquiry@taragaonnext.com

April 2 - May 23 2026



FORMS OF ABSTRACTION

curated by Roshan Mishra

cover image: Nem Bahadur Tamang



Exhibiting Artists

Bidhata KC	Navindra Man Rajbhandari
Bijaya Maharjan	NB Gurung
Binod Pradhan	Nem Bahadur Tamang
Chandra Shrestha	Pramila Bajracharya
Govinda Dangol	Ramesh Khanal
Jeevan Rajopadhyay	Ratna Kaji Shakya
Kiran Manandhar	Reeta Manandhar
KK Karmacharya	Sagar Manandhar
Krishna Manandhar	Sangee Shrestha
Laya Mainali	Sharad Ranjit
Madan Chitrakar	Sunita Rana
Mukesh Malla	Sushma Rajbhandari
Nabendra Limbu	Vijay Thapa

NOTES FROM THE CURATOR

by Roshan Mishra



Forms of Abstraction presents a current overview of abstract art practices in Nepal, bringing together twenty-six living artists and around 50 artworks whose works reflect sustained engagement with abstraction across decades. The exhibition foregrounds abstraction not as a departure, but as a continuum, an evolving language shaped through time, practice, and context.

Nepali abstract art carries a distinct set of nuances shaped by spirituality, cultural memory, gesture, motion, emotion and inner expression, as well as responses to nature (landscape), architecture, and geometry. Through color, rhythm, texture, and material, artists construct visual fields that evoke movement, meditation, and layered meanings.

“For Nepali artists; abstraction becomes both a sensory and conceptual space, where the visible and the intangible intersect.”

In Nepal, the shift towards modern and abstract expression emerged in the mid-20th century, following the country’s gradual opening to the outside world. A central figure in this transformation was Late Lain Singh Bangdel, who, after encountering European modernism in Paris in the 1950s, introduced abstraction to Nepal in the 1960s. Moving away from representation, his work emphasized color, texture, and emotional depth, often engaging philosophical and Himalayan spirituality. Bangdel’s practice laid the foundation for abstract expression in Nepal, establishing a visual language that was both globally informed and locally rooted.

By the mid 60’s, artists Gehendra Man Amatya, Laxman Shrestha, Uttam Nepali, Urmila Upadhyay, Pramila Giri, Govinda Dangol, Vijay Thapa, and KK

Karmacharya were already exploring and advancing abstract expressionism in Nepal. Through their works, they expanded the possibilities of abstraction with expressive gestures, symbolic forms, and explorations of spirituality and materiality, collectively sustaining and deepening its language across the latter half of the 20th century.

During the 1970s and 1980s, this movement gained continuity and depth through the works of Krishna Manandhar, Raj Manandhar, Madan Chitrakar, Mukesh Malla, Sharad Ranjit, Ramesh Khanal and Kiran Manandhar. Similarly, In the 1990s, a new generation of artists including Shankhar Nath Rimal, Laya Mainali, Nabindra Man Rajbhandari, Prashant Shrestha, Sunita Rana, further expanded the language of abstraction in Nepal.

After the turn of the millennium, abstraction in Nepal entered a phase of expanded experimentation and diversity. There were more art schools, and the number of artists involved in abstract and semi-abstract work increased in the beginning of 21st century. Artists such as Ratna Kaji Shakya, Jeevan Rajopadhyay, Sushma Rajbhandari, Pramila Bajracharya, Binod Pradhan, Nabendra Limbu, Sagar Manandhar, NB Gurung, Bidhata KC, Sangee Shrestha, Chandra Shrestha, Reeta Manandhar, Bijaya Maharjan, Nem Bahadur Tamang, and many others have practiced the genre and enriched its evolving trajectory. These artists approach abstraction through Western influences, conceptual frameworks, and interdisciplinary practices, exploring themes of emotion, spirituality, culture, memory, ecology, and urban experience, while remaining rooted in their cultural and philosophical contexts.

“Unlike purely formalist approaches, abstraction often emerges from cultural memory, spiritual philosophy, and lived environments. Even in its most non-representational forms, Nepali abstraction retains a connection to tradition by transforming rather than abandoning earlier ways of seeing and making. This continuity reflects a broader transition from traditional to modern art, where centuries-old practices such as paubha painting and temple art provided a foundation of symbolism, geometry, and spiritual intent.”

Forms of Abstraction ultimately reveals that abstraction in Nepal is not a singular style but a dynamic and evolving field. It is shaped by continuity and change by the interplay of tradition and experimentation, local knowledge and global influence. As seen in the works of these living artists, abstraction remains an active and vital mode of artistic thoughts, continually redefining how form, meaning, and experience are expressed through unrecognizable abstract forms. In the context of Nepali art, however, abstraction remains a genre that is not widely explored, critically discussed, or exhibited, even though abstraction was introduced nearly 65 years ago, its quiet rhythm has kept it in a relatively early stage of development.

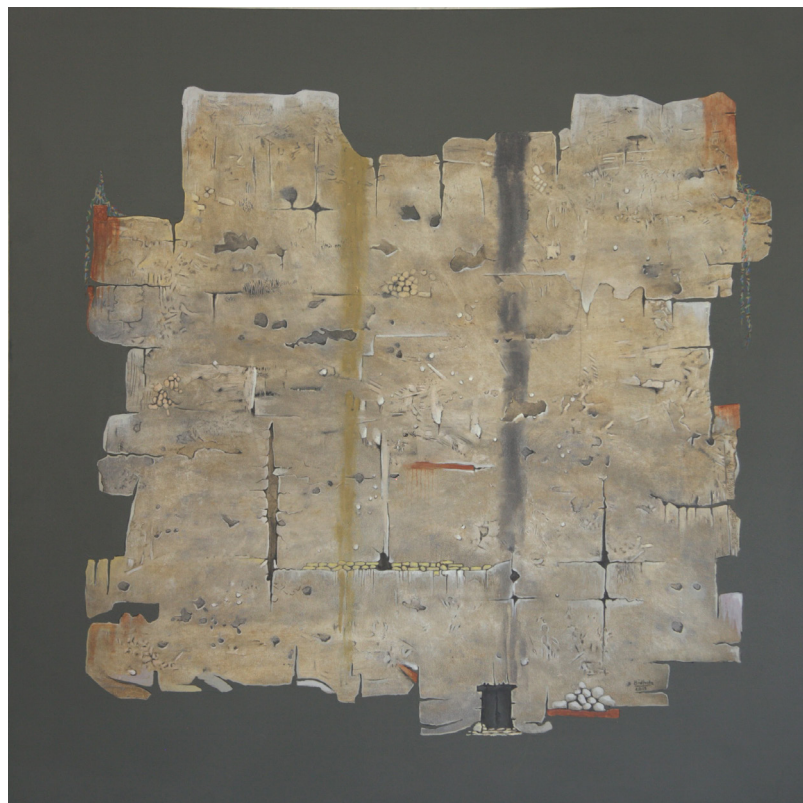
Remembering the masters & honoring continuing abstract art practitioners

As part of the Forms of Abstraction exhibition, we honor and acknowledge the profound contributions of artists who are no longer with us. Their vision, creativity, and dedication have shaped the trajectory of Nepali art and continue to inspire new generations. We pay tribute to Bal Krishna Sama, Lain Singh Bangdel, Uttam Nepali, Indra Pradhan, Surendra Raj Bhattarai, Puran Khadka, Shankhar Raj Singh Suwal, and Prashant Shrestha for their invaluable contributions to Nepal’s art history. Their legacy lives on through their works, which continue to be pillars of abstract art, cultural identity, and artistic excellence in Nepal.

We also acknowledge the pioneering and dedicated artists who have continuously practiced abstract art in Nepal but could not be included in this exhibition due to space and logistical limitations: Gehendra Man Amatya, Shankar Nath Rimal, Laxman Shrestha, Pramila Giri, Urmila Upadhyay, Raj Manandhar, Hari Bahadur Khadga, Chetra Lal Kayastha, Krishna Prashad Shah and many others who are practicing abstract. Their ongoing practice strengthens Nepal’s contemporary art scene and enriches the evolving language of abstraction.



Title: Structural beauty 1
Medium: Acrylic on canvas
Size: 122 x 122 CM
Year: 2019



Title: Structural beauty 2
Medium: Acrylic on canvas
Size: 182 x 76 CM
Year: 2019



Bidhata KC

“Abstract is freedom—it exists beyond a single linear perspective, unfolding through layers of inner ideas as an emotional and artistic poetry without literal representation. I am drawn to abstraction as an adventurous exploration that pushes me beyond the visible, compelling me to discover and create meaningful personal narratives within an open, interpretative visual language.”

Bidhata’s art explores identity, material culture, tradition, and the tensions between heritage and modernity. Her practice often draws inspiration from nature, everyday objects, and social narratives, leading to powerful works that encourage reflection on belonging and transformation.

She has held multiple solo exhibitions in Nepal and internationally and has participated in prestigious residencies, including in New York and Vienna. Among her many honours are the Arniko National Youth Art Award (2010), Master Tej Bahadur Chitrakar Smriti Puraskar (2013), and recognition as one of the 100 Most Influential Women of Nepal (2018).

Bidhata also contributes to the art community as a curator and lecturer, shaping contemporary art discourse in Nepal.



Title: The Vestiges 2
Medium: Mixed media on canvas
Size: 126 x 57 CM
Year: 2025



Title: The Vestiges 1
Medium: Mixed media on canvas
Size: 107 x 107 CM
Year: 2024



Bijaya Maharjan

“My work is a translation of architectural remnants, transforming the textures of forgotten alleys and the quiet decay of old walls into an abstract language of memory and presence, where the layered history of a thousand untold stories unfolds”

His artistic career includes three solo exhibitions: Disguised Harmony I (2007), Disguised Harmony II (2011), and the photography-focused The Living Vestiges: Past & Present (2014), each demonstrating his evolving inquiry into time, space, and perception.

Beyond his studio practice, Maharjan is an active coordinator and curator, having led numerous group exhibitions, workshops, and residencies across the fine art, design, and photography sectors. He currently serves as a Lecturer in the Graphic Communications Department and as an Internal Quality Assurance (IQA) Officer at Sirjana College of Fine Arts, contributing to both art education and institutional development in Nepal.



Title: Sacred landscape
Medium: Acrylic on canvas
Size: 122 x 122
Year: 2020



Binod Pradhan

“I explore a quiet, introspective journey where nature becomes a threshold into the inner self— where memory, emotion, and thought flow gently. Through stillness, layered forms, and subtle tones, I seek to express the connection between the vastness of the external world and the depth of our inner being, where silence becomes a space for reflection and discovery.”

Pradhan’s art often reflects his deep connection to Nepal’s landscapes, ancient cities, temples, and cultural identity, capturing beauty threatened by modernization and environmental change. His series of “eco paintings” use bold colours and energetic compositions to urge preservation of heritage and ecosystems.

He has held numerous solo exhibitions — such as *The Solitude of Colour*, *Quest for the Temple City*, and *Sacred Realms* — and participated in many national and international group shows across Asia, Europe, and the USA.

Pradhan is also a co founder of the Kasthamandap Artists Group and the online gallery E Arts Nepal, contributing to Nepal’s contemporary art discourse and cultural preservation.



Title: Where the soul flows
Medium: Acrylic on canvas
Size: 91 x 91 CM
Year: 2024

Title: Whispers of a falling
Medium: Acrylic on canvas
Size: 46 x 91 CM
Year: 2025



Chandra Shrestha

“My work moves away from depicting what is seen, and instead seeks to hold the essence of lived rituals and shared beliefs, where color and form become carriers of cultural memory and quiet spiritual presence.”

Shrestha has held six solo exhibitions across Nepal and South Korea. Notable presentations include Culture Belief at Goyang Art Studio, South Korea (2007); Mask at the Nepal Academy of Fine Arts (ANFA), Kathmandu (2007); and a solo exhibition organized by Family Academy, South Korea (2012).

In addition to her solo practice, she has participated extensively in group exhibitions, including Blowing Wind with the Himalayan Nepali Artist Group from 2013 to 2024.

In recognition of her contributions to contemporary art, Shrestha was awarded the prestigious Asian Fellowship Award by the National Museum of Contemporary Art, Seoul, South Korea (2006–2007), supporting her continued artistic research and exchange.



Title: Untitled composition
Medium: Acrylic on canvas
Size: 89 x 127 CM
Year: 1995



Govinda Lal Singh Dangol

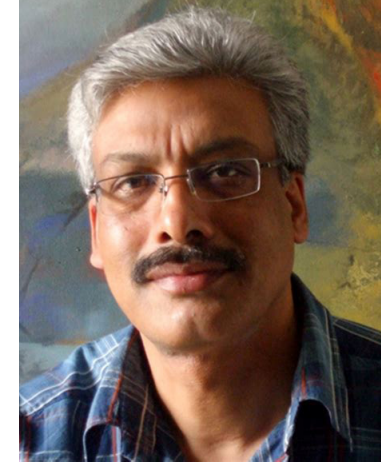
“My abstract work is rooted in culture, where geometric forms and layered patterns carry memories and traditions. In each composition, I pause and feel, experiencing the rhythm and depth that lie beyond the everyday shapes we see.”



Title: Beauty
Medium: Acrylic on canvas
Size: 112 x 83 CM
Year: 1973

Dangol's work spans landscapes, charcoal drawings, still lifes, portraits, and compositions that blend traditional Hindu and tantric motifs with contemporary styles. His paintings often feature figures such as Ganesha, Shiva, and Durga, expressed with harmonious use of colour, texture, and sometimes collage, reflecting a synthesis of native culture and modern aesthetics.

Over his long career, he has exhibited widely in Nepal, India, Italy, and South Korea and has received numerous awards, including international prizes and Nepal's Suprabal Gorkha Dakshin Bahu. Dangol has also played key academic roles, including serving as Chief of Lalit Kala Campus and shaping generations of artists through teaching and leadership.



Jeevan Rajopadhyay

“For me, in my abstract work, the canvas is a space where memories and emotions emerge almost unconsciously. Sometimes I don’t even notice that each stroke moves with its own rhythm, revealing forms and feelings that exist beyond what we see, waiting to be discovered.”

Title: Untitled 1 (Diptych)
Medium: Acrylic on canvas
Size: 122 x 92 CM
Year: 2024

Rajopadhyay’s work is distinguished by its vibrant use of color and fluid forms, often evoking a sense of movement and harmony. His abstract compositions convey emotional depth and invite viewers to experience both visual beauty and philosophical reflection.

Over his long career, he has exhibited widely, including a first solo show at Grey Gallery in Japan (2010) and numerous group exhibitions around the world, earning recognition and awards from respected art organizations.

Beyond his art practice, he has been actively involved with art institutions in Nepal, serving as an executive member of the Nepal Art Council and as a founding member of the Society of Modern Art (SOMA), contributing significantly to the development of Nepal’s modern art landscape.



Title: Mero maan ka kura
Medium: Acrylic on canvas
Size: 198 x 131 CM
Year: 2026



Kiran Manandhar

“Abstract is more real—it carries us deeper into the process. The communication, the evocation of feeling within a painterly language, is what gives me the energy to return, again and again, to the creative practice.”

Manandhar’s work blends abstract and expressionist approaches with inspiration drawn from traditional Nepali art forms like mandala and paubha, reinterpreting cultural motifs through dynamic colour, form, and spiritual energy. His paintings often explore themes of meditation, enlightenment, and human experience, and his expressive style has made a lasting mark on Nepal’s visual arts.

Beyond his studio practice, Manandhar was the founding Chancellor of the Nepal Academy of Fine Arts from 2010 to 2014, helping shape institutional support for artists and artistic practice in Nepal.



Title: Motion 162
Medium: Acrylic on canvas
Size: 102 x 81 CM
Year: 2021



K. K. Karmacharya

“My abstraction is a movement of emotion, where each stroke carries an inner rhythm, and the canvas becomes a space where feeling is set into motion.”



Title: Motion 139
Medium: Acrylic on canvas
Size: 107 x 91 CM
Year: 2019

Karmacharya's creative practice spans painting, graphic design, illustration, and sculpture. He is especially renowned for designing hundreds of Nepali postage stamps since the late 1960s, celebrating the nation's natural and cultural heritage. His artistic works include portraits, landscapes, abstract and figurative compositions expressed across diverse media, from watercolor and oils to mixed techniques.

Beyond his studio practice, Karmacharya has illustrated numerous children's books and exhibited widely in Nepal and abroad. He has served in leadership roles at the Nepal Academy of Fine Arts (including as Chancellor) and contributed to Nepal's artistic community through teaching, advocacy, and cultural exchange.



Title: Overlapping series 1
Medium: Acrylic on canvas
Size: 124 x 88 CM
Year: 2012



Title: Overlapping series 2
Medium: Acrylic on canvas
Size: 112 x 88 CM
Year: 2013



Krishna Manandhar

“My abstract work is a language of feeling, where layers of color and form carry memories. Each stroke moves like a reflection, fragments of emotion that invite the viewer to sense the history and depth embedded within reality.”

Manandhar’s work is best known for its abstract landscapes and layered memory, where vibrant colour, form, and rhythm evoke both physical nature and deeper spiritual consciousness. He developed a distinctive aerial view style and continues to explore harmony between inner psyche and the external world. He has been one of the most consistent artists in abstract art practice.

Beyond painting, he has contributed to art education and exhibition culture in Nepal, teaching and mentoring generations of artists, and exhibiting widely at home and abroad.

Title: Creation
Medium: Acrylic on canvas
Size: 64 x 84 CM
Year: 2012



Dr. Laya Mainali

“In my practice, abstraction emerges as a space where memory and experience dissolve into sometime geometrical and unknown forms where what is seen becomes less important than what is felt.”



Title: Antaskaran
Medium: Acrylic on paper
Size: 56 x 47 CM with frame
Year: 2024

Mainali is a Professor of Sculpture at the Fine Arts Campus, Tribhuvan University, and has also served as a visiting professor at the University of Wisconsin, Fox Valley, USA. He has held eleven solo exhibitions across Nepal and internationally, including in the U.K., Canada, Thailand, and Spain.

A prolific artist and writer, he has published six books on art and created numerous public sculptures, including portrait busts installed across Nepal. His contributions have been recognized with prestigious awards such as the Arniko Youth Award (Gold Medal) and Suprabal Gorkha Dakshin Bahu.

Title: Gaza is burning
Medium: Acrylic on canvas
Size: 80 x 66 CM
Year: 2002



Madan Chitrakar

“I do not seek to replicate what is real; I translate history, culture, myths, and contemporary issues into my paintings, and reveal what is felt through color, rhythm, and the untold stories within the canvas.”



Title: Prajna: The transcendental of knowledge
Medium: Acrylic on canvas
Size: 79 x 94 CM
Year: 2007

Chitrakar's work is characterized by vibrant colors, layered textures, and dynamic compositions that evoke emotion, movement, and inner experience rather than direct representation. His paintings often explore themes of nature, memory, and the human condition, reflecting a deep engagement with history and culture as sources of visual expression.

Over the years, he has participated in numerous national exhibitions, including the National Art Exhibitions in Kathmandu, and has been an active contributor to Nepal's contemporary art movement as well as art writing. His notable publications include *Nepali Art: Issues Miscellany*, *Nepali Painting: Through the Ages*, and *Nepali Art: Thoughts & Musings*.



Title: Weather
Medium: Acrylic on canvas
Size: 77 x 92 CM
Year: 2026



Title: Surrounding
Medium: Acrylic on canvas
Size: 63 x 66 CM
Year: 1996



Mukesh Malla

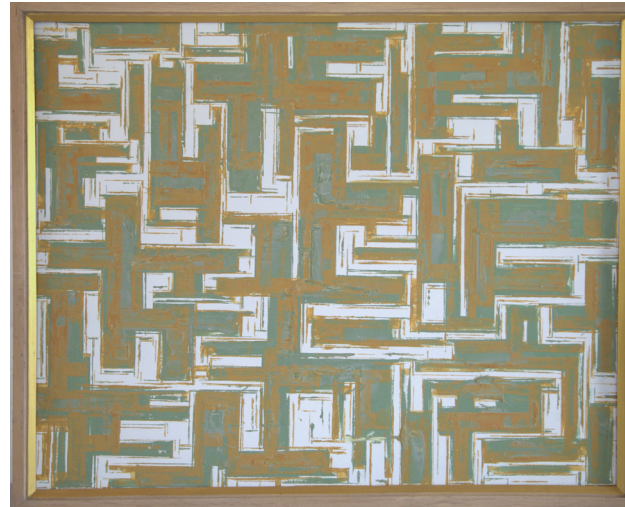
“I respond to the moods of the day and the shifting patterns of weather, letting atmosphere and emotion guide my brush. Each piece becomes a reflection of fleeting sensations, where colour and form capture the intangible rhythms of nature and feeling.”

Malla’s artistic work is primarily rooted in abstraction, often executed in acrylic and oil, where he explores visual expression beyond rigid formal boundaries. Alongside his studio practice, he has contributed extensively to art discourse in Nepal through essays, publications, and critical writings, advocating for deeper engagement with art history and contemporary practices.

He has held several solo exhibitions and participated in numerous national and international shows, seminars, and workshops. As an educator and visiting faculty at institutions such as Kathmandu University and Sirjana College of Fine Arts, Malla continues to shape critical thinking and dialogue within Nepal’s evolving art landscape.



Title: Samaahit 1
Medium: Acrylic on canvas
Size: 153 x 178 CM
Year: 2014



Title: Samaahit 2
Medium: Acrylic on canvas
Size: 70 x 85CM
Year: 2017



Nabendra Limbu

“In my abstract work, I explore rhythm, repetition, and space, where color and form engage in an emotional dialogue, unfolding contemplation, movement, and what exists beyond perception.”

Limbu's early solo exhibition, *Rhythmic Existential Relationship* (2003), showcased his semi abstract style and introduced his contemplative approach to painting. His second major solo, *Samaahit*, highlights years of deep exploration into pure abstraction, emphasizing rhythm, space, and the emotional interplay of colour and form.

Alongside his studio practice, Limbu has contributed to art education in Nepal, serving as visiting faculty at Lalitkala Campus and as a full time instructor at Kathmandu University's Art + Design program. He is also a founding member and vice president of the Kirat Fine Arts Society and balances his creative work with writing haikus in his leisure.



Title: Pancha tatva
Medium: Acrylic on canvas
Size: 79 x 79 CM, 61 x 76 CM
Year: 2025



Title: Tamaso ma jyotir gamaya
Medium: Acrylic on canvas
Size: 154 x 124 CM
Year: 2022



Navindra Man Rajbhandari

“My abstract paintings explore the dialogue between lines and forms, where each stroke becomes a rhythm and every shape unfolds a subtle tension, revealing movement and emotion beneath the visible.”

Rajbhandari completed his Bachelor of Fine Arts at Lalit Kala Campus, Tribhuvan University (1981), grounding his practice in both technical skill and conceptual depth. He has won multiple awards at the National Art Exhibition in Kathmandu, including first prize in 2002 and earlier recognition for design and poster work, reflecting his versatility and engagement with public artistic culture.

Active in Nepal's art community, Rajbhandari served in leadership roles with organizations such as the Young Artists' Group and the Artists' Society of Nepal, contributing to professional networks and mentorship for emerging artists.

His paintings are admired for their soothing yet stimulating visual rhythm, making him a significant figure in Nepal's modern art landscape.

Title: Snowy Granulation (I)
Medium: Watercolor on paper
Size: 94 x 74 CM with mount and frame
Year: 2025



NB Gurung

“In watercolor, I embrace the unpredictability of water and pigment—allowing them to flow, merge, and breathe into abstraction. Within this delicate balance of control and surrender, I capture fleeting light, atmosphere, and the quiet poetry of everyday moments drawn from flora, fauna, and heritage.”



Title: Snowy Granulation (II)
Medium: Watercolor on paper
Size: 70 x 52 CM with mount and frame
Year: 2024

Gurung has exhibited widely, holding multiple solo shows in Nepal and abroad, participating in numerous group exhibitions and workshops, and engaging with art communities internationally. He has received several national and international awards, including the Regional Talent Award from the Government of Nepal, second prize from the East West Watercolor Society (USA), and honours in India and at the Nepal Academy of Fine Arts.

An influential figure in Nepal's art scene, Gurung has twice been selected as a juror by the International Watercolor Society and currently serves as President of IWS Nepal, fostering watercolour practice and artistic exchange.

Title: In-betweenness
Medium: Acrylic on canvas
Size: 61 x 76 CM
Year: 2025



Nem Bahadur Tamang

“I am not painting what already exists in the world; instead, I seek what lies beyond nature, the unseen and the in-between. My work is an encounter with the unknown, a process of meaning-making where absence and possibility shape form and space.”



Title: Encounter
Medium: Acrylic on canvas
Size: 61 x 76 CM
Year: 2024

Tamang has held four solo exhibitions in Nepal and Korea and has participated in numerous group shows. His work has been recognized with awards from the Nepal Academy of Fine Arts and other esteemed institutions. His abstract themes explore concepts of “In-betweenness,” “Encounter,” and the “Meaning-making process.”

He currently serves as a Lecturer at the Fine Arts Campus, Tribhuvan University, and is pursuing a PhD at the same university. His scholarly work includes the publication *Kala ra Soundaryashastra* (Art and Aesthetics), published by the Nepal Academy of Fine Arts, along with several journal articles in Tribhuvan University publications, reflecting his commitment to fostering critical discourse in Nepali art and aesthetics.



Title: Expression
Medium: Acrylic on canvas
Size: 152 x 61 CM
Year: 2021



Pramila Bajracharya

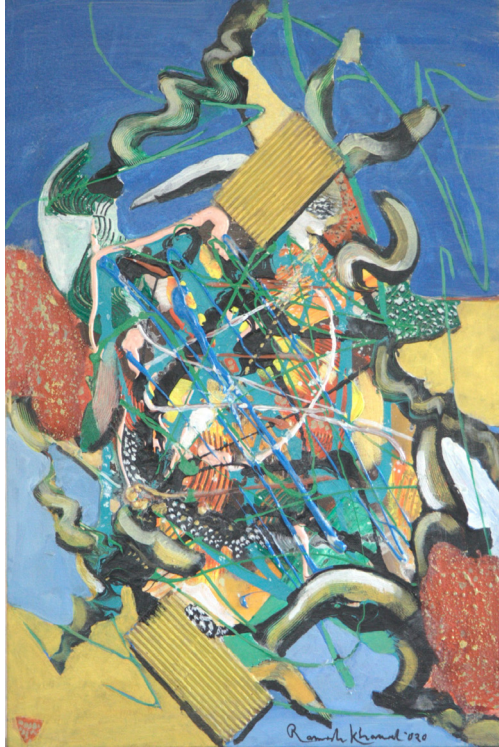
“In my abstract landscapes, colors and shapes speak more than the subject itself, expressing feeling and the essence of mood rather than literal reality.”



Title: Landscape expression
Medium: Acrylic on canvas
Size: 153 x 153 CM
Year: 2012

Bajracharya has participated in more than 100 national and international group exhibitions and has held over a dozen solo shows, reflecting her active engagement with Nepal’s art community and beyond. Her work often blends vivid colour, dynamic form, and emotional depth, portraying the urban landscape of the Kathmandu Valley as imagined terrains while exploring the resilience, spirit, and inner life of women through recurring figurative motifs.

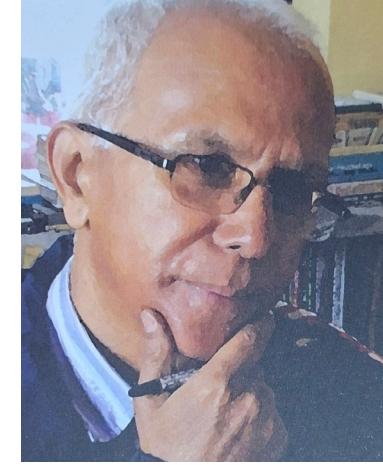
A founding member of Kasthamandap Artist Group and E-Arts Nepal, and an executive member of WAGON, she has also participated in numerous workshops and residencies across Asia. Bajracharya’s art has earned multiple awards, including national honours and the Arniko Yuba Kala Puraskar, underscoring her influence on contemporary Nepali art.



Title: (Figureless) 1
Medium: Acrylic on canvas
Size: 51 x 76 CM
Year: 2023



Title: Arupan (Figureless) 2
Medium: Acrylic on canvas
Size: 56 x 76 CM
Year: 2020



Ramesh Khanal

“In my अरूपन (Figureless) practice, I seek essence without shape letting colour, texture, and rhythm form a visual language that doesn't depend on figures or literal imagery. Every form becomes a reflection of time, emotion, and presence rather than a predefined object.”

Over the years Khanal has cultivated a distinctive visual language that blends colors, texture and layered forms to explore emotion, memory and inner experience.

His work often reflects a balance between structure and spontaneity, with compositions that suggest landscapes, atmospheres, and psychological spaces rather than literal representation. Through subtle tonal shifts and rhythmic brushwork, he invites viewers into a contemplative visual field.

Khanal has participated in numerous group exhibitions and art workshops in Nepal and abroad, contributing to the country's evolving contemporary art discourse. Alongside his studio practice, he has also been involved in mentoring younger artists, supporting the continuity and growth of abstract art practices in Nepal.



Title: Untitled series
Medium: Acrylic on canvas
Size: 84 x 91 CM
Year: 2020



Title: Untitled series
Medium: Acrylic on canvas
Size: 46 x 56 CM
Year: 2015



Ratna Kaji Shakya

“I do not plan abstraction; it emerges instinctively, often as a spontaneous reflection of sudden, formless urges, where color patches, strokes, and the voids in between become my language of uncertainty.”

Shakya’s work is characterized by fluid brushwork, layered textures, and a harmonious balance of colour, often evoking landscapes, moods, and inner emotional states rather than precisely imagery. His paintings reflect a deep engagement with abstraction as a means of expressing atmosphere and personal experience.

Over his long career, he has held numerous solo exhibitions in Nepal and abroad, including shows in Scotland, South Korea, and Japan, and has participated in significant international events such as the 9th Asian Biennale, Dhaka. A recipient of multiple national and international awards, Shakya is also a founding member of several artist groups, contributing to the growth of modern art in Nepal.



Title: Moment
Medium: Acrylic on canvas
Size: 102 x 27 CM
Year: 2022



Title: Sunyata
Medium: Acrylic on canvas
Size: 122 x 91 CM
Year: 2023



Reeta Manandhar

“Through my inward journey in abstract painting, I encounter शून्यता (Sunyata) an infinite energy flowing within and beyond; with each breath and brushstroke, I express this quiet rhythm of oneness, where the search for peace reveals that all we seek has always existed within us.”

Manandhar has held five solo exhibitions and participated in numerous national and international group exhibitions, including the Bihar Museum Biennale (2023) in Patna, India, and the SAARC Artist Camp and Exhibition in Maldives (2019). She has also taken part in residencies and workshops such as the Artist in Residence Programme in Japan and the Solo Art Camp in Indonesia (2022).

Her paintings explore themes of inner consciousness, universal energy, and the balance between peace and presence. Her acclaimed work Sunyata reflects the interconnectedness of existence and earned her the prestigious Lalit Kala Bishesh Puraskar at the National Exhibition of Fine Arts (2023).



Title: Aesthetics of sound
Medium: Acrylic on canvas
Size: 127 x 192 CM
Year: 2026



Sagar Manandhar

“Every step of life is shaped by challenges, each one marking the way forward in how we make meaning of the days to come. It is an abstract path we move along, paving our lives as we go. For me, painting in abstract forms is about creating a language of its own—one that allows us to understand ourselves and generate new knowledge.”

Manandhar’s work often bridges abstraction and realism, using colour, geometry, and symbolic imagery to explore humanity’s evolving relationship with the environment and universal phenomena such as light, shadow, and celestial events. He has held over a dozen solo exhibitions and participated in numerous groups shows in Nepal and internationally, including workshops and exchanges in Indonesia and China.

In addition to his studio practice, he serves as a Head of Art and Design at Kathmandu University’s School of Arts, department of Art and Design, mentoring emerging artists and contributing to contemporary art education in Nepal.



Title: Antardwandwa (Dyptich)
Medium: Acrylic on canvas
Size: 153 x 46 CM
Year: 2018



Sangee Shrestha

“I explore the interplay of form, color, and texture in my abstract work to evoke emotions beyond the visible. Each composition becomes a space where memories, movement, cultural experiences, and inner emotions converge, transforming into something that resonates both personally and universally.”

Shrestha's paintings often feature geometric forms such as rectangles, squares, and polygons, arranged in layered compositions that suggest depth, emotion, and the complexity of inner experience. Her use of soft colour palettes evokes mist, sky, and landscape, while her work probes themes of communication, fragmentation, and contemporary life.

She has been actively exhibiting since the early mid-90s, participating in national and international shows and earning recognition including the Araniko Yuvakala Award (2011), the Bhadrakumari Ghale Fine Art Award (2014), and the Special Award in Contemporary Art from the Nepal Academy of Fine Arts (2015).

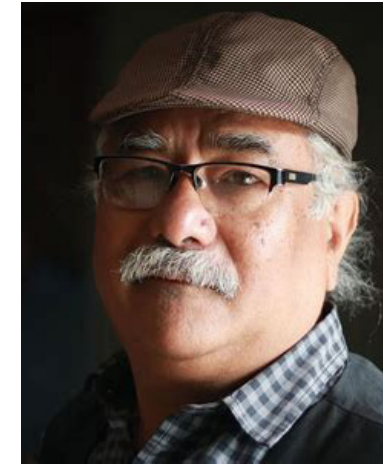
Her four solo exhibitions to date reflect a commitment to exploring inner vision, cultural narratives, and the evolving role of abstraction in contemporary Nepali art.



Title: Dancing colors 1
Medium: Acrylic on canvas
Size:125 x 94 CM
Year: 2025



Title: Dancing colors 2
Medium: Acrylic on canvas
Size:154 x 154 CM
Year: 2021



Sharad Ranjit

“My works embody dancing colors that define the rhythm of humankind and the universe, where fluid, undefined forms evoke diverse dances across ethnicities, intermingling in a vibrant harmony of movement and color.”

Ranjit has regularly participated in exhibitions in Nepal and abroad. Alongside his studio practice, Ranjit has played a significant role in art education and mentorship. He serves as a faculty member and Department Head at Sirjana College of Fine Arts, where he contributes to shaping new generations of artists. His contributions also extend to the field of Nepali cartoons and adult education, with involvement in publications such as Naya Goreto and the satirical magazine Bhadbhailo.

In recognition of his remarkable contributions to Nepali cartooning, he was awarded the Baratha Smriti Samman 2079 by the Cartoonist Club of Nepal.



Title: Nirantar 1
Medium: Mixed media on canvas
Size: 51 x26 CM
Year: 2026



Sunita Rana

“I move beyond the confines of geography and social boundaries to explore the flow of limitless thought, conceptualized as निरन्तर (Nirantar), where imagination stretches as high as the sky and as deep as the ocean, unfolding unrestrained experiences through form, color, and composition.”

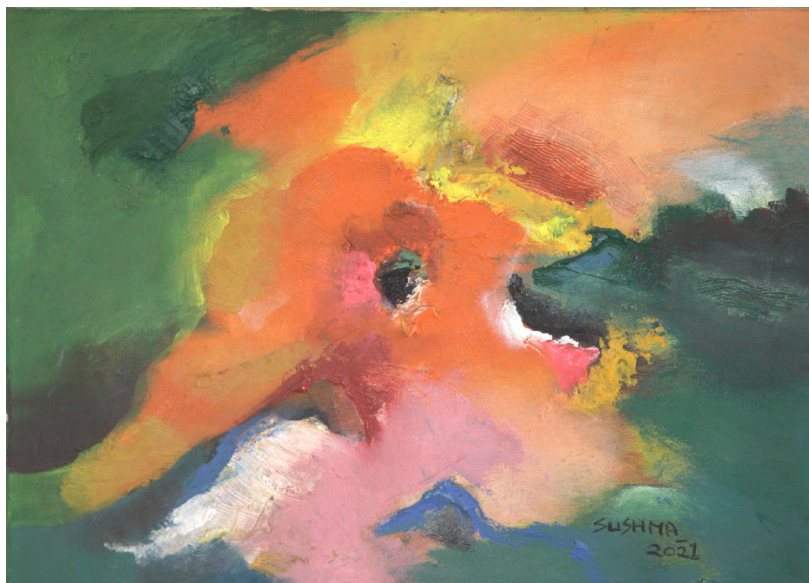


Title: Nirantar 2
Medium: Mixed media on canvas
Size:76 x 76 CM
Year: 2026

Rana has held several solo exhibitions in Nepal and internationally, including Continuum (2019), Nostalgia (2010), Nirantar (2006), Salvation (2006), Images in Amsterdam (2000), and The Nature (1996). Her work often reflects memory, transformation, and socio-cultural narratives, extending across both visual and literary forms, including her published poetry collection AntimKash (2010).

She has participated extensively in national and international exhibitions, workshops, and symposia, engaging with themes of nature, gender, and cultural identity. Beyond her studio practice, she has played an active role in the art community as President of the Women Artists' Group of Nepal (WAGON) and in various organizational roles supporting artistic initiatives.

In recognition of her artistic achievements, Rana has received numerous awards, including the National Award in Contemporary Sculpture (2017) and the Arniko Youth Award (2006), reflecting her sustained contribution to contemporary Nepali art.



Title: Composition 1
Medium: Acrylic on canvas
Size: 99 x 69 CM
Year: 2023



Sushma Rajbhandari

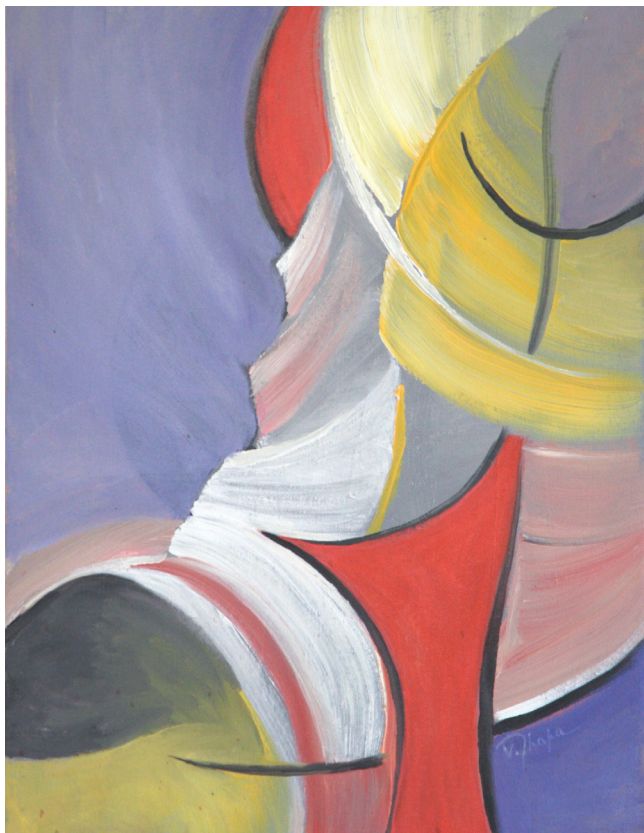
“I play with colour and strokes to interpret the myths of Lord Ganesha—my abstraction becomes a dialogue with sacred narratives, where form dissolves into feeling and each gesture seeks to reimagine the divine through a personal, contemporary lens.”



Title: Composition 2
Medium: Acrylic on canvas
Size: 46 x 61
Year: 2021

Her work blends tradition and modernity, often drawing from Nepali cultural motifs while experimenting with expressive visual language. She has also worked as a multimedia communication producer and served as an advisor to art departments, contributing to the growth of visual arts education in Nepal. She did her first solo show in 2002.

A council member at Nepal's major art institutions, Rajbhandari has attended dozens of workshops and artist residencies in Nepal and internationally, earning awards for her outstanding artistic achievements and mentorship of emerging artists.



Title: Landscape series
Medium: Acrylic on canvas
Size: 61 x 46 CM
Year: 2026



Title: Bihali
Medium: Acrylic on canvas
Size: 76 x 76 CM
Year: 2026



Vijay Thapa

“My work explores the rhythms of nature and the geometry hidden within landscapes. Through abstract forms, I translate the patterns of light, earth, and sky into a visual language that balances structure with the fluidity of the natural world.”

Thapa is recognized as part of the first generation of modern artists in Nepal, introducing new conceptual and narrative directions in Nepali painting when abstraction and thematic experimentation were still emerging. His paintings often depict human struggles, emotional resilience, and the lived experiences of people beyond Kathmandu Valley, blending expressive figuration with stylised backgrounds that evoke warmth and introspection.

Over his long career, he has held 17 solo exhibitions and participated in numerous national and international shows, earning multiple awards for his contributions. Thapa has also served as an academician and assembly member at major art institutions and contributed as chief editor of art magazines like Akriti and Kalakar, helping cultivate art criticism and community dialogue in Nepal. In 1962, he had the opportunity to teach art to the then Prince Birendra.