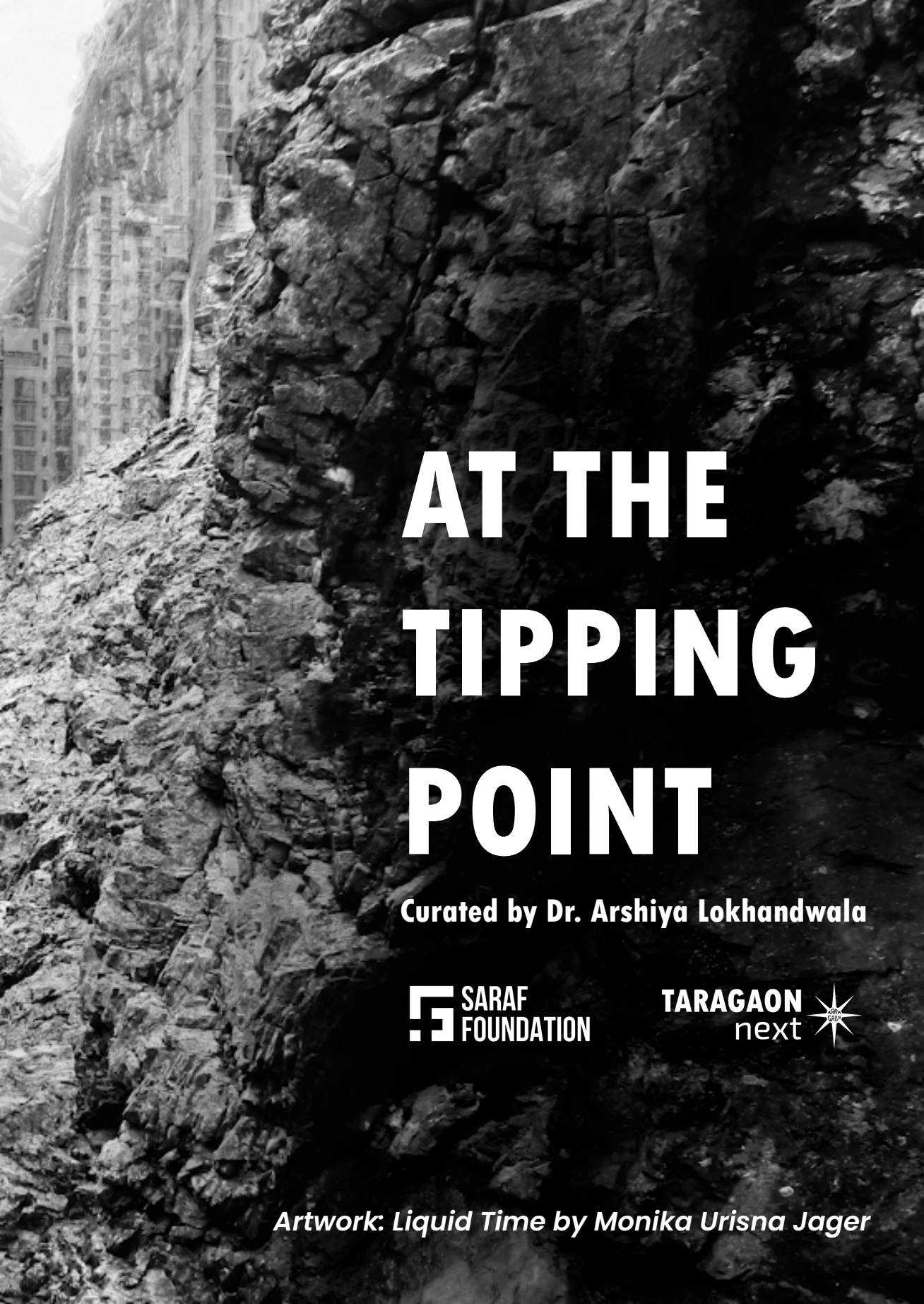






AT THE TIPPING POINT

Curated by Dr. Arshiya Lokhandwala

 SARAF
FOUNDATION

TARAGAON
next 

Artwork: Liquid Time by Monika Urisna Jager

AT THE TIPPING POINT

Art and Ecology from the Rooftop of the World

Curated by Dr. Arshiya Maksood
Lokhandwala

Amit Machamasi
Chris Jordan
Himali Singh Soin
Joana Moll
Maksud Ali Mondal
Monika Urisna Jager
Robertina Sebjanic
Salil Subedi
Samyukta Bhandari
Sauganga Darshandhari
Ursula Beimann
Utsa Hazarika

Supported by:



Venue:





About Namita Saraf

Namita Saraf is the co-founder of the Saraf Foundation and the Director of Taragaon Next. She divides her time between Kathmandu and Mumbai, dedicating over 20 years to her roles as a collector, patron, and curator in both countries. Deeply committed to promoting Nepali art, culture, and traditions, Ms. Saraf actively supports initiatives through Taragaon Next, Sagarmatha Next, and the Nepal Architecture Archive; the three flagship projects of the Foundation.

Through these initiatives, she collaborates with young Nepali artists, fostering their growth and creating opportunities for their work to thrive both locally and internationally.



About Dr. Arshiya Lokhandawala

Dr. Lokhandwala is an art historian, curator, and founding director of Lakeeren Gallery, Mumbai. Her notable curatorial projects include *Prussian Blue: A Serendipitous Color that Altered the Trajectory of Art* (KNMA, 2023), *The Archaeology of the Self: Archives, Anarchives and the Artist* (2023) amongst others. Her exhibition *Re-Worlded: Seventy Years of Investigating a Nation* (2017) earned her the Curator of the Year Award by India Today.

She has also curated *After Midnight: Indian Modernism to Contemporary India 1947/1997* at the Queens Museum (2015). Since 2019, she has lectured at the Art Institute of Chicago, teaching South Asian Art and Postcolonial Studies. With over 300 curated exhibitions, Dr. Lokhandwala writes extensively on globalization, feminism, and postcolonial studies.

Curator's Note by Dr. Arshiya Mansoor Lokhandwala

At the Tipping Point: Art and Ecology from the Rooftop of the World stages a critical artistic intervention into the accelerating crises of the Anthropocene. Set in the Himalayan foothills of the Kathmandu Valley, the exhibition is located at one of the most climatically vulnerable—and symbolically resonant—sites on Earth. With global temperatures already surpassing 1.2°C above pre-industrial levels, the world is approaching thresholds that scientists warn may trigger irreversible climate feedback loops. The Himalayas, which are warming at nearly double the global average, are among the most visible and volatile indicators of this planetary emergency.

Here, the effects of climate change are neither speculative nor future-bound. The Himalayas have lost over 40% of their glaciers in just the past few decades, with an estimated two-thirds projected to vanish by the end of the century if emissions continue unchecked. This glacial retreat directly threatens the freshwater sources of nearly two billion people across Asia, whose lives depend on the major rivers fed by Himalayan snowmelt. These mountains act as a climatic barometer—registering the pressures of a rapidly warming planet with stark, irreversible precision.

The exhibition activates this high-altitude vantage not to center Nepal as a subject, but to amplify its strategic location as a lens for planetary perception. Nepal's proximity to Mount Everest—the highest point on Earth—offers a symbolic and material vantage. From this “rooftop of the world,” At the Tipping Point calls for a fundamental rethinking of the ecological imagination—where the local and the global, the visible and the invisible, the scientific and the spiritual converge. It leverages the symbolic resonance of Everest and the ecological precarity of the Himalayas to compel attention, awareness, and accountability. Everest functions as a planetary sensor, registering the impact of rising global temperatures with alarming clarity. From this elevated position, the exhibition launches a call to collective attention—using art to activate new forms of ecological perception, awareness, and response.

However, the curatorial framework does not isolate climate change as a discrete issue; instead, it maps a dense web of interconnected crises: rising temperatures, biodiversity collapse, deforestation, water scarcity, soil degradation, plastic inundation, and the erasure of indigenous ecological knowledge. These are not isolated phenomena but what Jason W. Moore describes as symptoms of the

“Capitalocene”—a planetary condition driven by extractivist economies and colonial histories of resource domination[1]. Instead, the curatorial emphasis borrows heavily from Gayatri Chakravorty Spivak's concept of “planetary” as a critical framework that shifts the focus from “planet,” “earth,” and “globalization,” suggesting that these terms often refer to a unified natural space rather than a politically differentiated understanding of our connection to the Earth. Planetary, in Spivak's view, is a way of

thinking about our relationship to the Earth that acknowledges its difference and our responsibility to it, moving beyond the limitations of capitalist globalization[2]. She argues that the planet embodies a “sense of alterity, “meaning it exists beyond our complete understanding or control. By this suggestion, thinking of ourselves as planetary subjects rather than global agents allow for a more profound engagement with the concept of alterity, which includes various forms of existence and knowledge that are not derived from human experience. Hence the exhibition *At the Tipping Point* borrowing Spivak’s theorization of “planetary” invites a rethinking of our relationship with the planet, urging a move away from simplistic, anthropocentric views towards a more complex understanding of our place within a larger, interconnected system.

Each work in the exhibition functions as a node within a larger ecology of meaning and response. Whether through site-responsive installations, low-impact materials, with minimal carbon footprint, it performs an ecological ethic in both concept and form. It performs what theorist Andreas Boetzkes calls an “ethical ecology”[3]—where artistic form aligns with ecological consciousness, as a provocation: to listen differently, to see systemically, and to imagine otherwise asserting the critical role of art in cultivating planetary awareness and fostering modes of what Arturo Escobar calls “designs for the pluriverse”[4] alternative world-making practices grounded in relationality, reciprocity, and sustainability. Therefore, *At the Tipping Point* insists on the criticality of art as a medium for environmental thinking, insisting on the possibility of reworlding: of imagining new alignments between species, environments, and futures, as it strongly urges collective reflection on the shared consequences of human actions and the urgent need for sustainable stewardship to safeguard our planet.

When the Earth Speaks

Himali Singh Soin’s *we are opposite like that* (2018) opens the exhibition with an Arctic counterpoint that invites Kathmandu’s audiences to contemplate the inter polar entanglements of climate change. Shot in Svalbard, a failed coal-mining town, Soin’s poetic video presents an embodied critique of extraction and colonial legacies. As a brown, alien-like figure traverses the terracotta clay terrain revealed by retreating glaciers, the artist stages herself as both witness and residue of planetary upheaval. Ice, here, becomes more than a backdrop: it is an archive, agent, and witness. The accompanying score by David Soin Tappeser—where stringed instruments collide like shifting ice sheets—renders the ecological collapse audible, transforming alarm into an invocation of possible futures.

In a different but complementary geography, **Ursula Biemann’s** *Forest Mind* (2021) shifts the axis from polar to equatorial, from glacier to rainforest. Her long-term collaboration with the Inga community in southern Colombia animates Indigenous cosmologies that view forests as sentient, conscious entities. Interweaving DNA sequencing, Ayahuasca rituals, and philosophical reflection, Biemann dismantles the false binary between scientific rationalism and animist worldviews. Her film resonates deeply with the cosmologies of Himalayan communities such as the Sherpa and Tamang, who understand their mountain forests and glacial flows as animate and

sacred. Forest Mind becomes a call to sacred ecology—an epistemology where forests are not carbon sinks but co-inhabitants. It asserts the importance of Indigenous knowledge in resisting the corporate and state-led incursions that threaten both Amazonian and Himalayan ecosystems.

Echoing Biemann’s ecocentric commitment, **Maksud Ali Mondal’s** Fungal Habitat (2025) builds a self-sustaining sculptural ecosystem from clay, wood, paddy straw, and fungal spores. Rather than sculpting a fixed form, Mondal allows mushrooms and mycelial networks to shape the work’s evolution. Drip-irrigation systems fed by rainwater or nearby springs sustain the installation’s life cycles, enveloping viewers in a misty, breathing environment. Here, impermanence is not an aesthetic choice but a philosophical position, drawing on Buddhist notions of *anicca* (transience).

As audiences move through soft textures and earthen scents, they become part of a habitat that teaches through decay, emergence, and renewal.

Utsa Hazarika’s Yantra/Bloom recasts the monumental Samrat Yantra sundial of Delhi’s Jantar Mantar as a hybrid of scientific instrument and living sculpture. Instead of simply marking time, the angular steel framework is pierced by living chameli vines (*jasminum*), a plant revered in Ayurvedic medicine and puja rituals. By embedding these vines into the geometric silhouette of the original sundial, Hazarika forges a dialogue between ancient astronomy, devotional practice, and urgent ecological concerns. The incomplete row of stairs that once led observers skyward now stands truncated, a visual reminder that human mastery over nature has its limits. As the chameli gradually overtakes the rigid form, observers are invited to see resilience not as domination but as symbiosis—proof that ecosystems thrive when human, plant, and cosmic forces work in tandem.

Amit Machamasi’s triptych—Not the Same Anymore, The Irony, and Seeds and Tools—continues the investigation of Kathmandu Valley’s shifting agro-ecologies. Through a documentary lens, he chronicles the erasure of Bhaktapur’s rice terraces, the gentrification of farmland into urban sprawl, and the commodification of communal resistance. In Not the Same Anymore, once-fertile Sipadol fields lie buried under construction debris. The Irony captures the contradictions of protest: farmers initially resist land grabs for a stadium but later sell land to survive an extractive economy. Seeds and Tools reverts to intimacy—heirloom rice, wooden ploughs, and straw baskets displayed like relics—marking the disintegration of Newari agroecological heritage and the rise of monocultural dependency.

While Mondal’s work is rooted in material process, **Saurganga Darshandhari** turns to Nepal’s ritual foods to explore ecological fragility and cultural continuity. Her twin installations—Yomari wo Yomha ji and Grain of Gold (2025)—draw from Newar harvest practices. The “yomari,” a rice-flour sweet dumpling offered during Yomari Punhi (harvest festival), is both an edible sacrament and a symbol of abundance. By recreating this tradition as a child-sized yomari garland crafted from terracotta—it highlights how ritual forms risk becoming fossilized if agrarian cycles collapse. Grain

of Gold, by contrast, places a small metal house beside a large heap of wheat, suggesting “food as home.” This structure resonates not only as shelter but as a metaphorical granary, recalling times when communities survived famine through collective stores of grain, invoking a profound sense of fellowship and shared resilience. Her work also echoes ecofeminist critiques articulated by Vandana Shiva: by foregrounding women’s labor—traditionally responsible for preparing yomari and safeguarding seed lineages—as well as embodying care, memory, her work calls us to reflect on the intertwined fragility of cultural continuity and environmental vulnerability.

Engaging the temporal scale of geological materials, **Monica Ursina Jaeger’s** *Liquid Time* (2022) interrogates the silent ubiquity of sand. This five-channel video installation follows sand’s metamorphosis from mountain rock to granular sediment to the grey dust of concrete cities. Described as a “material timekeeper,” sand bears witness to both deep time and rapid urban acceleration. Footage of desert mining, river dredging, and high-rise construction collapse multiple temporalities into one disorienting frame. Sand, the second most extracted resource after water, is simultaneously invisible and foundational. Jaeger’s work demands we consider how the ground beneath us—so easily abstracted—marks the ecological costs of industrial modernity.

From agriculture to performance, Nepali performance artist **Salil Subedi’s** *Earth Emergence* (2025) is a visceral riverbank ritual that channels the earth’s raw, generative voice. Performed shortly after World Environment Day, the piece unfolds as invocation—Subedi’s mud-smeared body becomes both medium and conduit, vibrating with the planet’s deep-time rhythms. Integrating the elemental sounds of the didgeridoo, Himalayan singing bowls, and overtone throat singing, the performance weaves together sonic traditions that resonate with the earth’s own vibrations. Subedi collapses the boundaries between body, soil, and sound, enacting a ritual of reconnection, evoking the earth’s capacity for regeneration amid degradation. *Earth Emergence* draws on both indigenous sonic lineages and contemporary performance to reassert the vitality of land as living archive—inviting a multisensory empathy with the planet as a sentient, wounded, and yet still responsive being.

In sharp contrast to Moll but in a similar vein, **Chris Jordan’s** *Midway: Message from the Gyre* (2009– 2013) and *Albatross* (2017) stage the aftermath of ecological desecration. Set on Midway Atoll in the North Pacific, his haunting photographs of dead baby albatrosses filled with plastic debris present a stark indictment of global consumer waste. Bottle caps, lighters, and nylon fragments—fed unwittingly by parents—litter the birds’ corpses. This tragic image mirrors human complicity: we too feed on a system that poisons us. Jordan’s cinematic sequences of albatrosses in flight—majestic, slow, and mournful—magnify this ecological grief. The viewer is no longer a distant observer but a participant in a planetary tragedy.

Joana Moll's 4004 (2021) examines a different but equally insidious form of ecological collapse: the link between burgeoning microprocessor production and plummeting insect populations. Named after Intel's first processor, 4004 intercuts footage of semiconductor manufacturing with data visualizations of insect population collapse. Moll unearths the hidden ecologies embedded in every digital device—from rare earth mining to water-intensive chip fabrication. Her installation urges viewers to rethink technological progress not as innovation, but as accumulation—of debt, of damage, of silence where once wings fluttered. In this frame, smartphones become fossilized traces of extraction, leaving behind not footprints, but absences.

Finally, **Robertina Šebjanič's** aquatic trilogy—Aquatocene, The Atlantic Tales, and Co_Sonic 1884 km²—transports us to oceanic and fluvial bodies that resonate with Kathmandu's own polluted rivers. In the Aquatocene, hydrophones capture marine soundscapes now saturated with sonar, shipping traffic, and seismic testing. Fish calls, shrimp clicks, and the quiet rhythms of reef life are drowned in anthropogenic noise. Co_Sonic 1884 km² tracks Slovenia's subterranean waterways, reminding us that water knows no surface boundaries—just as Himalayan glacier melt sustains unseen aquifers. In The Atlantic Tales, Šebjanič embarks on a sonic expedition aboard the RV Celtic Explorer, layering recordings of basking sharks and flame shells with the improvisational strains of sean-nós, an ancient Irish singing tradition. Her soundscape collapses myth, science, and song, drawing listeners into a poly temporal world where silence itself pulses with life.

Closer to Kathmandu, **Samyukta Bhandari's** Echoes of Survival addresses a similar plight as house sparrows whose dawn chorus is increasingly drowned out by urban noise. Modeled as a labyrinth of exposed wiring, ceramic sparrow figurines, motion sensors, and mirrors, the installation conjures a disrupted soundscape. As visitors move through the space, sparrow calls are triggered amidst ambient urban noise—traffic, construction, human chatter. Mirrored surfaces etched with sparrow silhouettes reflect spectators into the birds' vanishing world. Here, cohabitation is both metaphor and demand: to live together means to listen, and to listen means to care. Bhandari's work positions sound not just as sensory input but as an ethical invitation to coexist with the nonhuman.

Conclusion: Listening to the Earth

At the Tipping Point brings together a constellation of artists whose practices illuminate the intricate entanglements of ecology, culture, and consciousness. Through poetic inquiry, material experimentation, and embodied engagement, their works reframe the environmental crisis not as a distant abstraction but as an intimate, lived reality rooted in memory, ritual, and resilience. Insisting that ecological consciousness is not just scientific or activist—it is also deeply aesthetic, spiritual, and political. The artists remind us that our entanglement with the Earth is not a new discovery, but an ancient truth obscured by the logic of modernity, extraction, and colonial separation. Their works recall submerged histories, animist cosmologies, and intergenerational knowledge that foreground cohabitation and reciprocity rather than dominance and control, opening a space for renewal, reimagining, and responsibility. It invites us to listen more closely—to melting glaciers and fungal spores, to ancestral chants and disappearing rivers. In doing so, the exhibition becomes a space of generative possibility: a call to imagine other futures rooted in relational awareness, speculative kinship, and planetary care. Across these diverse works—from frozen poles to tropical forests, from Kathmandu's riverbanks to Pacific gyres—artists and thinkers invite us to reconsider the earth not as passive backdrop but as active interlocutor. Through performance, installation, video, and sound, they ask: What if land remembers? What if ice mourns? What if rivers sing? And most importantly, are we willing to listen?

[1] Moore, Jason W. 2016. *Anthropocene or Capitalocene?*

Nature, History, and the Crisis of Capitalism. Oakland: PM Press.

[2] Gayatri Chakravorty Spivak, 'Planetarity' in Barbara Cassin, editor *Untranslatables: A Philosophical Lexicon*. Translated by Steven Ren Hubert, Jeffrey Mehlman, Nathanael Stein, and Michael Syro translation © 2014 Princeton University Press. Reprinted with Princeton University, 290-291. The term planetarity was first presented in a paper in 1997 and later published in 1999. Spivak emphasizes that "planetarity" cannot be easily translated or understood through existing frameworks, as it challenges the conventional understanding of the planet as merely a physical or geopolitical entity.

[3] Boetzkes, Andreas. 2021. *Plastic Capitalism: Contemporary Art and the Drive to Waste.* Cambridge, MA: MIT Press.

[4] Escobar, Arturo. 2018. *Designs for the Pluriverse: Radical Interdependence, Autonomy, and the Making of Worlds.* Durham, NC: Duke University Press.



we are opposite like that, 2018

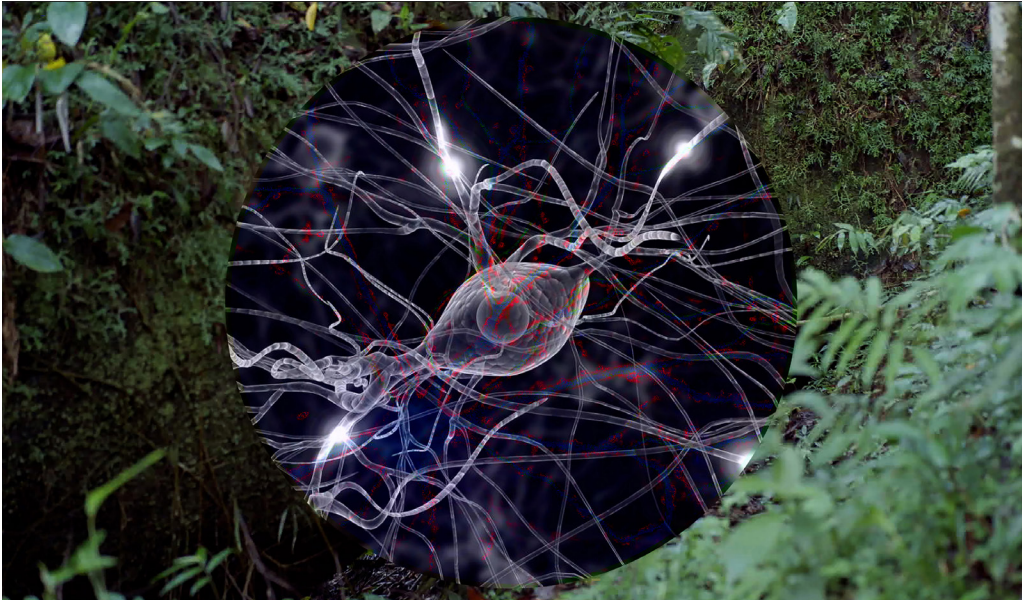
Video installation, color, sound
12 min 54 sec

Himali Singh Soin

we are opposite like that (2018), is a piece that moves beyond human-centered perspectives, exploring changing polar landscapes. Ice becomes our protagonist, a library of stories. Shot during a research trip to Svalbard in the high Arctic, the video follows the movements of an alien-like figure, performed by the artist, as she navigates a terracotta-clay terrain left behind as glaciers melt.

As a vulnerable brown body in a disappearing world, she imagines a world in which north and south, as well as science and the mystical, blend together. She forages for something unknown— gold, or perhaps peace of mine— in an abandoned mining town called Ny London. In 1912, British explorers set out to find gold, but instead found marble. When they brought this mined marble to the mainland, the permafrost thawed, and the marble crumbled to dust. In this way, Ice is a disobedient agent of decolonisation and the very extraction that has threatened its existence.

The melancholia of a land plagued with loss is underscored by the string quartet, composed by David Soin Tappeser, to make audible the sound of thin ice sheets smashing into each other. The sound becomes bipolar— both sounding an alarm and beckoning a different future, one in which humans respect the natural world as a spiritual wealth rather than a material one.



Forest Mind, 2021

Video installation, color, sound
30 mins

Ursula Biemann

Forest Mind is a video work that emerges from the artist's longstanding interest in the human interaction with the natural world. In a series of recent art projects, she has shed light on the cosmology of Indigenous communities and their political struggle to keep their forests alive. Indigenous knowledge has a strong presence in Forest Mind, as the artist has spent several years collaborating with the Indigenous Inga community in the Amazon.

To bring their shamanic science of Ayahuasca in dialog with the Western-scientific perspective, the project explores new methodologies and imagery. As DNA technology is the Western approach to understanding the interconnection of all life, the video employs images generated in the process of DNA sequencing materials from the rainforest.

Located in the tropical forests of southern Colombia, the narrative of Forest Mind takes up diverse strands of research from the intelligence of plants to neurobiology and the importance of the territory as a sentient and cognitive entity. Drawing on scientific as well as shamanic perspectives, the project advocates an ecocentric worldview.



Fungal Habitat, 2025

Interactive installation
Clay, wood, leaves, water

Maksud Ali Mondal

The installation, Fungal Habitat, emerges as a living, breathing space where natural elements and sustainable design merge seamlessly. Set within Nepal's rich landscape, it aims to foster a deep, sensory connection with the environment—a space where mushrooms and fungi can thrive and where the intricate relationships between flora, fauna, and land come alive.

Constructed using locally sourced materials such as branches, leaves, paddy straw, and clay, this work embodies the rhythms of Nepalese agriculture and the deep ties between people and nature. The walls and floor will consist of these organic materials, forming a space that evolves and transforms over time, mirroring the cycles of growth, decay, and renewal that define the natural world.

At its core, Fungal Habitat creates a living ecosystem that nurtures the growth of mushrooms and fungi, allowing them to sprout, flourish, and decompose, shaping the textures and atmosphere of the space. As visitors move through the installation, they will experience not just visual beauty but also the scents, sounds, and tactile sensations of this living environment.

The scent of damp earth, the feeling of natural materials underfoot, and

the subtle changes brought on by fungal growth will immerse them in the installation's evolving life.

To sustain this ecosystem, a drip irrigation system will be integrated—either drawing from a nearby natural water source or employing an eco-friendly water harvesting method. This system will maintain humidity and moisture, creating ideal conditions for fungal growth while contributing to the sensory atmosphere.

The mist and moisture will envelop the space, amplifying the sensation of stepping into a living, breathing habitat.

This installation highlights the delicate balance of life, the unseen networks of fungi beneath the surface, and the symbiotic relationships that sustain ecosystems. It invites reflection on human interconnectedness with the natural world and offers a profound, immersive experience that celebrates the resilience and biodiversity of Nepal.

By using local materials and honoring the cycles of nature, Fungal Habitat creates a dynamic space where visitors can witness and engage with the interdependent relationships that shape life on Earth.



Yantra/Bloom, 2025

Steel, paint, chameli

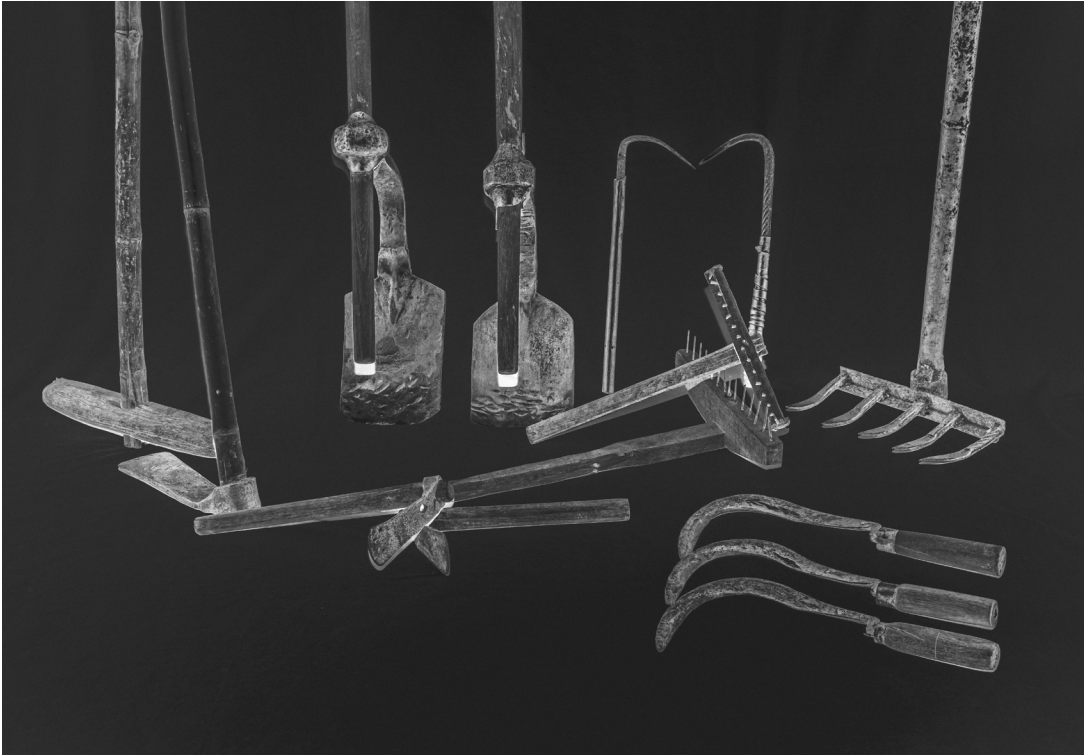
Utsa Hazarika

Yantra/Bloom draws inspiration from the Samrat Yantra sundial at Jantar Mantar in Delhi. The work situates the observatory within its contemporary significance as a site synonymous with political protest, as well as its scientific and spiritual histories as a site built both for the study of astronomy and religious practice.

In the greenhouse, two chameli plants are embedded into the sculpture, disrupting its geometric wireframe architecture with organic forms. They reference the necessity of ecological survival, through the medicinal uses associated with chameli plants, as well as their cultural importance as offerings during prayer and ritual.

As an instrument that maps the movement of the sun, and measures the passing of time, the Samrat Yantra is present here as a form that reminds us of the urgency of ecological action. The yantras in the Jantar Mantar observatory bring human consciousness into alignment with the natural world and the cosmos.

With an incomplete and inaccessible row of stairs, Yantra/Bloom references this aspiration in stargazing and climate action. Within the spiritual, scientific, and political resonances of this architecture, the chameli plants thrive in a state of crisis and resilience.



Seeds and Tools, 2024

Sigital Images, lightbox

Amit Machamasi

Bhaktapur has long been recognized for its rich cultural heritage and its importance as one of Nepal's key agricultural cities. The city's traditional architecture and historic temples attract attention, as do the lush green surroundings. In the past, farmers in Bhaktapur worked year-round, cultivating seasonal crops such as paddy, cauliflower, ginger, and wheat.

However, with the rise of urbanization, farming has sharply declined in recent years. Today, the crops produced in Bhaktapur no longer meet the city's needs, leading to increased imports from outside.

Here are some photographs of seeds and traditional agricultural tools that were once commonly used in Bhaktapur, collected from my home and local farmers. Compared to the past, crop cultivation has decreased significantly, and traditional farming tools are now used less frequently. There are growing concerns that these tools may soon be relegated to museums, while local food crops could become a rarity.



Not the Same Anymore, 2023 ongoing

Digital Image

Amit Machamasi

Change is inevitable, yet some changes carry a bittersweet undertone. Growing up in Sipadol, Bhaktapur, I was surrounded by the vibrant life of a farming community. Early mornings spent in the fields with my father, the familiar faces of farmers greeting me after school, and the lush greenery of terraced fields were integral to my childhood.

But as time passed, the rhythm of life here began to shift. Urbanization crept in, altering not only the landscape but also the essence of our community. Fertile lands gave way to brick kilns and housing plots. Traditional Newari architecture, which once added charm to our city, is being replaced by towering concrete structures. The companionship and sense of shared purpose during planting seasons have gradually decreased, replaced by a more fragmented and individualistic way of life.

While development has brought modern conveniences like paved roads and stable incomes, it has come at a cost—loss of fertile land, degraded air quality, and fading communal bonds.

The vibrant city of farmers and fields I once knew has become a hive of relentless construction and commercialization. This story is a reflection of how unplanned urbanization can strip a place of its character, turning it into a shadow of its former self. Sipadol, my hometown, is not the same anymore. And as I look ahead, I can't help but wonder—will it one day become just another concrete jungle?



The Irony, 2025

Video - 53 sec

Amit Machamasi

One of the greatest ironies of human nature is that people often fail to practice what they preach. The story of the proposed football stadium in Bhaktapur and the controversy around it captures this irony well. In the fiscal year 2018/19 budget, the government of Nepal announced plans to construct one international-standard stadium in each province. For Bagmati Province, the Ministry of Youth and Sports chose Bhaktapur as the site for a stadium with a 50,000-seat capacity.

Initially, a preliminary study was conducted on land in Palase (Ward No. 10, Suryabinayak Municipality) and Tathali (Changunarayan Municipality-9), both located in Bhaktapur. However, the plan quickly met with strong opposition from local residents and farmers, who argued that the stadium would destroy fertile farmland and displace residents. They took their protests to the streets.

In response to the protest, authorities proposed relocating the stadium to Sipadol and Nakhel in Suryabinayak Municipality and Sudal and Tathali in Changunarayan Municipality. This new proposal, however, led to further protests, as locals claimed that the project would displace 1,500 households and destroy over 2,000 hectares of agricultural land.

Over time, as protests continued, the stadium plans began to lose momentum. Here's where the irony lies: while locals rallied to protect fertile farmland, the same land in these areas has now been parceled out for commercial use. At present, it's just concrete structures spreading like roots and creeping across the area, replacing the vibrant green shades of diverse crops.

This raises a difficult question: why did those who once protested to protect farmland end up commercializing it? Could it be that they feared the government's compensation would be too low, while using the land for commercial use could provide them with a more stable income?



Yomari wo Yomha ji, 2025

Installation
Terracotta

Sauganga Darshandhari

Born and raised amidst the lush rituals and communal celebrations of my hometown, I have always understood culture and ecology as inseparable. Our seasonal offerings—fruits, flowers, and grains—to the deities taught me that every harvest is an act of gratitude: to the land that sustains us and to the community that shares its bounty respecting both nature and humanity.

In this exhibition, I honor those traditions through the Yomari, a rice-flour sweet made from our staple crops. Draped around a child's neck on milestone birthdays, the Yomari garland celebrates both the life it nourishes and the innocence it protects.

My installation Grain of Gold reflects the lessons of the COVID-19 pandemic. When we learned to save, share, and store food, we rediscovered the value of home, family, and social bonds—even in urban isolation.



Grain of Gold, 2025

Installation
Metal and grains

Sauganga Darshandhari

By constructing a house of woven grains, I pay tribute to the resilience of the human spirit and the essential role of food and fellowship in sustaining us through crisis and celebration alike.



LIQUID TIME – An Earthly Archive of Weathering Thoughts 2022

Single channel version of 5 -channel video installation (E),
HD, colour, sound, 21:35 min

Monica Ursina Jaeger

The project LIQUID TIME An Earthly Archive of Weathering Thoughts 2022 traces natural and anthropogenic forms of sedimentation, erosion processes, geopolitics, and polytemporal time periods. It is based on the artist's extensive research on sand extraction, land alterations, geology and deep time.

Rocks have been formed over geological time periods and are continuously shifted naturally. It takes millions of years of erosion for a mountain to naturally become sand. Wind, rain, freeze-thaw, microorganisms, and other forces abrade rock formations and break the grains from their exposed surfaces. For thousands of years, sands have been rearranged and deposited. They are buried under layers of sediment, lifted into new mountains, then eroded and transported again. At the same time, sand and gravel are being extracted at an accelerated rate for urbanization processes in all areas of the world. Sand is – after water – the most widely used raw resource in the world. It is used for concrete, glass, clocks and computer chips. It is the raw material from which the world is built today.

The project traces sand as natural resource and examines erosion

processes from different perspectives: from a grain of sand, a human body and a city. Natural phenomena such as wind erosion and river bedload are illuminated as well as industrial sand mining sites, construction sites and transport routes. Sand is also essential to measure and understand the concept of time and our cosmological entanglements.

The video installation leads deep into the earth's interior, through cave systems and collaged underwater worlds to the human body's interior. Documentary settings and fictional spaces are superimposed, various forms of material flows are assembled into a multi-layered installation. The focus is on the poly-temporal movements associated with erosion and sedimentation processes: Flows of sand and gravel, the expanded time in geological depths, and the industrial accelerations inscribed in post-natural landscapes.

Conceived as a multimedia collage of film, image, material, narrative, and text, the project is an exploration of the organic and inorganic worlds we invent and inhabit. These are spaces, which tell the stories of different forms of interaction, matter-networks, but also to the multiplicity of relationships between bodies, their individual temporalities, as well as their collaborations and co-existences.

Credits

Concept and Script: Monica Ursina Jaeger

Voice: Lea Whitcher

Composition and Sound: Michael Bucher

Camera and Editing: Monica Ursina Jaeger, Myrien Barth & Timo Schaub, Michael Zogg

Text: Monica Ursina Jaeger & Damian Christinger

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FONDATION SUISA

Erna und Curt Burgauer Stiftung

Fachstelle Kultur Kanton Zürich



Earth Emergence, 2025

Performance on 5th June 2025

Salil Subedi

Earth Emergence is a performance art piece that channels the raw voice of the planet as it breaks through silence and inertia. Through elemental instruments and the mud of the earth, the performance becomes a rising from the depths to speak of and for the earth. "Earth Emergence" invites the audience to listen not only with ears, but with bones and breath.



Chris Jordan



Midway, Message from the Gyre (2009–2013)

Digital photograph

Chris Jordan

On Midway Atoll, a remote cluster of islands in the central Pacific more than 2000 miles from the nearest continent, the detritus of our mass consumption surfaces in an astonishing place: inside the stomachs of thousands of dead baby albatrosses. The nesting chicks are fed lethal quantities of plastic by their parents, who mistake the floating trash for food as they forage over the vast polluted Pacific Ocean. For me, kneeling over their carcasses is like looking into a macabre mirror. These birds reflect back an appallingly emblematic result of the collective trance of our consumerism and runaway industrial growth. Like the albatross, we first-world humans find ourselves lacking the ability to discern anymore what is nourishing from what is toxic to our lives and our spirits. Choked to death on our waste, the mythical albatross calls upon us to recognize that our greatest challenge lies not out there, but in here.



Albatross, 2017

Documentary Film

Duration: 1 hour 37 minutes

Chris Jordan

ALBATROSS is a powerful visual journey into the heart of an astonishingly symbolic environmental tragedy. On one of the remotest islands on our planet, tens of thousands of baby albatrosses lie dead on the ground, their bodies filled with plastic. Returning to the island over several years, our team witnessed the cycles of life and death of these birds as a multi-layered metaphor for our times. This story is framed in the vividly gorgeous language of state-of-the-art high-definition digital cinematography, surrounded by millions of live birds in one of the world's most beautiful natural sanctuaries. The viewer will experience stunning juxtapositions of beauty and horror, destruction and renewal, grief and joy, birth, and death, coming out the other side with their heart broken open and their worldview shifted. Stepping outside the stylistic templates of traditional environmental or documentary films, ALBATROSS takes viewers on a guided tour into the depths of their own spirits, delivering a profound message of reverence and love that is already reaching an audience of millions of people around the world.



4004, 2021

Video installation, 2021

Commissioned by The Photographer's Gallery

Joana Moll

Drawing on previous projects and long standing research, this new work from Joana Moll sets out to expose the links between the explosion of techno-capitalism, the acceleration of climate change and resulting decline of essential ecosystems.

The project's title, 4004, is taken from the name of the first commercial microprocessor, created 50 years ago in 1971, for the Intel Corporation. Heralded as the most advanced integrated circuit design ever undertaken, the Intel 4004, marked a new era in technological development.

Moll aims to establish a link between the exponential growth of the microprocessor and the decline in both number and diversity of species – in particular insects, who form an essential part of our ecological infrastructure and have been declining at alarming levels, with reports suggesting that a quarter of insects could be wiped out within just a decade.





ATLANTIC TALES: SELACHOPHILIA: CETORHINUS MAXIMUS – LIMARIA HIANIS

Artist (concept, development, text, sound design): Robertina Šebjanič

Sean-nós vocals: Caitríona Ní Cheannabháin, Róisín Seoighe

Narration: Polona Torkar

Recording of narration: Rok Kovač

Sound mastering: Aleš Hieng Zergon

Production 2019–2020: Aerial/Sparks, Galway 2020 European Capital of Culture

Production 2021: Kino Šiška in Zavod Sektor (Project manager: Anja Zver)

Video (7min fragment from 42min sound work)

Robertina Šebjanič

Atlantic Tales by Robertina Šebjanič – intertwine mythology and science and speak about the complexity of tackling challenges in the Anthropocene era. The narrative talks of the depths of the waters and the dark projections for the future if man's (destructive) footprint continues to grow, as has been the trend in recent decades. The seas and oceans are changing rapidly, and our knowledge about their changes, which are often the result of human intervention, is expanding more slowly and is often wrapped in the long-established separation and distinction between the impact of human activity onland and at sea.

How do the oceans feel the actions of man, how do his actions affect the inhabitants of the oceans and seas, and what could the beings living in them tell us about this if we understood or wanted to understand them?

The protagonists of the story are the basking shark (*Cetorhinus maximus*) and the flame shell (*Limaria hians*), a small endemic species, both of which the author encountered during her stay on the research science ship RV Celtic Explorer on an expedition in the North Atlantic Ocean.



COLOPHON

Since 2025 the project is part of .NewArt { collection;}. Electronic Art Collection.

Artist (concept, sound & photo & video editing, execution): Robertina Šebjanič

Photo and video recording on the field: Miha Godec and Robertina Šebjanič

A.I. programming of audio: Moisés Horta Valenzuela

Voice: Róisín Seoighe, Polona Torkar, Zagi Zornada

Sound mastering: Mauricio Valdes and Robertina Šebjanič

Production: Cukrarna Gallery 2021 / 2022 (Museum and Galleries of Ljubljana)

Co-production: Sektor Institute 2021/2022

This project was possible: City Municipality of Ljubljana

Special thanks to 1884 km² of river-basin and the rivers, streams and lake:

Trbuhovica, Obrh, Stržen, Cerknisko Lake, Rak, Pivka, Unica, Ljubljana...

The project CO_SONIC 1884km² by Robertina Šebjanič is a commission work in a series of projects taking place in the run-up to the opening of Cukrarna Gallery 2021

Robertina Šebjanič

Collectively, all of the earth's rivers contain about 0.0001% of the earth's water. Although that does not sound like very much, they play a crucial role by constituting one of the primary sources of water necessary for the survival of all life forms on the planet.

Co_Sonic 1884 km²

by Robertina Šebjanič

Co_Sonic 1884 km² is a audio/visual-poetic reflection and an AI-powered sound-land-scape that tells the story of (co)existence between river environments and their inhabitants.

Throughout history, the Ljubljanica river has wormed its way below and above the surface. Unaware that they are the same river, people gave different names to each of the above-ground parts of the river. Co_Sonic 1884 km² shows the river's body through the prism of its integral whole. The work is a document of the current times in which rivers are becoming powerless due to human interventions.

Co_Sonic 1884 km²

by Robertina Šebjanič

Rivers are dynamic bodies of water, constantly changing and shaping their beds. These changes occur on a space/time scale that is more easily perceived by the smaller creatures living on or near the riverbed than by humans. For this reason, the project Co_sonic 1884 km² considers the river from the perspective of its animals. In doing so, Robertina Šebjanič departs from an anthropocentric view of the world and opens up a different way of looking at the "seven names of Ljubljana" that we often overlook. This is a perception of the body of water – that has been given seven different names because the same river cuts a route through the underground karst and therefore, in some places, eludes our view, which is limited to the surface where it appears as separate bodies of water – as an integral whole.

This shift in perception of the river basin of Ljubljana – including its karst upper reaches, the river itself, and its intermittent lakes – in its completeness is made possible by the very substance of water, both as a liquid that flows and as a biotope for different species of fish or olms. Just as the water moves, huchen, cactus roach, souffia, grayling and trout migrate along the river's course. Olms, though normally confined to the underground karst caves, are sometimes brought to the surface by floods. Floods play an important role in the water cycle, providing food for organisms living underground. From the perspective of the Other, therefore, it is always the same waterway.

Through the use of sounds and images of the (co)habitation of different lifeforms in a range of river environments, both above and below the water, this project not only tells stories about the non-human inhabitants of these environments but also, more importantly, alerts us to the many ways in which humans affect aquatic environments, be it through riverbed regulation, navigation, regulation of biodiversity or exploitation of their natural resources. Co_sonic 1884 km² presents us with a snapshot of the present time, when rivers around the world are losing their vitality as a result of human activity. The project also explores the concept of deep time and gives visitors an understanding of how the environment has developed over the ages, in ways that go far beyond the ecosystems we know today. It opens our eyes and prompts us to develop empathy towards non-human lifeforms, thereby changing our attitude to ecosystems, with a view to ensure their sustainability far into the future.

Aquatocene / Subaquatic Quest for Serenity (2016–ongoing)

Robertina Šebjanič

Aquatocene / Subaquatic Quest for Serenity, Robertina Šebjanič delves into the often-unheard world beneath the waves, focusing on the impact of anthropogenic (human-made) noise pollution on marine ecosystems.

Using hydrophones to capture underwater soundscapes from locations around the world—including the Aegean Sea (Izmir, TR), Adriatic Sea (Dubrovnik, Korčula, Koper), Atlantic Ocean (Roscoff, FR; near Galway, IE), Wadden Sea (Vlieland, NL), and North Sea (Bergen, NO)—Šebjanič has created a series of compositions that merge the bioacoustics of marine life (such as shrimp, fish, and sea urchins) with the disruptive sounds of human activity.

These sonic artworks highlight the rich, diverse acoustics of underwater habitats, often overshadowed by industrial noise from shipping, sonar, and seismic exploration. The compositions reveal how technological interventions disrupt the natural balance of marine soundscapes, affecting the communication and survival of countless species.

In particular, certain animals have been observed amplifying their calls to overcome background noise—a phenomenon known as the “Lombard effect”—which can intensify habitat disturbance and stress.

Šebjanič’s work invites us to reflect on our limited understanding of the ocean’s sonic environment and our responsibility to protect it. While water covers over 70% of the Earth’s surface, our knowledge of the underwater world remains fragmented.

Aquatocene offers an evocative listening experience that raises awareness of our sonic impact on aquatic ecosystems and emphasizes the urgent need to preserve the integrity of these fragile environments.

Aquatocene soundscape compositions had been recorded:

Aquatocene – 38°26'24.7"N 27°07'12.9"E _Aegean Sea – Izmir (TR)
Aquatocene – 42°38'26.5"N 18°06'20.4"E _Adriatic Sea – Dubrovnik (HR)
Aquatocene – 42°57'31.62"N 17°8'12.08"E _Adriatic Sea – Korčula (HR)
Aquatocene – 45°32'54.9"N 13°42'20.1"E _Adriatic Sea – Koper (SI)
Aquatocene – 48°43'38.2"N 3°59'33.4"W _Atlantic Ocean – Roscoff (FR)
Aquatocene – 53°10'16.3"N 9°34'51.3"W _North Atlantic Ocean – near Galway (IE)
Aquatocene – 53°19'37.3"N 5°07'18.5"E _Wadden sea – Vlieland (NL)
Aquatocene – 60°24'49.2"N 5°16'54.9"E _North Sea – Bergen (NO)
and many more....



Echoes of Survival: The Sparrows of Kathmandu, 2025

Ceramic with copper luster, found wires, motion sensors with sound, mirror

Samyukta Bhandari

This installation illustrates the house sparrows of Kathmandu—tiny birds fighting to survive in a city that drowns their dawn chorus in noise and chaos. They wake before sunrise, their love calls competing with the clamor of cars, construction, and human ambition. Their nests cling to cracks in walls, the rolling shutters' hood, and city wires, the last remaining “trees” in an urban landscape stripped of green space.

The installation is a representation of their lives and ours in the city. As you enter, you hear city's relentless hum. But as you approach the sparrow inside the labyrinth of city wires, you will hear the urgent, sharp chirps that most of us never hear. In the hallway, sparrow silhouettes are etched on the mirror where you see your reflection merging with theirs.

Sparrows don't choose to adapt. They are forced to. They build their nests out of scraps, sing louder to hear each other in the city's noise, and wake up earlier, not because they love it, but because they have no other choice.

Samyukta Bhandari

But we are human. We can choose. We can continue to silence their love songs, or we can make room for them. This installation is a mirror: what if we fought as fiercely for their survival as they do? What if we gave them trees instead of wires?

House sparrows don't dream of a better world; rather, they just adapt to what we have created. What if we create an inclusive city for them and a breathable city for everyone?

Artists' Bio

Amit Machamasi

Amit Machamasi is a self-taught photographer from Bhaktapur with a deep passion for storytelling. His photography journey began in 2020 when he started working as a photojournalist and freelance photographer.

Throughout his career, Amit has covered a wide range of events, exploring political issues, cultural intricacies, social matters, and documentaries. He has contributed to various well-known news portals in Nepal, including Pahilo Post, Nepali Times, and Ukaalo.

His work has also gained recognition in international news outlets such as The Guardian, The Times UK, and The Wall Street Journal, among others.

Chris Jordan

Chris Jordan (born 1963) is an American artist, photographer and film producer based in Seattle, Washington.[1] Best known for projects that probe the dark underbelly of our culture of mass consumption, the artist has been interested in the tragedies and ironic complexities of our many forms of waste.

Chris has shown widely all over the world including the 2022 Lianzhou Photography Museum, Lianzhou International Photo Festival, China, curated by Moritz Neumuller COP28 United Arab Emirates, Abu Dhabi, United Arab Emirates, curated by Nezar Andary 2019 Sungkok Art Museum, Seoul, South Korea; traveled to six more museums across S Korea Southern Utah Museum of Art, Cedar City, UT – Selected works Barbara and Art Culver Center for the Arts, UCR ARTS, Riverside, California. To name a few.

Himali Singh Soin

Born in 1987 in New Delhi, India and based between London and New Delhi, Himali Singh Soin uses metaphors from outer space and the natural environment to construct imaginary cosmologies of interferences and entanglements.

In doing this, she thinks through ecological loss and the loss of home, seeking shelter somewhere in the radicality of love. Exhibitions include Serpentine, Whitechapel and Hayward Gallery, London; Khoj, Delhi; Venice Biennale and Dhaka Art Summit among others. She has had solo shows at The Art Institute of Chicago, TBA21 in Madrid, and this year at Somerset House and Tate Britain as part of her collective, Hylozoic/Desires.

Joana Moll

Joana Moll is a Barcelona / Berlin based artist and researcher. Her work critically explores the way techno-capitalist narratives affect the alphabetization of machines, humans, and ecosystems.

Her main research topics include Internet materiality, surveillance, online tracking, social profiling, and interfaces. She has presented her work in renowned institutions, museums, universities and festivals around the world.

She is the co-founder of the Critical Interface Politics Research Group at HANGAR [Barcelona]. She's been a research fellow at BBVA Foundation, a fellow at The Weizenbaum Institute in Berlin, and an artistic researcher in residence at the Critical Media Lab at HGK in Basel.

Currently, she holds a professorship position in the Art Department at KHM in Cologne, is a visiting lecturer at Escola Elisava in Barcelona, and a fellow at Disruption Network Lab Insitute in Berlin.

Maksud Ali Mondal

Maksud Ali Mondal was born in Bankura, West Bengal, India. He completed his BFA and MFA from Kala Bhavan, Visva-Bharati, Santiniketan, in 2019 with a semester at the Royal Academy of Art, Netherlands, in 2016.

His practice includes facilitating experiential understanding of organisms in a durational built microcosm, dealing with microbial contamination as a conversational expression, based on the observation of growth and transformations.

Maksud is currently resident at Rijksakademie Van Beeldende Kunsten, Amsterdam, Netherlands and was recently received an award from the Micropia, Science Museum, Amsterdam, 2024 and an international award from the Kochi-Muziris Students' Biennale in 2019, his work has been showcased at the Micropia Science Museum, Amsterdam 2024; Critical Zones, in search of a common ground, Indian Museum, Kolkata in collaboration with Goethe Institute and ZKM Karlsruhe 2023.

Monica Ursina Jäger

Monica Ursina Jäger is an artistic researcher and lecturer at the Institute of Natural Resource Sciences IUNR, Zurich University of Applied Sciences ZHAW, she received her Master of Fine Art from Goldsmiths, University of London.

Born 1974, in Thalwil, Switzerland, lives and works in London and Zurich, working with drawing, sculpture, installation and video, Monica Ursina Jäger's practice unfolds through a multidisciplinary reflection on concepts of space, landscape, and architecture that investigate the relationship between the natural and the constructed environment.

Her work is exhibited internationally in institutions such as Kunsthau Zürich, Kunsthalle Düsseldorf, Kunstmuseum Lichtenstein, Kunsthau Wien, Haus Konstruktiv Zurich, Kunstmuseum Thun, Museum Franz Gertsch and Kunsthalle St. Gallen amongst others.

Robertina Šebjanič

Robertina Šebjanič (1975), based in Ljubljana, is an artist whose practice drifts through the fluid thresholds of ecology, (geo)politics, and culture, attuned to the rhythms and ruptures of aquatic worlds.

Her award- winning works navigate the intertidal zones between species and bringing to the surface the submerged voices of oceans and rivers.

Through installations, performances, and sound, Šebjanič listens to what lies beneath, proposing ways of sensing, relating, and caring beyond terrestrial confines. Her work has been honored by Prix Ars Electronica, S+T+ARTS Prize, Falling Walls, and Re:Humanism, among others.

She has spoken and shared her inquiries at institutions and gatherings such as Ocean Space event organized by TBA21 & TARA Foundation, Venice, Stanford University, UCLA Art | Sci Center, United Nations Ocean Conference (UNOC3) Nice and Arte & Cinema at UNAM Mexico City to name a few.

Salil Subedi

Salil Subedi is a Nepali performance artist and musician who has been active since the early 2000s. He is one of the first artists in Nepal to use performance art, sound and music to explore the human relationships with wildlife and nature. His work often takes place in outdoor nature-stages by the rainforest, riverbanks and among communities and involves the body, natural materials, traditional instruments, and sound.

In 2003, Salil performed Nude Nature at an art camp called “Coaxing the Nature.” In this piece, he used his body, fire, and natural sounds in a forest setting to express the disconnection between humans and the environment.

This was the first known public nude performance art in Nepal. It challenged people’s ideas about art and nature. Other key works include performing as a wounded rhino, performing for the river dolphins, hornbills, playing for a dying elephant and traumatized herd, showing transformation of a nature-being into a culture-being—depicting the struggles of more-than-human species in a human world in national park, buffer zones and tiger reserve spaces.

His root instruments are didgeridoo, murchunga (jaw harp), Himalayan singing bowls, hang drum, and Himalayan and Mongolian throat singing as part of his overtone repertoire.

Samyukta Bhandari

Samyukta Bhandari is a Kathmandu-based multidisciplinary artist whose work delves into the complex interplay between freedom and boundaries. As an artist, she employs various mediums to investigate the human experience's delicate balance.

Currently, she is investigating city birds and their living, breeding, and territorial habits in settings where they are highly co-dependent on human lives.

Sauganga Darshandhari

Sauganga Darshandhari is a visual artist and printmaker based in Kathmandu, holding a BFA from Tribhuvan University and an MFA in Printmaking from the University of Development Alternative, Bangladesh (2009).

She is currently pursuing an MPhil/PhD in Fine Arts at Tribhuvan University. Since 2001, she has presented four solo exhibitions and participated in numerous group shows and festivals both in Nepal and internationally, including Uttitha (2005), the Kathmandu International Art Festival (2009), the Kathmandu Triennial (2012, 2017), the 13th and 15th Asian Art Biennale (Bangladesh), the 1st Printmaking Biennale (India), and several performance art festivals in Nepal.

Darshandhari is vice-president of Printmaking Nepal, a founding director of Bindu Space for Artists. She serves on the Academic Council of the Nepal Academy of Fine Arts and lectures in printmaking and performance at Sirjana College, where she also coordinates workshops and special projects.

Ursula Biemann

Ursula Biemann (1955, Zurich) is a Swiss artist, author and video essayist whose practice centres on fieldwork, often in Indigenous territories, and the creation of networks between different fields of knowledge.

Her work reflects on the political ecologies of forests, oil and water, creating through her videos, books and installations critical perspectives on the dynamics of extraction and also proposing alternative, eco-centric modes of ecological and epistemological relatedness.

In her multi-layered videos, she interweaves vast cinematic landscapes with documentary footage, science fiction poetry and academic findings to narrate a changing planetary reality.

Utsa Hazarika

Utsa Hazarika is a research-based artist and writer. Her practice ranges across video, installation, and sculpture, and explores how an interdisciplinary dialogue between art and social research can push us to think about power, memory and resistance. Her work has been exhibited internationally, including a solo exhibition at the Queens Museum (US), and group shows at Socrates Sculpture Park (US), Hessel Museum of Art (US), and Museum of the City of New York (US).

She has been awarded residencies and fellowships in Asia and the United States, including Pioneer Works (US), MASS MoCA (US), and Khoj International Artists' Association (India). She holds an MFA in Fine Arts from The New School, where she was awarded the President's Scholarship, and an MPhil in Social Anthropology from the University of Cambridge.

She was a participant in the Whitney Independent Study Program; has visited as a lecturer and critic at Columbia University, Georgetown University, NYU Steinhardt, and The Cooper Union; and participated in several interdisciplinary seminars, including at the Asia Art Archive in America.



The Saraf Foundation is a non-profit organisation, based in India & Nepal, rooted in three generations of commitment to the Himalayan region. Founded to preserve, document and activate the cultural, architectural and natural heritage of Nepal and the Greater Himalayas, it now operates under two integrated strategic verticals: HERITAGE and NEXT. Established in 2016 by cultural patrons Arun Saraf and Namita Saraf, the foundation works at the intersection of heritage preservation, contemporary art, architecture, creative learning, and community engagement.

www.thesaraffoundation.org

Our Initiatives

NAA

The Nepal Architecture Archive (NAA) is a dedicated space for the study, preservation, and interpretation of Nepal's architectural and urban heritage. Rooted in the belief that built heritage tell social, cultural, and political stories, the Archive brings together drawings, photographs, maps, oral histories, and field documentation to create an evolving record of the country's built environment.
www.nepalarchitecturearchive.com

TARAGAON next



Taragaon Next is Kathmandu's first contemporary space dedicated to built heritage, urban planning, culture, and the arts. The story of the rapidly industrializing city of Kathmandu unravels inside our modernist and modular brick structures.
www.taragaonnext.com

Sagarmatha next



Sagarmatha Next is a place to explore, experiment and push the boundaries around global topics of sustainability, climate change, and natural resources. You can use our space to reach out to the world through your art.
www.sagarmathanext.com