

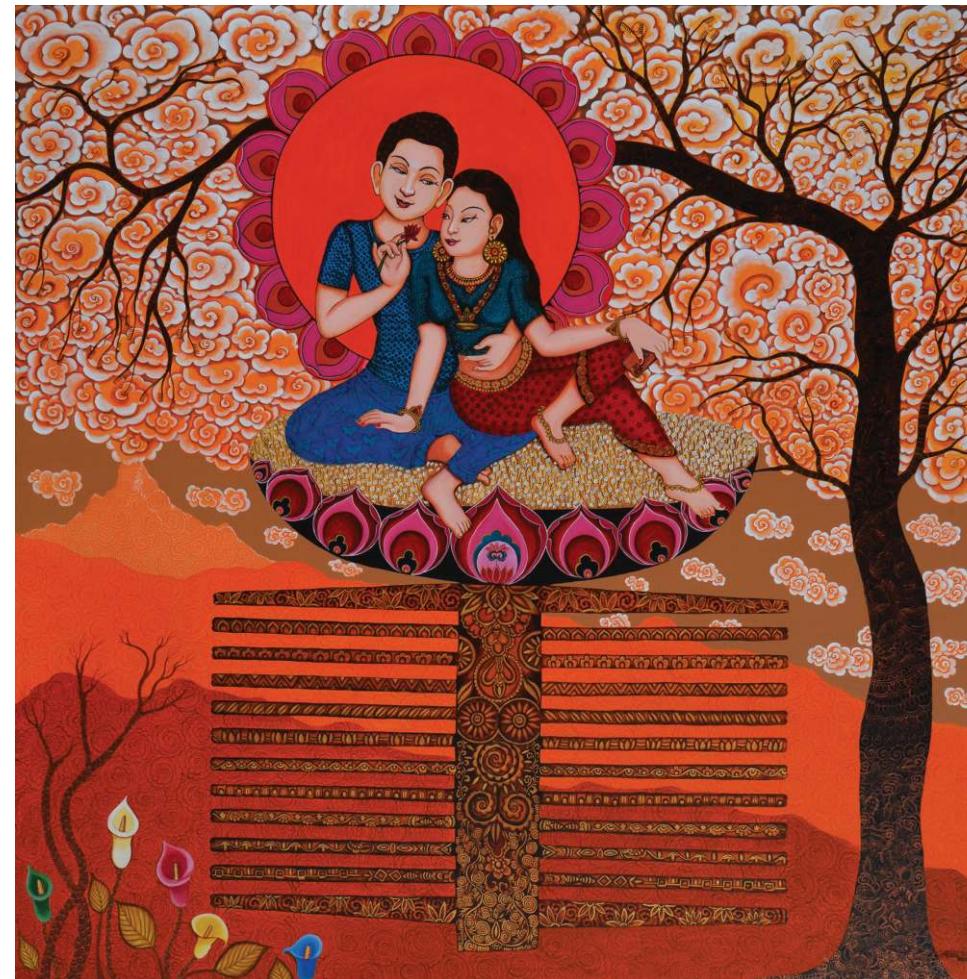
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 **Siddhartha**
ART GALLERY
Babar Mahal Revisited, Kathmandu, Nepal
www.siddharthaartgallery.com

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& my family

INCLINATION OF SOULS

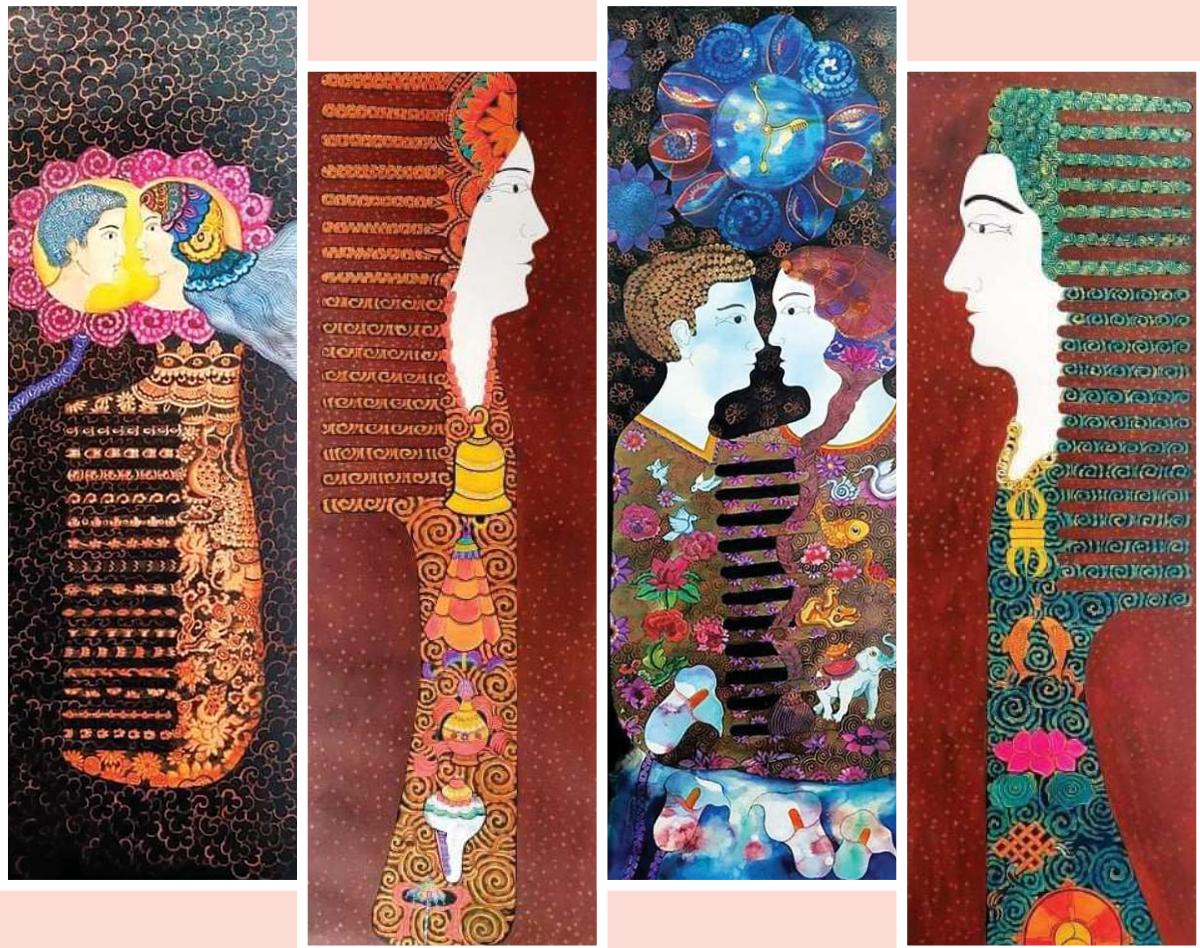


Uma Mahehwar | Acrylic on canvas | 72 x 72 inch

2022

Sabita Dangol

INCLINATION OF SOULS



Purified passion | Acrylic on canvas | 40 x 40 inch

INCLINATION OF SOULS

ENTER THE LAYERS

Saroj Bajracharya - Painter/art writer

We have come to the point in time when nothing seems to be completely factual. Human civilization today is the result of the intertwinement between an ancient sophisticated traditional culture and contemporary haphazard continuity. Therefore, we stand in an epoch where to get clarity on something; one has to know where one is coming from and what one wants to derive from the situation one is looking at. From this sense, the person or the observer is the locus of the self, and the surroundings s/he is reacting to is a catalyst or a medium that chisels or carves for him or her for a better understanding, affirming that there is no such thing as final truth. Perhaps the only truth is the sense of freedom one can realize amidst the cacophony of things experienced. Today the environment itself has become an artist, and artists; the artworks.

Sabita makes use of patterns and motifs of traditional and folk arts such as Paubha, Thangka, and Mithila in her works. She infuses it with daily utility objects such as combs, looking glass, and life forms such as humans, birds, fishes, trees, etc. In addition to this her recurring theme is love between a male and a female. These figures inhabit the focal portion of her canvas. Because of her tender dreamy subject matter, her works might remind the onlookers of some of the paintings by icons such as Marc Chagall and Gustav Klimt who depicted couples as the central figures in their paintings.

Sabita belongs to a Newar community and her works draw inspiration from the culture of the Newar community while embracing the cultures of the Mithila and Himalayan regions. She excavates certain socio-cultural ways of life based on ethnicity to comprehend the sustainability of an individual and its correlation with the collective reality. This process of creative mapping visually articulates who, why, and how we are. However, that speaks less of what goes in the mind of a contemporary individual, due to the uncountable cross-pollination between belief systems, foreign cultures, and personal familiar experiences today. So the material and the metaphysical socio-cultural description of the self can be further understood if we concentrate on the patterns of our thought processes that have been evolving for thousands of years. These thought processes are saturated channels, which respond to the amalgamation between various ethnic groups and their collective reactions to the surroundings in different socio-political eras. That thought process is something that gives us identity, and at that, a unified one. This is evident in the process through which she creates her work, in the way her drawings and paintings are being made, and the personality of the artist herself. And yet they blend perfectly as one views her artworks - making the entire experience a conjunctions of various components that create a life form.

Sabita thought processes speak not only of her individuality; but also show us a glimpse of how she is evolving in relation to her surroundings. In front of her artworks, life and everything that surrounds it is never static. And she portrays it intelligibly through colors, shapes, and personal and shared narratives. One can see that her awareness of her surroundings is gradually expanding internally and externally as she asserts her presence in the environment. She speaks of the spirit and the unbound compassion that flows from there. And she does that ingeniously by subtly depicting colorful cultural hybridization. Sabita is actually getting closer to her realization of freedom. And she is not the only one feeling it; those who view her works might also sense that expansion that emanates from her vibrant canvases.

INCLINATION OF SOULS

Sabita Dangol

When I began in art, I did not think that I would employ it as a medium to explore my soul. Everything one experiences in the world; learning, showing compassion, understanding culture, being connected with nature, all of this is a manifestation of the spirit. No situation or experience will matter unless it touches the soul. It is from the soul that love awakens and it this love that makes humans yearn for the one who understands. Once the one who understands or beguiles is found, they become a couple. This is the theme of my works.

Until one realizes the world through the spirit, one would just be drifting into illusions. The world and the entire gamut of life experiences might not make sense. The paintings in this show are the reflection of my spirit as I journey through the various experiences in my life. My compositions stem from my imagination and touch the rim of my spirit. Some of my paintings are inclined toward nature and some express cultural continuity in Nepal. All of these experiences are reflected or experienced by the central figures, i.e. the couple in my works, hinting that every experience should be taken with love, compassion, and harmony. One of the recurring motifs is a comb that connects various images and narratives in my works. At times all of us have to face different obstacles in life. The comb in my work is a metaphor for untangling and one that maintains comfort and harmony. All the decorative patterns and designs are the waves that generate in my heart. These waves eventually make me realize that keeping calm and emanating love is the on way to live and realize life.

The colors that I have applied in my works represent my innermost thoughts and ideas. Different colors suggest different experiences that I have gone through. Through all these colors and forms I feel that I am heading toward a very peaceful space. When one views my paintings, specific patterns can hint at which time the works belong to or what message I intend to give. I have focused on cultural and traditional motifs to highlight my narratives. These motifs range from ancient water spouts, temples, traditional windows, prayer flags, paubhas, tundals, and so on.

The "Inclinations of the soul" series were created over a four year period from 2016 to 2022. In these works, one can find the overlapping of various experiences and responses to the current socio-political situations in our society. In all of my works, there is a central male and a female figure which represent nature and its origin. Without the origin of nature, one cannot imagine the world. Only when we take care of nature, will we be able to continue living. Otherwise, everything will come to a halt. When humans fight and want to claim their rights and freedom, we should not forget to be responsible towards other animals and beings and even towards our environment and its various components such as mountains, trees, and nature in general. Every entity has its own right to freedom. From the tiniest particles to huge objects, everything in nature has its own place and is equally important. In order to express such ideas, I have depicted trees in various colors. These trees are inhabited by various creatures suggesting that nature is our home and we are the ones who have to take care of it. For life to continue here, oxygen is a must. The trees and the plants, therefore, not only give us a sense of home but also give us life. I think it is a simple fact that when our understanding becomes basic, then only we can realize how truly uncomplicated life is. And when that happens, with all the social constructions, geographical separations, and political opinions, we are actually one complete entity.



Protective shelter | Acrylic on canvas | 36 x 36 inch

4 INCLINATION OF SOULS



Biological love
Acrylic on canvas
36 x 60 inch

5 INCLINATION OF SOULS



Cosmic thoughts | Acrylic on canvas | 30 x 40 inch



Mountain of love | Acrylic on canvas | 36 x 36 inch



Inclination of souls | Acrylic on canvas | 48 x 60 inch



Complimentary
thought & emotions
Acrylic on canvas
30 x 40 inch

INCLINATION OF SOULS



Tranquility of innovation and nature | Acrylic on canvas | 72 x 72 inch



Eagerness of time | Acrylic on canvas | 48 x 60 inch

INCLINATION OF SOULS



Astamangal series
Acrylic on Wood
20 x 40 inch

I mostly use a comb as a central motif in my paintings. Since comb untangles the tangled hair, therefore, in a way it resolves the problem. This is why I have been using a comb as a symbol that solves problems and brings harmony to various entities. I believe positive thinking is always the right way to tackle obstacles consequently helping us to reach our desired destination.

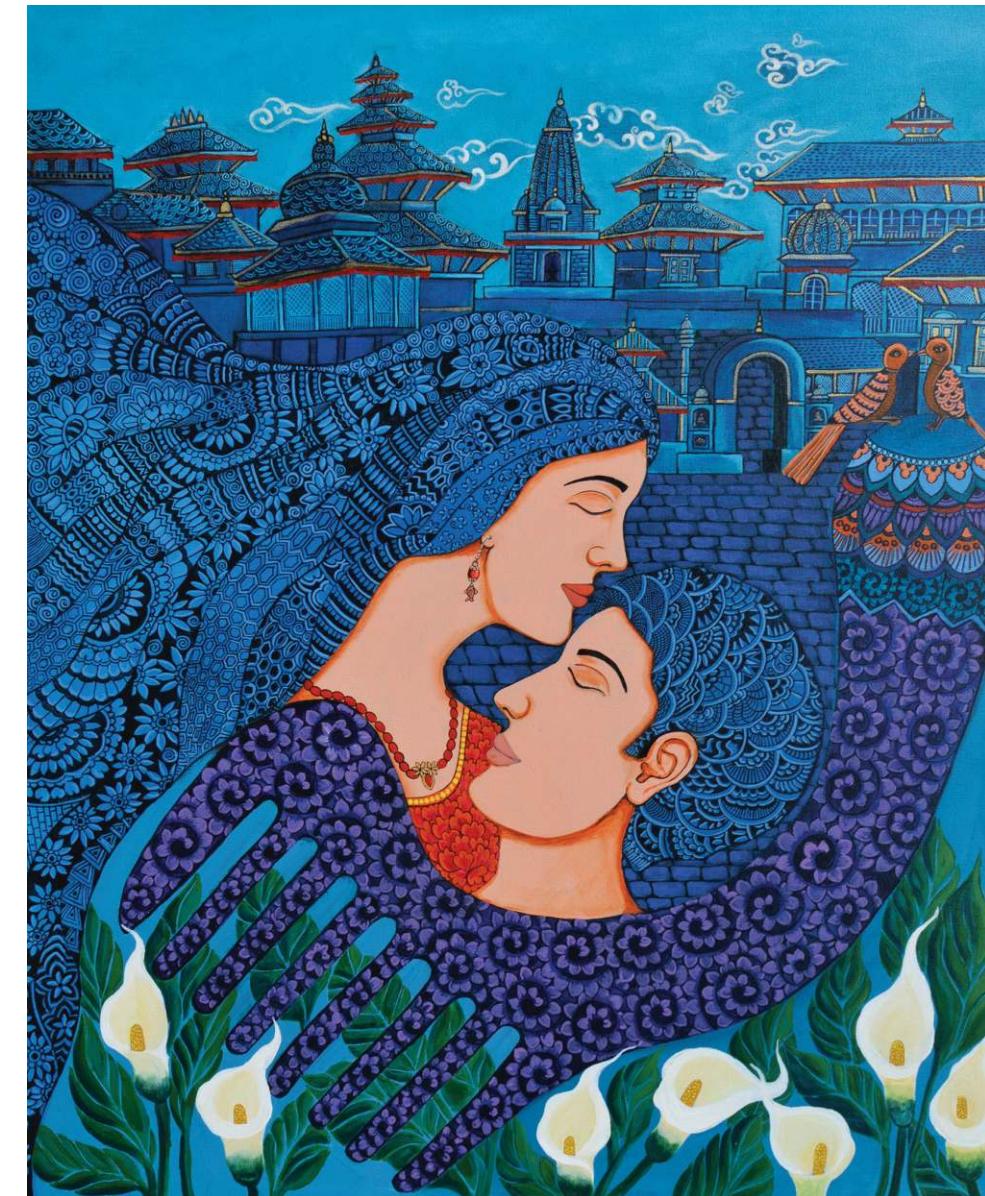


Astamangal series | Acrylic on Wood | 12 x 24 inch

INCLINATION OF SOULS



Incarcreation of time | Acrylic on canvas | 30 x 36 inch



Frankness of hope | Acrylic on canvas | 28 x 34 inch



Virtuous love | Acrylic on canvas | 40 x 40 inch



Embrace
Acrylic on canvas
36 x 60 inch

INCLINATION OF SOULS

Salient essence
Acrylic on canvas
36 x 48 inch



INCLINATION OF SOULS

Unconditional love | Acrylic on canvas | 24 x 48 inch



INCLINATION OF SOULS

Endless passion
Acrylic on canvas
30 x 40 inch



INCLINATION OF SOULS

Prosperity of love | Acrylic on canvas | 24 x 24 inch



INCLINATION OF SOULS

Unconditional Hug
Acrylic on canvas
30 x 40 inch



Purified passion | Acrylic on canvas | 40 x 40 inch

INCLINATION OF SOULS



Sabita Dangol

Sabita Dangol is a professional visual artist based in Kathmandu, Nepal. She earned her MFA degree in painting from Central Department of Fine Arts, Tribhuvan University, Kathmandu in 2013. She was honored by Amatya Kala Puraskar from CAAN Nepal in 2022, 'Araniko Youth Award 2020 from Rastriya Yuwa Sewa Kosh (National fund for youth Service) in 2019, 'Best Nature Artist' endeavor for nature conservation from RFWV(Relief fund for wildlife victim), WWF & Art Club in 2019. 'Fine Art Special Award' from Nepal Academy of Fine Art (NAFA) in 2017, awarded from Camlin Art Foundation in Kolkata, India in 2010, 'Kumari, Honour of Fine Art' by Kumari publication and JCI in 2010, First prize in 'creative week' Tri-Chandra College in 2009, Second prize from NFSU, Lalitkala Campus in 2008.

She has six solo exhibitions to her credit that includes this show along with 'Embraces' at Image Ark in 2019, 'Interconnected Affection' at GG Machaan in 2018, 'Solemn Odyssey' at The Taragaon Museum in 2016, '...of life that does not freeze' at Patan Museum, Lalitpur in 2013, 'Insight of Foliate' at Nepal Art Council, Kathmandu in 2012.

Her painting was selected in the prestigious '18th Asian Art Biennale' at Shilpakala Academy, Dhaka Bangladesh and 'India Art Fair 2018' held in New Delhi in 2018 representing Nepali Artist from Nepal art Council, Kathmandu. She was selected and had a residency art project at AIR_MCUBE hosted by Gallery MCUBE, Lalitpur in 2014 and 'Artist Residency Program' at Bindu, space for artists, Lalitpur in 2012.

She was engaged in several performance art shows and has performed in more than 15 solo performances since 2013 including Performance shows organized by Bindu, space for artists' in 2013/14/15/16, Kolkata International Performance Art Festival

(KIPAF) in India in 2013/17, 'Women identity ,transformation and power' by Asmita & LASANAA. She has been participated in art workshops like ; Botanical Art Workshop by Park Gallery, NCELL Kalajatra by Kathmandu Contemporary Art Center (KCAC), Graphic design workshop by Kathmandu University, Virginia Commonwealth University Qatar and Lasanaa, CRACK International Art Camp in Bangladesh, 'Techne Kala: enriching art practices through research' by Lasanaa.

She has taken part in several group art exhibitions including National and International since 2007. Some of her important participations including - National Exhibition of Fine Arts by Nepal Academy of Fine Art at Nepal Art Council 2011-2020, Contemporary Art exhibition at Art Warehouse Bhanimandal, Himalayan Art Festival by E Arts Nepal at Nepal Art Council, Kathmandu, A Space for Freedom & Equality' American Center Kathmandu American Embassy, KRAMA woman Artist art exhibition at Prive Nepal, Soltee Crown Plaza, China-South Asia Art Exchange Exhibition Kunming China, Nepali Magic featuring Art and Impressions from Kathmandu and Himalayas VA USA, 'Silence' group art exhibition organized by Nepal Europe Art Center, Kathmandu, 'Nepali Pasal' the Nepali Shop at Asia Kula Kula ring, Asia Culture Center Gwangju South Korea, 'Imago Mundi Nepal Collection' exhibition at Taragaon Museum Boudha Kathmandu, Breaking the silence: Ending Impunity' organized by Story Kitchen at Himalayan Hotel, Lalitpur in 2018 & 2021, Love a Fair - Gallery of Creative's at Keshar Mahal Thamel Kathmandu, Expression of Colors 43 Art Gallery Yangon Myanmar.

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