

क्या नभास

“Dedicated For the Promotion of Art, Artist & Entrepreneures”

नेपाल कलाकार समाजको ‘Media of the Year 2062’ बाट सम्मानित

वर्ष-१३ अङ्क-४३ २०७६ भाद्र २४ मङ्गलबार 10, September, 2019 ने.सं. ११३९ पूर्णाङ्क ५३६ रु. २५।-



Entrepreneur of the week



Mithila Yain Exhibition



Kholo Exhibition



Hari Sharma's Exhibition



Artist of the week

Inter-relationship between legal and economic aspects of entrepreneurship

MUNA SUNUWAR

With globalization, aspects of each activity are now intertwined with the components of the economy. The concept of shared economy has flourished and people can benefit standing on their grounds even if they are not huge investors or businesspersons. The model of entrepreneurship has come a long way with multiple choices entrepreneurs can hold onto for economic gain.

Entrepreneurship has arrays of scopes. Individuals vying for financial gain opt for small and medium scale enterprises (SME) to invest in. It's where they are prepared to inject money to scale up their businesses where needed. On the other hand, the concept of startups has become popular amongst prospective entrepreneurs having innovative ideas.

Startups are run with the aim of contributing to the solution to a problem existing in society. They don't expect their businesses to accelerate at the pace of a rocket. Although the growth is not steady, they want to be recognized for the innovative work they have introduced to the world.

The first stage of any business

Starting a business is not an end to the entrepreneurial journey. In fact, running a

company is a huge responsibility. One should be responsible for different aspects of society. And getting it legalized is the foremost responsibility. Company registration is the first stage of the establishment of a company. Be it small or large scale, company registration is important for it authenticates and increases the legitimacy of a company.

The registration of a company is a go-sign for startups to operate their businesses legally. They become a legally-recognized entity in the eyes of people, who want to be involved in or deal with the company. The registration makes it easier for any company to record account details.

It is also an assurance for the investors that the entity is genuine. Very few will show interest in investing if the company is running without legal documents. And it also makes getting loans easier as compared to the company that is running without registration.

The problem

There are, however, some problems startups are facing while going for registration. As startups are innovative and bring in new concepts in the business fraternity, startups lack a category that fits the company's nature.

Biddha Nanda Jha, the founder of Orange Ball Pvt. Ltd., a pest-control service, says he had a hard time while registering his company. "There was no category identifying our service so we had to adjust in another category that meets some of the descriptions," he shares.

Not too long ago, issues of Tootle and Pathao enraged many as there was no clarity in startup law. Had they been clear about the correct way of operation and their responsibilities after the registration, there would not have been a place for such a commotion.

Startups are risky and the market is unpredictable. If a startup fails to achieve



Photo:- Pexel/ Rawpixel

its goal, its chances of getting dissolved are higher. This is one of the reasons why startups tend to remain unregistered. They think of registering their companies only if they do well in the market.

Meanwhile, most startups cannot list themselves as a profit-making company. So, the initial operations, without being registered, relax the founders from the business taxes they would otherwise be liable to pay to the government.

Startups also wish that the government introduce a provision in which the companies be kept for a probation period, while they figure out if their businesses are viable and if they want to continue. "The companies will proceed with registration after the period if they feel that they are ready," Jha adds.

Most of the startups are experimental businesses and nobody pays much attention to its legal aspect. However, getting the business legalized intensifies the credibility and efficiency factors of a company. So, it is a must for all businesses.

An artist with an idea to sell can get the market. One can design and further develop the concept into a business. 'Made in Nepal' products have the impression of them being

good quality and handmade. Some Nepali products already have a niche market they cater to.

Art entrepreneurship has always existed in the past but its ways need some fixes in the context of Nepal. The lesson that if an entrepreneur artist fails to identify and try to address the demand of the market should be learned and Nepali art entrepreneurs should step up their games to survive in the competitive global market.

How to register your company?

Companies in Nepal are registered at the Office of Company Registrar, a body under the Ministry of Industry, Commerce, and Supplies that registers new companies. An applicant should present a properly filled application, two copies of the article of association, two copies of article of the memorandum, attested copies of the citizenship certificates of the founder shareholders, and a copy of the mutual agreement to the Office.

According to the Office of Company Registrar, if circumstances to reject the company registration do not exist, the registrar decides to register the company. The founders are then notified to pay the registration charge and collect the certificate.



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सम्पादकीय

दर्ता गर्नका महत्वहरु

एउटा व्यवसाय सुरु गर्ने सोच संगै त्यसलाई वैधानिकपूर्वक दर्ता गर्ने सोच पनि हुनुपर्छ एक व्यवसायीमा । तर यो बारे चेतना भने नयाँ व्यवसायीहरु माफ्र कम नै देखिएको छ ।

दर्ता गर्नु भनेको तपाईंको सोच साथै तपाईंको सेवा र सामान जतिकै महत्व राख्ने गर्दछ । व्यवसाय सुरु गर्ने सोचि रहनु भएकाहरु मध्य कति जना यो कुरामा सहमत नहुन सक्छन तर जब तपाईं बजारमा जानु हुन्छ, काम थालनी गर्नुहुन्छ, तब दर्ता गर्नुको महत्व बढेर आउने गर्छ । र बजारमा जति पनि व्यवसायीहरु छन र जो कानुनिरुपमा काम गरी राख्नु भएको छ, वहाँहरुले पनि यही कुरा दोहोराउनु हुनेछ ।

यसका थुप्रै कारणहरु हुन्छन र ति सबै तपाईंले बुझ्नु पर्ने नै हुन्छन । दर्ता गर्नाले सर्वप्रथम त तपाईंको व्यवसायलाई एउटा पहिचान दिन्छ । जस्तै तपाईंको आफ्नो नाम, जन्मदर्ता प्रमानपत्र, र नागरिकताकाले तपाईंको पहिचान, तपाईंको अस्तित्वको प्रमाण दिन्छ, त्यस्तै व्यवसाय दर्ता गर्नाले तपाईंको व्यवसायको पहिचान र अस्तित्वको बारे बुझाउँछ ।

अर्को कारण दर्ता गर्नाले तपाईंको कामलाई एउटा निश्चित दिशा दिने गर्छ । तपाईंको लक्ष्य र उद्देश्यहरुलाई निश्चित दिशा दिन्छ, कसरी कानुनी प्रकृया र दायरामा रहेर कसरी काम गर्ने त्यो भन्छ । यसको महत्व सयाद तपाईंले काम सुरु गर्नु लगत्तै न देख्नु होला तर भविष्यमा धेरै ठुलो प्रभाव पर्छ । तपाईंले व्यापार गर्दा पनि प्यान र भ्यातका नियम कानुनहरु अनुसार गर्नु पर्ने हुन्छ र दुवैका लागी व्यवसाय दर्ता भएको हुनुपर्छ ।

नियमित काम गरी रखेका व्यवसायहरुले पनि दर्ता भएका व्यवसायहरु संगै काम गर्न खोज्छन र त्यसैलाई प्राथमिक्ता दिने गर्छन । दर्ता प्रकृयाले धेरै अवसरको ढोका खोल्दिने गर्दछ, सरकारी तर्फबाट पनि धेरै अवसरहरु र प्रोत्साहनहरु पाइन्छन ।

यदि तपाईं आफ्नो व्यवसायलाई बढाउन चाहनुहुन्छ, अथवा काठमाडौं वा नेपाल भन्दा बाहिर नै लग्न चाहनु हुन्छ भने पनि व्यवसाय दर्ता भएको नभएको कुराले धेरै फरक पार्दछ । दर्ता गर्नुको महत्व बुझ्ने काम गर्ने र अगाडी बढ्ने गर्नुपर्दछ ।

सम्पादकिय बोर्ड

बोर्डका सदस्य
रेबिना मुल्मि बज्राचार्य
विश्वास बज्राचार्य
नसना बज्राचार्य

सल्लाहकार

लेखकहरु
मुना सुनुवार
मोनिका लोहनी
सलिना उप्रेति
स्मृति थापा
स्नेहा पाण्डे
सुजता श्रेष्ठ

डिजाइन

मतिना शाक्य, लोड्तेल मिडिया प्रा लि

व्यापार दर्ता गर्दा के फाइदा हुन्छन् ?

लुइस ब्याले

जसलेपनि एक दिन व्यापार शुरू गर्न सक्नुहुन्छ । यी व्यक्तिहरुले गर्नु पर्ने काम भनेको अर्को व्यक्तिको लागि उत्पादन वा सेवा प्रदान गर्न हो । जुन “व्यवसायमा“ नाफा हुन्छ, त्यहाँ उत्पादन गर्दछ । राज्य वा स्थानीय सरकारको साथ व्यवसाय दर्ता गर्दा पनि व्यापार लेनदेन पूरा गर्न आवश्यक छैन, यो विभिन्न कारणकाले नयाँ उद्यमीको लागि स्मार्ट विकल्प हो ।

व्यापार खाता खोल्नुहोस :

एक व्यवसायिक बैंक खाता खोल्नका लागि तपाईंले तपाईंको व्यापार राज्यसँग दर्ता गरिएको छ भन्ने कुरको प्रमाण दिनु आवश्यक छ । एउटा व्यवसायको बैंक खाता एउटा सानो व्यवसायको लागि महत्वपूर्ण सम्पत्ति हो किनभने तपाईंको व्यक्तिगत गतिविधिहरुलाई तपाईंको व्यापार गतिविधिहरुबाट अलग गर्न सक्नुहुन्छ । यो तपाईंको ग्राहकको तपाईंको आफ्नै पूरा नाम को सट्टा भुक्तानीको लागी एक व्यवसाय नाम दिन बढी पेशेवर हुन्छ ।

ऋण प्राप्त गर्न सजिलो :

जब तपाईं सानो व्यापारका लागि ऋणको आवेदन गर्नुहुन्छ, तपाईंले यो प्रमाणित गर्नपर्नेछ कि तपाईं वास्तवमै एक व्यवसाय हुनुहुन्छ ।

ऋणदाताहरु र लगानीकर्ताहरुले तपाईंलाई व्यवसयकालागि अनुमोदन गर्नु अघि अन्य आवश्यकताहरु सहित तपाईंको व्यवसाय दर्ता



फोटो : अनस्प्लाश/फाबिएन ब्लान्क

कम्पनी संग पैसा खर्च गर्ने कि नगर्ने को बारेमा एक निर्णय गर्दा यो तपाईंको ग्राहकहरुलाई सहज बनाउन सक्छ ।

आपूर्तिकर्ता व्यवस्था :

एक दर्ता गरिएको व्यवसायले तपाईंलाई आपूर्तिकर छूटहरु पनि प्राप्त गर्न योग्य बनाउँदछ, जुन तपाईं सामान्य रूपमा दर्ता नभएको अपरेसनको रूपमा प्राप्त गर्नुहुन्न । आपूर्तिकर्ताहरु सामान्यतया व्यापार मालिकहरु, जसले राज्यबाट आधिकारिक कागजपत्र देखाउन सक्दछन, उनिहरुको लागि होलेसेल दरहरु आरक्षित गर्दछन ।

साथै, यदि तपाईंको कम्पनी को लागी सरकारी ठेक्का प्राप्त गर्नका लागी योजना योजना बनाउनु



फोटो : अनस्प्लाश/सब्यास्तिएन हरमन

पत्र अवलोकन गर्न माग्दछ । यदि तपाईं क्रेडिटको रूपमा व्यवसायको रूपमा आवेदन गर्नुहुन्छ भने, लेनदारहरुले तपाईंको पुंजीकरणका कागजहरु हेर्नको लागि पनि सोध्न सक्छन ।

ग्राहकहरु संग प्रतिष्ठा :

ग्राहकहरु, विशेष गरी मानिसहरुको सँग तपाईंले पहिले कहिले काम गरेका छैन, भने उनिहरुलाई आश्वासन चाहिन्छ कि तपाईं एक वैध व्यवसाय हो । सम्भावित ग्राहकले तपाईंको व्यवसायलाई “फ्लाइ-बाय-नाइट” (अवैध) अपरेसन भएकोमा शंका गर्न सक्दछ यदि तपाईंको कम्पनी सही रूपमा दर्ता गरिएको छैन भने । जब तपाईंको व्यवसय राज्य सँग दर्ता भएको हुन्छ, यो तपाईंको

हुन्दै हुनुहुन्छ भने एक व्यवसाय पुंजीकरण पहिलो आवश्यकता हो ।

कर्मचारी नियुक्ति गर्न :

व्यवसाय दर्ताले तपाईंलाई पूर्णसमयका कर्मचारीहरु भाँडामा लिन र राज्यको कानून बमोजिम तलब दिना अनुमति दिन्छ । जब तपाईं र ज्यसँग तपाईंको व्यवसाय दर्ता गर्नुहुन्छ, तपाईं राज्यबाट पहिचान नम्बर प्राप्त गर्नुहुन्छ जसले तपाईंलाई कर्मचारीको तर्फबाट राज्य करहरुको कारोवार गर्न अनुमति दिन्छ ।

यदि तपाईंको व्यवसायमा कामदारहरु राख्ने यो जनामा हुनुहुन्छ भने, तपाईंले श्रमिकहरुको खो

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मुद्रक
युनिक प्रिन्टीङ्ग हाउस

ENTREPRENEUR OF THE WEEK

कम्पनी दर्ता गराउनु सुरुवाती खण्डबाटै नै जरुरी : फाइजा

सलिना उप्रेती

फाइजा परविन, उमेरले सानै भएपनि सपनाहरु भने ठूला लिनुभएको छन । विद्यार्थी जिवन देखी नै विद्यालयमा आयोजना गरीने कार्यक्रमको जिम्मा उहाँलाई नै लिंदै आउनु भएको थियो । विस्तारै रुचिलाई उहाँले सन् २०१७ देखी ओपन स्पेश नेटवर्क नामक संस्था खोलेर पेशा नै बनाउनुभयो । त्यहाँ देखी विभिन्न कार्यक्रमहरु आयोजना गर्नु पनि सुरुवात गर्नु भयो । नेपालमा चल्दै आएको मानिस र बजार बिच रहेको अन्तरलाई मेटाउनु नै मुख्य उद्देश्य थियो फाइजाको । काम गर्दै गर्दा, अहिले उनले नेपाली उत्पादनलाई कसरी ल्याउने र बजार व्यवस्थापन कसरी गर्ने भन्ने कुरा पनि राम्रो सँग बुझ्नु भइसकेको छ । हालसम्म उहाँले नेपाली उत्पादनलाई बजार व्यवस्थापनमा सहयोग पुऱ्याउन थुप्रै कार्यक्रमहरुको आयोजना गरीसक्नुभएको छ । र कम्पनी मार्फत ३० वटा स्टार्ट-अपहरुलाई उहाँले अवसर दिईसक्नुभएको छ ।

सुरुवातमा कार्यक्रमहरुको आयोजना गर्ने क्रममा क-कस्ता समस्याहरु भोग्नुभयो ?

सुरुमा अलि त गाह्रै भयो । सोच नयाँ थियो र के रहेछ भनेर कौतुहल्लाको कारणले पनि धेरै जनाले बुझ्न आउनुभयो, कतिले के रहेछ भनेर वास्ता नगर्ने पनि थियो । तर अहिले २.५ वर्ष भयो धेरैको कौतुहल्लालाई मेटाउँदै, बुझाउँदै हामीले धेरै कार्यक्रमहरु गरीरहेका छौँ । धेरै ले चिन्नुपनि हुन्छ यो कम्पनीले यस्तो काम गर्छ भनेर । हामीले एउटै सामानको लागि ३ चोटी सम्म कार्यक्रम गरेका छौँ, जसकारणले बजारमा एउटा विश्वासनिय पात्रको रुपमा हामी चिनिनथालेका छौँ ।

तपाईंसँग कम्पनी खोल्ने र यो काम गर्छ भन्ने विचार थियो, तर कम्पनी खोल्दा त्यसको कानुनी प्रक्रिया पुरा गर्न कतिको गाह्रो महसुस भयो ?

जब मैले मेरो रुचिलाई आफ्नो पेशा बनाउँछु भन्ने निश्कर्षमा पुगेँ, मलाई कम्पनी दर्ता गर्नुपर्छ भन्ने लाग्यो । दर्ता गराउन र कम्पनीको

कानुनी प्रक्रिया पुरा गर्न सहयोगका लागि मसँग कानुनी सल्लाहकार हुनुहुन्थ्यो । उहाँले मलाई बुझाउनु भयो कम्पनी खोल्दाको कानुनी प्रक्रिया कति महत्व हुन्छन भनेर । कुनै पनि कम्पनीलाई राम्रो सँग अगाडि बढाउन कानुनी प्रक्रियाले धेरै नै महत्वपूर्ण भुमिका खेल्दो रहेछ । सुरुवाती खण्डमा तपाईंलाई कम्पनी दर्ता गराउनुपर्छ भन्ने नलाग्न सक्छ तर जब तपाईं बजारमा जानुहुन्छ सबैले हेर्ने भनेको दर्ता गरेको छ कि छैन कानुनी प्रक्रिया पुरा गरेको छ कि छैन भन्ने नै हो ।

नयाँ कम्पनी खोलेका अथवा खोल्ने भनेर योजना बनाउनेहरुलाई कसरी मद्दत गरीरहनु भएको छ ?

हामीले 'नमस्ते नेपाल','नमस्ते इद', 'फिल्म फेस्टिभल' जस्ता थुप्रै कार्यक्रमहरुको आयोजना गर्ने गर्छौँ । हामीले नयाँ व्यवसाय सुरु गरेकाहरुलाई, त्यही कार्यक्रममा विभिन्न स्टलहरु दिन्छौँ, र आफ्नो सामन देखाउन र बुझाउन भनेर अवसर दिनेगरेका छौँ । भुकम्पपछि सुरु गरेको व्यवसायलाई हामीले कसरी आफ्नो सामान बेच्ने, सामान अनुसार आफ्नो बजार कहाँ र ग्राहक को हुनसक्छ भनेर बुझाउने काम गर्छौँ । अनि नयाँ ग्राहकहरु बनाउन पनि हामीले यो कार्यक्रमको माध्यमबाट मद्दत गरीरहेका हुन्छौँ । त्यो स्टलहरु मार्फत कार्यक्रमहरुमा आउनेहरुले त्यो उत्पादन बारे बुझ्न र किन्ने मौका पाउनुहुन्छ ।

कस्ता खालका कम्पनी र उत्पादनलाई तपाईंहरुले प्राथमिकता दिनुहुन्छ ?

हामीले नेपाली उत्पादनहरुलाई बढी प्राथमिकता दिन्छौँ । किनभने हाम्रो गाउँ, सहरमा धेरै उत्पादनहरु छन जसले बजारमा ठाउँ पाइरहेको छैनन् । नेपाली युवाहरुसँग विचार हुन्छन, उनिहरुको राम्रो सोचहरु हुन्छन तर बजार व्यवस्थापन कसरी गर्ने भन्ने कुरा उहाँहरुलाई थाहा हुन्न, त्यसैले हामीले नेपाली प्रडक्टहरुलाई



फाइजा परविन
फोटो : सुरज बज्राचार्य

नै बढी प्राथमिकता दिने गर्छौँ ।

व्यवसाय सुरु गर्नेलाई तपाईंको कम्पनीले कानुनी प्रक्रिया र दर्ता गर्न कसरी मद्दत गर्छ ?

हामीले विभिन्न तालिमको आयोजनाहरु गरीरहेका हुन्छौँ, कसरी आफ्नो कम्पनीलाई कानुनी रुपमा अगाडि बढाउनुपर्छ भनेर भन्छौँ । हामीले जति पनि कार्यक्रममा अवसर दिने व्यवसायहरु उनीहरु सबै दर्ता भएका कम्पनीहरु नै हुन्छन । साथै म गूगल बिजनेस ग्रुप (जिविजि) काठमाडौँमा पनि संलग्न छु र त्यसबाट पनि नयाँ व्यवसायीहरुलाई यही विषयमा २-३ महिनाको अन्तरालमा यस्ता तालिमहरु दिइरहेका हुन्छौँ । आफ्नो उत्पादनहरुलाई के गर्दा सजिलै बजारीकरण गर्न सकिन्छ भनेर नि तालिम दिने गरेका छौँ ।

मानिस र सामान बिच रहेका समस्याहरुलाई समाधान गर्न कसरी काम गर्नु भयो तपाईंले ?

समस्याहरु त धेरै थिए तर जे-जस्तो समस्याहरु भए र त्यसका समाधानका बारे पनि धेरै सोचे, अनि मैले कार्यक्रमहरु आयोजना गर्दै गए पछि थाहा पाए नेपाली उत्पादनहरुलाई सबै माभ

देखाएपछि, उत्पादन गर्नेहरुको पनि आत्मबल बढ्ने रहेछ र उहाँहरुको सामानहरु पनि उहाँले सबै माभ देखाउने मौका पाउने रहेछन ।

यति धेरै मानिसहरुलाई मद्दत गरीरहनुभएको अनुभव छ, तपाईं आफू आफ्नो कामलाई कसरी लिनुहुन्छ ?

म समाज प्रति आफूलाई जिम्मेवार महशुस गर्छु । म मात्र बजारमा माथी जाने होइन, जति पनि हाम्रो नेपाली उत्पादनहरु छन उनिहरुलाई बजारीकरण गर्दै, सिकाउँदै अगाडि बढ्न चाहन्छु ।

ओपन स्पेश नेटवर्कका आगामी योजनाहरु के-के रहेका छन ?

हाम्रो योजनाहरु भनेकै हाम्रो चारवटा कार्यक्रमहरुलाई अगाडि बढाउने नै हो । देशको हरेक कुनाहरुमा कार्यक्रमहरु गरेर त्यहाँको लोकेल सामानहरुलाई बजारीकरण गर्ने सोच छ । केही वर्ष पछि हाम्रो नेपाली उत्पादनहरुलाई अरु देशमा लैजाने, बजारीकरण गर्ने, र अन्तर्राष्ट्रिय स्तरमा पनि कार्यक्रमहरु आयोजना गर्ने जस्ता योजनाहरु नै रहेको छन, र त्यसैमा काम गर्छौँ ।

Upcoming Events

Hexagon
August 30- September 14
Venue: Gallery Mcube, Chakupat

Nepal & India Friendship exhibition
September 7-11
Venue: Mithila Yain Art Gallery, Thamel

Literacy and Multilingualism Photo Exhibition
September 8-14
Venue: Nepal Art Council, Babarmahal

Decoupage Art Workshop
September 11
Venue: Imago Dei, Nagpokhari

National Book Fair 2019
September 13
Venue: Pragya Pratisthan Bhawan, Kamaladi

Comic Con Nepal “Tribute To Stan Lee”
September 13-14
Venue: Heritage Garden, Sanepa

Inspiring Entrepreneur’s
September 14
Venue: King’s College, Bijuli Bazaar

I have an Idea!
September 16
Venue: Rastriya Sabhagriha, Bhrikutimandap

NATIONAL

Mithila Yain Art Gallery: Nepal-India friendship art exhibition concludes



Painting by Kokila Saha displayed in an event called Nepal-India friendship art exhibition held at Mithila Yain Art Gallery, Thamel on September 7, 2019.

Photo: Smriti Thapa

About the paintings:
The collection contains many breathtaking arts, which represent the cultural beauty of both countries. A painting by Kakoli Saha beautifully presents the essence of nature. The two painting of the artist consists of beautiful contrast in colors and details.

Likewise, artist Subha Das’ art illustrates Radha and Lord Krishna. In the image, Radha and Krishna are sitting near the tree. Lord Krishna, in the painting, is playing the flute while Radha is mesmerized because of the same.

The money raised after selling the collection of 29 paintings will be given to B.M. Fine Art and Culture, from where they will help talented young artists from the village area in Kanti Mahaakumara in East Midnapore district of West Bengal, India. Around 50 percent of the money will be used for buying supplies for people making beads, which will help young artists polish their talent.

The art exhibition will continue until September 11.



Painting by Binita Das displayed in an event called Nepal-India friendship art exhibition held at Mithila Yain Art Gallery, Thamel on September 7, 2019.

Photo: Smriti Thapa

SMRITI THAPA

Art is often considered the product of deliberately arranging elements in a way that attracts the human senses or emotions. It consists of a diverse range of human creations expressions such as music, literature, film, sculpture, and paintings. With an aim to show these contemporary arts, Mithila Yain Art Gallery presented us with the Nepal-India friendship art exhibition.

B.M. Fine Arts and Culture, a social organization working in the field of arts, had organized the event at Mithila Yain Art Gallery, Thamel, on September 7, 2019.

The four-day art exhibition was a joint exhibition between different artists from Nepal and India. The founder of the organization and Curator Bisnu Maity from India and Shyam Sundar Yadav from Nepal held the art exhibition at the Gallery.

Various artworks of 29 different artists from India was exhibited as an exclusive collection. Chancellor of Nepal Academy of Fine Arts Kanchha Kumar Karmacharya was the chief

guest for the art exhibition. Meanwhile, Senior art critics, Mukesh Malla and Dr. Ram Dayal Rakesh, were also invited as honorable guests for the exhibition. The main objective of the art exhibition was to exchange the cultural aspects of both countries and support the upcoming young artists.

More than 30 exclusive paintings inspired by the culture of both the countries were on display at the Mithila Yain Art Gallery. the future.”

Meanwhile, Head of the Graphics Communications, Bijaya Maharjan, talked about the unsatisfactory situations of animation in the country.

“The subject is really expensive compared to other subjects. People are yet to understand about different art forms and valuess of animation in the country. We, Nepalis, think a lot before spending money and animation is an expensive subject. Hence, the designer rarely gets paid the amount they deserve. Even though the situation has improved a lot, I hope it gets much better in the coming days.”

A month-long exhibition for four artists

SMRITI THAPA

Kholo is a month-long art exhibition organized by the Woodcraft Gallery. This exhibition is being hosted by Tilicho Kala and began on September 7, 2019.



Art by Sujit Maharjan displayed in an event called Kholo, held at the Woodcraft Gallery, Thamel on September 7, 2019. Photo: Smriti Thapa

On the opening day of Kholo, Samundra Man Singh Shrestha and Ramprakash Shrestha performed Dhrupad.

Kholo features local artists like Rashana Bajracharya, Kamal Shrestha, Sujit Maharjan and Rabi Shrestha.

It displays the life cycle of four painters, from the traditional and contemporary field. And it compasses their artistic journeys to this point in their lives.

The exhibition is being curated by Ujen Norbu Gurung. The exhibition is scheduled to exhibit artworks of one artist per week.

For the first week, the event is displaying exquisite paintings from Sujit D Maharjan. Sujit is an artist who is part of the new wave movement of the 21st century called Paubha.

His art consists blend of western techniques along with traditional iconography which is a path set by his idols Uday Charan Shrestha.

The exhibition will feature Rabi Shrestha next followed by Kamal Shrestha, and Rashana Bajracharya.



Live music performance by Samundra Man Singh Shrestha and Ramprakash Shrestha, performed Dhrupad at the opening ceremony of an event called Kholo, held at the Woodcraft Gallery, Thamel on September 7, 2019.

Photo: Smriti Thapa

INTERNATIONAL

Women entrepreneurs play ‘critical role’ in Colombia’s economy, peace: Ivanka Trump

BOGOTA , September 3

Women entrepreneurs are playing a “critical role” in Colombia’s economic development and its transition to peace, White House adviser Ivanka Trump said on Tuesday during a visit to Bogota.

The daughter of U.S. President Donald Trump was attending a launch event for the Academy of Women Entrepreneurs (AWE), a U.S. government-funded initiative aimed at reducing barriers to women’s economic participation.

Colombia, long the closest U.S. ally in the region, is the first stop on a Latin American tour that will also take Trump to Paraguay and Argentina.

Forty Colombian women will initially benefit from participation in the program, said Trump, who was accompanied at the event by Colombian Vice-President Marta Lucia Ramirez.

The academy is “designed to equip women with the practical skills they need to create sustainable businesses and to participate more fully in the global economy,” Trump said.

“This is particularly important in Colombia where women play an increasingly critical role in the country’s economic development and continued transition to peace,” she added.

The country’s previous government and the Revolutionary Armed Forces of Colombia (FARC) rebels signed a controversial peace deal in 2016, ending the group’s role in five decades of conflict that have killed some 260,000 people.

The accord has faced hurdles, including unsuccessful efforts by President Ivan Duque to modify certain provisions, delays in subsidies for ex-fighters and the announcement last week by several former commanders that they would rearm.

The announcement drew condemnation from the government, the United Nations and the FARC political party, whose leadership said the majority of ex-rebels remain committed despite “difficulties and dangers.” (Source:- Reuters)



U.S. President Donald Trump’s daughter Ivanka Trump, a senior White House adviser, speaks during an event in the United States Embassy in Bogota, Colombia September 3, 2019. Photo:- REUTERS/Luisa Gonzalez

‘We are living in disturbing times’: artist Barbara Walker on Margate and racism

September 8

Artist Barbara Walker says she tries to tackle the issues that people might not want to discuss. An artist who spent four months recording the experiences of black women and migrants in Margate came face to face with racism in the seaside town that will play host to the Turner prize later this year.

Barbara Walker relocated to Margate for a residency that allowed her to take over one of the Turner Contemporary’s galleries – a light-filled, cavernous space with floor-to-ceiling windows that look out over the Kent coastline. Although the room faced outwards over the North Sea, Walker decided to use the commission to look inward and explore race, migration and modern Britain in the form of five imposing portraits of black women, all of whom have moved to the local area.

“Birmingham and Margate both voted to leave the EU,” says Walker, who admits it was that connection that drew her to the seaside town. “I really didn’t know what to make of it – it’s not a rural space, it’s not an urban space, it’s a different space.”

Drawn using charcoal and chalk, the portraits includes a young, recently arrived asylum seeker from Eritrea, and a generation-spanning group of women who moved to Margate from major British cities, including London. Walker interviewed the group about their experiences living in the town, which is 97% white and voted 63.8% in favour of leaving the EU in the Brexit referendum. One of the images from Place, Space and



Barbara Walker says she tries to tackle the issues that people might not want to discuss. Photo: Graeme Robertson/The Guardian

Who by Barbara Walker. Photograph: Stuart Leech

Walker decided on the medium after seeing racist slogans written in chalk while she exploring Margate. “I was confronted with graffiti and some of it was racist,” says Walker, who had work featured in the Venice Biennale in 2017. “I wasn’t expecting it: you’re walking along a beach, which is peaceful and calm, and then that hits you. Something as beautiful as [chalk] is used to make something like that. This is a response.”

Walker said the situation didn’t faze her and if anything made her believe she was

in exactly the right place for a piece that explored race and modern Britain. “We are living in disturbing times, it’s almost as if we’ve gone back 20 years,” says Walker.

The artist says the rise of the far right and her own experiences of growing up in the UK when racial divisions were front page news in the 1970s and 1980s, inform her work. “I grew up during the rise of the National Front; when Enoch Powell was spouting his rhetoric and it’s come full circle again. It’s quite disturbing for this generation and for future generations, so I think it’s important to challenge these issues. I try to tackle issues that people might not necessarily want to discuss.”

Walker was born in Birmingham, left home by 14 and had three children by the time she was 21. She describes herself as a “hustler” who had to be creative to make ends meet but always harboured a desire to be a full-time artist. “I didn’t fall into the role of an artist,” says Walker, “it was planned”. Inspired by figures including Sonia Boyce, Claudette Johnson and the black arts movement of the 1980s, in her late 20s she went to university in Birmingham and got a first-class degree in art and design, before slowly building a career based on intricate figurative drawing.

The work she is most proud of was an exhibition that focused on stop and search, and was inspired by her son’s experiences of being stopped by the police in Birmingham. “That work came from the perspective of a parent, it was happening in the world but it was also happening to me and my son. My

son was just walking to work and he was stopped.”

Walker says curators told her to tone down her work in order to appeal to a wider audience and avoid being marginalised as a “political artist”. She ignored the advice: “I can’t be producing nonsensical topics when people are dying, when black men are dying in police custody,. I find it hard to make pretty pictures. I’m interpreting the world around me and pushing against the grain.”

The art world will be confronted with Walker’s portraits when the Turner prize exhibition is held in Margate this autumn, and it’s a meeting the artist is looking forward to. “Someone said, ‘Your work will fit in when the Turner Prize opens,’” says Walker. “I told them, ‘No, the Turner Prize will fit in with me,’”

“That little white space represents a lot,” adds Walker, speaking about the gallery. “I wanted to disrupt it. And I am.”

One of the images from Place, Space and Who by Barbara Walker.

Photo: Stuart Leech



Veteran artist Hari Prasad Sharma makes history come alive through paintings

MONICA LOHANI

An art exhibition showcasing the collection of paintings of veteran artist, Hari Prasad Sharma, was organized at the Nepal Art Council, Babarmahal, on September 6, 2019.

The 20-day exhibition was organized with the theme ‘Nepal through the ages: Reviving ancient and medieval culture and architecture.’Nepal Heritage Society, Himal Association, and Social Science Baha had organized the art exhibition.

One could easily see the influence of Newari culture in Sharma’s paintings. The art exhibition showed the culture, tradition, and heritage of our country, especially the Kathmandu Valley.

From the heritage of Kathmandu Valley to daily lives during ancient and medieval age, Newari culture, wars and even folktales, the exhibition showcases the meticulous artwork of the veteran artist.

One of the paintings showed Goddess Taleju Bhawani playing the dice game with the then King Jaya Prakash Malla whereas another painting showed the scenery where Bhrukti was married to the Chinese emperor, Songtsen Gampo.

Similarly, a painting showed Ngagini (the ones who cut nails) doing pedicure on a lady from the Newar community. Ngagini used to visit door-to-door to cut and trim the nails of women in the ancient Newari community. They also acted as marriage maker.

Likewise, the clean Bagmati River surrounded by greenery was another painting, which people of this generation can only imagine of.

“This is a collection of paintings made by him (Sharma) some 25 years ago. All these paintings are based on imagination. He basically imagines all the situations that might have happened, all the sceneries and painted them, which can be clearly seen in these paintings,” said Bishnu Prasad Sharma, son of the veteran artist

A total of 45 paintings were on display in the event with the description hanged on the side of the artworks. Likewise, a small five-minute documentary of the paintings was also shown at the event.

Various artworks of the 82-year-old veteran artist have been showcased till date, of which, ‘Kathmandu Valley Down the Ages’ was later published into a book.



A painting, showing Taleju Bhawani, playing a dice game with the then King Jaya Prakash Malla kept on display at the Nepal Art Council, Babarmahal. A 20-day painting exhibition of veteran artist Hari Prasad Sharma was showcased at the Council from September 6, 2019.

Photo Courtesy: Bishnu Prasad Sharma

ARTIST OF THE WEEK

We are soon introducing art licensing and registration in Nepal: Sushma Rajbhandari

Sushma Rajbhandari was heavily inspired by the paintings of Bhajuman Chitrakar (also known as Bhajumacha Chitrakar) since childhood. As a curious child, she always asked about paintings, especially his portrait of Jung Bahadur Rana painted by Bhajuman hung on a wall of her house. In that painting, made by Bhajuman imagining the scenario during the establishment of Kalmochan Temple, she could clearly distinguish the words and each alphabet written using gold. Besides Bhajuman's paintings, the mythological stories of Lord Ganesh also influenced her a lot, which we can see today in her paintings.

And it was Bhajuman's painting, which made Rajbhandari wonder what it would feel like to pursue this field. The influence of her great grandfather, Tej Man Rajbhandari, also was the reason for her pursuing art. From an early age, she got art (sketching) lessons from Govinda Dangol too. Later, she pursued art at Nepal Lalitkala Campus after realizing her keen interest in art. She has done numerous solo art exhibitions both nationally and internationally. Today, Rajbhandari is associated with Nepal Academy of Fine Arts (NAFA) since 2063/64, serving currently as Head of Paintings and also Council Member. **Canvas' Monica Lohani** talked about art, legalities, and art licensing and registration in Nepal. Excerpt:

Please tell us about your role in this institute and the initiatives you are working on.

The main objective of this institute is to develop art and develop the culture of respecting Nepali artists just like in foreign countries. Artists are highly respected in foreign countries. NAFA organizes various exhibitions to showcase the talent of artists across the country. We also help to hold art exhibitions abroad. We also publish research books. And as I am the head of the Painting Department, art forms like printmaking, abstract paintings, modern paintings, traditional paintings like Thanka, Pauwa and all things related to them fall under my responsibility.

As an active board member, I participate in making policies and programs for the development of Nepali art and artists. The council members themselves put every effort into developing the traditional Nepali art and handicraft resources like bricks, and Nepali Kaagaz. We are preparing to send a team of Nepali artists who are soon going to the Maldives to participate in an art exhibition of SAARC countries. And

also we are working on bringing licenses and registration for artists in the county, to regulate the field better.

How will NAFA help the artists with this new art licensing and registration policy in Nepal?

In foreign countries, art licensing and registration is already done. Art licensing and registering will be very helpful to Nepali artists, especially in foreign lands, and I have experienced that personally. It will give them the identification of being Nepali artists and further help them with their personal and professional artistic journey. What we have so far is a book, more like a bio-data, that has names and artworks of various artists. But there are many upcoming artists who are to be added to the list.

Nepal Academy of Music and Drama (NAMUDA) has already started licensing. And, we will begin this soon too. But first, we will have to prepare a draft. There are various artists, from newcomers to veterans. We cannot provide the same license to everyone as it will have no meaning. So keeping that in mind, we are working on statute, policies, and procedures for what kind of licenses will be provided to whom. And the parameters would be their works, number total or solo exhibitions conducted and other factors.

As you said, the draft is being made. What does the draft say? What would the policy include and what would be the procedures? Do artists know about this?

We are preparing the criteria. Criteria for what kind of artist will be given what kind of licenses. A few of them have been finalized already. Things like 'Who do we consider as artists?' 'How many solo exhibitions must be done for the same?' Some of them might have studied fine arts, others might be a born artist who has been doing artworks, Thankas, Pauwa, etc.

Of course, license for upcoming artists will be very different from the license for veterans, or license for born artists. We are preparing criteria for every category. It will be finalized by the end of this year.

And yes, artists are aware of everything regarding this. Moreover, information can be gathered from our social media sites, websites, emails as well. Meanwhile, we are visiting different parts of the country and making artists aware of licensing too.



Sushma Rajbhandari
Photo : Suraj Bajracharya

What if two or more people painted something? What kind of license will be given to them?

There might be various such cases. So, an institutional license will be given to them. If someone has painted it in a group, they will have to register under the institutional category. NAFA also organizes awards shows for artists. If you are wondering how the artwork of such artists will be categorized for award, they will be nominated under institutional category and awarded accordingly.

Do we have enough manpower or artists in Nepal? How is NAFA helping art-entrepreneurs?

Yes, we do. But, female artists are still a few in numbers. Earlier there was a different scenario. There were many initially but, after marriage, they just quit. There are numerous such cases; they just disappear.

At present, there are many art schools and colleges. So, the number of female artists has increased. But even recently, we organized a painting exhibition named 'Women Season,' we had to go to the doorstep of women artists and ask them to showcase their artworks for the exhibition.

NAFA has come across many art-based entrepreneurs, though not enough, and does its best to help them. We mostly help them in publishing books, make some donations, or help them open their own factories and hold exhibitions.

Besides your responsibilities as the Head of the Painting Department at NAFA, what are your personal involvement in the field of art and paintings?

I, not only consider myself an artist but also an art collector. I also make paintings, especially of Lord Ganesh. And, I love collecting artworks made by various other artists. I love sculptures too and have collected some refined pieces at home. So far, I have visited 25 countries and observed the artworks there, collect a few too. The art sector has developed a lot in countries like Japan, South Korea, the USA, in Europe, among others. They value art and respect artists a lot. This has given me a lot of ideas to improve the art sector in Nepal.

I was the Head of the Handicraft Department earlier. Even back then, I was focused on uplifting and encouraging the artwork and handicraft of Kuswadi, Kiranti, Raute communities who have a legacy in handicrafts.

You have been in this sector for many years. What is that one dream you still want to pursue but have not gotten any chance yet?

My dream is to open an art village in Nepal. I want to buy a hill and turn it into an art village. There are many countries like Denmark, Japan, the USA, where artists have turned a village into an art village. And these art villages are huge. One day is not enough to visit the whole village, in fact, we have to board a rickshaw to roam around. I want to create an art village here. And I am working on it.

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