

# हस्तकला

# समाचार

मुख्यपत्र

## नेपाल हस्तकला महासंघ

वर्ष १५

माघ २०६५

अंक ८९

### भारतीय राजदूतबाट महासंघलाई पुस्तक हस्तान्तरण

नेपालको आर्थिक, सामाजिक, शिक्षा, स्वास्थ्य तथा शैक्षिक क्षेत्रको विकासका लागि भारत सरकारले विभिन्न तवरबाट सहयोग तथा सद्भाव राख्दै आएको छ। गणतन्त्र भारतको ६९ औं स्वतन्त्रता दिवसको उपलक्ष्यमा अगष्ट १५ तारिखका दिन नेपालस्थित भारतीय राजदूतावासमा एक विशेष समारोहको आयोजना गरियो। उक्त समारोहमा नेपाल भारतबीचको आपसी सम्बन्ध विकास तथा आपसी आर्थिक एवं वाणिज्य सम्बन्ध विस्तारका सम्बन्धमा अभिव्यक्तिहरु प्रस्तुत गरिएको थियो।

उक्त अवसरमा समग्र नेपाली हस्तकला उद्योग व्यवसायको विकास एवं प्रवर्द्धनमा समर्पित यस नेपाल हस्तकला महासंघलाई हस्तकला डिजाइन विकासमा सहयोग पुर्याउने उद्देश्यले यस महासंघ, हस्तकला डिजाइन तथा विकास केन्द्रका लागि उक्त विशेष समारोहका बीच महामहिम भारतीय राजदूत श्री राकेश सूदले महासंघका अध्यक्ष श्री पुष्करमान शाक्यलाई विभिन्न डिजाइन तथा वस्तु विकास र अन्य विविध पुस्तकहरु हस्तान्तरण गर्नु भयो। समयसापेक्ष रुपमा प्रकाशित ती पुस्तकहरुले हस्तकला क्षेत्रमा सीप अभिवृद्धि, वस्तु विकास, वस्तु डिजाइन, प्रोटोटाइप विकासमा सघाउ पुर्याई हस्तकला उद्यमी व्यवसायीहरुको व्यवसाय प्रवर्द्धनको साथै हस्तकला डिजाइन तथा विकास केन्द्रको क्षमता विकासमा

सहयोग पुग्न जाने महासंघले अपेक्षा गरेको छ। प्राप्त सहयोगका लागि राजदूतावासप्रति हार्दिक कृतज्ञता व्यक्त गर्दै महासंघका अध्यक्षले राजदूतावासबाट नेपाली हस्तकला क्षेत्रको विकास एवं भारतमा तिनको निकासी प्रवर्द्धनका लागि आगामी दिनमा पनि निरन्तर सहयोग प्राप्त हुने अपेक्षा गर्नुभयो।



समारोहमा महासंघका अध्यक्षज्यू भारतीय राजदूतबाट सहयोग ग्रहण गर्नुहुँदै

### भारतमा हस्तकला वस्तु निकासी सहजीकरण सम्बन्धी छलफल तथा भेटवार्ता

भारतका विभिन्न भन्सार बिन्दुहरुमा नेपाली हस्तकला वस्तुहरुको निकासी जाँचपास हुन नसकी निर्यात व्यापारमा विगत केही समयदेखि भारतमा निर्यात व्यापार सुचारु हुन सकेको छैन। यसले गर्दा निर्यातकर्ताहरुले निकै असहज स्थितिको सामना गर्नु परेको छ।

यसै सन्दर्भमा नेपाल भारत व्यापार सन्धी अनुसार भारतमा हस्तकला वस्तुको निकासी व्यापारलाई सरलीकरण तथा सहजीकरणको लागि

२०६५ श्रावण १ गते यस महासंघका अध्यक्ष, प्रथम उपाध्यक्ष, निर्यातकर्ताहरु र कार्यालय सचिव सम्मिलित टोलीले नेपाल उद्योग वाणिज्य महासंघका अध्यक्ष श्री कुशकुमार जोशीसँग उहाँकै कार्यक्षमा भेटवार्ता गरी सो समस्या निराकरणका लागि आग्रह गरियो। सो भेटघाटको क्रममा नेपाल उद्योग वाणिज्य महासंघका अध्यक्षज्यूबाट भारतीय राजदूतावासमा सम्पर्क गरी भारत निकासी समस्या निराकरणको लागि विशेष पहल गरेको बताउनु भयो।

यसै क्रममा भारत निकासी सम्बन्धी विद्यमान समस्याको शीघ्र निकासका लागि २०६५ श्रावण ३ गते महासंघका अध्यक्ष, प्रथम उपाध्यक्ष र कार्यालय सचिव सम्मिलित टोलीले भारतीय राजदूतावासका वाणिज्य काउन्सिलर (Commercial Counselor) श्री हर्ष के. जैनसँग उहाँकै कार्यक्षमा भेटवार्ता गरेको थियो। भेटवार्ताको क्रममा भारतीय राजदूतावासबाट सम्बन्धित भन्सार बिन्दुहरूसँग सो समस्याको यथार्थता बुझी समस्याको चाँडो समाधान गर्ने आश्वासन दिनु भएको थियो।

#### यस भित्र .....

- \* महासंघको विशेष साधारण सभा
- \* सूचना
- \* संस्थागत सदस्य गतिविधि
- \* हस्तकला निकासी विवरण
- \* Thangka Restoration & Conservation
- \* जानकारी
- \* Information on Events on Arts & Craft around the World
- \* अन्तरराष्ट्रिय व्यापारमेला सम्बन्धी जानकारी
- \* विविध तालिम/सेमिनार/गोष्ठीमा सहभागिता

## विविध अन्तरक्रिया/सेमिनार/गोष्ठी/तालिममा सहभागिता

२०६५ साल आषाढदेखि श्रावण महिनासम्म विभिन्न संघ संस्थाद्वारा आयोजित निम्न कार्यक्रमहरुमा महासंघका पदाधिकारी, कार्यसमिति सदस्यहरु तथा कर्मचारीहरु सहभागी हुनुभयो ।

क्र.सं.	कार्यक्रम	मिति	आयोजक	सहभागीको नाम
१	निर्यात व्यापारमा महिला व्यवसायीको भूमिका सम्बन्धी गोष्ठी	१० आषाढ, २०६५ काठमाडौं	राष्ट्रिय घरेलु तथा साना उद्योग महासंघ	श्रीमती दिव्यतारा तुलाधर, कासस
२	पत्थर पहिचान तथा प्रशोधन तालिम सम्बन्धी छलफल	१६ आषाढ, २०६५ काठमाडौं	नेपाल खनिज तथा द्रव्य संघ	श्री यज्ञमान शाक्य, कासस
३	परिवर्तन सम्बन्धी व्यवसायीक छलफल	१९ आषाढ, २०६५ काठमाडौं	जि.टि.जेड.	श्री पुष्करमान शाक्य, अध्यक्ष
४	आठौं सार्क मेलामा सहभागिता सम्बन्धी बैठक	२५ आषाढ, २०६५ काठमाडौं	उद्योग बाणिज्य तथा आपूर्ति मन्त्रालय	श्री तुला नसिंह शाक्य, कार्यालय सचिव
५	प्लानेट फाइनान्सको परियोजना बारे छलफल	२६ आषाढ, २०६५ काठमाडौं	समाज कल्याण परिषद	श्री दिलिप खनाल, कार्यकारी सचिव
६	क्षमता विकास सम्बन्धी प्रशिक्षण कार्यक्रम	२५ आषाढ, २०६५ काठमाडौं	नेपाल चेम्बर अफ कमर्स	श्री देवराज वज्राचार्य, सहायक सचिव सुश्री रजना शाक्य, बरिष्ठ सहायक
७	बाँस तथा बेत विकास नीति सम्बन्धि गोष्ठी	२७ आषाढ, २०६५ काठमाडौं	वन अनुसन्धान तथा सर्भेक्षण विभाग	श्री अनिल कुमार शिल्पकार, कासस

## हार्दिक बधाई तथा शुभकामना



संघीय लोकतान्त्रिक गणतन्त्र नेपालको गरिमामय प्रथम प्रधानमन्त्री पदमा श्री पुष्पकमल दाहाल (प्रचण्ड) निर्वाचित हुनुभएकोमा हार्दिक बधाई ज्ञापन गर्दै नयाँ नेपाल निर्माणको ऐतिहासिक कार्यमा उहाँलाई सफलता मिलोस भनि हार्दिक शुभकामना व्यक्त गर्दछौं ।



पुष्करमान शाक्य  
अध्यक्ष तथा  
नेपाल हस्तकला महासंघ, परिवार

### महासंघको प्रकाशनहरु

- |   |            |
|---|------------|
| 1. The Iconography of Nepalese Buddhism                       | US\$ 10.00 |
| 2. Short Description of Gods & Goddesses                      | US\$ 03.00 |
| 3. Product Catalogue (8 Sheets per set)                       | US\$ 03.00 |
| 4. Artistic Heritage of Nepal                                 | US\$ 10.00 |
| 5. Sacred Art of Nepal<br>(All price include mailing charges) | US\$ 30.00 |

प्रकाशकः

नेपाल हस्तकला महासंघ  
पो.व.नं. ७८४, उपमामार्ग, थापाथली  
काठमाडौं, नेपाल  
फोन : ४२४३०१५, ४२४४२३९, ४२४५४६७  
फ्याक्स: ९७७-९-४२२२९४०  
E mail: han @ wlink.com.np  
URL: www.nepalhandicraft.org.np

To

### सम्पादक

देवराज वज्राचार्य, ऋषिराज सुवेदी

## महासंघको विशेष साधारण सभा स्थगित

यस महासंघको २०६५ वैशाख १२ गतेको कार्य समितिको चौथो बैठकबाट स्वीकृत भएको विधान संशोधनको प्रस्तावमाथि छलफल गरी निर्णय गर्न २०६५ श्रावण ७ गते बसेको कार्य समितिको पाँचौं बैठकको निर्णयानुसार २०६५ श्रावण २९ गते बुधवार का दिन राष्ट्रिय सभागृह प्रदर्शनीमार्ग, काठमाडौंमा महासंघको विशेष साधारण सभा बोलाईएको थियो । महासंघको विधान २०६३ अनुसार उक्त सभा संचालनका लागि कम्तिमा बहालवाला सदस्यको ५० प्रतिशत सदस्यहरूको

उपस्थिति रहनुपर्ने प्रावधान रहेको छ । तर तोकिएको समयसम्म पनि आवश्यक गणपूरक सदस्यहरूको उपस्थित हुन नसकेको हुँदा महासंघका पदाधिकारी, कार्यसमिति सदस्यहरू र उपस्थित सदस्य महानुभावहरूलाई महासंघका अध्यक्ष श्री पुष्करमान शाक्यले सम्बोधन गर्दै महासंघको विशेष साधारण सभा स्थगित भएको घोषणा गर्दै विधान अनुसार आवश्यक निर्णय गरी सभा संचालन सम्बन्धी अर्को व्यवस्थावारे सूचित गर्ने जानकारी गराउनु भयो ।

## उनी वस्तु बुनाई प्रशिक्षण सम्बन्धी सूचना

मिति	: २०६५ भाद्र १५ गतेदेखि असोज ६ गतेसम्म	सहभागी शुल्क	: रु. १,२००/ (सदस्य) रु. १,५००/ (गैर सदस्य)
अवधि	: २० दिन	ग्राह्यता	: पहिलो आवेदकलाई पहिलो ग्राह्यता दिईनेछ
समय	: विहान ११ देखि दिउँसो २.०० बजेसम्म	फारम बुझाउने अन्तिम मिति	: २०६५ जेष्ठ ९ गते विहवारसम्म
स्थान	: हस्तकला डिजाईन तथा विकास केन्द्र मचागाल, पुल्चोक, ललितपुर	फारम बुझाउने स्थान	: हस्तकला डिजाईन तथा विकास केन्द्र मचागाल, पुल्चोक, ललितपुर फोन नं. ५५२२८१५/५५२४०६८
श्रोत व्यक्ति	: श्रीमती लीला जोशी	उक्त प्रशिक्षण पश्चात सक्षम एवं दक्ष प्रशिक्षार्थीहरूलाई	रोजगारीको अवसर समेत प्रदान गरिने छ ।
सहभागी संख्या	: २० जना		

## International Arts and Crafts Exhibition, 2008

Name of Fair & Place : 2008 International Arts and Crafts Exhibition, Hangzhou, China

Date : November 6-10, 2008

Stall Rent : Free of Cost

Size of Booth : 9 sq. mt.

Sales : Allowed

Documents to be attached with application:

- Copy of form registration with Nepal Government
- Copy of Tax registration
- Personal bio-data, Photo, Copy of passport

- Copy of export customs declaration forms for last 2 fiscal years
- Company profile/ broacher/Catalogue
- Product to be displayed

**Last date of application : 2065 Bhadra 16 (September 1, 2008) Monday** with Rs. 100 application charge (Non refundable) and Rs. 5000 service charge (Will refund if not selected).

Interested members are requested to contact **Mr. Tula N. Shakya, FHAN** for further information.

## महासंघका संस्थागत सदस्य संघहरूको गतिविधि

### छाला जुत्ता तथा बस्तु उत्पादक संघ नेपालको आठौं वार्षिक साधारण सभा सम्पन्न

यस महासंघको संस्थागत सदस्य संघ, छाला जुत्ता तथा बस्तु उत्पादक संघ नेपालको आठौं वार्षिक साधारण सभा नेपाल उद्योग वाणिज्य महासंघका अध्यक्ष श्री कुशकुमार जोशीको प्रमुख आतिथ्यतामा २०६५ श्रावण ३१ गते काठमाडौंमा सम्पन्न भयो । कार्यक्रमको प्रारम्भमा छाला जुत्ता तथा बस्तु उत्पादक संघ नेपालका अध्यक्ष श्री रामकृष्ण प्रसाई उपस्थित सबैलाई स्वागत गर्दै सो संघको विविध गतिविधिवारे प्रकाश पार्नुभयो ।

उक्त अवसरमा सभामा सम्बोधन गर्दै प्रमुख अतिथि एवं नेपाल उद्योग वाणिज्य महासंघका अध्यक्षज्यूले देशमा सुशासनको अभावमा धेरै विकृतिहरू देखा परेको चर्चा गर्दै श्रम ऐन, उद्योग मैत्री हुन नसकि बढी राजनीति हुने गरेको गुनासो गर्नु भयो । साथै छालाजन्य उद्योगले

देशमा धेरैलाई रोजगारी श्रृजना गरी राष्ट्रिय अर्थतन्त्रमा पुऱ्याएको योगदानका बारेमा पनि प्रकाश पार्नु भयो । सो अवसरमा मन्तव्य व्यक्त गर्दै यस महासंघका अध्यक्ष श्री पुष्करमान शाक्यले हस्तकलाका विविध वस्तुमध्ये छालाजन्य वस्तुको विकास एवं निकासी प्रवर्द्धनका लागि सो संघको सक्रिय भूमिका निर्वाह गर्दै आएको चर्चा गर्दै समग्र हस्तकलाको निकासीलाई सरकारले उच्च प्राथमिकता दिई निकासी प्रवर्द्धनका लागि उद्योग, वाणिज्य तथा आपूर्ति मन्त्रालयले आवश्यक गृहकार्य गर्नु पर्ने बताउनु भयो । सो समारोहमा नेपाल चेम्बर कमर्सका अध्यक्ष श्री सुरेन्द्रवीर मालाकार, उक्त संघका प्रथम उपाध्यक्ष श्री वीरमणि बज्राचार्य लगायतका महानुभावहरूले आ( आफ्नो विचार व्यक्त गर्नु भएको थियो ।

## अन्तरराष्ट्रिय व्यापार मेला सम्बन्धी जानकारी

देहायका मुलुकहरुमा निम्न अन्तरराष्ट्रिय व्यापार मेलाको आयोजना हुने भएकोले सम्बन्धित क्षेत्रका इच्छुक व्यवसायीहरुले उल्लेखित मेलामा सहभागिताको लागि सम्बन्धित ठेगानामा सम्पर्क गर्न सक्नु हुनेछ ।

Country	Particular	Adresses	Organizer (Fact Sheet)	Product Group
Austria	<b>Name of Fair</b> <b>Date</b> <b>Venue</b>	<b>Int'l Contemporary Art Fair, VIENNAFAIR</b> May 7 - 10, 2009 Messe Wien, Vienna	Reed Messe Wien GmbH Fax : +43-1-727- 20.443 E-mail : viennafair@messe.at Web : www.viennafair.at	Arts & Crafts, Antiques
China	<b>Name of Fair</b> <b>Date</b> <b>Venue</b>	<b>China International Gallery Exposition</b> Jan. Apr. 16 - 19, 2009 China World Trade Center	Tel: 86 10 6409 6667 Fax: 86 10 6409 6657 Email: info@cige-bj.com Web: www.cige-bj.com/main_en.html	Arts & Crafts, Gallery Arts & Products, ect.
Egypt	<b>Name of Fair</b>  <b>Date</b> <b>Venue</b>	<b>Cairo Int'l Jewelry and Watches Exhibition</b> Mar. 10-14, 2009 City Stars Exhibition Center	Exicon Egypt For Exhibitions and Conferences, Cairo, Egypt Fax: +202 44 80 864 Email : Website: cairojewels.com	Gems and Jewellery
Korea	<b>Name of Fair</b> <b>Date</b> <b>Venue</b>	<b>Korea Int'l Art Fair</b>  Sept. 19 - 23, 2008 Pacific Hall, COEX	COEX (Convention & Exhibition) Fax : +822-6000-1409 E-mail : pipi@coex.co.kr Web : www.kiaf.org	Printings, Drawings, Prints, Sculpture, Photography, Video/Installation.
Spain	<b>Name of Fair</b> <b>Date</b> <b>Venue</b>	<b>Int'l Art &amp; Antiques Fair</b> Nov. 15 - 23, 2008 Parque Ferial Juan Carlos	IFEMA (Feria de Madrid) Fax : +34-91-722-5807 E-mail : feriarnte@ifema.es Web: www.ifema.es	Arts & Antiques, Furniture, Carpets, Tapestry, Silverware, Bronze, Ceramics, Pottery, Sculptures, Paintings, Jewels etc.
Spain	<b>Name of Fair</b> <b>Date</b> <b>Venue</b>	<b>Int'l Contemporary Art Fair</b> Feb. 11 - 16, 2009 Parque Ferial Juan Carlos	IFEMA (Feria de Madrid) Fax : +34-91-722-5798 E-mail : arco@ifema.es Web : www.arco.ifema.es	Painting, Sculpture, Paper craft, Contemporary Photography, Publications, Contemporary Art etc.
United Kingdom	<b>Name of Fair</b> <b>Date</b> <b>Venue</b>	<b>BADA Antiques + Fine Art Fair</b> Mar. 25 - 31, 2009 The Duke of York Square	BADA Ltd Fax : +44-20-7581-9083 E-mail: enq@bada-antiques-fair.co.uk Web : www.bada-antiques-fair.co.uk	Arts & Crafts, Antiques Jewelry, Gold/ Silverware, Furniture & Furnishings, Tableware, Porcelain, Glassware
United States	<b>Name of Fair</b> <b>Date</b> <b>Venue</b>	<b>California Gift Show</b> Jan. 16 - 19, 2009 Los Angeles Convention Center	George Little Management , LLC, dmg world media Los Angeles, CA 90017 Tel: (213) 362-5640 Fax: (213) 362-5660 Web : www.californiagiftshow.com	Arts & Crafts, Gift, Furnishings, Decoratives, Children's Gifts, Craft & Hobby, Gallery/ Museum, Gift Basket, Kitchen Stores, Gourmet, Boutique, Fashion Wears, Jewelry Stationery etc.
United States	<b>Name of Fair</b> <b>Date</b> <b>Venue</b>	<b>New York Int'l Gift Fair</b> Jan. 24 - 26, 2009 Jacob K. Javits Convention Center	George Little Management , LLC, dmg world media Los Angeles, CA 90017 Tel: (213) 362-5640 Fax: (213) 362-5660 Web: www.nyigf.com	Arts & Crafts, Furnishings, Decoratives, Fashion Wears, Jewelry etc.

Source : Internet

## Information on Events on Art & Craft Around the World

### USA & Canada

Title	Place - City, Country	Start	End
Taking Shape: Ceramics in Southeast Asia <a href="http://www.asia.si.edu/exhibitions/current/TakingShape.htm">www.asia.si.edu/exhibitions/current/TakingShape.htm</a>	Arthur M. Sackler Gallery - Washington, USA	Apr 01, 07	Apr 01, 10
Perfect Imbalance, Exploring Chinese Aesthetics <a href="http://pem.org/exhibitions/current.php">http://pem.org/exhibitions/current.php</a>	Peabody Essex Museum - Salem, USA	May 19, 07	May 17, 09
The Shape of Things: Chinese and Japanese Art from the Mr. and Mrs. John D. Rockefeller 3rd Collection	Asia Society and Museum - New York, USA	Jan 29, 08	Sep 07, 08
Nepal in Black and White: Photographs by Kevin Bubriski	Rubin Museum of Art - Chelsea, USA	Mar 14, 08	Oct 13, 08
From the Land of the Gods: Art of the Kathmandu Valley	Rubin Museum of Art - Chelsea, USA	Mar 14, 08	Nov 10, 08
Clothing and Ornaments of The Miao People: From The Collection of the Chojun Textile and Quilt Art Museum	Lentz Center for Asian Culture, University of Nebraska - USA	Mar 28, 08	Aug 29, 08
Some Ideas on Living in London and Tokyo	Canadian Centre for Architecture - Montreal, Québec, Canada	May 14, 08	Oct 26, 08
Documenting China: Contemporary Photography and Social Change	Crow Collection of Asian Art - Dallas, USA	May 17, 08	Sep 28, 08
Terra Cotta Warriors : Guardians of China's First Emperor	The Bowers Museum - Santa Ana, USA	May 18, 08	Oct 12, 08
Texas Collects Asia: China	Crow Collection of Asian Art - Dallas, USA	Jul 12, 08	Sep 28, 08
Snuff Bottles: A Hidden Chinese Art	San Diego Chinese Historical Museum - San Diego, USA	Jul 19, 08	Sep 30, 08
The Daily Arts of Bhutan	Lentz Center for Asian Culture, University of Nebraska - USA	Sep 05, 08	Dec 14, 08
The Dragon's Gift: The Sacred Arts of Bhutan	Rubin Museum of Art - Chelsea, USA	Sep 19, 08	Jan 05, 09
New Bamboo: Contemporary Japanese Masters	Japan Society - New York, USA	Oct 04, 08	Jan 11, 09
Afghanistan: Hidden Treasures from the National Museum, Kabul	Asian Art Museum, Lee, Hambrecht, Osher Galleries - San Francisco	Oct 24, 08	Jan 25, 09
Treasures Rediscovered: Chinese Stone Sculpture from the Sackler Collections	University of Virginia Art Museum- Richmond, USA	Oct 29, 08	Dec 21, 08
Porcelain Masterpieces from the Cohen & Cohen Chinese Export Collectio	Cohen and Cohen at Kentshire Galleries - New York, USA	Nov 06, 08	Nov 26, 08

### Europe & Africa

Title	Place - City, Country	Start	End
Courtly paintings from India : Masterpieces from the Museum Rietberg Collection	Museum Rietberg Zürich, Park-Villa Rieter - Zurich, Switzerland	Oct 27, 07	Sep 28, 08
Temple Treasures of a Sacred Mountain: Daigo-ji - the Secret Buddhism in Japan	Art and Exhibition Hall - Bonn, Germany	Apr 25, 08	Aug 24, 08
Masters of 20th Century Chinese Painting from the Collections of the National Gallery in Prague	National Gallery in Prague Gallery - Prague, Czech Republic	Apr 30, 08	Nov 02, 08
Tibet	Museum Centre Vapriikki - Finland	Jun 13, 08	Jan 11, 09
China Gold: Chinese Contemporary Art	Museum Maillol - Paris, France	Jun 18, 08	Oct 13, 08
Today's China: Contemporary Art From China	Belvue Museum - Brussels - Bruxelles, Belgium	Jul 17, 08	Aug 31, 08
Masterpieces in Ceramics	Hetjens-Museum Düsseldorf - Düsseldorf, Germany	Aug 08, 08	Oct 26, 08
Golden Dragon-white Eagle: Arts and Power of the Courts of the Chinese Emperors and Saxon-Polish Rulers (1644-1795)	Staatliche Kunstsammlungen - Theaterplatz, Dresden, Germany	Oct 11, 08	Jan 11, 09
Gandhara - The Buddhist Legacy of Pakistan: Legends, Monasteries, and Paradise	Art and Exhibition Hall - Bonn, Germany	Nov 21, 08	Mar 15, 09

### Asia

Title	Place - City, Country	Start	End
The Exotic Spirit : The Art of Chiu Sai-kwong	Hong Kong Heritage Museum, Chao Shao-an Gallery - Shatin,	Apr 27, 08	Nov 17, 08
Ancient Forms in Contemporary Souls: Seal-Engravings Collection by Prestigious Chinese Artists	Taipa Houses-Museum, Exhibition Gallery - Taipa, Macao	May 03, 08	Aug 24, 08
Hong Kong Design Series 6: Jewellery for Life	Hong Kong Heritage Museum, Thematic Gallery 3 & 4 Hong Kong	May 17, 08	Feb 16, 09
Arafura Craft Exchange: Trajectory of Memories, Tradition and Modernity in Ceramics	Museums and Art Gallery of the Northern Territory - Darwin NT, Australia	Jul 12, 08	Jan 18, 09
For Listings and Stories: Indonesian Triple Bill	SMU Gallery (Singapore Management University) - Singapore, Singapore	Sep 09, 08	Oct 05, 08

## हस्तकला निकासी विवरण

आ.व. २०६४/६५, (श्रावण-आषाढ)

यस महासंघको निकासी तथ्यांक अनुसार गत आर्थिक वर्ष २०६३/६४ श्रावणदेखि आषाढ मसान्तसम्ममा कुल रु. २,७१,६३,८४,०४७ बराबरको विभिन्न हस्तकलाका वस्तुहरूको निकासी भएकोमा यस आर्थिक वर्ष २०६४/६५ श्रावणदेखि आषाढ मसान्तसम्ममा कुल रु. २,६८,२८,१४,९०५ बराबरको विभिन्न हस्तकलाका वस्तुहरूको निकासी भएको छ । गत वर्षको तुलनामा आ.व. २०६४/६५ को सोही अवधिमा हस्तकलाका वस्तुहरूको निकासीमा १ प्रतिशतले गिरावट आएको छ । देशमा शान्ति सुरक्षा पूर्ण रूपमा स्थापित नहुनु, औद्योगिक वातावरण अनुकूल नहुनु, हस्तकला उत्पादनमा प्रयोग हुने विभिन्न कच्चा पदार्थको दरभाउमा अत्यधिक बृद्धि हुनु तथा अन्य विविध कारणहरूले गर्दा गत वर्षको तुलनामा यस आ.व. को सोही अवधिमा प्रायः हस्तकलाका वस्तुको निकासीमा अपेक्षित निकासी हुन नसकेको र केही गिरावट आएको तथ्यांकले देखाएको छ । महासंघको निकासी तथ्यांक अनुसार यस वर्ष पश्मिना, हेम्प अल्लोको सामान, सूतीजन्य वस्तु, फेल्जन्ज वस्तु र बेतबाँसको सामान आदिको निकासीमा मात्र गत वर्षको तुलनामा केही बृद्धि भएको देखिन्छ।

क्र.सं.	सामान विवरण	कुल निकासी		+/- गत वर्षको तुलनामा २०६४/६५ को प्रतिशत निकासी अन्तर	२०६४/६५ को कुल निकासीमा प्रतिशत अंश
		श्रावण देखि आषाढसम्म			
		आ.व. २०६३/६४	आ.व. २०६४/६५		
१	पश्मिना	४९१,२०५,७६६	५८४,२६५,०८३	१९	२१.७८
२	ऊनीका सामान	४७५,२७०,०८३	३७३,८०२,७७९	(२१)	१३.९३
३	चाँदीका गर - गहना	३७१,१७४,४४२	३४५,६९५,६५३	(७)	१२.८९
४	धातुका मूर्ति	३८१,१९८,७०९	३७२,५१५,५८३	(२)	१३.८९
५	हाते कागजका सामान	२४२,०१९,९२५	२३६,६४७,१८७	(२)	८.८२
६	हेम्प तथा अल्लोका सामान	३४,१३७,७५३	३६,६३४,८६२	७	१.३७
७	सिल्कका सामान	१२१,६६२,५३३	१२२,०८२,८१३	०	४.५५
८	सूतीजन्य सामान	१०१,९३५,३७१	१०५,०१५,९४०	३	३.९१
९	अन्य टेक्सटाइलका सामान	१४,०९८,८६७	१२,७८८,५८६	(९)	०.४८
१०	ढाकाका सामान	२,१९२,२१७	१,८०५,७३०	(१८)	०.०७
११	फेल्जन्ज सामान	२२४,७४२,१७३	२२६,९९९,६११	१	८.४६
१२	काष्ठकलाका सामान	६०,९८४,१६०	५८,२०४,९४०	(५)	२.१७
१३	पौभा (थान्का)	१६,३९७,७५०	१३,६०८,२५३	(१७)	०.५१
१४	हाड तथा सिंगका सामान	२६,०४१,३५०	२३,५८६,४४४	(९)	०.८८
१५	सेरामिक्सका सामान	२०,६४७,३३१	१६,११५,१५७	(२२)	०.६०
१६	ध'पजन्य वस्तु	२२,०४८,९०९	१७,६३६,६५७	(२०)	०.६६
१७	छालाजन्य सामान	२१,६२९,८०४	१५,८१३,४५१	(२७)	०.५९
१८	पोतेका सामान	८,५२५,२९५	६,१७३,३१४	(२८)	०.२३
१९	बेतबाँसका सामान	१,६४७,२१५	३,२४०,४९३	९७	०.१२
२०	प्रस्तरकलाका सामान	२,७४९,१५८	२,५८४,९००	(६)	०.१०
२१	प्लास्टिकका सामान	२१,६९७,११३	१७,८५१,६९९	(१८)	०.६७
२२	विविध	५४,३७८,१२२	८९,७४७,७६६	६५	३.३५
	<b>जम्मा</b>	<b>२,७१६,३८४,०४७</b>	<b>२,६८२,८१४,९०५</b>	<b>(१)</b>	<b>१००.००</b>

## हस्तकलाका वस्तुहरू निकासी हुने प्रमुख मुलुकहरू आ.व. २०६४/६५, श्रावण - आषाढ

क्र.सं.	निर्यात हुने देश	निकासी परिमाण	कुल निकासीमा प्रतिशत अंश	क्र.सं.	निर्यात हुने देश	निकासी परिमाण	कुल निकासीमा प्रतिशत अंश
१	अमेरिका	७४२,८३९,९३२	२७.६९	११	स्पेन	५८,२९४,५६३	२.१७
२	जर्मनी	२६६,०७५,६२१	९.९२	१२	डेनमार्क	५५,३०५,४६७	२.०६
३	जापान	२२६,४३२,५१६	८.४४	१३	भारत	४५,२९९,०१३	१.६९
४	बेलायत	१८४,४९१,५५८	६.८८	१४	ताइवान	२८,२९६,५२८	१.०५
५	क्यानाडा	१५१,७७०,७१७	५.६६	१५	अष्ट्रेलिया	४५,२९९,७६८	१.६९
६	इटाली	१९१,२७७,१५०	७.१३	१६	बेल्जियम	२५,६२५,२८३	०.९६
७	तिब्बत	१०६,५९८,७२९	३.९७	१७	हङकङ	२५,८२३,०५३	०.९६
८	फ्रान्स	१६९,५३१,४६४	६.३२	१८	नर्वे	१५,३१८,०५९	०.५७
९	स्विटजरल्याण्ड	७२,९८४,४५८	२.७२	१९	चेक रिपब्लिक	१९,४३४,४३२	०.७२
१०	नेदरल्याण्ड्स	५७,४२८,१९८	२.१४	२०	चीन	७,९८६,०१२	०.३०

## THANGKA RESTORATION AND CONSERVATION

One of the defining technical characteristics of a thangka, its most distinctive feature, is that it is painted on both sides. Thangkas are painted on a canvas support prepared and coated on both sides. Thangkas are rolled, as Chinese and Japanese works often are. The back of a thangka is as carefully prepared as the front, so that consecrated formulas, mantras, and other religious or historical writings can be inscribed on it. Before the 15th century, a pair of presentation frame textiles in cotton or silk was added by a single seam on its upper and its lower borders only, with the sides left unframed. Later thangka mounting included textiles on all four sides of the painting, usually in silk brocade.

All these particularities make restoration and conservation of thangkas a very specific job. Their conception, the place where they were kept and the way they were handled have also to be taken into consideration. Thangkas are exclusively religious works of art, honored in monasteries or private shrines, incessantly rolled and unrolled by the light of the butter lamps - this latter a cause of dirtiness we do not find in the painting of western countries. Many thangkas have been vandalized during the last 50 years as a result of the terrible cultural upheavals in Tibet during the period of the Cultural Revolution. This set of conditions causes specific mechanical wear, and alterations, which will be briefly described in this paper.

Tibetan paintings have to be freely rolled and unrolled. In their original form, they come with neither easel nor frame, the presentation textiles sewed on their upper and lower borders being there only for display purposes. Considering that both sides of a thangka have to be visible, we had to develop very specific conditions of conservation. New theoretical, methodological and solutions had to be found, combining occidental technology with Tibetan history and practice.

The restorer will find in a thangka a normal size painting with the graphic precision of a miniature or an illumination. The basic elements of Tibetan painting are accurate drawing and juxtaposition of shaded colored areas. The accuracy, even the miniaturism of the painting of a thangka, the indispensable comprehensive knowledge of the depicted subject, exponentially increases the difficulty of any intervention on a painting.

The Buddhist Tibetan pantheon is very complex. Thangkas are the expression of this pantheon and they reflect its complexity by an extremely varied iconography.

### Methods Used In Museums & Collections Up To The Present

In France, before the 60's, most Tibetan paintings were kept at the Guimet Museum and were restored by a famous Parisian relining workshop with an exclusively occidental approach. Torn thangkas or thangkas with a weakened support were lined and stretched on a frame, which made it impossible to see their back or roll them.

In the USA, to let the back of the thangka be viewed, some restorers had the idea to glue it on a Plexiglas pane, more or less thick but also somewhat flexible, with a synthetic adhesive. Again, the ability to roll the thangka was lost, and so was the aesthetic of its original display.

Some thangkas were transferred onto a paper support, in the Chinese or Japanese way, but this process crushes, flattens, and stiffens a work of art that draws all its beauty from movement, depth of field, and suppleness. This method also occults the back of the thangka.

Sometimes the presentation textiles were removed, or inappropriately replaced by others with no consideration for style or period.

As to the treatment applied to the pictorial coating, the ignorance of the original Tibetan techniques lead to practices with often disastrous results, practices such as:

- Use of high retention solvents
- Use of vacuum tables wearing out the edges of the tears unprotected by the coating
- Drastic cleansing without taking into account that each coating or color requires a specific treatment
- Use of aggressive and non-selective varnishes that spoil the specific shine of the different original paints

Since the 1960s -1970s, the thangkas arriving on the market have shown occasional traditional Tibetan restorations made with small sewed or glued pieces of textiles. These restorations were quite rare, and often rough, with a minimum intervention on the surface of the painting. In fact a real traditional Tibetan method exists, involving the sewing or gluing of a strip of canvas into the larger cloth, and then an integration is made with a final coating; but they used this technique only for the initial preparation of the canvas and never for restoration purposes.



## Cash Against Documents (CAD) को आधारमा निकासी गर्न निर्यात अनुमतिपत्र जारी सम्बन्धी सूचना ।

CAD व्यवस्था अन्तर्गत भारतबाहेक अन्य मुलुकतर्फ निर्यात गर्न चाहने निर्यातकर्ताहरूको लागि निम्न लिखित शर्तहरू पालना गर्नुपर्ने गरी त्यस्तो निर्यात अनुमति सम्बन्धित बैंक/वित्तीय संस्थाहरू मार्फत गर्न सकिने व्यवस्था गरिएको हुँदा सोही बमोजिम गर्नु/गराउनु हुन विदेशी विनिमय (नियमित गर्ने) ऐन, २०१९ (संशोधन सहित) को दफा(१२) ले दिएको अधिकार प्रयोग गरी ने.रा.बैंकले मिति २०६३/१२/११ मा यो परिपत्र जारी गरिएको छ ।

शर्तहरू

१. एक पटकमा बढीमा अमेरिकी डलर २,००,०००। (अमेरिकी डलर दुई लाख) सम्मको सामान निर्यात गर्न अनुमति प्रदान गर्न सकिनेछ ।
२. अद्यावधिक दर्ता प्रमाणपत्र र आयकर दर्ता प्रमाणपत्रको प्रतिलिपि संलग्न हुनुपर्नेछ ।
३. निर्यात गर्न माग भएको रकमलाई पुष्टि गर्ने बीजक (Invoice) वा बिक्री सम्बन्धी सम्झौता (Sales Contract) वा खरीद आदेश (Purchase Order) संलग्न हुनुपर्नेछ ।

४. निर्यात मूल्यको ५ प्रतिशतले हुने रकम बराबरको नगद वा बचतपत्र वा विकास ऋणपत्र वा सम्बन्धित बैंक/वित्तीय संस्थालाई मान्य हुने सुरक्षणपत्र धरौटीको रूपमा लिनुपर्नेछ ।
५. यस्तो निर्यातको भुक्तानी प्राप्त भएपछि धरौटी फुकुवा सम्बन्धित बैंक/वित्तीय संस्था आफैले गर्नसक्नेछ ।
६. निर्यात अनुमतिपत्र जारी भएको मितिले ६ (छ) महिना भित्र निर्यात मूल्य बराबरको रकम भुक्तानी नआएमा सम्बन्धित बैंक/वित्तीय संस्थाले त्यस्ता सुरक्षणपत्रहरू रोक्का गरी ७ (सात) दिनभित्र यस बैंकलाई अनिवार्यरूपमा जानकारी गराउनु पर्नेछ ।
७. बैंक/वित्तीय संस्थाहरूले निर्यात अनुमतिपत्र जारी गर्दा निर्यातकर्ता पार्टीले जुन भन्सार कार्यालयबाट सामान निर्यात गर्ने हो, सो भन्सार कार्यालयको नाममा मात्र यसैसाथ संलग्न नमूना अनुसारको निर्यात अनुमतिपत्र जारी गर्नुपर्नेछ ।

(द्रष्टव्य: बैंक ग्यारेन्टीको आधारमा निर्यात गर्नुपरेमा यस बैंकको स्वीकृति लिनुपर्नेछ ।)

## Department of Immigration

### Tourist Visa Rules in Nepal ( Effective from 16 July 2008 )

Tourists who visit Nepal must hold valid passport and visa.

#### Entry

Tourist entry visa can be obtained for the following duration from Nepal Embassy/ Consulate or Mission offices abroad, or at the following immigration offices in Nepal:

- |   |  |
|---|--|
| <ul style="list-style-type: none"> <li>▪ Tribhuvan International Airport, Kathmandu</li> <li>▪ Kakarvitta, Jhapa (Eastern Nepal)</li> <li>▪ Birganj, Parsa (Central Nepal)</li> <li>▪ Kodari, Sindhupalchowk (Northern Border)</li> <li>▪ Belhiya, Bhairahawa (Rupandehi, Western Nepal)</li> </ul> | <ul style="list-style-type: none"> <li>▪ Jamuna, Nepalgunj (Banke, Mid Western Nepal)</li> <li>▪ Mohana, Dhangadhi (Kailali, Far Western Nepal)</li> <li>▪ Gaddachauki, Mahendranagar (Kanchanpur, Far Western Nepal)</li> </ul> |
|---|--|

#### Tourist Visa

Visa Facility	Duration	Fee
Multiple entry	15 days	US\$ 25 or equivalent convertible currency
Multiple entry	30 days	US\$ 40 or equivalent convertible currency
Multiple entry	90 days	US\$ 100 or equivalent convertible currency

#### Tourist Visa Extension

- Visa extension fee for 15 days or less is US \$ 30 or equivalent convertible currency and visa extension fee for more than 15 days is US\$ 2 per day
- Tourist visa can be extended for a maximum period of 150 days in a single visa year (January – December).

#### Gratis (Free) Visa

- Gratis visa for 30 days available only for tourists of SAARC countries.
- Indian nationals do not require visa to enter into Nepal.

#### Transit Visa

Transit visa for one day can be obtained from Nepal's immigration offices at the entry points & Tribhuvan International Airport in Nepal, by paying US \$ 5 or equivalent convertible currency.

**Source:** Department of Immigration, Maitighar, Impact Building, Kathmandu,

Tel:00977-1-4221996 / 4223590 / 4222453 , web site: [www.immi.gov.np](http://www.immi.gov.np) )

### 3. The preparation of a repair inset and the thread-to-thread operation to join to the original

To proceed to a thread-to-thread operation, particular care should be given to the choice of the textiles to be used: quality of the cloth, the thread torsion, weaving, composition of the fiber, dye, suppleness have to be thoroughly checked.

In the case of a lacuna, the first task is to eliminate the fraying and the greasy residues at the end of the fibers. It is very delicate task, with many possible variants: as the threads may be dry or brittle, numerous or scarce fibers, etc. Once the fibers are clean, they are finely carded on ½ millimeter at the utmost.

An insert of canvas is prepared; the shape of the lacuna is accurately reported on it, using tracing paper. The edges of the insert cloth are carded the same way as the edge of the original. The canvas is “decatie” on a frame and is then prepared: dyed, glued on both sides with starch or animal glue and glycerin. The coating is then colored with watercolor or pigments.

The assemblage of insert to original is done on the back of the painting, by the millimeters of free fiber ends, using a diluted flexible non-acid vinyl glue in adequate quantity (aqueous emulsion of vinyl homopolymers). The sure cohesion of the two parts is obtained by applying pressure.

The point of the operation is to prevent the zone of the insert from becoming a weakening or weakened area in the future or a source of cracking for the coating plaster and pictorial layer; and to integrate it into the flexibility and the weave of the whole painting.

### 4. The Refixing: The reintegration of the coating or gesso on the back of the painting

We can then proceed to the refixing of the painting, partial or general, with diluted animal glue. This is the determining operation on the backside of the thangka, which has been untouched till now.

The efficiency of this consolidation of the support will give the intervention its final quality.

The work of art is not, at this state before refixing, totally mechanically safe, as the fibers are still free on the back of the thangka and if not filled up, this would cause, unilateral tractions prejudicial to the work of art.

The colored gesso is prepared with adequate animal glue with kaolin and chalk: kaolin gives flexibility; chalk makes the load. These materials should have a density and strength slightly inferior to that of the original work of art; the coating should be very finely ground and very homogeneous, laid while fluid with a brush. All the ingredients will be prepared and tested by the restorer. Their reversibility must be maximal.

### 5. The cleaning (method and cases)

The analysis of the paint composition allows us to carry out this most delicate operation. If, for example, the percentage of dyes in the paint is very high, the cleansing will require maximal care. If orpiment dominates, a balance will be hard to obtain as its surface tends to oxidate. A too brutal cleaning could be irreversible.

Various cleaning techniques can be used such as:

- A mechanical removal of the dust particles on the colored zone depending on their homogeneity.
- A surface hypotensor in feeble percentage can be used in a selective manner, and without any rubbing ever.

### 6. The reintegration of the pictorial coating

The reintegration of the gesso coating is made with the same mix of chalk, kaolin and glue as the one used on the back of the painting, and laid with the same care.

The common factor in these various techniques is the extreme attention and rigor applied to the execution of each stage. A coating laid on an inadequate assemblage would create a breaking point during future handling.

Considering the specificity of the original pictorial techniques, our techniques of reintegration involves making all our colors, including the choice and grinding of pigments as well as the percentage and mixing of the binders.

### 7. Final evaluation of the restored work of art

We must keep in mind that the ultimate aim is to reconstitute the original coherence of the work. Therefore we will constantly throw the process back to revise, if necessary, the choices made, to ponder the relative importance to give to each color. It is also important to let the painting rest while work is performed, to position it vertically from time to time in order to consider the progress, and above all to avoid carrying the intervention too far from fear of losing the bloom of the painting.

(Source: Internet)



To sum up we can say that many attempts have been made to find a suitable method of conservation for these specific works of art, none of them being satisfactory. In Tibet, the concept of restoration and conservation is relatively unknown, and paintings were left in their original condition, or replaced.

## EXAMINATION: DEVELOPMENT OF OUR METHOD

First, we perform a thorough examination of the work of art, following the usual scheme.

### Treatment of the support

Whenever an intervention or consolidation of the support is necessary, it is crucial that it should be done without lining. Conventional restoration of easel painting with a very degraded support is usually conducted by relining and doubling techniques; as thangkas are painted on both sides, as they need to be rolled and unrolled freely, we have to deal with a totally different problem.

### Problems on the support of the Thangka

To understand and analyze the alteration of the thangka support - which is often a problem with the glue - it is sufficient to examine the dynamics and the flexibility of the feel of the roll of the painting (as long as the painting is unencumbered with previous restorations or linings).

There are several elements and possibilities in the “roll” of a thangka:

- The roll is rather firm, flexible, without tear, but an examination in transmitted light reveals a variable state of lacuna. When a thangka has not been too much handled, the weaving remains strong, even if a traction at the periphery of a lacuna could in term reduce the resistance of the fiber, leading first to a crack, then to the unweaving of its edges, then eventually to a tear or a hole.
- The roll is very soft, dry and fragile. This could be caused by a sizing problem, loss of molecular linking in the glue, or by a bad initial preparation of the thangka
- The roll is affected by previous rudimentary restorations
- Evidence of vandalism or neglect: tearing, wrenching, laceration, maculation, stamping, crumpling.

- In later thangkas (after the 15th century), a presentation textile (often made of silk) is sewed on the four borders of the paintings, and can react to humidity problems in various ways.

## RESTORATION: CONDUCTING OF THE METHOD

We will keep in mind at all times the need for preserving the homogeneity and organic quality of a thangka. We need a comprehensive perception of the work of art and a comprehensive treatment involving its whole, as a coherent and living body, and resulting in a display in total visibility of its two sides, free from all constraint.

### 1. Preliminary

A first visual analysis should show if straightening and cleaning is necessary - it is indicated when we find:

- patches and various restorations on the back of Thangka
- too brittle and very dry paint
- various mutilations by animals (usually rats)
- very greasy stains
- general state of dirtiness

### 2. The straightening

The restorer will lay a rather flexible intercalated support on his/her working table. This support is compulsory for every intervention. The straightening will proceed with a light moistening and a low temperature ironing using a protective film of sulfured paper (greaseproof paper), done with a steady movement on the back of the thangka.

When the painting has recovered its position and its natural cohesion, we can start the process of preparing inserts for damaged areas, and the thread-to-thread attachment of these inserts. The original dimensions should be rediscovered and the painting rebalanced to preserve the integrity of the whole.

The upper and lower borders are important for the display and the hanging of the painting: they should be given the necessary solidity. The lateral borders, if present, will help prevent horizontal cracks from appearing and will help consolidate the previous work.