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Gallery | Tradition Subverted: The Art of Erina Tamrakar and Asha Dangol

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It would be easy to read the preeminent themes of Erina Tamrakar’s paintings as statements of self, identity, and gender. These works are conscious or unconscious explorations of her personal journeys and experiences. Tamrakar’s Third Eye series is rooted in the femininity of the subjects, expressed through deep reds. The recurrence of symbols creates a distinct opposition: the introspection of the silent, downward-cast eyes provides a point of contrast with the dominant gaze of the third eye, open and red. Similarly, the imagery of mirroring and reflection in her Couple series speaks to the psyche of the artist.

Asha Dangol’s current figurative explorations engage the viewer in a provocative dialogue about urbanization, consumerism, and ecological concerns. These contemporary issues are framed within a polarity and dichotomy of visual symbols: east and west; traditional and contemporary; past and present; the mythic and the real. The imagery is seductive in its cultural appropriations. The meanings become even more acute when the audience reads the cultural signifiers and their substitutions: the Tantric Buddhist deity Vajrabhairava is recontextualized in an environment of urban decay; the artist’s persona, recast as Hevajra, subverts the viewer’s expectations, conjoining the spiritual with a sense of consumerism and loss. His recent series, including pieces like Where am I? and Paradise Lost, provide a personal cultural commentary about globalization through richly coded visual narratives.

Erina Tamrakar, *Couple*, Acrylic on Canvas, 97 x 131 cm, 2013.
Asha Dangol, *Where is My City?*, Acrylic on Canvas, 137 x 165 cm, 2013.


