

Cosmin Costinas: A Walk Through the Kathmandu Triennale

In Conversation with
[Stephanie Bailey](#)
Kathmandu, 1 April 2022

Cosmin Costinas. Courtesy Kathmandu Triennale.



Cosmin Costinas, artistic director of the 4th Kathmandu Triennale 2077 (11 February–31 March 2022), introduces the entanglements and juxtapositions of cultural lexicons and aesthetic sensibilities across the exhibition in Nepal, conceived with co-curators Sheelasha Rajbhandari and Hit Man Gurung.

With a curatorial and writing practice centred on transnational exchanges and ways of conceiving of visual languages beyond borders, Costinas brought a blend of experience to this multifaceted edition of the Kathmandu Triennale, with works by over 100 artists from 40 countries, including [Pacita Abad](#), [Lam Tung Pang](#), [Mohamed Bourouissa](#), and [Ashmina Ranjit](#).

- SB This brings to mind the curatorial at the Nepal Art Council, where works by Mohamed Bourouissa, Aziz Hazara, Pacita Abad, photographs by Nagendra Gurung, a Nepalese worker in Saudi Arabia, and a large textile from Tonga by the Women's Group Kautaha Halaleva, are all placed in this very broad conversation that reflects a running thread across the five venues, which seems to weave the local and the global into a trajectory of modernity.
- CC In this venue, we're showing artists working in vocabularies for which there is already a generally accepted code of translation. Besides Nagendra Gurung who works primarily as a construction worker in Saudi Arabia, all the others here are working within the system of contemporary art.

Alongside the works of Nagendra Gurung, Pooja Gurung, and Bibhusan Basnet, which illustrate different aspects of how migration affects Nepal, within the country and its villages of origin, respectively, there are the works of Pacita Abad, reflecting the plight of migrant Filipino workers.



Pacita Abad, *Torments of a Filipino overseas worker* (1995). Acrylic, oil on stitched and padded canvas. Courtesy the Pacita Abad Art Estate.