

Tribhuvan University

Abstractionism in Kancha Kumar Karmacharya's Paintings: Presentation of Visual  
Rhythm and Music

A Thesis Submitted to the Central Department of English in  
Fulfillment of the Requirements for the Degree  
of Master of Arts in English

By

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**Letter of Recommendation**

Yuba Raj Chalise has completed his thesis entitled “**Abstractionsism in Kancha Kumar Karmacharya’s Paintings: Presentation of Visual Rhythm and Music**”, under my supervision. I recommend this thesis be submitted for *viva-voce*.

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**Letter of Approval**

The thesis entitled “**Abstractionism in Kancha Kumar Karmacharya’s Paintings: Presentation of Visual Rhythm and Music**”, submitted to the Central Department of English, T. U by Yuba Raj Chalise has been approved by the undersigned members of the Research committee.

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### **Abstract**

This research work explores the issue of abstractionism in the selected paintings of Kanchha Kumar Karmacharya and proves that each painting carry rhythm and music in abstract form. These rhythm and music are associated with nature, human predicament and meditation. The research work has employed abstractionism as a tool to analyze his paintings. The spontaneous and stream-like application of colors, the sketches of pencil and brush and the merger of the forms of figure with the formless patches, though not realistic, create the complex form of the images thereby enabling the painter to show different melody. This research work contributes significantly in the terrain of critical concern and academia as a base for the further exploration of the issue by bringing in to light the politics of the painter in employing Abstractionism in his painting.

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## **I. Kanchha Kumar Karmacharya, Abstractionism and His Paintings**

This research focuses on the abstract paintings of Karmacharya who rejected traditional style of paintings and developed new dimension in art field. Kanchha Kumar Karmacharya captures the spirit of time and draws the non-representational and non-objectified figures in his canvas and attempts to present the visual rhythm and music in deeper way. Abstract paintings do not represent anything directly and avoid recognizable objects in canvas. Adopting the technique of Kandinskyan perspective, he sketches such lines and colors to illustrate music in his canvas. Unlike other artists, Kanchha Kumar Karmacharya developed innovative method in paintings because he breaks images and applies motion in his paintings. Karmacharya presents his work in the form of motion rather than figure and his works are different than his contemporaries. The word 'motion' gives a sense of movement and fluidity in paintings.

This research analyzes his abstract paintings in relation with music and lyric. Karmacharya attempts to show the music and tune in each paintings and this research shows various type of rhythmic tone in his non-objectified works. Rejecting the representational and objectified figure in his canvas, Karmacharya tries to bring unique method in the art Gallery of Nepal. Although it is hard to pinpoint the musical quality in each painting but through the deeper analysis of colors, texture, harmony and composition, I am trying to show the melodious tune in each painting.

Karmacharya is a painter who has established his career as a well known, active and leading artist of Nepal. Working actively in the field of fine arts, he has been contributing a lot to uplift the art scenario in Nepal. He is serving the country holding the post of Member Secretary in Nepal Fine Art Academy (NAFA).

As a painter, Karmacharya has experimented with many styles and forms and currently is intrigued by the movement of forms. His colorful canvasses are like snapshots of a vastness in motion. Rather than color and shape of his forms, flight seems to be more important (Kushal Regmi 5). Having had a series of experiences, Karmacharya today stands as an artist fighting for the integrity of artists as a whole. Karmacharya says that “art has tremendous value but historically and socially, artists have always been slaves to the upper class” (Interview).

Karmacharya was never encouraged to be an artist by his family because it was considered as a lower occupation. Growing up in very humbled ways, Karmacharya was always aware of the forces that tried to suppress his individual identity. But after many years of confronting the world, he has managed to treasure his own integrity against the many temptations of the world. Now in his late 50s Karmacharya is happy to spend his morning teaching at Sirjana college of Art.

Karmacharya is recognized as a famous artist not only for paintings but for his designs of more than 350 posting stamps. Perhaps he is the first person to design so many stamps in Nepal. He wants that other people with talent should also come to limelight (Acharya, Bijaya Raj 4). He prefers oil paintings and reiterates that artists should endeavor to protect and preserve his freedom of expression in art world. As a person who has struggled in life from the very tender age, he is very rich in experience. His arts have been exhibited not only in Nepal but they have also been exhibited in many other countries and won admiration. His interest in sculpture is also another feature on his hat. Now and then some magazines have written articles about him.

Karmacharya's Paintings are commented from multiple perspectives. Many critics have interpreted his paintings in multiple ways. The non- objective figures



catch up with movement against the motionless background in his paintings.

According to an art critic and painter Laya Mainali, Karmacharya's Paintings are "abstract" as well as "concrete" (96). Commenting on Karmacharya's painting Laya Mainali argues:

Sometimes there is preplan to create this figure with this color, but sometimes the color goes on playing in space, feeling goes on being colorful, canvas goes on being filled and slowly and gradually abstract figure takes birth; sometimes it also brings forth concrete figure. Thus, Kanchha Kumar creates his paintings. (96)

So, Mainali interprets his paintings observing color, space, and feeling and sees them as abstract. Laya Mainali sees concrete figure within abstract. Karmacharya's plan to create abstract painting is unintentional. Space and color are playing vital role to represent non-objectified figures in his canvas. The process through which Karmacharya goes while working on canvas seems akin to the procedure of abstract paintings.

Similarly, Vashudev Tripathi comments Karmacharya's Paintings highlighting them as "realistic", "abstract" as well as "semi-abstract" (Images of Nepal 2). Tripathi says that "Karmacharya's paintings are mostly realistic; they can also be considered as delightful culmination of abstract and semi-abstract" (Images of Nepal 2). Vashudev Tripathi supports the lead of abstractionism in the work of Karmacharya. For Tripathi, Karmacharya's Paintings show the essence of realism and they can be considered a delightful culmination of abstract as well as semi-abstract images. Tripathi views realism within abstractionism in his paintings.

Seeing Karmacharya's valuable work for nation, Korean art critic Kun-Hoo Ree argues that "Karmacharya is one of the most acting artists in Nepal and he is

famous not only for abstract paintings but also for stamp design” (Images of Nepal 2). Kun- hoo Ree praises his work and popularizes him as “most acting artists in Nepal” and “stamp designer” (Images of Nepal 2). So anyone who contributes for the nation and society, he becomes the famous man not only for country but also for foreign figures.

Likewise, Krishna shah Yatri evaluating the arts of Karmacharya comments that “Karmacharya is the Pioneer of Collage and abstractionism” (Nepal 8). Another critic Yashu Shah opines that “Karmacharya is the active painter of Nepal who has sketched the realistic and abstract drawing” (The Kathmandu Post 8). Krishna Shah focuses upon the abstractionism and collage technique in the paintings of Karmacharya. Collage paintings are new and strange paintings in the art field. So, Karmacharya leads the innovative method in the art academia. Like Vashudev Tripathi, Yashu shah also praises Karmacharya’s work as “realistic and abstract” (Kathmandu Post 8). For him, Karmacharya’s paintings show the realistic as well as abstract essence.

According to Diwas Gurung “The art of K.K. is seen sometimes on Post-Stamps, written sometimes on cover page of book, and expressed sometimes on canvas. In this regard, the source of his inner artistry is expressed in different artistic stream” (Spacetimes 7). Similarly, another painter Krishna Prakash Shah comments Karmacharya’s Paintings highlight him as “artist- painter, stamp-designer, cover page designer, children book’s illustrator and collage painter”(70). Similarly, according to Yam Sharma “Karmacharya explores the invisible and intangible aspect of reality through abstract form. Karmacharya attempts to capture such essence which our senses cannot perceive. He searches for the underlined conditions of beings exploiting abstract colors and shapes” (33).

Taking a leaf out of such fine art critics as above, this thesis projects the dynamism of the abstract art of Karmacharya to represent the inner spirit and music in deeper way. Different critics have commented Karmacharya's work raising the issue of abstractionism, realism, collage, stamp designer and semi-abstract significantly. Though some of them have raised the issue of abstractionism as well, they have not proved it satisfactorily. It is therefore, drawing upon and departing from these critics, in my dissertation of Master degree, I have researched the significance of abstract art in the paintings of Karmacharya thoroughly and related them to music and rhythm. All critics have raised these issues significantly but they have not searched the rhythm and music in Karmacharya's paintings thoroughly. So, in this thesis, analyzing these abstract figures I have attempted to depict different rhythmic tone in each painting.

This project seeks to explore the significance of Karmacharya's abstract paintings and attempts to show the visual rhythm and music. His Paintings are interpreted as musical. This project goes to answer how they are musical and how these abstract paintings of Karmacharya show various rhythms. It is therefore, I will apply the 'Abstractionism' in painting as a critical tool of my research. Abstract art uses a visual language of form, color and line to create a composition which may exist with a degree of independence from visual reference in the world. Non-figurative, non-objective and non-representational are loosely related terms for abstract art. There is no recognizable figure, object and abstract art does not represent nature directly.

Abstract art has been defined as "object free composition without figures and images". Abstraction indicates such type of philosophy which does not depict recognizable scenes or objects but instead is made up of forms and colors. In the field of art, abstraction captures the wide range of meaning and definition at a time from

non-concrete to notional presentation in various medium of expression. According to Ian Chivers, “Art that does not depict recognizable scenes or objects but instead is made up of forms and colors is abstract art” (Chiver 2).

Of course, different critics have discussed about abstract arts and their significance differently. Hence, I will analyze the significance of abstract paintings in detail in chapter second. Furthermore, as this thesis states that the abstract images of Karmacharya are musical and they represent different visual rhythm and music in different condition. The question arises, how they are musical and how they represent various sort of music? Chapter two, moreover, answers these questions in detail exploring the various abstract paintings of Karmacharya.

As such, the first chapter is “Karmacharya, Abstractionism and His Paintings” which introduces the artist, Kanchha Kumar Karmacharya, his works, abstract paintings and the project as a whole. The second chapter “Abstractionism, Art and Music and Its significance in Kanchha Kumar Karmacharya’s Paintings” explores abstract arts as well as the history and organic unity of western art in general. Furthermore, it analyzes how these abstract paintings are melodious and how they represent different rhythm and music. Finally the last chapter “Conclusion: The implication and significance of Karmacharya’s paintings” will summarize the search work.

At last this study employs different art works done by Kanchha Kumar Karmacharya. However it does not include his all paintings. It has been centered on only limited number of paintings which are related in this field. For the study and documentation of photographs, museums and art galleries were visited. The photographs of some art works have been taken from artist himself. For the analysis and interpretation of his art works, the supporting materials have been cited from

different critics. For documentation, the study follows the MLA format as far as practicable.

The roots of abstract paintings are in the non-figural work of the Russian-born painter Wassily Kandinsky and his contemporaries. Kandinsky in his ground breaking work *Concerning the Spiritual in Arts* postulates the aesthetic value of abstract art and its significance. The subconscious, fluidity, wiry and birdlike motifs are some of the features of abstract art. Abstract art uses a visual language of form, color and line to create a composition. Western art had been, from the Renaissance up to the middle of the nineteenth century, dominated by the logic of perspective and an attempt to show an illusion of visible reality. It means European arts were dominated in all areas. By the end of the nineteenth century many artists felt a need to create a new kind of art which would include the fundamental changes taking place in technology, science, and philosophy.

Abstraction indicates a departure from reality in depiction of imagery in art. This departure from accurate representation can be slight or partial or it can be complete. The major governing components in abstract art and the important characteristics of such art were the non-figurative and non-representational expressions with spontaneity and free-flow. Wassily Kandinsky had already applied these features in his art work and some other abstract painters, Robert Delaunay, Josef Alber, Alexander Calder, Jackson Pollock and Gram- Dixon are also raised same issues about abstract paintings.

Robert Delaunay was a French artist who is noted for its use of strong colors and geometric shape. His later works were more abstract, reminiscent of Paul Klee. His key influence related to bold use of color, and a clear love of experimentation of both depth and tone. He painted non-figurative paintings based on the optical

characteristics of brilliant colors that were so dynamic that they would function as the form. His theories are mostly concerned with colors and light. His writings on color which were influenced by scientists and theoreticians are intuitive and can be sometimes random statements based on the belief that color is the thing in itself with its own powers of expression and form. He believes that painting is a purely visual art that depends on intellectual elements and perception. The contrast and harmonies of color produce in the eye simultaneous movements and correspond to movement in nature. Vision becomes the subject of painting.

Similarly, another abstract painter Josef Alber made his first expressionist style in paintings. He developed his own style of glass painting using sandblasting techniques. Throughout his teaching career, Albers continued to work as a creative artist. In his collection of paintings, using square canvas, Albers placed a series of colored squares one inside the other in order to examine the relationship between colors and the way in which, when placed side by side, one color effects the other. He continued to work on this series throughout the rest of his life and it comprises more than one thousand works which include drawings, prints, tapestries and paintings. For him, music produces in abstract painting when there is perfect mixture of color.

Jackson Pollock Paintings are some of the most recognizable and thrilling images produced in the twentieth century. Pollock was dubbed 'Jack the Dripper' by *Time* magazine due to the unusual way he liked to drip and splatter paint on to his canvas. Some of the inspiration for his paintings came from the Native American sand art he saw as a child and his own method of working resembled a form of ritualized dance around the canvas which was laid out flat on the floor.

The dripping and pouring method of painting adopted by Pollock in the 1940s also had roots in surrealism, a technique which enabled the unconscious mind to express itself freely. Pollock also said of his work that it was akin to the method of the Indian sand painters of the west. He borrowed ideas from all three sources to develop his own radical style of painting.

## **II. Abstractionism, Art and Music and its significance in Kanchha Kumar Karmacharya,s Paintings**

Kanchha Kumar Karmacharya depicts different abstract images in his canvas and brings innovative method in the field of art. Karmacharya avoids recognizable shapes and images and sketches abstract lines, colors and figures in order to show rhythm and music. Music in abstract Painting is related with color, lines, dots, dabs and brush stroke that go with spontaneity and fluidity. Analyzing these aspects seriously in the paintings of Karmacharya, various types of rhythm and music can be found. Different motions suggest different music and rhythm and these melody are associated with nature, environment and human predicament.

The word abstractionism may bear the property of non- objectified entity of any thought and feeling that relates to the opposite of concretization. For instance, the abstraction renders no physical shape, size and features of material world in abstract paintings. The notion of abstract goes beyond external reality and evokes emotional intensity of innermost feeling. The term “abstraction” understood as something abstracted from nature, has always been a matter of controversy. Perhaps, because of the implication that to “abstract something is to lessen or demean it” (Arnason 218). Thus, abstraction in a sense is a pure phenomenon of mental realm that can not represent any natural or substantial matter in any way. It resides solemnly in the sphere of intellectual intensity. Hence, abstraction is not reduction or of any material substances into such a form that loses its physical properties but it expresses and embodies inner life of its own.

The expression and embodiment of “inner life” of an artistic creation prevails in abstract paintings. It uses the same visual language of form, color, line, light and shade creating illusion of visible reality. Thus, abstract painting is specific form of

visual art. It arouses a sense which is the predominant feature of the work of abstract art. One may not understand it in relation to real world. Abstract in some sense, is the transformation of inner reality in to spiritual expression that never represent external world. In preface of *Concerning the Spiritual in Arts*, Stratton writes:

One of the most seminal groups of twentieth century art, Der Blave Reiter (Named after 1905 canvas by Kandinsky), sought to emphasize good art from all places and times. From its member it demanded only that they express their inner selves rather than narrowly conform to one style. “I value only those artists” Kandinsky stated “who really are artists, that is, who consciously or unconsciously, in an entirely original form, embody the expression of their inner life; who work only for this end and cannot work otherwise. (vii)

So, Stratton focuses upon the expression of inner life in the creation of abstract paintings. For him, Kandinsky values only those artists who embody the expression of their inner life. It means, who express inner life in their creation are only abstract artists.

Kandinsky assumes abstract paintings as “expression of inner life”. Artists express their inner life and creation expresses their inner lives that are embodied even into unanimated objects like geometrical figure. Ian Chivers defines abstract art in *The Oxford Dictionary of Art and Artists* in this way:

Art that does not depict recognizable scenes or objects but instead is made up of forms and colors that exist for their own expressive sake [. . .] but in normal usage the term refers to modern painting and sculpture that abandon the traditional European concept of art as the imitation of nature and make little or no references to the external



visual world. Abstract art in this sense was born and achieved its distinctive identity in the second decade of 20<sup>th</sup> century and has played a major part in modern art. (2)

This quotation shows that abstract art rejects any recognizable shape, images and depicts the inner feelings and emotion. It has been defined as modern and contemporary art in history.

Everything in the universe is in motion and nothing is still. Change in any form and shape is inevitable in the field of art. So, according to this principle, there is newness and uniqueness in the history of art. To sketch the history of art and painting in the world, we have to return in pre-historic age. 2500 years ago hunters would gather in the caves and used to make weapon to kill animals and crow. The first sculptures were made of bone, ivory and stones.

Later, paintings were developed simultaneously with different movements like realism, impressionism, post-impressionism, fauvism, cubism and the concept of abstract painting developed by Kandinsky. Impressionism represents the impression of things on the canvas employing the play of light and shade with contrastive color. The artist explored the vibration of light and practiced broken color discarding the soft colors like gray and brown. Cubism exploits geometric shape and broke the linear form of objects in nature. Expressionism depicted inner sensations and emotions of troubled, tortured and disillusioned mind with free distortion of images and colors. Similarly, Post-impressionism conveys emotion through color more than to represent object. Fauvism gave emphasis on expression through colors rather than figure. There was an attempt of turning away from natural objects in every movement in art history. Although new types of paintings were developed in renaissance, movement like impressionism, post- impressionism, fauvism, cubism were developed later.

Realism showed real events and focused on objective reality rather than subjective one. Paintings of people showed the real and direct expression of what the artist intended to show. *Jour, Monsieur*, Courbet showed the realistic paintings. It represents the recognizable shapes and images and realistically shows the real event in the field. Figurative, objective, and representational are loosely term for realistic painting.

Impressionist, Post-impressionist, fauvist, cubist and expressionist distanced from realistic art forms, but they are not totally disconnected from objective world. One way or the other their images refer to the external objects and events through distorted mode. In contrast to earlier art forms, abstract paintings, in the second decade of twentieth century, disconnected itself from the objects and events of the world and forms and color do not become the means but end in themselves. Abstract paintings disconnected from realism and they only show the color harmony to show the subject matter.

Contemporary trends in western art have appeared since 1870s. The first artists, who broke away from objective representation of the objects and events of the world, were impressionists like Claude Monet, Pierre-Auguste Renour Edger Degas, Camille Pissarro and Berthe Morisot. Impressionists represented the “impression of things” on the canvas hastily (John Canady 182). Artists attempt to capture the impression hurriedly neglecting fine outline, smooth gradation of colors and well-finished form. They employed the play of light and shade with contrastive colors suggesting “incompleteness” in the figure (182). They shattered the surface of their canvas into thousands of fragmented tints and painting became “a rough texture of dots and dabs of paint”. The artist explored the “vibration of light” and practiced “broken color” discarding the soft color like gray and brown.

Post- impressionist artists like Georges Seurat, Vincent Van Gogh and Paul Gauguin broke away from the impression and developed their own new themes and style in the mid- eighties of the nineteenth century though they shared subjective and non- realistic techniques of impressionism. The surface of the canvas in between the dots is visible when the painting is viewed from near. If one views the painting from the particular distance, the dots fuse in the eye by a process called optical mixture and offer a particular vivid representation of the original color complex. This technique is known as divisionism.

Seurat created visual patterns of tiny dots to create images instead of brush strokes and linear movement of colors. Similarly, Vincent Van Gogh exploited color to convey emotion more than to represent object. His colors suggest anguish and profound melancholy. The images and colors have symbolic value.

Fauvist paintings create more distance from objective world than that of post- impressionists through the use of arbitrary colors. Fauvism, an art movement which began in 1905, gave emphasis on expression through the use of harsh, fantastic, bright and “expressionistic” colors on the canvas. The French word “fauve” means wild beast. The colors of these paintings are powerful, arbitrary and disharmonies as the wild beasts. They gave emphasis on expression through colors rather than images. Some fauvists are Henri Matisse, Maurice de Vlaminck, Andrew Derain and Marquet.

Although impressionist paintings are representations of the objects and events of the world, the representations are not realistically fine, detailed and well-finished like that of earlier western paintings. During the first decade of twentieth century, cubist paintings created more distance from the paintings of impressionists. Pablo Picasso and Georges Braque created cubist paintings exploiting the geometric shapes. They broke the linear form of the objects in nature and reduced them to geometrical

forms like triangle, square, cylinder cone and jagged, crashing and swinging lines. Then the artists loosely joined and reconstructed these shapes suggesting an image.

Rita Gilbert says about cubism:

Cubism is an art of facets, like the facets in a diamond. Forms are flattened in to planes, broken apart, and reassembled to make a striking visual (but abstract) reality. We see the same form from different angles simultaneously; top, bottom, side and frontal views may be combined into one image. (496)

For Gilbert, Cubism is an art of facets and forms are assembled in visual reality and its forms are wide. Cubist artists also used stencil letters and numbers and sand particles on their canvas. These paintings combined visual images, texts and real objects of the world.

Simultaneously with cubist movement, expressionist art movement was also taking place during the first decade of the twentieth century. Expressionists like Max Beckmann, Emile Nolde, Kathe Kollwitz and Osakar Kokoschka depicted inner sensations and emotions of troubled tortured and disillusioned mind with free distortion of images and colors. These distorted forms suggest the poverty, slum, misery, misfortune, violence and brutality of the contemporary world. Distorted images and colors are the “inner responses to external reality” (Canady, 430).

Expressionists used moody, restless, harsh or abrupt lines, bold and stormy colors and horrifying images. They also move towards subjectivism and abstract images and colors.

In contrast to expressionist’s depiction of negative and pessimistic outlook toward scientific, mechanical and industrial society, futurist paintings glorified science and technology and celebrated the power and speed of the machine from

1909. They exploited the geometric forms to depict mechanical shapes. Futurists depicted the images of robot, automobile and industry with the view that technology can bring dramatic change and progress in the society. Giacomo Balla, Joseph Stella and Umberto Boccioni's futurist Paintings celebrate the speed and dynamism of the automobiles and the majesty of the modern machine.

With the outbreak of world war first, the enthusiastic and optimistic outlook of futurists toward machine was shattered. Then in 1960, Dadaist paintings attacked and mocked the western civilization including politics, literature and art which was responsible to bring misery, bloodshed, death and tragedy. They questioned the value of western arts. They reproduced, mocked, and made fun of most cherished western art forms by distorting them adding their own images and colors in the reproduction. Although Dadaists did not develop their particular painting techniques, they discarded all the early conventions of paintings.

Abstract painting is an art of pure form without content in which "only aesthetic elements seem to be present" (Schapiro 185). It fully breaks away from the classical concept of "artistic imitation". Abstract form makes the viewer free from the tyranny of time and space and the fury of functions. Hilla Rebay points out, "The contemplation of non- objective picture offers a complete rest to the mind...from earthly troubles and thought" (7). As the enlightened person "suspends all corporal activity" the viewer frees oneself from the activities of the mundane world thinking in the abstract form (Michel Seuphor 26). In this sense, abstract painting works as an instrument for meditation. Abstract Painter Wassily Kandinsky suggests "serious art can function as a substitute for religion; the artist serves as a sort of priest who, through mystical insight, can tap in to the divine" (Matthews 533). Thus, abstract painting may be realized the spiritual value.

In Kandinsky's composition, the "fluidity of paintings" is like the "lyricism of music" (534). His *Panel for Edwin R. Campbell No.4* (fig, 33) presents such features. However, abstract painting demands time and creative exercise to perceive rhythm, music and mental peace. Windy Beckett writes about Kandinsky's Paintings:

It was the liberated color, the formal independence, so entranced him. It makes us experience one, with its confusion, courage, excitement, furious motion, color bounces, and smudge smears demand prolonged contemplation [. . .]. What some found hard about abstract art is the very demanding time- consuming labor that is implicitly required. Yet if we do not look long and with an open heart, we shall see nothing but superior wallpaper. (355)

For Beckett, abstract painting involves liberated color and we can see confusion, courage, excitement, furious motion and color bounces in abstract paintings of Kandinsky. For him, if we do not analyze them with an open heart we cannot see anything but only wallpaper.

Non- figurative abstract notion may be the subject matter of abstract painting. Unlike words in literature, it is hard to recognize the poetics of color. Thus, abstract painting has a special trait of immediacy. It does not relate past, present, and future and it neglects perpetuation of events, issues and objects. It gives us intensified sense of "here and now" i.e. presentational immediacy. The immediacy evokes all senses together. That's why Kandinsky says that abstraction touches the soul first then other organ of human body. He even sees the movement of spiritual life created by inner most thought and feelings. Kandinsky says:

The spiritual life, to which art belongs and of which she is one of the mightiest elements, is a completed but definite and easily definable

movement forewords and upwards. This movement is the movement of experience. It may take different forms but it holds at bottom to the same inner thought and purpose. (4)

Another abstract painter Paul Klee seems akin to Kandinsky. For Klee, the painting grows in automatic and subconscious manner until the lines, colors and shapes were arranged in striking, often harmonies. Paul Klee focuses upon “harmonies, spontaneity and witty imagination” (Encarta). Encarta writes about Klee in this way:

His Paintings and water colors for the next 20 years showed a mastery of delicate, dreamlike color harmonies, which he usually used to create flat, semi- abstract, as in pastoral. Klee was also a master draftsman, and many of his elaborated lines are drawing with subject matter that grew out of fantasy or dream images; he describes his technique in this line as “taking a line for a walk”. Twittering machine, for instance, with its fluid, wiry, bird like motifs, is a composition of interconnected lines and circular shapes with an evocative effect that is much greater than its spear means. (n. page)

Klee’s paintings are flat, semi-abstract, and they grew out of fantasy or dream images. Fluidity, wiry, bird like motifs are the characteristics of Klee’s paintings.

To create any artifacts, that resembles to real world or that creates the world of its own, artists exploit certain artistic techniques and elements in their works as inevitable artistic forms. F. David Martin and Lee A Jacobus in *The humanities through the Arts* say of artistic form,

Artistic form is a term that implies the parts of or elements we perceive –lines, colors, and shapes, for example, in a painting – have been

organized for the most profound effect possible. The word “organized” implies a structuring that is related to organic or living order. (31)

Structuring of the artistic elements like lines, colors and shapes in an organic way can result “artistic form” which is associated to organic or living order to suggest unity in works of art. The interrelation of elements produces artistic forms which makes participation in a work of art possible. Thus, organization of such elements has become artistic medium in painting. David and Lee further say:

Artistic form makes our participation possible. Some philosopher of art such as Clive Bell and Roger Fry, even go so far as to claim that the presence of artistic form – What they usually call “significant form” is all that is necessary to identify a work of art. And by “significant form” in the artistic medium , the case of painting , they mean the interrelationship of elements line to line , line to color, color to shape, shape to shape etc. the elements make up the artistic medium, the “stuff” the form organizes. (31)

Here, David and Lee mention artistic form as significant form which is necessary to identify a work of art. The significant form means the interrelationship of elements line to line, line to color, and color to shape etc.

Arranging artistic elements in organized way is both matter and manner of presentation in painting is inevitable. Artistic character like shapes, color and value patterns make pictorial object recognizable in art work. Texture construct illusion and fools the eyes because mostly it is the surface character of artifacts created through various applications of art elements: shade and light, hue and color, line and shape and gap and occupied space. Ockvirk Otto Get writes:



The sense of touch helps to inform us about our immediate surroundings. Our language through such words as smooth, rough, and hard, demonstrates that touch can teach us about the nature of objects. Texture is really surface depends on the degree to which it is broken up by its composition. This determines how we see it and feel it. Rough surface intercept light rays, producing lights and dark. Glossy surface reflects the light more evenly, giving less broken appearance. (137)

Actually texture is nothing but surface which is felt as smooth, rough and hard according to the composition where line, shape, light, and shadow are fragmented to give special tactile and visual effect. Texture creates musical rhythm in the painting and helps to bring such musical waves in terms of feeling and sensation. The viewers may feel the same while participating. The artist can arrange the texture in rhythmic tone that brings beauty to the surface.

Thus, artist exploits various techniques and media like texture – white acrylic, sand and oil colors etc. to create texture in his painting. Texture creates vibration, force, power, energy and motion effectively. Artists use texture to create pleasant environment in their paintings. Sometimes it gives such effects like mystery and fun. Mostly texture creates inner waves and feelings.

Similarly, Wassily Kandinsky, in his ground breaking work, *Concerning the Spiritual in Arts* postulates the aesthetic value of color. Kandinsky particularizes color as a path to the ultimate destination of painting. He means to say that abstract painting can achieve its eternal goal only through color harmony. Color has such power to influence body, mind and soul simultaneously. The impression of color upon human body, mind and soul proves the important role of color combination, color harmony and even color disparity in abstract paintings.

Kandinsky equates musical instrument, hand and cords with color, eyes and vibration. According to Kandinsky, “Color is powerful which directly influences the soul. Color is the keyboard, the eyes are the hammers, and the soul is the piano with many strings. The artists are the hand which plays, touching are key or another, to cause vibration in the soul” (25). Visual effect can best be obtained through combination of colors. Color combination arouses certain emotional responses because they assert certain influential effects upon the receptors of human eyes. The combination can be observed in their clash, harmony and contrast viz. combination of harmonious colors and that of contrastive.

Harmony is one of the fundamentals of paintings. It avoids incongruity and creates unity in the work of art. It harmonizes the whole work and comprises forms, color, texture and ideas; that constitutes organic unity. Thus, color harmony is one of the significant principles of “the inner need”. The harmony, rhythm and note are elemental properties of music. This indicates that painting has some attributes of music. These musical properties of painting reside in the combination of color .That results in positive impact upon the soul. By the same token, color has become one of the aesthetics; color combination creates both harmony and contrast. The sum total effect of both of the combination creates musical rhythm in painting which is significant to any abstract painting as an essential aesthetics.

To arrive in this state abstract art crossed several stages from realism. It distanced from realism, impressionism, post- impressionism, fauvism as well as Dadaism and represented the non-objectified figure. Abstract art broke the images and figures and only employs colors, shape, dabs, dots and lines. The question arises why these abstract painters Wassily Kandinsky, Paul Klee break the images in their

canvas. The answer is to express the inner feeling, spirituality and music in the paintings.

Kanchha Kumar Karmacharya depicts different rhythmic tones in his abstract paintings. His paintings are interpreted as musical. Through the analysis of colors, dots, dabs and composition, Karmacharya's paintings show various rhythm and music. Each painting is interpreted and analyzed differently so as to depict different melody. Although we cannot see any images and figures in his paintings, to analyze his paintings through 'inner sprit,' I have attempted to show distinct music and rhythm in each painting. These music and rhythm are associated with nature, environment, environmental crisis as well as human predicament. The depiction of those rhythm and music are nothing except the expression of 'inner sprit'.

We know that music plays prominent role in abstract painting. Different scholars and critics regarded music as a powerful weapon in non-figurative and non-representational art. German Philosopher Arthur Schopenhauer and Friedrich Nietzsche proclaimed music as most powerful elements in all arts, which manage to suggest emotion directly, not by copying the world (Claude 435). Similarly, many painters of the late 19<sup>th</sup> century symbolist movement including Redon and Gustavo Moreau tried to emulate musical rhythm and sound in abstract paintings. Then the pioneer of abstract art, Wassily Kandinsky, rejecting the images in his art, emulated the visual rhythm and music in his paintings. Kandinsky has become the first painter emulating the rhythm in abstract paintings.

If music could be immaterial, abstract and exciting in qualities, so could be in painting and sculpture. Thus, magical merits of music were mixed in the paintings and sculptures. Music had become the source of inspiration for abstract painters as it excitedly created harmony that had power to withhold emotional feelings and release

them in cathartic way. Gram- Dixon gives the importance of music in abstract painting:

Music provided a guide for abstract artists. Composer had long managed to sweep the listener into others world without needing to represent nature directly. Instruments did not imitate cock's crowing, or baby's chuckling. Yet the concert goes readily imagined the countryside or memories of childhood. If music could be abstract, ordered and emotionally charged, then so too could art. (434)

For Dixon, Music provides the guide for abstract artists and it sweeps the listener to other world. Music is abstract, ordered and emotionally charged and this assertion can apply in abstract painting.

So, in this thesis, following the assertions of Kandinsky, Nietzsche and Gram-Dixon, I have attempted to show the musical rhythm in each paintings of Kanchha Kumar Karmacharya. Karmacharya's Paintings are in motion rather than figures. The words "motion" denotes itself rhythm and music. So, different motions suggest different music and tones in each painting.

Among various type of rhythm and music, which are indicated in Karmacharya's Paintings, the rhythm of sea waves can be seen in *Motion 03* (Fig.1). The amalgamation of various colors can be seen harmoniously in order to show the calm rhythm of sea waves. Karmacharya employs blue color in the middle of picture and white color is used in both side of painting. In the picture blue color suggests water. The water is following from one corner to another in a slow speed and it has produced the waves. When the waves come with the speed of water that produces a kind of smoke. That smoke can be seen in white color at the side of painting.

Similarly, the painting also shows the calmness of sea because we can see the yellow color in the middle of picture. Here, yellow color is touched with red and mixed with black and grey. Red symbolizes violence and revolution, that violence is prevented by yellow color which is in large amount. Likewise the upper background of painting is covered by yellow and white color and at the corner of upper background black color seems growing towards middle part but that blackness is suppressed by white and yellow colors. Another corner, in the painting white color with dots and dabs is employed and the background seems like cloud and smoke. In the middle of cloud white pond can be seen. The water in the pond seems cool and clean. Above the pond white, black and grey color are used in order to show the stones. These stones are visible and they are situated in their own place everywhere.

In this picture, Karmacharya attempts to present the message of peace and non- violence eternally. Although it is hard to understand but if we analyze this picture in micro-level, Karmacharya wants to spread the message of peace and harmony creating such non- representational picture with the mixture of various colors. Sea itself seems calm and it is flowing in its own speed from one corner to another. But in that calmness various tides are produced in the middle of sea. These tides produce a kind of violence, but that violence is controlled by sea itself. So the deep meaning of this painting is about the message of peace and control of violence oneself.

Similarly, Kanchha Kumar Karmacharya attempts to show the rhythm of mountain scene in *Motion 05*(fig.2). Karmacharya depicted a high mountain in yellow and white background and the size of mountain is going from wider to narrow. It is clearly visible that at the bottom the size of mountain is wide but at the top it has become narrow. Color is playing vital role to produce the music and make the picture

of mountain. Karmacharya employs black and grey color at the bottom of painting to depict the black and grey rock. Similarly between black and grey, white color is glimmering. Red color is used in fewer amounts somewhere in the painting. Here, red color beautifies the mountain and it shows the red flower in the middle and top of the mountain. White color signifies the sun rays in the mountain.

The scene itself gives pleasure and warmth when we observe it closely. Karmacharya has used brown color to show the music of meditation and yellow has been used for warmth. In the middle of mountain white fog and mist are depicted in white and yellow color which suggests the peacefulness of world. The mountain stands for wholeness and the mist and fog symbolize peace. The music of mountain is going from wide to narrow like the music of flute. It is not the mountain but the music of mountain.

The work of artist is to bring the peace and prosperity in the nation as well as in the world presenting their creation. Few artists attempt to show the peaceful world adopting the realistic technique but abstract painters draw such paintings which eternally present the peaceful world but they may be difficult to understand. So this Motion 05 provides the mountain rhythm in order to show the peace and harmony in the world. Here, Karmacharya wants permanent and sustainable peace in the world. Nature itself is peaceful and it has no selfishness and biasness but human beings attempt to encroach the natural world in order to fulfill their basic needs. So, Karmacharya presenting the rhythm of mountain wants to bring permanent peacefulness and prosperity and valorizes the nature and its work.

Kanchha Kumar Karmacharya not only presents the music of natural world but also depicts the melody of wheel. The name of Painting entitled *Charkha* (Fig .3) is moving itself in its own speed and producing the pulsating music. The charkha is

painted in white background with yellow, brown and red colors. The picture seems moving itself but we cannot see the image of man anywhere. The background seems like falling of water from sky and the water is in white color which shows the peacefulness of world. The charkha is formed from the mixture of colors; brown, yellow as well as red color mixed with white color. In the middle of charkha, red is used in fewer amounts than other colors.

The music of charkha is the music of meditation. The music of meditation is associated with mind and body. Karmacharya paints this motion realizing the meditation of Buddha. Peace and prosperity is only possible when the peace comes in the mind. Charkha attempts to give peace in mind. The melody of charkha is coming continuously and it is producing the wind. The wind gives coolness and peace to the mind. In the background of painting white color is glimmering and in the left side of painting black color in fewer amounts is visible. The bright scenes suggest the brightness of mind. It means meditation brings brightness and peace in the mind. Tensions and frustrations escape from the mind. The black color in the corner symbolizes the tension which is aroused due to the globalization and materialism. Here, Karmacharya seems in favor of spiritualism because spiritualism only can bring peace in the mind of people. The charkha stands for the spiritualism and meditation. It is like the meditation of Buddha. Red color in the middle of charka signifies the beauty of mind. When we finish the act of meditation, then our mind becomes beautiful and perfect. Positive contemplation comes only after peace in mind.

As music is embedded in external way in abstract paintings, So Karmacharya has tried to sketch the music of sun rays in *Motion 5(2)* (Fig.4). The painting is composed in red background and the sun is rising in the morning time. The shapes of

sun itself seem rhythmic and the rays of sun are coming directly in the mountain and the mountain is covered in blue, red and grey back ground. When the sun rays faced in the mountain, we can see the glimmering and that glimmering scene provides itself music of silence. For Kandinsky, “Yellow is the typically earthly color and blue is the typical heavenly color” (38). So, Karmacharya compares earth and heaven. Earth is associated with nature and heaven suggests peace and purity. He wants to compare earth with heaven and seeks peace and purity like in heaven.

In the picture, the sun is emerging in the middle of mountain and its rays are spreading straightly at the top of mountain. Karmacharya employs blue and white color in the mountain to show its calmness. That calmness of mountain has become rhythmic due to the sun rays. At the top of mountain the pile of snow is glimmering and that brightness decorates the shape of mountain. The snow is slowly melting and gradually water is falling. When water falls from the mountain that produces music. On the other hand, Kanchha Kumar Karmacharya uses blue and grey colors below the mountain. Grey color is composed from green and red which suggests warmth. Similarly, cloud is formed from white and black. White symbolizes joy and spotless purity but black shows grief and death. In the picture it is clearly visible that black is suppressed by light and white color and that blackness is transformed in to yellow. Karmacharya’s plan to create this art is to show the peace and purity in the earth eliminating chaos and disorder. According to Kandinsky, “Artist should involve in deep imagination to make their art works fine”. So, here, Karmacharya also involves in deep imagination to create the earth like heaven.

Kanchha Kumar Karmacharya has diverted his brush from peace to disorder. Always he cannot remain in peaceful environment. So he jumps from peace to disorder to show the ecological balance. In *Motion 2*(Fig. 5) he prefers to sketch the



music of thunder and lightning. The background of painting is placed in darker blue. According to Kandinsky, “darker blue suggests thunder” (38). Upon the darker blue, there is mixture of light white color which suggests the falling of hailstones. According to Scriabin, “music is related to the play of color” (qtd. in Concerning the Spiritual in Art 33). Following his principle, Karmacharya creates the music of thunder and light in this motion. At the top of picture, we can see the glimmering scene like missile. It means lightening is producing thunder and that thunder is coming on the mountain. In the left and right side, we can see the flame of fire which are producing due to the pressure of thunder. In the middle of mountain, yellow color is employed to depict fire. Trees are burning due to the fire and thunder is spreading everywhere. From one corner to another, it is difficult to see the scenes due to fire. The mountain is covered due to smoke and dead trees are burning.

Karmacharya attempts to show the chaos and disorder in the world due to the climate change. This picture suggests that the world is burning day by day due to the negligence of human beings. The thunder suggests the disorder in the world and the lightening depicts the burning world. Being the abstract painter of Nepal, Karmacharya challenges the environmentalists who are forming rule to protect the nature and environment but their rules are remained only in the white paper. Here, Karmacharya seems practical than these environmentalists. He wants to show what is happening in the earth sketching the abstract paintings. Although it is hard to understand the direct meaning, if we analyze this painting in micro-level, it suggests the destruction of environment due to the negligence of human beings in earth. When the thunder hits in the trees, that burns and fire is coming in the middle of mountain. The cause of thunder and lightening is ecological imbalance and many environmentalists are far away from this imbalance.

Similarly, Karmacharya in his next *Motion 62*(fig.6) attempts to depict the rhythm of fire to visualize the situation of world's environment. Karmacharya employs black color in large amount in white background. In the middle of picture, black color like the branches of trees is placed everywhere so as to depict the burned trees. The black color suggests burned trees after fire. Kandinsky takes black color in this way, "Black is something burnt out, like the ashes of a funeral pyre, something motionless like a corpse. The silence of black is the silence of death" (38).

Black color suggests grief and death, it is motionless like corpse and it is the silence of death. Similarly at the top of trees, we can see the red and yellow color with white spot which suggests that fire is burning and spreading from top to bottom. On the other side of painting, the smoke is coming in large amount that may be the explosion of missile and bombs at the centre of forest. The fire is spreading from forest to community and there is no any source of water to extinguish it. The smoke is flowing towards the sky and the layer of smoke is assembled in large amount. In the corner of painting, white color is employed. The shape of black color is like the burning trees. Kanchha Kumar Karmacharya depicts the destruction and encroachment of nature from the middle.

In this motion, Karmacharya, like so many painters, neglects war and explosion of bombs upon the innocent human and animals. War destroys human family and it gives negative result in the environment. The picture presents only desertification and smoke. There is no source of water and many domestic as well as wildlife animals are dying due to lack of water. Due to the explosion of bomb in the forest, many wildlife animals are escaping from there, as a result there is ecological imbalance in environment. Here, Karmacharya suggests these war mongers to stop war and adopt the technique of negotiation. In the world we can see that the powerful

nation is attacking to powerless. Being human adopting that technique is characteristic of animal like tiger and dog. So Karmacharya wants to give the message of peace and awareness in the world through this painting.

Likewise, in his next painting *Motion 119* (fig.7) Kanchha Kumar Karmacharya depicts the music of Himalaya. He attempts to present the calmness of nature and firmness of Himalaya. To draw the picture of Himalaya, he has employed bright white color and above the Himalaya, he sketches white with black in order to show the cloud. In the picture sun rays are coming and the ice of Himalaya is glimmering. On the other hand, the water of pond is moving and the reflection of Himalaya is clearly seen on the water. Water is constructed from white and grey color. The wave of water splashes at the bottom of Himalaya and the snow is falling from the top. When the snow falls, it is melting due to the rays of sun and water is flowing in the pond. There is spontaneity and fluidity in the painting. The water seems pure and cold and it gives nourishment to trees.

Similarly, Karmacharya constructs one beautiful island with green, blue, yellow and red color. Karmacharya employs darker blue and light blue with grey to depict the music like flute. Kandinsky says about blue color in this way, “In music a light blue is like a flute, a darker blue a cello; a still darker a thunderous double bass; and the darkest blue of all an organ” (38). So this picture gives the music of all instruments like flute, cello and bass etc. Karmacharya shows the supremacy of nature before human beings. He compares the music of Himalaya with the music of human. The music of Himalaya is permanent and unbiased. Human beings are mortal and they die when the time finishes but the Himalaya never dies due to the course of time. For Karmacharya, the beauty of nature is permanent and never vanishes but the beauty of human is short and momentary.

For Kandinsky, abstract painting needs deep analysis and we should reach in the soul leaving the body alone. Following this statement of Kandinsky Karmacharya diverted his brush towards spiritualism. For Karmacharya, to fulfill the material needs, one should wander in spiritual path. Karmacharya's *Motion 131(2)* (Fig.8) depicts the rhythm of bell in temple in order to show the importance of spirituality before materiality. In the picture the temple is placed at the height of mountain. It is constructed from red, white and black color. The roads are coming from both sides which are made from yellow, blue, and light red. Yellow suggests earth and blue suggests heaven and light red is similar with warm red which shows "exciting qualities" in human. On the left side of temple, white smoke is flowing towards the sky. The day is sunny day because Karmacharya has employed yellow and bright white in the background. The tune of bell is spreading from one mountain to another which shows the transformation of spirituality everywhere. Beside this the sound of *vajan* is also coming from the temple because Karmacharya has used white light color with smoke before the temple.

Color plays the vital role to create music in abstract paintings. Any artist employs color according to the necessity of particular sound within the picture. About color Kandinsky says "Color, too, must be used in the same way, not dependent upon the existence of this particular sound (Klang) in nature, but upon the necessity of this particular sound within the picture" (Kandinsky 116). So, Karmacharya also employs various colors according to the necessity of sound in the paintings. In this picture also Karmacharya employs yellow with white, blue with red and grey with black to depict the music of bell. For Karmacharya, art heals aches and supports life. To support life only spirituality is necessary. Here, bell is associated with spirituality which heals the wounds of men who are sick due to materialism.

The bell is placed in the temple and temple is the symbol of God and Goddess and God itself is the source of spiritual pleasure for men. When human beings trap in the difficult situation, they recall the name of God for solution. Karmacharya draws this scene in abstract form to show the power of God and spirituality in this material world. The tune of bell heals the wound of human and gives permanent pleasure when they hear in the morning time. But in the picture, we cannot see people, image of God and bell; we can only hear the tune of bell coming frequently from the temple. Yellow and white color are playing vital role to support the music of bell.

Exploring the invisible and intangible aspect of reality through abstract form, Karmacharya attempts to captures such essence which our senses cannot perceive. The images and forms do not refer to the objects and events of the world but suggest something else beyond. The art works depicts that our understanding of the self and the world cannot complete from the knowledge perceived through the senses. Although abstract art does not refer the content directly but to analyze this art work through the deeper knowledge, its world becomes distinct. Abstract arts works are beyond the senses because senses cannot capture the essence of abstract work. Kandinsky says, “The more an artist uses these abstracted forms, the deeper and more confidently will he advance in the kingdom of the abstract” (32).

Abstract art needs deeper analysis and one should reach in soul leaving the body alone. Capturing this essence, Kanchha Kumar Karmacharya depicts different rhythmic tones in each painting. Music is abstract and immaterial so he draws these abstract images to show music. In *Motion 123* (Fig 9). Karmacharya attempts to depict the rhythm of wind in clockwise direction. The music of wind cannot be visualized like the music of flute but through the analysis of color and spontaneity in

painting, we can interpret it as the music of wind. According to Kandinsky “There is no “must” in art because art is free” (32). So, we can analyze any art freely depending on the form, shape and color.

The background of painting is formed from white and black color. The speed of wind is coming in clockwise direction and it is capturing various elements like: dust, leaf, stone and so many particles, because Karmacharya has depicted grey, blue, green, as well as white color in each part. Beside this, in the middle of picture, white lines are depicted in white background. This suggests the clear way of wind to produce music. Above the circle, white smoke is covered in the mountain and it is very difficult to see the picture of mountain. The wind is coming in high speed and it is furious.

Karmacharya’s plan to create this artwork is to signify the fragmented mind of people in the material world. People are fragmented and their mind is in disorder due to the materiality. Like the furious wind which is bringing everything, people are bringing various things in their mind. Peace prosperity and harmony is not possible in this material world due to the fragmented personality of an individual. For Karmacharya, Peace is only possible when there is permanent peace in the mind of an individual.

Abstract painting, unlike, realistic painting, presents inner feeling. Karmacharya’s abstract art may differ from the notion of contemporary paintings or it may go along with. It is hard to define what abstract is, what it encompasses and what it surpasses within or beyond the limits of artistic presentation. Though technical aspects like color and texture constitute their respective role in paintings; there are other obvious influential factors in abstract paintings which must be brought for further discussion. Moreover, Karmacharya’s Paintings evolve out of the inner

feelings and thus they present the same. Hence, an attempt is made here to glimpse the presentation of inner feeling and emotion rather than traditional elements like theme, concept, subject matter, form, content and meaning.

The meaning that any artifacts embody within has been a central to discussion from the very beginning of artistic creation even before the origin of theory and criticism. Yet aestheticism cannot bypass either evaluative or descriptive interpretation of art works. But abstract paintings to a greater or lesser extent stands or tries to stand beyond such interpretative discussion because it renders no substantial meaning similar to any object, event and idea. Instead it aims to equate the inner feelings through perfect blend of musical harmony and rhythm. Thus it holds different group on which conventional meaning, content and subject matter etc. do not matter. The feeling is what counts much in this regard. It neither sticks with conventional notion of meaning, nor does it grasp postmodern concept of multiple meaning. It rather postulates soul pleasing dimension of artistic creation, which is identical to self – realization.

How an artist enters into self- realization and depicts it onto the canvass may vary according to the process in which one undergoes when executing abstract paintings. What artist can assume and assent is his individual experience of how he steps in to the procedure of executing his paintings. When he is capable of concentrating himself in certain visual impression and expresses them through color combination so as to render his mental state of inner feelings on to the canvas. The inner feeling is what counts absolute in paintings. Such feeling cannot be depicted through any representational objects of the real world. Thus, abstract paintings represent nothing but “journey of inner happiness”. So, Kanchha Kumar Karmacharya

involves in the journey of inner happiness drawing his non- representational figures in the canvas.

Karmacharya in *Motion 50(2)* (Fig.10) depicts the rhythm of flood to represent the inner feeling. Color combination creates the harmony and leads the painting toward aesthetic dimension. Kandinsky in his book *The Dissolution of Form* (1900-1920) discusses about color in this way, “ The tone of the color , like those of music are of more qualified nature , they arouse spiritual vibration that are much finer than those we can express in words”(49).

Kandinsky assumes the music of color is more qualified than instrument and it arouses spiritual vibration. So, Karmacharya, in this *Motion 50(2)* presents color harmony to create the music of flood. We can see the perfect amalgamation of color in the picture. Blue, grey, red, white and bright white colors are employed. At the bottom corner grey color is used to represent muddy water. Bright white color is painted in fewer amounts because pure water is polluted due to flood. Blue suggests plant which is swept by flood in the picture. The rain is continuously falling from the sky because the background of painting is painted with white and somewhere black with white. The cloud is spreading over the mountain. In the middle of picture, black color with red is employed which shows landslides from above the river. The black color suggests black rock after landslides. Similarly, grey color shows bare hill and there is no chance of plantation due to the destruction of fertile soil.

The music of flood seems symbolic which signifies the flood of unhappiness in an individual. The flood of unhappiness sweeps everything in the life and leads human towards frustration and depression. Artist's work in any work of art is to show the internal as well as external situation. Directly or indirectly any artist expresses their view in the painting realizing different situations. The flood of



unhappiness and frustration occurs among men who are leading the life of materialism. Materialist people never assume pleasure and happiness because they only think about matter and wealth. When something occurs in their life, they lose everything. So, Karmacharya wants to present the condition of material men in this world through symbolic way.

Similarly, Karmacharya, in his next *Motion 61*(Fig.11) depicts the rhythm of gun. Color combination creates the harmony and leads the painting towards aesthetic dimension. In the picture Karmacharya employs black, yellow, white and red to show the shape of gun. In both corners Karmacharya has used white color with grey and in the middle we can see the black color with yellow and red. The shape of the gun is formed through black, yellow and red colors. Above the black color white with black is used to represent cloud and smoke. Karmacharya creates various types of gun in the painting. In the painting four types of gun can be seen but we cannot see any figure of human. Only through color interpretation, we can assume the music of gun in the picture.

According to Kandinsky, “Black is something burnt out, motionless and it is the silence of death” (38). So, Here Kanchha Kumar Karmacharya depicts this black color in larger amount to represent the death and destruction in the world. The music of gun symbolizes the war and its consequences upon human. War is fatal for everyone and it brings chaos and disorder for everyone. Being the artist, Kanchha Kumar Karmacharya also neglects war creating this abstract figure in the canvas.

Kandinsky has compared the work of art with music. Musicians use different instruments in order to create the music and cause vibration in the soul. For example, when a band of musicians play music, they use guitar, keyboard, and piano, drum sets and use perfect hands while playing the music. The combination brings musical sound

which creates feeling inside a person's heart. Actually the feelings they express in the form of music are the feelings of the musicians themselves. They perform the music which gives vibration in every individual. Similarly, in a work of art, an artist uses brush, paints and layout materials with the perfection of his hands. This creativity of an artist is similar to the creativity of the musician. The flow of color and geometrical elements are presented in such a style that artist's interior feeling is evoked in his work of art. When the eyes of person go in such kind of art, it is sure that some sort of vibration begins to dwell inside his heart. Kandinsky calls this as the perfection in art. The artist is the perfect presenter.

Karmacharya , following this assertion of Kandinsky diverts his brush toward meditation. In his *Motion 125* (Fig. 12) he attempts to depict the music of meditation employing several color. The picture juxtaposes the white and yellow color with grey and blue to bring the peace in mind. The admixture of white and yellow color in the painting represents the meditative music. Whole painting is painted with white and yellow and in the middle of picture blue and little black color are mixed. Black color is used in the corner of shape and blue is used in small amount. Similarly, on the right side of painting, dotted of red and blue are visible upon white and yellow. We can see the fluidity, wiry, and spontaneity in the picture.

The mixture of white and yellow represents the peace and prosperity in the mind. For Dalcroze "yellow, orange, white and red suggest ideas of joy and plenty". (30). So, Karmacharya's plan to create this painting is to show the joy and entertainment in the mind. Meditation is associated with peace and joy. When there is peace and joy in the mind of an individual the peace is possible in the nation. Using white and yellow color in this picture Kanchha Kumar Karmacharya brings the peace and positive development in mind. The picture seems moving in motion and it is

producing rhythm to create peace and order in the mind. He is employing the color in such a way that meditation can achieve seeing only this motion.

Likewise, Kanchha Kumar Karmacharya tries to show the music of endless journey in *Motion 03* (fig 13). Although the painting is hard to define but if we analyze it in micro level, we can depict the rhythm of endless journey. The picture is constructed with various color and various ways are formed to walk. The journey of human is endless, Karmacharya also wants to depict that endless journey using various color. It is hard to perceive the actual destination in the picture. The ways in the paintings are drowned like in ocean. Karmacharya uses grey and white in both sides of painting. But in the middle of picture blue and grey color are used in order to show various ways in the life of humans.

In the upper background, Karmacharya uses grey color straightly from one corner to another that color is used in bright way. But under the grey color blue or sky is used randomly. Similarly, under the blue, white with grey and yellow colors mixed and somewhere we can see black. In the picture color is randomly used and various ways are constructed to show the endless journey of human. When we take birth in this world, we have to cross different ups and down in our life. Life itself is very difficult to spend smoothly and we have to face so many troubles in our life. Realizing this trend, Kanchha Kumar Karmacharya creates this motion and wants to depict the difficulties of life in this world. The amalgamation of various colors in the paintings shows the endless journey of human in their life. White, red, yellow, blue, grey and sky blue colors are used randomly to represent the various journeys in life.

Kanchha Kumar Karmacharya, using the varieties of colors in his canvas, attempts to show different rhythm and music. His non-representational arts are in motion rather than figure. Karmacharya has sketched these abstract paintings to be

different than other artists and he wants to bring modern concept in the field of paintings. So, his brush does not remain in one static position, and he seeks new and innovative technique in art field. His paintings are analyzed through the interpretation of colors, forms, lines and shapes.

Karmacharya in *Motion 115(2)* (fig, 14) depicts the rhythm of moon at night time. He constructs the color of moon with bright white color and shows the glimmering scene at night. The moon is situated at the center of sky and around the moon; blue sky is visible in blue color. On the right, side of painting, Karmacharya, employs red color with white. But the white color is mixed with yellow which shows the cloud. The red color suggests the red sky due to the rays of moon at night. The cloud is coming towards the moon to cover its shape and everywhere, the rays of are stopped to come in earth. In the picture, the moon is in half size and its rays are not so powerful than full moon. The picture seems moving because the cloud is gradually coming towards moon. The color in the painting is employed in such a way that it is painted in winter because it seems cool and cold.

In this motion, Karmacharya, tries to represent the dark world due to dark force. The moon is the symbol of light which attempts to spread its light everywhere in the world but the dark force cloud prevents the light of moon. When the light force stopped on earth, dark force automatically comes and it brings permanent dark everywhere. So, Karmacharya suggests everyone to adopt light force and abandon dark force.

Likewise, in *Motion124* (Fig.15) Kanchha Kumar Karmacharya depicts the music of cave in the forest. The shape of cave is made from yellow and black color and at the mouth of cave white dots are employed to show the smoke from inside the cave. The smoke of cave is spreading everywhere and it is gradually coming toward

forest. Forest is constructed from black, grey, and red color and somewhere yellow dots are employed to show the flower. Red color symbolizes flower and grey color shows the dead trees in the forest. The mouth of cave is wide and it is throwing smoke from its mouth continuously and that is covered everywhere in the forest. Below the forest a beautiful pond with white color is painted to show the beauty of nature. The white lines in the middle of forest show the snow which is falling in the winter time.

Realistic painters show their reality directly in the paintings and they present what they see in the world. But abstract painters present their creation not in direct way; but in indirect way. This statement can be proved analyzing this motion.

Although we cannot see the trees, real pond, snow, cave and its smoke, if we analyze it in micro level, Karmacharya has presented his creation about nature realistically like romantics. After analyzing this motion, we can assume that, Karmacharya is the lover of nature and natural world. He seeks peace and prosperity in the world.

Opposing the method of realism, Karmacharya, presents this creation in abstract form.

Similarly, Kanchha Kumar Karmacharya in *Motion 22* (Fig.16) gives a sense of war employing various colors randomly. In the picture the movement of color and brush strokes creates the sense of violence. To show the sense of war, Karmacharya uses grey, red, yellow, and black color in whole painting to depict the glimpse of battle. The background of painting is made from grey and white and the sense of war is created with red, yellow, grey and black color. The flow of color is moving from top to bottom like the river and the outward scene is invisible due to dust and smoke. Through white and grey color, smoke and dust is created and in upper part of painting few dots of blue color can be seen which symbolize the hope from the corner. In the picture yellow color is flowing from top to bottom which denotes the fire due to bombs and missile. Similarly, red and black color is used to show the death and

violence in the painting. Red color has been depicted to visualize the violence and wounded army and black color is employed to show the dead soldier in the war.

The music of war is the music of destruction in the world. Realistic painters depict their image in real way going in the field. They sketch what they see in the field. But abstract painters depict that image in non-representational way. Abstract painter avoids the sense of picture, like soldier, gun, bullet, men, women etc. in the painting and sketches the incident using color. What sort of color is used in the painting is main subject matter of abstract painting. So, Kanchha Kumar Karmacharya has used different colors in order to show the sense of war in his canvass.

Kanchha Kumar Karmacharya's paintings are interpreted and analyzed on the basis of colors, texture, composition and lines. Various types of rhythm and music are depicted in each figure and they are analyzed differently depending upon forms and colors. When I analyze these paintings through inner spirit, then slowly and gradually, certain waves of joyous feelings start to emerge and shuttle back and forth creating self-experiencing joy and happiness. Karmacharya grasps those abstract echoes and ethos of mere exuberant feelings and he spills them onto canvas. Viewers can feel the same sort of joy and delight by contemplating into the paintings if they participate with certain state of mind instead of searching meanings.

Therefore, Karmacharya's paintings depict or try to depict the spiritual joy through abstract feelings of happiness with joyful color harmony, rather than depicting external world. Thus, the form and subject matter of his paintings diverge from that of the external reality. His paintings invite to explore the joy and happiness of spirituality by creating a heterocicism. Sheer waves of joyous feeling occur when artists plunge into deep, calm and peaceful mood. Artist's soul and mind both urge to

work so as to transform the inner feelings onto the canvas. Here, Karmacharya's paintings are visually vibrant, emotionally joyful, appealingly attractive, ideally serene, formally interesting, aesthetically ecstatic and sensually striking and stunning.

Karmacharya's paintings can be achieved through the blissful mood of tireless contemplation and disengaging with conscious mind when some unknown force demands harmonious color combination, thrilling texture, abstract form and content and energetic brush stroke. Colors play vital role in the paintings of all types but the harmonious color combination brings animated effect in the abstract paintings. It expresses utmost joy and happiness in the soul touching vibrant color combination. Mind soothing colors of cool, calm and peace pervade in the paintings. Light hues and shade of their respective concord encompass onto the canvas. But dark, depressed, gray and gloomy colors and their coarse texture effect have nothing to do with the paintings of soul touching influence.

Karmacharya's paintings have brought the inner-most musical composition within contrast color composition and harmonious colors combinations have aroused exuberant abstract feeling. Perhaps, the mind composes of such musical rhythms unconsciously. The symphonic colors combination creates rhythmic beats. Consequently, they reflect abstract feelings of contemplative, meditative, peaceful joy and happiness through various media. Eventually, painting of this type need more additional work, sometimes felt unfinished, or longer time to be completed.

#### **IV. Conclusion: Implication and Signification of Karmacharya's Paintings**

Kanchha Kumar Karmacharya depicts different abstract images in his art works. All these images are presented recurrently and carry certain visual rhythm and music and they are interpreted as musical. Karmacharya aims to represent musical harmony found in different situation. Abstract paintings of Kanchha Kumar Karmacharya are analyzed and interpreted on the basis of color, shape, texture and line.

The primary objective of this study is to show the significance of abstract images depicted on Karmacharya's canvass. The project traces the different images of multiple colors found in his art works and discusses how they are lyrical. Moreover through the interpretation and analysis of these abstract paintings, it is showing the significance of those images in pragmatic world. In this regard, this research has become an extensive discourse that proves how Karmacharya's juxtaposition of heterogeneous images of multiple colors represents musical harmony.

Karmacharya's abstract art may differ from the notion of contemporary abstract paintings or it may go along with. It escapes from the expression of visible reality but it transcends spiritual feelings. This becomes possible through the soul vibrating capacity of color harmony. Though abstract and spontaneous, his paintings do not break the organic unity of elements. As he paints directly on to the canvass without pre-, sketch, it does not matter organizing or structuring of those elements prior to creation, but rather it happens while creating the paintings. The spontaneous outflow of inner feeling, emotion, and realization controls and balances such organization. Karmacharya's paintings are studied with the help of color, symbols, and other visual significations and they explore different visual rhythm and music. For example, *Motion123* depicts the rhythm of wheel and *Motion 132* shows the



music of bell. Similarly, *Motion 05* depicts the rhythm of mountain and *Motion 2* music of thunder and lightning.

Above all, the project, at first, aims to show the importance of abstract paintings in the creation of art works in general. It further explores the characteristics of abstract paintings in Karmacharya's canvas and proves that these are musical. Moreover, by studying these different abstract paintings, it asserts how he reflects musical harmony which is found in his paintings.

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## Illustration



Collection with Ashok Palitke s/o: Kedar Palitke, Pokhara, 2004-12-22(Apr. 1, 2007)

Fig.1: K.K. Karmacharya *Motion 03(2)* (2008).



Fig. 2: K.K. Karmacharya *Motion 05* (2005).



Fig.3: K.K. Karmacharya *Charkha* (2003).



Fig.4: K.K. Karmacharya *Motion 5(2)* (2003).



Fig.5: K.K. Karmacharya *Motion 2* (2007).



Fig.6: K.K. Karmacharya *Motion 62* (2012).





Fig.7: K.K. Karmacharya *Motion 119* (2009).



Thamel Workshop 27 Sept, 2010. Painting size: 36"x48" on occasion of 31st World Tourism Day and Thamel Festival 2010

Fig. 8: K.K. Karmacharya *Motion 131(2)* (2010).



Fig.9: K.K. Karmacharya *Motion 123* (2010).



Fig.10: K.K. Karmacharya *Motion 50(2)* (2007).





Fig.11: K.K. Karmacharya *Motion 61* (2008).



Fig.12: K.K. Karmacharya *Motion 125* (2007).



Collection with Astok Palaike o/o: Kedar Palaike, Pokhara. 2009-12-22 (Apr. 2, 2011)

Fig. 13: K.K. Karmacharya *Motion 03* (2008).



Fig. 14: K.K. Karmacharya *Motion 115* (2011).



Fig.15: K.K. Karmacharya *Motion 124* (2001).



Fig.16: K.K. Karmacharya *Motion 22* (2008).