

TRIBHUVAN UNIVERSITY

Politics of Expressionism in Kiran Manandhar's *Painting*

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Abstract

Kiran Manandhar's abstract paintings communicate political message from humanistic perspective in relation to the democratic revolution in Nepal. The one of the series of political paintings in which Kiran Manandhar explores the relationship between violence and power. Kiran's political paintings on the behalf of people's rights criticize any kind of corrupt, crooked and autocratic forms of government. He uses his inner perception and his expressionistic forms like vibrant brush strokes, bold colour, lines and distorted shapes to express the pains of man suffering under tyranny. So, Kiran's expressionism seem to be an appropriate medium for illustrating political conditions.

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I. Introduction

Kiran Manandhar's paintings communicate political message through the Abstract Expressionistic forms. His powerful expressive forms in his paintings are used to awaken people's sensitivity towards political transformation and freedom during pro-democracy movement of April 2006. Kiran says, "Modern art to me is nothing more than the expression of contemporary aims of the age that we're living in -- my inspiration with society, figures birds etc." (166). In his view art also can communicate political message. In a painting of 2006 entitled "Democratic Movement" (Fig. 1) Kiran represents Nepal as an egg which is surrounded by ominous birds, barbed wires, a rifle and bloody handprints. In the painting there is a far cry for freedom and peace expressed by distorted figures. The figures in the painting represent Nepali people. Each line symbolizes meaningful expression. In another political painting entitled "The Fight for Democracy I" (Fig. 2) Kiran Manandhar represents people's overriding consciousness towards political transformation. The Nepali people who rose against the tyrannical king is symbolized by powerful human figures. The figures, which have bold red images is juxtaposed with black images of rifles. In this painting, the powerful and vibrant lines convey the abstract spirit of freedom conveyed by revolutionary Nepali people. Abstract Expressionism which in the past has been the icon of self expression reveals the functioning of politics. It has produced new images and political expression. In this present thesis, the researcher will explore Expressionism in western art movement and how Kiran Manandhar in his paintings reflect expression as a technique to political issues during people's movement II, April 2006 in Nepal.

Expressionism evolved out of socio-political climate. In Europe, Expressionism was used to raise political consciousness as its subject matter. Picasso's struggle for Spain is one of the exemplary significances. The German Expressionists opposed Hitler. In the history of art Cezanne and Van Gogh underlie much of expressionistic forms and represent the struggle against the power of destruction. Lawrence Sowing writes about Van Gogh:

Much of the anxiety of war, destruction and postwar inflexion and in drawings hard-bitten slashing style often thick lines, an approach to geometric simplification and generally sardonic overtones, color when used, tended to struggle against the power of destruction. (25).

Twenty century Europe expressionist artists were influenced by the German expressionist especially by the work of Edward Munch who gave unequivocal pictorial form to his deep unhappiness and that of Van Gogh, who had greatly extended the communicative power of line and intense color. Oskar Kokoschka, born in Austria, is one of the finest painters among expressionists combining in his work vehement color and brushstroke. In other countries, too, expressionism flourished in varying degree. Vlaminck, one of the Fauve group, gathered around Matisse, translated an excited and optimistic view of life together with his compelling physical energy into turbulent compilation of bright color in thick paint. The opposite is the case of Rouault, another French painter whose religiousness is expressed in passionate but controlled pictures in which richly glowing colors and simplified form suggest stained. The Russian Kandinsky who worked in Germany until 1933 and then in Paris saw abstract painting as direct commendation of his turbulent emotions.

If we look at paintings, sculptures and drawings, we find that they deal with a great variety of human situation or emotions. This is interesting when we consider that Matisse's career as an artist was paralleled by two world wars and a depression. Some art historians have regarded the work of art as an expression of the society in which it was produced. For instance, Arnold Hauser, an exponent of sociological approach to art frequently made such claim on behalf of the work of art, seeing the work of art as expression of some cultural value or crisis. Leo Tolstoy, the Russian author, also saw art as a civilizing process but drew a distinction between intellect and emotion; words communicate thought, art communicates feeling. He said "A work of art is an expression of some cultural values or political crisis" (qtd. in Sheldon, 51). The special nature of visual art that permitted the exchange of feelings; it is on this property of men to be influenced by the feelings of other men that the activity of art is based" (qtd. in Sheldon 53). But how can feeling be infections? How can the emotions of the artist be transferred to the viewer? We have to be clear that what we really mean by the artist is in fact, a construct of the spectator.

Nepali expressionistic paintings cover socio-cultural tradition which inherits modern Nepali art scenario started by Lain Singh Bangdel after his higher education in France in the fifties and later enriched by other modern artists. But prior to Lain Singh Bangdel well known artists like Bhajuman, Chandra Man Singh Maskey, Gyanendra Man, Urmila Upadhaya, Tej Bahadur Chitrakar and other artists had adopted non-figurative forms. In the second half of the 19th century, Ramananda Joshi went beyond realism which other artists followed him. In his painting an attempt to amalgamate the western influence with the religions subject is visible. The contemporary Nepali painting is

expressionism which has resulted in a new harvest of artists ranging from Uttam Nepali, Manoj Babu Misra, Thakur Prasad Mainali, Laxman Shrestha, Ramananda Joshi Shashi Shah, Krisna Manandhar, Madan Chitrakar, Durga Baral, Kiran Manandhar, Raghini to Shashikala. The condition under which Bangdel worked in Europe and Nepal has changed today. Artists like Uttam Nepali, Sashikala Tiwari, Kiran Manandhar and others have carried down expressionistic tradition followed by Bangdel.

Kiran Manandhar is one of the modern Nepali expressionists. Although he is not associated with any schools as he experiment styles. He is influenced by both Nepali and western expressionists. He says, "I adore William de Kooning, Emile Nude, Pablo Picasso, Braque Matisse, Uttam Nepali, Laxman Shrestha whose paintings motivated me in a number of ways" (xi).

Kiran Manandhar's paintings are lively account of Jana Andolan-II (People's Revolution II) 2006. The April 2006 movement for the restoration of democracy greatly changed Kiran Manandhar's style of paintings. He captured in his paintings people's sensitivity towards democratic freedom. Kelvin Site, one of the art critics, thinks that Kiran Manandhar's Political paintings raise the voice of Nepali people. He claims, "Kiran is a Nepali artist known for his bold use of colour during the pro-democracy people's movement" (166). Similarly Abhi Subedi meditates in Kiran's paintings,

Kiran's paintings should be viewed as fluid, mobile, experimental and yet deeply rooted in political thought in April-2006 movement . . . he saw a symbiosis of his art with the sensitivity of the people towards freedom (x).

Quite differently, Arun Gupto's understanding of Kiran Manandhar's paintings are texts but from alternative contexts. He says, "Manandhar's paintings are objects we observe in our political, social and artistic contexts or juxtaposing the work with earlier works of the artist himself" (98). These observations on the uses of expressionism have implications for the present time. It is undoubtedly reasonable to consider that his art works have been mediated by a consideration of a particular set of historical stances.

The four chapters and illustrations of Kiran Manandhar's paintings related to the proposed thesis title into which this thesis is divided are intended to facilitate expressionism as much as possible. Chapter one will be a brief introduction in terms of historical times and experiences and in terms of political themes. Chapter two draws a large circle around all the dimensions of the experssionism. Chapter three is Textual analysis illustrating the paintings by Kiran Manandhar during People's Movement April, 2006. And the very last section will be a conclusion in which the researcher will attempt to sketch present intellectual and social realities of Kiran's expressionism in Nepal.

II. Expressionism in Theory

Expression theory is a description of a tendency to distort style or emotions in art. It suggests that the artist is a producer of sensations and the primary value of artistic production which resides in the artist's ability to experience and convey feelings. Julie Sheldon says, "Expression theory runs something like this: first the artist experiences an unique intuition then the artist organizes and articulates it inwardly and finally endows his or her intuition with an extended form". (47) According to this model art begins within the artist and then finds outward form. R.G. Collingswood, a leading philosopher and expression theorist of the 1930s, says, "Artist is the agent who is best able to experience emotion and represent that emotion in visual terms" (qtd. in Sheldon, 49). Thus closely following expression theory means representing of things breaking with the traditional forms.

However, since the 1950, newer theoretical stances have discredited many of the ideas upon which expression theory was based. In particular, Structuralist, Marxist and Feminist histories of art find expression theory implausible. Sheldon says, "Just as formalism has been criticized for placing the work of art of the center of critical inquiry then so theories of expression have been denigrated for pivoting art history around the artist (48). What structuralist, Marxist and Feminist art history recognize is that as a construct of the viewer, the artist embodies a set of cultural ideas many of which change according to conditions of time and place. John Tagg says, "The erasure of time is the erasure of continuity and coherence by discontinuity and absolute heterogeneity . . . our lives are lived less as a temporal succession than as a displacement across a grid

of space" (8). In his model, network of points are defined by relations, series, inter-sections and patterns of distributions.

Expressionism is distinguished between two different kinds: "Intensive Expressionism", which derived its inspiration from inner experience, and "Extensive Expressionism", which depended upon heightened relationship with the external world. Besides, there is a third category: "Political Expressionism." Sir Lawrence Sowing says, "The heightened relationship with world had been largely supplanted by a heightened political consciousness, made more acute by the crisis of the First World War" (834). In literature what had started as a revolt against society in its most extreme form as kind of anarchistic pacimism. In the visual arts, this political consciousness is reflected in the works of such artists as Barlach, Max Beckmann, and Kathe Kollwitz. Beckmann's large painting "The Night" is a symbol of the artist's anguish in the face of war and its aftermath. The war itself also claimed a heavy toll among expressionistic artists.

The most important forerunner of expressionism in its specific sense was Van Gogh. He consciously viewed nature 'to express—man's terrible passions'. This is the beginning of the emotional and symbolic use of color and line. To the same end Gaugin also abolished the representation of shadow. As a counterpart of this new style he sought for simplicity of subject matter. He found it first on the peasant community of Brittany and later in the islands of the south Pacific. At the same time the Norwegian Edward Munch knew the working Van Gogh and Gaugin began to explore the possibilities of violent color and linear distortions to express the emotions of anxiety, fear, love and hatred.

During the first decade of the 20th century, other German painters turned in the same direction. Paula Modersohn-Becker who joined the colony of artist

translated Gauguin's refined and noble art into a Gauche and earthly German primitivism. The Austrian Oscar Kokoschka with his agitated line and sonorous colours was typically expressionist in his landscape and portraits. In France, Fauvism was superseded by the purely formal Cubism after 1907. Shortly before the First World War, the German painters also grafted the schematic forms of Cubism into the ideas of earlier Expressionism and under the influence of theosophy.

After the First World War, Expressionism became the fashion of Germany. Much of the anxiety of war, destruction – German Expressionists especially Edward Munch who gave unequivocal pictorial form to his deep unhappiness. Cezanne and Van Gogh in their paintings also used much of expressionistic forms to struggle against the power of destruction. Therefore, it seems that Expressionism was a strong mean for political representation.

The Spread of Expressionism: Abstract Expressionism

Abstract Expressionism is the first of the great postwar art movements which flourished mainly in America since the Second World War. Museum directors, critics and artists were using the term as they had employed the label 'Cubism' or 'Surrealism'. Not only had Abstract Expressionism become the most easily identified 'style' since Cubism but also it was rooted in Surrealism. Therefore, Abstract Expressionism is a non objective art leading to a more emotional or subjective expressionism in which the object remained as symbol, signal or image. This meant that the word abstract on being employed in both meanings as implying a totally non objective expression and as an essential emotion abstracted from an object or subject still detectable in the picture.

Abstract Expressionism is both radical and traditional perspectives. The first, with its roots in Antiquity, is Italian Renaissance. It features Poussion and David, emphasizing sculptural bulks and structural horizontals and verticals. After New-Classicism, it tends to split into two lines, one sculptural and other architectural. The latter, reinforced by the early Roman landscapes of Carot, is synthesized with Impressionism in the great painting of Cezzane and provides the substructure of abstract art. Classicism of bulk was fused with Impressionism by Renoir. This sculptural inheritance which has not fit modern form has been examined in the architectural tradition which continues through Seurat and Cubism. The second tradition is painterly, romantic and implicitly expressionist which can be found in the Venetian painters Delacroix and Daumier. It is the tradition of gesture and rough or volatile painting, open form rather than closed. It can be said to include Constable and Turner. The third trend is that of realism. Generalized in Millet, elegant and ironic in Manet, it provided the bedrock on Abstract Expressionism, the synthesis of Cezanne, and the metaphysical reality of Cubism in which Mondrian and Kandinsky could build Abstract Expressionism.

The fundamental elements of Abstract Expressionism are all implicit : picture plane, active and personal use of the medium for itself, unfinish, relational use of flat shapes and abstract naturalism. Hans Hofmann, Jackson Pollock and Ryder are the only nineteenth century American abstract artists Ryder rebelled against detailed realism that he discarded brushes for knife with which he could discarded up pigment for its own sake.

Many varieties of orientatlism have appeared in Abstract Expressionism. The Japanese print stimulated interest in flatness, gesture and representational

freedom from Manet to Van Gogh, and Cezanne. In America, Tobey's world view of the forties did a painter put forward. Tobey says :

Our ground today is not so much the national or the regional ground as it is the understanding of the single earth. The earth has been round for some time now, but not in man's relation to man nor in the understanding of the arts of each as a part of that roundness ours is a universal time and the significance of such a time all point to the need for the universalizing of the consciousness and conscience of man. It is in the awareness of this our future depends unless we are to sink into a universal dark age (qtd. in Seitz, 155).

The forties begin on another level. First, through the Federal Art Projects teaching, combined exhibition. publications like Alfred Barr's *Cubism and Abstract Art* and *Fantastic art*, Dada, Surrealism, the studies of Clive Bell, Roger Fry, Sheldon Cheney, James Johnson Sweeney and others. Second, excepting Picasso, Braque, and Matisse, a majority of the leaders exponents of Abstract Expressionism and Surrealism had made America there refuge from totalitarianism and war. New York became the scene of abstraction and Surrealism which had marked Paris in the twenties and thirties.

The impact of the German expressionism came through the 'Abstract Expressionist' paintings of Kandisky and Klee in which form and spirit flow through a common channel. This is true of the influence of German expressionism. The paintings of de Kooning, Pollock, Gorky and Motherwell was the outcome of tendencies initiated by German Expressionism. Klee's teaching methods and Philosophy of art are recorded in his pedagogical

sketchbook were first published in English in 1944. Kandinsky on the 'spiritual in Art' and print an line to plane gave support for the materialism and provided a grammar of non-objective forms and principles.

Aspect of the spirit of Abstract Expressionism can be found in artifacts of the world's cultures. The growing record of philosophical interpretations, religious, and world-view which offer the artist a multiplicity of ideological sources. As Picasso turned to African sculpture for form. Tobey found content in a syncretistic religion of Near Eastern origin. During the forties Rothko found his own need for experience reflected in ancient myth. Tobey and Feiningers used Gothic forms and mystically disposed artists now find food in Meister Eckhart and Zen Buddhism. Thus Abstract Expressionism has become more broadly cultured. Besides, a new emphasis on the orient, Abstract Expressionism's effect in this regard centers mainly on the modern tradition. In its effort to encompass dualism, it has called attention to the problems of opposition and synthesis in western art.

The present spread of Abstract Expressionism is a final synthesizing tendency by which modern art is studied. In analysing the art of Europe during the first four decades of the century, categorization along national and stylistic lines was inevitable. The concept of Russia, Italy, France and Germany differed demonstrably. Tobey says "we must look to the centre to find truth" (qtd. in seitz, 162). Over an over, artists attacked its arbitrariness. Tobey's conclusion that among modern artists there is no style of painting now. The developments during the last decade have made it unnecessary to throw up one's hands in the face of diversity. Differences are more and more those of individuals, not groups, and supranational period similarities have been growing more apparent.

The formation of New York School in 1939 and world war II until the present spread of abstract expressionism, should be documented by cooperative effort of those painters who were its leaders. William C. Seitz says, "The advent of the hydrogen bomb has shown that an explosion can be produced not only fission but by fusion, a process through which completely new elements are formed" (162). Following it New York school is most often seen as a complete break with the past as a violent rejection of commercialism, materialism, Utilitarianism. "A true history of modern art", Motherwell writes to the artists involved in Abstract Expressionism was "not an aesthetic but," as Motherwell says, "an experience that we lived a real underground whose centre shifted and changed year by year" (qtd. in seitz, 163). Thus it was true avant garde in that it produced deeply felt works and ideas which were received with hostility outside its own circle. This nucleus expanded rapidly. Abstract expressionism is an increasing trend towards cultural unification rather than surrealism or purism or intellectual seriousness rather than fashionableness or shock.

The quality of art inheres not in a mosaic of parts but in the whole which results from their reciprocal effect on each other. Such an aesthetic is completely valid for pure geometrical paintings. Abstract Expressionism means sum of a work into its relational elements. The greatest percentage of the world's painting has dealt with the representation of space. Spatial concepts are therefore revealing keys to the world views of various epochs. The space within which the creative mind functions. The water where the artist swims, the chills and fevers which stimulate imagination. Material for spatial imagination can come from anywhere from nature, from physical science, from psychology from ancient myth that will stimulate and reflect the painter's imagination. The space which

appears on canvas is conditioned by the medium of painting and by its internal tradition. Since Cezanne it has been a tradition which insisted that space be reconciled with the physical reality of the painted surface. Bradley Walker Tomlin discussing common pictorial criteria begins by "assuming that painters in this group hold similar views in relation to the picture plane" (qtd. in Seitz, 41). De Kooning covers the unused edges of his canvas with aluminum paint while working so that they do not 'make a plane'. Rothko and Goltlieb, it has been noted, wished to "reassert the picture plane Motherwell is uniquely interested in preserving the reality of his surface.

Modern space cannot be discussed independent of picture plane.

Hofmann's conceptual space is architectural: "When a number of planes are opposed one to another, a spatial effect results. A Plane functions in the same manner as the walls of a building" (qtd. in Seitz, 43). The opposition, now common in which positive to negative space stems from Hofmann's teaching. William C. Seitz says: "Space discloses itself to us through volumes. Objects are positive space. Negative space results from the relation of objects . . . are a concrete to the artist as is objective positive space" (43). Thinking of modern mean, the object should be imaged as a complex of lines, brushstrokes, areas or planes. We differentiate between the space in front of an object the space within an object and the space in back of an object. Space within an object is limited. Space in front of and behind an object suggests infinity.

Space deepened during the thirties. Still lifes expand to become interiors reaching to a depth. After 1943 during the space toward automatism which followed in the wake of the Surrealist Movement. After 1944, as put means increasingly take over, the fiction of realistic symbols pictorial experience is

more ascetic. Tobey's concept rises, the concept changes scale a new space consciousness. Now, in Tobey's thinking ideas already are transformed into pictorial form, as is seen in *Reminiscence and Review*. Tobey make a leap to a geographical space concept limited in scale. Expanding it exploits brush freedom and unorthodox technical devices. Louis Finkelstein in perceptive essay has noted striking similarities between the work of de Kooning and that of John Marin. He says:

If we see space in a picture, it is there . . . thus, while we are always aware of the picture plane, we are aware also of the recession and spatial movements synthesized from and related to it, and the two elements, constructed and imaged space and actual flatness, can be appreciated simultaneously. (qtd.. in Seitz, 47)

Along with it, love of active brush-gestures, their treatment of related flatness and depth gives the key. De Kooning's discussion of space in 1950: "I am always in the picture somewhere. The amount of space I use I am always in I seem to move around to it" (qtd.. in Seitz, 48).

The unity or wholeness, of the object is its essential nonmaterial characteristic, but it is a wholeness of a particular kind. It is a relational whole dependent on the universal interaction of all its parts. "Structure" is a word of many interrelated meanings. Structure rather than composition is the term that characterizes modern pictorial organization. The structure of Picasso, Pablo Gargallo and Julio Gonzales and more recently of the American Smith, Ferber, Roszak are skeletal rather than fleshy in form. The new forms created during our century have moved on the one hand towards pictorial flatness and on the other to openwork. The structuralism of modern painting begins with Cezanne. As his

perception of the world found a basis in Poussin, he in turn has conditioned contemporary painting. Abstract expressionists aim is more embracing flux direct emotion, and vagueness the dross of purism and the goal of expressionism must be reconciled with order.

Even the drive towards structure can lead to chaos. "If we see structure in the past" George Mcoveil argues, "We should be anti-structural (qtd. in Seitz, 56)". The job of the artist is to strive toward what is possible what is unknown. As soon as a certain structure is established artists job is to diestablish it according to Mc Neil. Since Mondrian and Cezzane said the last word on structure, structure becomes a bore. Furthermore, Mc Neil argues. "All abstract art until 1940 has to do with the virtue of the organized picture. Now I feel that virtue lies in disorganization" (qtd. in Seitz, 56). It suggests a Hegelian anti-thesis the process of being anti-formalistic depends on some kind of an irrational rationality. Something where will ultimately appear rational and valued. Implicit in these remarks is recognition of the historical character of the structure-chaos problem. Jack Tworkov notes that only now is Cezanne's painting regarded as ordered and structural. Artists realize that a painting conceived in heightened sensibility often appears chaotic. They are aware of the psychological and historical truth that rapport of a painting of with an audience is a developing transaction. According to William C. Seitz the perception of order and structure of a work of art requires three phases. "First, the image appears without organization, chaotic. Its structure is apprehended by an interested minority. Finally, the work becomes an accepted object of public calue. But as its organization become more apparent its intensity tends to weaken (57)." By this process, the flowers and fields of Van Gogh, outpouring from a life of pain,

frustration, and insanity, are now reproduced' on Lady's magazines. Works regarded during the first expressionists lifetime as distortions even by fellow painters serve today as pretty argument for expressive content.

Structure has been considered a far more encompassing question than pictorial arrangement, inseparable from content and representation. But whether a painter begins with an intuition of a structural reality, from a three-dimensional concept or from a real world motif, he must translate his idea into the painters medium. If, his form springs directing from the qualities of the medium itself, he temporarily cuts himself off from the outer world or holds his attitudes toward it in abeyance. In this situation, structure whatever its overtones are most internal. Beginning with the choice that must be made between simplicity and multiplicity or complexity. In addition to favouring the simple expression of the complex thought, Rothko writes "The progression of a painters work, as it travels in time from point to point will be toward clarity" (qtd. in Seitz, 59). Clarity and simplicity are far from identical yet they are associated in large units which are few in number and clearly separated Rothko and Motherwell have moved toward fewer and larger shapes towards a simplicity. Modern painting has often been attacked as patternistic. Such criticism actually begins to be valid when nuclear pictorial structure threatens to fragment. The danger which Hofmann calls that of the "impressionistic" undifferentiated pulsation method in the crevasse of Cézanne and Monet in 1906. But like most of art's dead ends. It was bypassed, by Fauves and Cubists. Pollock, who produced a few scroll, like "runner", the best painters among the Abstract Expressionists have never abandoned the idea of art as a limited constellations. Tobey has skirted the homogeneous, overall

pattern dangerously, but his fields, like those of de Kooning are always focused.

He says:

We cannot accept a surface which can be cut off anywhere as a work of art. To abandon limitation is to ignore containedness, which the Greeks achieved by confronted figures and the early Renaissance by the focus of out point perspective, and Cezanne by establishing a point around, which his picture was built. (qtd. in Seitz, 61)

A work of art is a unity of reciprocal elements, and it is understandable. In summarizing, it can be said that homogeneous over all character without nuclear areas can be found within the Abstract Expressionist group. Multiplicity opposes one-called simplicity. It is a multiple diversity which directly opposes one-called simplicity.

It is necessary to point out the concern for movement kinetic, evolutionary or optical that has characterized the art of the twentieth century. The important is to indicate how various movements, ideas and forms influences abstract expressionism. The writing of Hofmann, formulates a theory of movement. He states:

The phenomenon of plastic movement determines whether or not a work belong in the category of the fine arts or in the category of the applied arts. The aim of art is to vitalize form. This vitality arises as the result of organic relationship between the formal elements, which in turn arises through qualities inherent in the medium. (qtd. in Seitz, 64)

He states that the picture plane reacts automatically in the opposite direction to the stimulus received. Thus, action continues as long as it receives stimulus in the creative process. Hofmann refers to lines as shooting stars to move with speed through the universe. Gorkey, in the philosophy of art advances an idea of life rhythm like Hofmann: "Movement is the translation of life, and of art depicts life, movement should come into art, since we are only aware of living because it moves" (qtd. in Seitz, 64). Even before Gorkey had discovered these words, Ethel Schwabacher wrote that "Gorky had come on the scientific truth stated in botanical textbook: all the parts of the plant above ground are actually in constant motion, so that the branches, leaves and flowers execute a veritable dance" (qtd. in Seitz, 64). He realized that the multiple imagery of the surrealists was a subjectively rhythmic device and he united it with more structural methods.

Abstract Expressionism tradition evolved mainly through techniques in which active manipulation of pigment was minimized. Writing in 1952, Harold Rosenberg saw the aesthetic dramatic gesture as their common bond. De Kooning is more strongly identified with the idea of painting as personal biography than anyone else and gesture is at the heart of his style. It can be seen in his defense of renaissance painting in which every thing was gesture, everything in these paintings 'behaved'. Here the artist is referring to the representation of dramatic activity, De Kooning says:

The more painting developed, in that time, the more it started shaking with excitement. And very soon they saw that they needed thousands and thousands of brushstrokes for that as you can see for yourself) in Venetian painting. (qtd. in Seitz, 65)

Perhaps the ultimate step in the aesthetic of gesture was pollock. The location of his lines and spots premeditated in only the most general way. Hofmann's movement has been compared to that of a football player plunging through center. Tobey's to the dematerializing rhythm of a mystical experience and de Kooning's to a biographical drama. Tobey's art like Mondrian reveals a search for a vital principle. Mondrian found his reality in dynamic relationship, it's equivalent rectangles; Marin discovered a natural rhythmic landscapes linking the means of Cézanne. Tobey had to find his own synthesis. He studied painting in China to unite content and form. This unity fused Tobey's love of movement and mysticism. The tree is no more a solid in the earth, breaking into lesser solids bathed in Chiaroscuro. There is pressure and release. Each movement like tracks in the snow is recorded and often loved for itself He says: " All is in motion now... one step backward into the past and, the tree in front of my studio in Seattle is all rhythm, lifting springing upward" (qtd. in Seitz, 66). Tobey's painting records the meeting of western and Oriental concepts of motion and shows how both interpretations militate against traditional bulk. And as movement breaks through barriers to dissolve mass, so spiritual rhythm can unite individual, men: "we all feel separateness; we wish that a drop of water could soften our ego, the world needs a common conscience agreement..... We must concentrate outside ourselves" (qtd. in Seitz, 67). This Tobey's Oriental of brush drifting into western Zones speaks of unity of man's spirit.

The fundamental unit of painting is the color shape. In explaining the interrelated functions of these elements, Hofmann's language is like that of a gestalt 'psychologist: "When mutually related, everything makes its mark on another thing. So do colors. They influence each other considerably in a

psychological sense, as shapes do. A different color shade gives the same shape another psychological meaning " (qtd. in Seitz, 68). Thus, the different color-tones at different planes of depth is a commonly recognized phenomenon. Though he is careful not to signal out only arbitrarily, this attribute of color is essential to Hofmann's theory.

Painting is conceived as forming with color, which distincts from 'graphic art' that achieves its structure tonally. Color must never be modeled from light to dark. A mixer remains pure. Hofmann says, "as long as the area that is given to the color in which color exists is not shaded in a multitude of different light values as the impressionists did... the impressionism that leads into a complete splitting involved in create an overall effort" (69).

A rejection of all color and method of *rappel* to model is inherent in Hofmann's theory. Because of the need of High Renaissance painters to render *chiaroscuro*, the local colors of objects, and suggestions of atmosphere, autonomy of color-shapes was impossible before Manet. Impressionism represents the overall effect of light rather than bulk. Colour becomes a plastic means for him in Cezanne's painting. Unlike Hofmann, Tobey, the work of Gorkey, Rothko, and De Kooning's productions are graphic rather than painting. The sharp contrast between the means of Hofmann and Tobey has already been pointed out. But their differences are underlined where color is concerned to light, to Tobey is content. He has considered Turner greater than impressionists because he dissolved everything into light. Thus Tobey's painting's light not only takes the form of a graphic style which Hofmann objects. In another sense Hofmann too is concerned with light but the light at which he aims identical with relational color unity that of impressionists. His light is a product of the reciprocal action of units of color-tones.

One of the most interesting of the innovations of the abstract expressionists has been their preoccupation with pure black and white as a medium for finished painting. Black to the modern painter is a color. For Motherwell it seems to have richest associations. He writes: "Sometimes I wonder laying in a great black stripe on a canvas, what animal's bones are making the furrows of my picture... Black grows deeper and deeper, darker and darker before me " (qtd. in Seitz, 72). Picasso's Masterpiece Guernica employs black colour which is the most noteworthy. Its flat gray shapes suggest the newsreel. Its subject matter is tragic, black and white constituting a symbol of mourning for destroyed village. Motherwell limits his palette to black and white. He is of course aware of the tragic associations which Picasso's surrender of color implies. His black and white painting symbolize a subjective image of modern Spain. To point out the latter concern in his own words: "If the amounts of black or white are right, they will have condensed into quality into feeling" (qtd. in Seitz, 72). Abstract expressionist's most manifest precedent is the brush and ink of the Oriental artist-scholars. Color is not uncommon in Chinese art. Color did not necessarily mean the same thing to China theoreticians that it does to us. Osvald Siren notes to a coloristic effect gained with brush and ink. The basis of their work was the structural brushstrokes ink, as George Rowley explains, "even became a substitute for color a lower type of experience, if you have ink, you have the five colors" (qtd. in Seitz, 75). Chinese and modern aesthetics have some interesting points in common. Oriental brush writing has influenced expressionism since of Van Gogh. Tobey speaks of Cezanne's painting as "all calligraphic" so that "everything moves, every stroke is alive". Franz Kline who paints entirely in broad strokes of either black or white. It is

historically amusing to find Japanese calligraphers under the influence of westerners now borrowing back their abstract. Abstract expressionism is almost coincidental meeting of an ancient tradition. Western painters have only begun to understand with both expressionist and abstract painting. After seeing the black and white works of Pollock, Motherwell or De Kooning one is convinced that cultural differences notwithstanding. There is a common experience compounded of dynamic opposition.

Reality and truth are the terms that best designate the absolute of abstract art. Truth is historically geographically and individually relative. So, it could be argued that the search of reality and truth in art is to labor the self-evident. Only then can one clearly perceive the contemporary character of reality of modern art. Modern artists find traditional periods the representation of tactile and visual appearances. Hofmann's distinction between "two kinds of reality" is significant:

Physical reality apprehended by senses implies the ordinary tactile and visual impressions of the material world. Conventional realistic art represents only these surface phenomena. The spiritual reality is a distinctly different thing which outcomes of the painter's manipulation of the medium relating to outer truth. Every deep artistic expression, is product of a conscious feeling for reality. (133)

Motherwell's function of painting from the point of view of self is to objective the ego through form. He says "the more "internalize" his work becomes the more "true" is the work of art" (qtd. in Seitz, 132). In Rothko's words, "When a picture is completed, the intimacy between the creation and creator is ended. He is an outsider" (qtd. in Seitz, 132). One of weakness of expressionism is the

tendency to conceive it as only most violet experiences. But the contemporary artist is involved in finding forms for a view of world as it is seen from his unique vantage point. His expression will be as subtle as simple or as all encompassing mind world view, emotional make up and body. The great work of art should be the product of the great life of art. It includes the whole behavior of the man, his ethical convictions and his awareness of creative responsibilities." An artist should be valued for his personal insight and not for his conformity to traditional patterns.

Where does the truth or reality of Abstract Expressionism lie? Though there is no single answer for that they response to common problems. They arise from unconscious and egoistic levels of the personality. They have to do with nature and they converse toward intuitions which can be called mystical. In the instances in which a painter's content lies mainly within his personal life, its emphasis is existential. Beauty becomes secondary, peripheral and irrelevant: "for the artist himself the problem is not 'beauty' ever. It is one of accuracy, validity and life" says Hedda Sterne (qtd. in Seitz, 131).

Like the scholar or the philosopher, the artist lives in a world of ideas vastly different from that of the businessman, the merchant or the workers. But he is more actually conscious of his isolation than is the intellectual. Society connotes to him not a social organism of which he is a part. A huge middle class world of property to which he is alien. Today Motherwell feels -

An artist has no communal function and the real nature of public activity is selling one another something. The artist is not painting to sell something to the public, as was so often time in earlier times. He is selling himself and his ethic [. . .] Hypersensitive to

his social situation, the modern painter is acutely conscious that the values by which he lives are of rejected with condescension, contempt or hostility. We have no position in the world, "absolutely no position except that we just insist upon being around. (qtd. in Seitz, 91)

A painter's historical consciousness and moral integrity provide him with defenses against society's disapproval. The sculpturist David Hare connects his personal problem with his concept of the artist's historical role.

The artist is a man who functions beyond or a head of his society. In any case seldom within it. Some feel badly because they are not accepted by the public. We shouldn't be accepted by the public as soon as we are accepted, we are no longer artists but decorators. Sometimes we think if we could only explain to the public they would agree with us. They may agree in the course of years. They won't agree now. They should not agree now (qtd. in Seitz, 91).

Assuming the existence of a barrier between the artist and other men, we can question the issues at stake. What are the values by virtue of which he is cut off and which he in turn repudiates? To Motherwell, "the modern artists social history is that of a spiritual being in a property - loving world" (qtd. in Seitz, 139). The lack of sympathy was not simply the increasing abstractness of modern painting which caused it to be misunderstood. The break was also occasioned by the artist's rejection of the values of the bourgeois world, material values the artist regards as antithetic to the aim of art. Tobey's denunciation of materialism is particularly eloquent. Tobey makes it clear that materialistic and anti-humanistic values are related,

We have a strange belief in the immortality of the body. We're in the age of the denial everything but physical existence. The thing we've got to fight for now in humanism - it's the highest thing we know; we can't mechanize ourselves out of existence. (qtd. in Seitz, 144)

Denunciation of "Physicalism" also imply conclusions regarding the bond between art, personality and culture. Hoffman writes

A material world which excludes art, will remain a troubled world. The materialist flees from the crying need of his unsatisfied spirit to the drive of the "daily grind." Since his physical satisfaction does not necessarily include spiritual satisfaction, the sum total of his living remain unsatisfied. Such a man suffers an inner emptiness and soon can not endure thoughtfulness nor the product of contemplation. (qtd. in Seitz, 140)

In certain of his statement, the values usually attributed to middle class society are specifically identified with the United States. Modern art, Motherwell has said, is a development often parallel to the fight for modern freedom. Naturally it is the lower class who most appreciate democracy Hofmann considers modern art and democracy as closely related:

It is the privilege of a democracy, like ours that it expects artist to be, through his art, the personification of its fundamental principles in being the highest example of spiritual freedom in his performance of unconditioned unrestricted creativeness (qtd. in Seitz, 140).

In a passing phrase De Kooning speaks of his conviction and of forcing his opinion on the world adding, "I have this right - particularly in this country - and I think it is wonderful" (qtd. in Seitz, 141). Tobey's specific remarks attack on materialism are also positive. They deal with its power its size and its dynamism - as we have, seen to the content and form of modern painting.

When one surveys the number of socially acceptable goals and standards which the artist rejects realizing at the same time the traditional criteria, at the same time the traditional criteria of form, subject matter and content which he has also abandoned, his renunciations seem almost monastic. One of the most striking aspects of abstract art's appearance, Motherwell writes:

Is her nakedness, an art stripped bare. How many rejections on the part of her artists! whole worlds the world of objects, the world of power and propaganda, the world of anecdotes, the world of fetishes and ancestor worship. One might almost legitimately receive the impression that abstract artists don't like anything but the act of painting (qtd. in Seitz, 141).

Ad Reinhardt, the most verbal defender of the purist view during the early fifties, cites common renunciations as one of the bonds between avant -garde artists: "We have cut out a great deal - naturalistic, super realistic and immediately political." He argues later that "Pissarro took a purist view when he attacked commercialism, symbolism etc" (qtd. in Seitz, 141).. Thus, defining the abstract art, he rejects anti-art and extra art material in order to keep his art pure.

Defending content rather than form Ruthko nonetheless agrees with the necessity for renunciation. In Motherwell's 1944 analysis, the artist's first problem was with what to identify himself, he answers that none exist: "The argument of this

lecture is that the materialism of the middle class and the inertness of the working class leave the modern artist without any vital connection to society, save that of opposition" (qtd. in Seitz, 141). For this reason the artist has had to replace other social values with the strictly aesthetic. This postulates already has been noted that the artist has a choice of only three possible attitudes toward society: to ignore it and seek eternal values. Secondly to support it by restricting himself to the decorative or to oppose it like Coubet and Daumier. Since World War II the choice, though on occasion skirting dangerously close to the second alternative, has been the first. Whether the values sought by the "new" style are humanistic metaphysical, expressionistic or mystical, they have eschewed the topical, the local and the particular. They have been articulated in terms of the immediate psychological, spiritual and social problems of the age.

III. Textual Analysis

Kiran's Painting: A Blend of Expressionism and Politics

Kiran Manandhar's paintings are fluid mobile, experimental and deeply rooted in political reality. The April 2006 movement for the restoration of democracy greatly influenced Kiran's paintings. When the Nepali people rose up against the rule of the autocratic king, Kiran could not stay in his studio Kiran says, "My life is not important if I can't give anything back to my country, my inspiration has always been my fascination with society" (166). Kiran used Kathmandu Metropolis as a canvas and moved across it with brush and palette. Kevin Sites thinks that Kiran Manandhar raises the voice of Nepali people. He claims, "Kiran Manandhar is a Nepali artist known for bold use of color during Pro-Democracy People's Movement" (166). These observations have implications for the present time. It is undoubtedly reasonable to consider his art works are mediated by consideration of politics.

Kiran Mannandhar's paintings represent the sensitivity of the people towards political transformation and freedom. In a painting entitled "Fight for Democracy-II", (fig 3). Kiran represents the voice of Nepali People fighting for democracy. This painting records the actual historical event of April 2006. There are two figures of man and woman with their hands stretching out to the rifles. One of the figures suffers a hole in her stomach. Kiran has implied that a woman stands for the fact that many innocent women were victims of the outrage. All the major elements of the paintings are present but Kiran makes many changes of organization and grouping as he works forward on the canvas itself. He first draws in forms with a rapid fluent line and then went over the canvas section by section. There is a powerful expression of colour in his

paintings. Kiran has used bold colors. The background of the painting is divided into black and white colors. The scene of darkness and death is signified by black color, which is in the background of the rifles. Kiran's works as a whole with black and grey colours which make it easier to discern the working process. It is as if the process of creation becoming part of its content that black, white and grey carry, with their traditional associations of mourning and death. The imageries consist of guns and fallen warriors which suggest a fighting between democracy and autocracy. Like Picasso's "Guernica", Kiran's work characterizes a particular historical event. In "Guernica", there is the confrontation of Fascism and Communism. Picasso includes a horse and a woman with a lamp stretching out of a window. The "Guernica" painting includes woman with bare breasts and a blaze of fire to the right. From this point, woman would stand for many innocent women who were the victims of the war. The horse represents the people and the bull brutality and darkness. Bull stood for fascism. Similarly, in Kiran Manandhar's painting, "Fighting for Democracy", "Guns" stand for autocracy or any kind of terrorism. There is a definite similarity of the ways in Kiran's art and Picasso's between his humanism and his sheer ability to manipulate forms. From the technical point of view, Kiran uses 'Guernica' devices involving the splintering of anatomy into parts and semi geometric shapes. In terms of pure line and colours of blacks and grey both find some similarities. But Kiran's colour, vigorous paint applications and surfaces have little in common with Picasso's.

During the pro-democracy movement, Kiran Manandhar executed a number of political paintings. One of the paintings "Fight for Democracy –I (fig 2 p.) shows how people fight for democracy. In this painting, Kiran represents

the sensitivity of people towards political transformation when Nepali people rose up against the autocratic king. Earlier painting "Fight for Democracy – II" in which Kiran depicted wartime mood as horrifying because of the dominant power of authoritative rule which destined the death of innocent people. Now, people rose up against the king. Kiran includes powerful figures with hands stretching against guns. The figures symbolizes revolutionary Nepali people. The red bold colour is used in human faces to signify revolutionary fighting.

Kiran dramatizes through his paintings horror, fighting and revolution of frenzied kinds. But he also evokes the possibility that somehow a resolution may emerge from the chaos and rise above it. Kiran's paintings revitalize a spirit of humanism that love, peace and freedom may rise from the chaos. Kiran says, "Every feeling within me emerges and I convert them to beauty love and peace the purest essences of life" (16). Kiran Manandhar evokes peace as essential part of life. In the painting entitled "Crying for Peace" (fig. 4). Kiran has captured nation's intension for peace that rise above fear. There is a bird which stands for peace. He has powerfully combined faith and spiritual aspect of journey in this painting. He treats movement through his brushstrokes as the essence of love and peace. Red, blue and black colours make the painting very expressive. The blue colour stands for liberty. "Peace in Om medium" (fig.7) captures the peace. This painting has not executed religions theme directly but through the placement of Hinduism and Tibetan scripts in flags.

What are Kiran's expressionistic forms? What does he experiment on? How does he respond to his own traditions and the movement in art in the western world which have influenced the artists in this part of the world? So,

these questions explored closely will investigate how his expressionistic techniques reflect social reality.

One important techniques used by Kiran Manandhar in his painting is the technique of synthesis between form and subject matter, lines and colour, silence and sound, emptiness and images. The synthesis is not just a technique, it is the artist's creative consciousness and his response to the world. In the painting entitled "Crying for Peace" (fig. 4), Kiran synthesizes line and colour, silence and sound, emptiness and images to convey message of peace. The movement is a sign of peace represented through the bird. The most important point about Kiran's painting is that each canvas executes a creative exploration. Kiran Manandhar has been experimenting with Nepali handmade paper, textured cloth, jute and many more objects. Kiran says, "Any means and media can be used by an artist for creation and expression and for this the local resources available in the surroundings are more than enough" (16). Kiran developed a new mode of discourse with the medium. Kiran's instinct for expression and curiosity and love for people are reflected in all his works through the medium of rice paper, stone or canvas.

Among the modern Nepali painters, Kiran Manandhar's pictorial elements are far richer than of his art contemporaries. The skilful execution of lines, his works are reflected in the way they break away to create movement and set up rhythm. His use of vivid and vibrant colours that moves here and there. The autonomy of colour reflecting the vitality of his picture is easily discernible on Kiran's work. There is new sense of colours executed in his paintings. Manoj Babu Misra, a senior art critics says,

Kiran has developed the sense of colour which can only be attained on the huge surface of the canvas where the artist's emotion can have free play . . . his sense of colour form, harmony have the spontaneous flow therefore have get full freedom of expression.
(qtd. in Gallery, 24)

The April 2006 movement for the restoration of democracy greatly changed Kiran's style of colour. He could see was black and red. Kiran says, "My eyes are blind to colour. I can see black and red." (166). He did what many great artists do in unfamiliar territory followed by his instincts. He sketched with great strokes of black figures to convey democratic expression Kiran's bold colours are used in the painting "Democratic movement" (fig. 1). Paintings are the indicators of a new energy. Kiran's paintings execute creative explosion. The mystic aura of Mandalas have psychological dimension Abhi Subedi writes, "The mystic aura of Kiran's Mandala the anthropomorphic forms creating the energy of human storms in his canvas, turbulence and serenity, love and anxiety and above all the merger of the sky with the earth are the main features of painting" (104). Kiran's paintings in the modern experience exhibit plural explosion dismantling the monolithic experience.

The vogue of abstract expressionist painting is impulsive spontaneous and formless. Kiran responds the movement in art in the western world creating abstract expressionist works that presents the human psyche through the delineation of figural forms. Prem Singh says, "Kiran starts with abstract forms but later discovers in them the faces . . . Splashes colours to the Canvas in order to explore the physical qualities colour more in the manner of Pollock, and De Kooning" (126). Abhi Subedi says:

Kiran creates the consciousness of characters through the techniques of merger, merger between forms and abstraction, intensity of mood with the calmness and charm that pervades the canvas and cultural artifacts with the free interpretations of these forms. (100)

So, he creates human character in their mental and physical worlds because each canvas is a world of experience of the artist.

Abstraction does not necessarily imply a disavowal of humanistic concerns. The strength of Masson, Miro and Picasso lies in the great humanity of their formalism. Kiran's paintings reflect his response to the wisdom and sensitivity of time we are living in. Kiran's paintings create inner reality emotionally and intellectually by the conscious or subconscious powers of the mind. Overall structure of Kiran's expressionist work suggests that it is a product of what Kandinsky called inner necessity.

Kiran : A Bright Ray of Freedom

In Kiran Manandhar's paintings we can see great creative energy at work. But, the preeminent form of experience remain at the bottom of each composition. Kiran's perception and sensibility has given him a remarkable understanding of human life and nature. His instinct for expression and curiosity and love for people are reflected in all his works. His sincere commitment to convey message of freedom and peace is considerable. It is true that his art makes no claims to represent any social reality. The spontaneity and vivacity of Kiran's technique as a painter mark him out as an artist of a singular talent. There is a sincerity and seriousness of purpose in his artistic vision which is all too rare in the contemporary art world Kiran rejects the unessentials and integrate the

various elements of image into harmonious whole. He notices a particular feature, notes its particularities and then interprets them in a novel manner. Thus, his subjects are not only always faithful reproductions of reality but his reactions to it. Kiran is fascinated by the human form, fluid and pulsate, tactility and energy. He captures the mysteries of human form while emphasizing fear and confidence. He has fashioned a sensations of depth through colour relationship. The play of light and shadow, shape and colour reflect a wilderness mediated by intense internal feelings. This is a complex oeuvre that has managed to break free of the shackles of ambitions ideology. Colour and line flow together in lyrical harmony. For one of his works entitled "Freedom Medium" (fig 5) which has depicted the mode of freedom through the colour.

Born in 1957, Kiran Mahandhar knew how important was freedom. He knew how important it was to be free of confinement and restriction perhaps in reaction to his father. His childhood was hardly idyllic since his parents wanted him to become an engineer. He went against the wish of his parents. He suffered throughout his life conflict and disruption in the family also left the child seeking security and self worth elsewhere. Art gave Kiran Manandhar identify, purpose and personal sense of master. He began to run away from school and go to a place that was calm and serene. Nature is one of the earliest friends in his world of art. As an adult, he arranged his life to facilitate his painting as if to maximize the time spent within this realm of success. He took formal training in fine art from renowned artists: Chandra Man Singh Maskey and Ramananda Joshi who helped him visually transfer and polish his dream into reality. They taught him the basic real meaning of art. Kiran's formal education in fine art started in 1972 from Banaras Hindu University, India. There, he earned a degree

in fine arts and came back home in Nepal in 1981. He says that he executed paintings in Nepal mediums what he had learned from education and his experiences in other commentaries. His first solo exhibition was held in park art gallery Nepal in 1972 and in India in 1976. Henceforth, he has done numerous major solo exhibitions in Nepal, France, Finland, India, Germany, China, Denmark, Japan, Bangladesh, Korea etc. Kiran has received several national and international awards.

Kiran Manandhar is a renowned Abstract Expressionist artist. What abstract art means to Kiran? How he reflects abstract spirit in his work of art? Abstract art becomes less a matter of representing other people's bodies as observed projected and more about coming to term's with the feelings of the painters in its physicalities. Abstract art can express in the sense of "externalize"– what is "internal." Kiran says, "I transform my imaginations and feelings in abstract formsemanate from the act of getting deep into the form and discovering" (167). Abstraction becomes something intellectual and therefore detrimental which results not from an immediately act of painting but from an artistic pondering what has been done. Kiran preferred oil painting to acrylic because they had the great fluidity. He developed related technical procedures during his early years. As a commercial artist Kiran introduced transparency in later works by using various kinds of tracing paper. The artistic figures are blurred nude shapes of men and women mostly amorous postures come live in his painting. They are only humans beyond the boundaries of religion, caste, economy and society. Woman is taken as symbols of softness and beauty. Kiran's broad spread of paint overrides abstract laws of perspective. What distinguishes Kiran gesture from other is intensity of its motivation. The

inner movement he experienced should be understood as both kinetic and emotional. Such a relationship between sheer and seen can be so intense what Baudelaire used the word "lightening flash" or "glimpse". Kiran works is bursts of quick activity. He would often let the brush run before turning to another colour. Similarly, Each stroke is meaningful mode independently. With the greatest attention to its specific personal freedom.

The abstract expressionist's social history is that of a spiritual freedom in material world. Material values wealth and power the artist regards as antithetic to the his work of art. Hofmann considers modern art and democracy as closely related that democracy expects the artist through his art being the highest example of spiritual freedom. Eastern Tantric Yoga had impressed Pollock. De Kooning's philosophy has taken Zen, existentialism, Heidegger and Kierkegaard. Similarly taking cue from the Hindu Buddhist view of life style, Kiran's works delve into the peaceful existence. Kiran's works further draws tradition from Mandala. The figurative and non figurative abstract paintings mainly depicts the themes of love nature and peace. One of the paintings "peace medium" (fig 6), Kiran implies love and peace as existence of life. The birds give the peaceful co existence to peace in human life. Love is everywhere and it brings peaceful movement in life. The artistic figures are nude shapes of man and woman which show peaceful and free human beings beyond the boundaries of religion, caste, economy and society. The figures do not, take sari or topic or so on . Kiran says, "the clothes the topi and the sari are just the artificialities of the short span between birth and death," (172). Taking one from Hindu-Buddhist philosophy, Kiran works delve into Hindu-Buddhist philosophy, Kiran works delve into the peaceful and freedom existences. How does Kiran's panting represent on larger

issues from social to political contexts? Kiran Manandhar executed political paintings in April 2006 movement for the restoration of democracy. During this period Kiran's paintings become a living symbols of artistic resistance to dogmatism and authorities rule. The idea of anti-authorities view was directly expressed throughout his paintings. Kiran's political paintings suggested the potential for significant change. These were the same values projected by Nepali people. In this light, Kiran's politics can be seen as his modern expression and reality. They succeed in leaving the viewer with the impression that the artist has channeled fierce emotions to political transformation.

The Colour of Democratic Expression

One of the most interesting innovations of the abstract expressionist's has been their preoccupation with pure black and white as a medium for expression. Of these, Picasso's masterpiece Guernica is the most noteworthy. Its flat grey shapes suggest its subject matter is tragic, black and white constituting a symbol of mourning for the catastrophe of the destroyed village. Kiran Manandhar's paintings are a lively witness account Jana Andolan –II 2006 in which black and red shapes suggest its subject matter tragic. His painting represents through colour relationship the sensitivity of the people towards political transformation and freedom. For example, the painting entitled "Democratic Movement" (fig 1, p.) in which the shapes are dominated by the blacks and reds. The egg which is in white, colour represents Nepal. It is surrounded by black wire black rifles and bloody handprints. The black and white colours are noteworthy suggesting its subject matter tragic and death. Abhi Subedi says about Kiran's paintings in pro-democratic movement 2006, "Kiran's mind became a canvas upon which was the turbulent time using monochromatic brush stroke's only black was remaining

colour "(96) Kevin Sites one of the art critics, says 'Kiran Manandhar's bold use of colour hot during the pro-democracy People's movement all he could see was black and red" (96). Thus, for Kiran Manandhar's black colour became the richest association for democratic expression.

The April 2006 movement for the restoration of democracy when the Nepali people rose up against the rule of their autocratic king. The autocratic king began rule with curtailment of all civil and political rights and arrested of the political leaders. The government showed its barbaric face by killing civilians who were participation in the peaceful demonstration. When the Nepali people rose up against the autocratic rule, Kiran Manandhar could not stay in his studio. Manandhar joined the other protesters on the streets to call for democratic reform in Nepal. Manandhar created several paintings. Kiran Manandhar says "I use my palm, my clothes, clay, dirt – anything- I want to be a man about it " - - - an expression of contemporary aims of the age that we're living in" (166). Kelvin Site, one of the witnesses notes, "Kiran picks up a handful of soil and sprinkles it over the canvas lying on the ground slather the dirt with layers of white acrylic applied with a palate knife and finally brushes on thick storks of red" (166). Furthermore he adds "with great strokes of black Kiran began sketching out figures but this time he flet images symbolic of people's movement " (168). Painters sensibilities establish colour. To return to self-expression and to Kiran Manandhar's political painting, his art makes on claims to represent democratic expression.

No wonder that other several artists became involved not only in social protest but also revolutionary paintings. At an workshop held in Gurukul organized by Lalitkala democratic movement, Kiran Manandhar, Uttam Nepali.

Ramesh Khanal including twelve other artists expressed into the colour of democratic expression. Kelvin Sites says, "Uttam Nepali splashed pink red colour with bright horizon. He used blue colour for bright horizon symbolizing peace freedom" (168). At that movement, Kiran used red Yellow and white bold colours rendering abstract democratic explosion. Bullets of rifles were put in nearby space to show how the autocratic rule terrorized its people. Kiran says, "bold red colour signify the figures with revolutionary expression." (170) Quite differently, Ramesh Khanal painted with stark black. He says, " I paint with black to signify the autocratic rule" (qtd. in sites, 168). The black colour for modern artists signify a symbol of destruction as Picasso's Guernica employes black for the subject of death.

Stark brushstrokes lines and colour symbolism are apparent in Kiran Manandhar's work. These were not planned but happened as he started working on the canvas. He starts with the abstract forms but later discovers in them the face figures through the swift strokes of the brush He spatter colours into the canvas in order to explore the physical qualities of colours more in the manner de Kooning. Kiran says", I have tried to portray my feelings on the empty canvas by colours" (90). Overall structure of Kiran's work suggest that it is product of what Kandinsky called "inner necessity."

Bangdel to Kiran: A Politics of Expressionism

The modern expressionism art in Nepal began in the year 2018 B.S. The eminent Nepali artist Lain Singh Bangdel held an exhibition on his return to Nepal after receiving his higher education from Paris the city of art. Nepali expressionistic paintings inherit modern Nepali art scenario started by Lain Sing Bangdel. Narayan Bahadur Singh says: "The modern art started and reached a

mark of influence preceded by Lain Sing Bangdel, ranged from the representational of the non-objective, the projection of Nepali image and dramatization of cultural symbolism" (trans 238). The most important forerunner of expressionism in its specific sense was Lain Singh Bangdel. The thoughts and works which he recorded in his writing remain the clearest exposition of the expressionist creed. Lain Singh Bangdel broke consciously realistic art of objective representation introducing non-figurative representation. But, Prior to Lain Singh Bangdel, well known artists Bhajuman, Chandra Man Singh Maskey, Gyanendra Man and Urmilar Upadhyaya, Tej Bahadur Chitrakar and other artists had accompanied non-figurative forms. A well known artist Bhajuman had gone with Prime Minister Jung Bahadur on his visit to Britain and brought back some new style in art which later adopted by the Nepali Artistis Thus, with continuous experience and study the Nepali contemporary art has been able to achieve success. There has been gradual increase in the uses of water color, oil. Pastel, pen and ink as well as in the uses of canvas and Nepali paper. Late artists Chandra Man Singh Maskey, Tej Bahadur Chitrakar and Bal Krishna Sama are often credited for popularizing western realism in the Nepali art scenario after the 1920s. In the second half of the 19th century, Nepali artists went beyond realism incorporating the traditional elements with the modern which was pioneered by Ramanda Joshi. Some of his painting are mostly portraits of people, celebrations and landscapes mostly rendered in oil and watercolor. In a few paintings an attempt to amalgamate the western influence with the religions painting forms, is visible. Tej Bahadur's paintings have a similar form as that of Maskey's, while Sama's painting give a more photographic feel with a philosophic touch. Explained late Chitrakar's son Madan Chitrakar who was also

closely acquainted with the other artists. Narayan Bahadur Sing says "while Maskey Chitrakar and Sama represent first generation artists who changed the Nepali art scenario with the western realist influence, Joshi represents the second generation who went beyond realism." (trans, 231) Apart from western styles, the artists choose their subject for their creative work from the various temples, religions places and from different caste and culture.

Today, 'Nepali contemporary artists and postmodern art' is a major frontier in the art scenario. It has resulted in a new harvest of a artists ranging from Uttam Nepali Manoj Babu Misra, Thakur Prasad Mainali, Laxman Shrestha and Ramananda Joshi to Shashi Shah, Krishna Manandhar, Madan Chitrakar, Durga Baral, Kiran Manandhar, Raghini, Shashikara etc. Abhi Subedi says, "The condition under which Bangdel worked in Europe and Nepal has changed today . . . other artists like Uttam Nepali, SKIB painters Sashika Tiwari and many others carried down the tradition . . . (100). Thus, the condition under which the Nepali artists are working now is one of the freedom in terms of experiment with style and choice of forms. The condition under which the Nepali artists are working is one of the freedom in terms of the experiment with style and the choice forms. But the conditions under which Bangdel worked in Europe and Nepal has changed today. Other artists like Uttam Nepali, Sashikala Tiwari, Kiran Manandhar and many others carried down the tradition followed by Bangdel. Uttam Nepali create a sombre and abstract portrait tending it an expressionist dimension. Lain Sing Bangdel projected Nepali images of cultural symbolism and misty and soft Himal etc. But Kiran Manandhar who worked the conditions under Bangdel has changed today. Kiran Manandhar works as a vertical canal with white, gray, black and yellow colors. A Pristine Himal like in Bangdel's

painting, Kiran's vision encompasses snow-clad peaks, glistening glaciers, multicolor sunrays. His work is spontaneous, expressive and thrilling. Human figure is vibrant liveliness.

Bangdel's scale was vast. He was an art historian and a person who worked with the various conditions of individual relationships. He was also a writer. So his paintings cover these domains of his experience. Kiran is a talented artist. Kiran has devoted himself fully to his profession. His instinct for political expression and love for people are reflected in all his works through the medium of rice paper, stone or canvas. Abhi Subedi opines "Kiran is a painter par excellence . . . so his paintings exhibit that quality more than anything else" (100).

IV. Conclusion

Kiran Manandhar's paintings are symbioses of powerful creative expressions we can see his abstract art with the sensitivity of the people towards political transformation during the restoration of democracy April 2006. The strongest point of his art is creative consciousness. Kiran says, "The nation is urgently in need of peace and freedom and today my work too expresses this cry... every feelings . . . I convert . . . beauty , love, peace and the purest essence of life" (166). In Kiran Manandhar's paintings, we can see a great creative energy. Kiran does not depict overtly the horror of populism, the horror of war and so on. The most powerful ways of treating the horror is not by copying horror but by dramatizing feelings that perceive such happenings through mind's eye. So, Kiran's exuberant manner of expression is what Van Gogh, Munch, Picasso and Pollock in their paintings aimed to express: inner truth over falsehood, humanity over cruelty and inner necessity. Kiran Manandhar's paintings show the modern experience by dismantling the monolithic experiences. The great achievements of Kiran's expressionism include the resistance to war, destruction, and hatred and absolutism in governance.

Expressionism is a social base. In every revolutionary situation between 1910 and 1925. expressionism was a good beginning for political significance. Picasso's struggle for communism in Spain is one of the exemplary significances. The German expressionists painters opposed Hitler. Pollock tried to preserve his consciousness of what happened after the disintegration of American culture. De Kooning reacted postwar American policy for Vietnam war. So, Expressionism is the first noble spirits of our twentieth century. To Kiran Manandhar's, it is true that his art makes on claims to represent political consciousness. His paintings

during the pro-democracy movement awaken people's sensitivity towards political transformation and freedom.

Kiran's painting is a blend of expressionism and social reality. What does he experiment on? What are his techniques? How does he reflect politics? How does he respond to his own tradition and to the movement in western art? For his subject matter, Kiran has centered on humanism, yet it is deeply rooted in the political tradition of Nepal. Central to all of his works is Kiran's skillful and highly idiosyncratic manipulation of his tools like colour, brushstrokes lines and sharps. In addition to oil paint, Kiran has used charcoal, acrylic, enamel, and collage techniques and newsprint transfer to extend the expressive potential of the medium. Any means and media Kiran can use for creation and expression like Nepali handmade paper, jute etc. The many ways in which for recast subject in new form are noteworthy. The spontaneity and vivacity of Kiran's technique as a painter mark him out as an artist of singular talent. There is sincerity and seriousness of purpose in his artistic vision which is all too rare in the contemporary art world. He notices a particular feature, notes its particularities and then interprets them in a novel manner. Thus his subjects are not always faithful reproductions of reality but his reactions to it. Kiran Manandhar says, "Modern art to me is nothing more than the expression of contemporary aims of the age that we're living in today" (16).

Today the spirit of Kiran's expressionism can be found not only in the idealism and mysticism but also related to the broader phenomenon. More importantly, to what degree his modern art an expression the whole culture? Can art which in the past has been the icon of religions belief reverse the former one? Is it possible for the bond between man and man, and between man and the

universe? These are speculations which can't be answered easily but truth seems to lie somewhere in their direction. Abstract Expressionism that constitutes what is at once the most universal and the most personal painting style in the history of the world reveals the functioning of modern personality. It has produced new image of great beauty in its concern for creation over destruction, humanism over chauvinism and live structure over chaos. Kiran Manandhar's painting shows these exuberant modern experiences. This is what is the great achievement how he communicated social reality, and how he responds to his own tradition and the movements in western art which have influenced the artists in this part of the world.

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