



Chiranjivi Shrestha (BFA 3rd Year), *A life study*, 2017. Oil on canvas, 36 cm x 30 cm.

NEPALI PAINTINGS AND POETRY: REVIEWS AND REFLECTIONS

DR. ABHI SUBEDI

Abstract

This topic has been lodging with me for over three decades. During this period of time it has continued to pose me new challenges and new excitements of openings. I have written some essays on this topic. I am basically a literary person who writes poems, plays, essays, art criticism and theoretical aspects of both genres of art – paintings and poetry. As a teacher I have taught these subjects all my life. But saying final words does not worry me because despite efforts by art critics, historians and literary writers to draw common grounds for both literature and art, it has yielded mixed results everywhere. One thing is always certain – the comparisons remain incomplete in terms of drawing either a fine line between arts and poetry, and showing the unique merger between the two forms of art. Some subjects remain exciting in their incomplete states. That happens as a matter of exigency, which means the incompleteness of comparison is necessitated by the nature of the subject itself. As this is a very big subject, attempt is made to narrow it down to the poetic experience. Affinity of the genre of literature, especially of poetry, to art constitutes the subject matter for this article.

Jharna – Fountain

Writing on the relationship between paintings and poetry, not least the modernist, I published an article in a journal over two decades ago, which I can see, is cited by students who have been writing dissertations and articles over the years. I have seen and experienced many changes, but I still hold on to the ideas written in that article. I have drawn this conclusion in the article, “Closer ties between the poet and the painters will create new awareness about the creative experience and the relevance of the other medium to the enrichment of each other’s art forms” (Subedi, “Modern Nepalese...” 16). In that article I have alluded to the poem of Balakrishna Sama (1902-1981)

among others to show his perception of poetry and painting. I have said, “The joy emanates from the structure, the lovely ‘incarnation’ of the poem. A craftsmanship and vision is combined. Balakrishna Sama, the doyen of Nepali drama and theatre, who was also a painter, and whose representational works, the most well known being ‘Jharna’ or fountain, show an utmost care for meticulous details and naturalism. He shows relationship between “poetry and painting” in a poem of which a central stanza is cited below.

A person who reads a poem sees colours and lines, and another person who sees a painting sees lexicons; a linguistic rhythm resonates with the forms, invisible lines and texture

of a work of art. Balakrishna Sama in a poem written as early as 1956, addresses the subtle merger of poetry and art, a comparison that speaks with the theatrical power:

When I want a shapeful dream I write poetry,
And when I want a dreamlike shape I paint;
When I want to cry for you I write poetry,
And when I want to catch your sight I paint;
When I want to die for the living I write
poetry,
And when I want a life for the dead I paint;
So poetry and painting go side by side
As the very moon and her moonbeam-
In poetry soul is the painting
and in the painting soul is the poem,
And so, my love, my eye is your painting,
And my heart your poem.

(Sama 28. Translated by Laxmiprasad Devkota)

Sama presents a student of art and poetic criticism like me with a degree of surprise. The sensibility that Sama evinces in his poetry and his writing reminds me of the painter poet Paul Klee (1879-1940), a Swiss painter, who freely played with poetry and paintings. Commenting on his style, Aichele, K. Porter says, "Klee had a standard technique for imposing visual structure on a poetic text" (43). "In his poetic practice he conscientiously observed the rhythmically modulated lines of poetic form. For Klee this was an essential and inviolable element of poetic structure. In composing visual settings for his own poetic texts or for textual fragments from other sources, he adopted the linear structure of poetry" (44). Sama seems to be fully

conscious and prepared for that kind of merger between poetry and art. But serious aesthetic undertone shapes Sama's poetic painterly meta-consciousness.

To dwell a little more on Sama, I want to recall an exhibition of the Nepali-born artist Laxman Shrestha based in Mumbai held for the first time at NAFA art gallery in Naxal in the year 1967. A postgraduate university student of literature, I often visited the house of Sama. In one morning I found Sama in a very fresh mood. He said he was very impressed by the paintings of a young man named Laxman Shrestha. He read out what he had written in a brochure for the above exhibition. He dwelt on the relationship between poetry and paintings that morning. He said, as cited in the poem above, translated from Nepali by the great Nepali poet Laxmiprasad Devkota, that he saw a play, a poem and painting as the manifestations of the same experience. At his advice, I went to see the exhibition opened after a few days at NAFA where I collected the brochure written by Sama. In that brochure he has mentioned about this very question of cross-art resonance. He problematizes in that important albeit short brochure — I translate from Nepali, "Why do painters and sculptors shift first from abstract to fine and to abstract from the fine forms?" He does not give a direct reply himself but mentions the experiments of Western artists. He mentions the abstract and symbolic characters of Hindu icons like the rudrākṣa and Saligram stone — the former is a prayer bead, hard body

of a fruit, and the latter a fossilized shell or stone — and says, the concept of abstraction is not alien to us. He claims, by the same token, the Nepali connoisseurs find it easier to understand Picasso. I find this claim little romantic on the part of Sama, because there were very few art viewers at that time and fewer still who had even seen any pictures of Picasso's paintings. But Sama makes his point here. He wanted to say that Laxman Shrestha's paintings were abstract and he had seen his future in that form. He says, "My conviction is Laxman Shrestha by painting abstract pictures of the mind on the grey walls with his brilliant imagination and great talent, has enhanced the prestige of the Nepali art world." Sama's sense of the similarity of literary and artistic form finds a tremendous expression in the analogy that he sees between the great Sanskrit poet Kalidasa's poem *Rativilap* and Jackson Pollock's paintings. There is similarity in their way of presenting the picture of the mind. I feel amazed today by recalling the talent and the range of understanding of art of this dramatist of the erstwhile era in Nepal.

The modern form

When I met Laxman Shrestha in later times and wrote reviews of his art, I always remembered these expressions of Balakrishna Sama, and mentioned them to Shrestha. To chime with this feeling perhaps, Laxman Shrestha gave me a collection of his black and white paintings and poems written on them by an Indian poet Ranjit Hoskote. I want to cite one poem entitled "Nocturne" from the collection:



Laxman Shrestha. Charcoal on paper, 1998.

NOCTURNE

Nursing your silences, I watch night
wedge its broad shoulders tight
in our window.

My nerves ache with the curfewed bells
ringing in your head, cradled sullenly in the
crook of my elbow.

The air of cherries, your wordless breath fills
my empty flesh with a flaming chorus of
swords.

(Hoskote, Shrestha, 10).

The painting of Shrestha and this poem create an atmosphere of what the poet calls a nursing of silences through the use of the quiet forms. The painting belongs to the category of abstract art, but it has entered the realm of that experience through very simple linear figurality that evokes the quietness. Paintings and poems meet on the common ground of the effect, which is difficult to measure, not least the response patterns. Both forms depend on the total shape of the art.

I recall another painting exhibition held at the same gallery of NAFA several years later by a modernist poet and painter Uttam Nepali. I cite the following paragraphs from an article I wrote several years earlier.

"Uttam Nepali made his first major attempt to bring painting and poetry together in an exhibition of his abstract paintings at NAFA in September 1975. The 32 abstract paintings exhibited on the occasion covered the names of the major modernist poets of his times. Uttam Nepali himself wrote/writes poems. So he recreated the spirit of the works of these poets with a great sense of closeness and sympathy. His style of representing poetry in art was by directly writing short text along the conceptual dimension of the painting. The title of the exhibition was 'Poet, Poetry & Painting', a straightforward title. He sought to combine these three forms in each painting through the medium of abstract art. He conceptualised the text and style of the poet first, chose a line that struck him as very eloquent about the poet's concepts and craftsmanship in writing and included these lines on the body of the abstract canvas. In other words, the line/lines form part of the *sensa* in the abstract painting. *Sensa* in abstract painting is what the voyeur sees on the canvas, the colours, abstract forms and movements of lines that do not form any figurality.

It was the very exhibition of paintings in which an abstract artist chose to transform the nature of reading into a different medium. The lines in the canvas, some viewers told me then, did interrupt the sense of artistic perceptions by creating disturbances on the eye path; the lines were creating discordant effects in the harmony and tonality of colours in the paintings and they dominated the spirit of the paintings. But the

main point of interest at this time in Nepali modernism in both poetry and painting was that both painters like Bangdel, Uttam Nepali and the SKIB, an acronym for artists Sashi Shah, Krishna Manandhar, Indra Pradhan and Batsagopal Vaidya, and poets whose lines did Uttam Nepali include in his paintings were going through a similar experience in the realms of creative arts. During that period poets wrote abstract poems, painters produced abstract works, and singers included multidimensional forms, words and symphony in their music. I am especially alluding to the works of the doyen of Nepali music Ambar Gurung. Uttam Nepali's paintings executed on the themes of the poets like Iswor Ballabh, Tulasi Diwasa, Bairagi Kanhila, Madan Regmi, Banira Giri, Bashu Shashi, Mohan Koirala, Krishna Bhakta Shrestha, Dwarika Shrestha, Kali Prasad Rijal, Upendra Shrestha, Mohan Himanshu Thapa and Bhupi Sherchan precisely mark the mood of his period" (Subedi, "Writers' Portraits..." 10).

In this pretty long review I have attempted to bring the experience of painters and poets together. I have alluded to one particular experience of a poet who was sceptic about portraying simple poem into abstract art. I cite again:

"Uttam Nepali had executed an abstract painting based on his reading of poet Anandadev Bhatta's poetry. It was one of the most abstract paintings in the exhibition. Poet Bhatta was not particularly happy about the representation because to him poetry should be straightforward and should be written for the consumption of

the common reader. But the point of interest is that he too was part of that movement that created an ambience of experiment in arts. Such melange of forms, styles and themes was represented by Uttam Nepali's paintings" (11).

After several years Uttam Nepali executed 75 portraits of writers by inscribing their magnum opus in their hands. That was the latest exercise of this senior modernist painter to bring painters and writers together. I have concluded the same long review with these words, "Uttam Nepali has created an unprecedented body of writers' portraits that will serve as the rainbow of moods, dreams, masks and visions of our times" (13).



Uttam Nepali. Acrylic on canvas, 1996.



Kiran Manandhar. Acrylic on canvas, 2003.

Several other painters worked with poets and writers in the subsequent years. Among them Kiran Manandhar's name comes most prominently among us, the literary writers. He has sat through dramatic performances, poetry readings and music shows and executed paintings. My first such encounter with him happened in 1996 when he executed a huge painting when my play "The Kathmandu Odyssey" was being staged. The painting measured the time with the rhythm and words of the long poem that was dramatized and performed on the stage of the Russian Cultural Centre. Years later, in August 2003 when Shekhar Kharel made a document on me, he took me to meet Kiran Manandhar to highlight some aspects of the relationship between literature and painting

(Kharel). I cite this from an article I published in Kantipur after the film was completed, "I found myself standing facing Kiran Mandhar ready to put the first stroke of his brush on a blank canvas." He did not want to talk about the relationship, which naturally would be an academic and boring subject. He said, "Dai, I want to make you here." Then he started taking swaths on the blank white space with his brush. My familiar shapes slowly disappeared and became colours and lines. All the songs I sang earlier, and the story of walking through the lanes of the city became one modern picture" (Subedi, "Kathmandu Mahayatra"). This artist participated in poetry readings and executed paintings. After Uttam Nepali he was the one who was drawn by poetry for inspiration to execute paintings. Uttam Nepali being a poet used both mediums with a certain ease of transfer. He put words within the texture of the canvas. Though such merger looked forceful with marks of each not melting into each other, Uttam Nepali wanted to create a jerk between the mediums. Kiran Manandhar's method was one of not juxtaposing but creating free structures except in some, where he has executed painting based on the word. We can see that in the pictures.

Sometime in the year 2002 I wrote the following about the paintings and poem of a senior artist Sashikala Tiwari:

"Sashikala Tiwari is not happy with this arrangement alone. A painter however overwhelming the power of the motif of the paintings may be does create various dramatic effects

from within the medium itself. To transcend the limits of the medium may be both an experiment as well as a failure. But those who are familiar with Sashikala Tiwari 's poetry and paintings, this experiment is not a new experience. She has often combined the effects of the mediums of words and colours and forms. Sashikala Tiwari feels that she cannot express her feelings and pain with her colours, brush strokes, lines and anthropomorphic forms alone. She also takes recourse to words. In her poem based on the main painting 'from the void...', for example, she expresses the same feeling —

Yes, all of you are overwhelmed with grief
I am those tears. We are those tears
Do you only see my physical body?
I am your Love, your Family, your Country
I am the strength of your creative hands and
your aspirations.

(Translated by Sangita Thapa).

(Subedi, "Sashikala Tiwari's ...").



In yet another earlier important exhibition of paintings by Sashikala Tiwari the famous Nepalbhasha alias Newari bhasa poet Pratisara Sayami wrote a poem on Tiwari's painting. I want to quote from a review article that I published then –

"On Sashi's painting entitled 'Dancing tree' ...Pratisara Sayami finds a subject to write about the changing mood of women. She dramatizes the mood of a woman in the image of a tree.

The woman artist's and woman poet's projection of a woman's mood to nature and the identification of the nature with woman herself has presented a new phenomenon – women no longer accept the feminine role given to nature by male artists, poets and environmentalists. They want to organise their own response. Pratisara writes –

I am
A tree
You may wrongly think that
I'm the dancing puppet of a woman
In your hand!
Is life for a mere decoration!
At times
I've endured the hurricanes
Of your wrath.
I drink the liquid you give me
Like a patient drinking the potion of drug
To cure the suffering.
But I challenge you
To throw the veil of your vanity
And play a tug-of-war with me
Like the Bhairava of Bisket Jatra.
You'll stop, not me;

Don't dream about shaking
My foundation.

I'm water, I'm the coal
That drags you out
Of the world of dreams
And throws you out
Into the open reality.

(Translation: Abhi Subedi)

(Subedi, "In colours and words").

Other well-known poets of the then young generation Ashesh Malla and Dinesh Adhikary also wrote poems on Sashikala Tiwari's paintings. I have included them with my translation in the selfsame long review.

Later times

In later times painters and poets came together to create some enhanced artistic experience that they commonly experienced. I have several catalogues with me here that show poets and painters seeking to express common feelings. One catalogue entitled Voices silent no longer (nd) is very interesting. It is published by Lasana carrying an introduction by painter Ashmina Ranjit, with the financial assistance of the embassy of Denmark and the Danish Centre. That there is no date of publication shows the free style of the collection. Gleaning from the introduction we can guess this work was accomplished in the year 2009. But this collection remarkably brings the painters and artists together. As there is no space to discuss the whole thing in detail, I would only like to mention the quality of the paintings and poems. The efforts are made to create visuality in words by juxtaposing the poem with

the painting. A poem and painting by Pabitra Bhandari "Paru" of Pokhara is a subtle example:

One should be allowed to bear fruits

In the form of life

One should be allowed to shine

Like a lamp in the dark

One should be allowed to survive

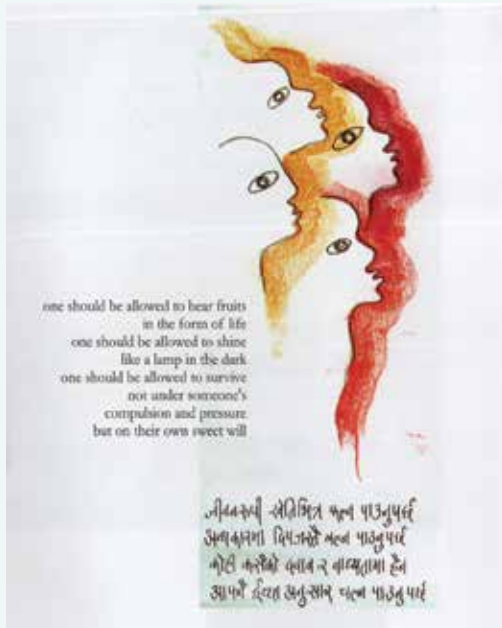
Not under someone's

Compulsion and pressure

But on their own sweet will

(Bhandari 'Paru', 57. Translation, a team).

The painting is a simple affair, some flow of yellow and red colours creating human forms, with eyes strewn all over the minuscule painting. This is a good merger better than many exercises in which either the words are too loud or the paintings are forcefully made



Pabitra Bhandari 'Paru'. Coloured pencil on paper, 2009.



Pramila Bajracharya. Watercolour on paper, 2008.

representation. Such features can be found in all other catalogues.

The other catalogue that I have with me is Bagmati on Canvas – 2008, which is sponsored by Kasthamandap Art Studio. One poem by Pramila Bajracharya to support her painting, a watercolour soft landscape on the same page, is charming:

Fresh and clear air, once greenish surroundings

Overflowed water, even on strayers

I used to remain, my childhood

Would lie to see again that sacred Bagmati

Would like to play and touch the water

I portray on my canvases, what I fell once

My colours and brushes, flows with that water of Bagmati.

(Bajracharya, 2008).

In my introduction to the collection I have tried to bring the poetic and painterly experience together by linking the experience in the following manner: "There is obvious cleavage

between the pristine past and the polluted present; between poetic myth of the river and the harsh and smelly reality of the choking city river today. In an artist's imagination, things can wait and bad dreams can be postponed. ... Duality of hope and catastrophe is the theme of these paintings" (Dreams on...).

Sometimes the poets have directly addressed the cross medium, which may look like a meta-poetic consciousness. Here is one example of such intervention from the poem of Gita Karki entitled "Kathmandu is not Mountain's Solo Art":

Coming from village
If you asked me
Where's Kathmandu?
My only reply would be –
Kathmandu like moon
Having climbed half the horizon
Has awakened into
Artist's brushstrokes, ...
Kathmandu inside art
Like water inside coconut

(Karki, 13. Translated by Abhi Subedi)

Here is direct dialogue between poetry and painting created by a very good poet of the middle generation. This catalogue Redefining Kathmandu Valley is important for its good collection of poetry and paintings. I have no space to discuss more poems and paintings. But this collection brings the consciousness of the city in the minds of poets and painters who were born here, and who came from outside. This is a unique inter-art sharing of poets in Nepal, which is

unique in its spirit.

The Gurukul theatre took yet another initiative. This time it was an activism that brought paintings on shared themes. The enterprise was compiled under the rubric For Peace and New Nepal by Gurukul theatre. We were involved to share our vision with the artists in that joint outing in the lovely hill resort of Nagarkot. A note I wrote for the collection sums up responses of the theatre people and the poets. I quote a few lines from my introduction:

"This exhibition of 64 paintings executed in two days at a retreat organised by Aarohan, Gurukul in Nagarkot from 11-14 October 2008 presents an artistic construction of a vision roughly called "New Nepal". The artists' response to the politico-cultural discourses made by scholars, literary writers and activists on that occasion is a unique phenomenon of creative response to the burning issues raised by history. Theoretically speaking, these paintings should represent wisdom, contradictions, challenges and excitements of the changing times. The senior and younger artists all feel that the time consciousness is important. I talked to both senior and junior artists about the artists' responses to the burning issues of this land. What they said can be seen in these paintings. When they heard the discourses on politics, literature and the restructuring of the state and the end of a monolithic socio-cultural model of the country, their first impulse was to rush and start working on the canvas. Such was the artists' response to the ideas and ideologies. This was "the first ever



सुनसान रातमा
म बिउँभिरुँ
को हुन्थ्यो र ?
सुनसान नै त थियो मसँग

म एकलो
थाहा पाएर
यउटा साथी
आएको थियो
साथी बन्न

तर त्यो
स्वयम् युक्तान्त नै थियो ।

Erina Tamrakar. Acrylic on canvas, 2008.

meet of artists and writers who have stayed back to muse on the idioms of power left behind by the political thinkers, and created an alternative picture of New Nepal" (Subedi, "Paintings and visions...").

A very remarkable catalogue entitled *Silhouettes in Time* came to my hand in the year 2008. That year three other art-poetry projects had also come out under the rubrics *Bagmati on Canvas* and *For Peace and New Nepal*, to which I have alluded earlier. All these three titles represent a resurgence of interest among the painters, poets and theatre people to work together and create a strong time savvy resonance of art. *Silhouettes in Time* is the catalogue of Erina Tamkar's paintings and her remarkably brilliant poems written on the same motifs. This exhibition went quietly at Siddhartha Gallery in Kathmandu. I was very

moved to see the paintings and read her poems. Each of her seven poems dramatise human feelings with simple metaphors that are resonant with those used in the painting on the adjacent page, which is indeed a very beautiful and strong composition. Her themes neither cross the borders, nor are they shaped by that. They are free and spontaneous creations. No titles are given to the poems because the painting is the title of each, a very clever structure. Erina's poems and paintings fill each other's spaces by using lexicons and colours, figures and rhythm. Both forms are soft and subtle. Here I present one poem printed alongside the painting entitled "umbrella":

I woke up
In the stillness of the night
Who was that?
That was after all

The same calm
Surrounding me
Knowing
I was alone
A friend had come
To give me company
But that was nothing
But the selfsame solitude.

(Tamrakar. Translated by Abhi Subedi)

The above is a unique example of how a young generation painter – poet has knowingly or spontaneously living with the great tradition of Balkrishna Sama, Uttam Nepali, Laxman Shrestha, Kiran Manandhar and others who always worked to create a resonance between poetry and art through different modus operandi.

Sulochana Manandhar's poem printed opposite a painting by Samjhana Rajbhandari in yet another collection of paintings and poems entitled Abako Nepal in another camping in Nagarkot, speaks of a similar experience:

I emerged
Searching for a sky
My steps became the guide,
Speed of my steps that follow the light
Also became the freedom.

(Manandhar, 42. Translated by Abhi Subedi).

In the same collection I too wrote a poem entitled 'moon light', to which Ashit Kumar Mishra of Bangladesh made a painting. I translate a section of that poem written with the painter that evening. That was a tremendous moment of resonance:

This is a story of one night
That was like all other nights
Mind was little different that night
Something was falling softly outside
Over the railings and fences
Greens and hillocks
Something was falling perennially
Something that was sitting on leaves
Something that was singing as cicada
In the thick growth of a rivulet--
Light had no avatar

(Subedi, "Juneli" 2. Translated by Abhi Subedi).

The Bangladeshi's painting with the upper part of the canvas painting a soft mountain-scape with soft light inducing calm as in the moonlight, and the bigger part, the space part, is darker with lights not effulgent but dimly lit. Not a brilliant painting, but a work of art that communicates.

Finally, I must mention a smart catalogue of the works of 30 poets and 33 painters entitled Peace 2010, a "collaboration between Nepali Poets, Artists and the Royal Norwegian Embassy" over the peaceful lawn of the ambassador's residence in Bhaishapati. The ambassador says, "The Embassy invited poets and painters to spend a day at the Residence in peaceful setting" (Gislesen). It was indeed a very peaceful setting where the poets and painters worked on a common theme independently. The atmosphere was memorable.

I am mentioning this to show my personal experience about peace and spontaneity. That night many good paintings were executed and many good poems were written by poets of different age-groups from the



Ashit Kumar Mishra. Acrylic on canvas, 2008.

centenarian Madhabprasad Ghimire to the poet-painter Erina Tamrakar. I cannot cite examples in this short article.

Analysis

I would only like to mention the analytical objective of the above experience in the following section. Though, to fully analyse the methods discussed above, we will have to evoke some metapoetic and meta-artistic discussions. Conscious discussions about poetry and art are called metapoetic and meta-artistic critical practices, respectively. But the focus of this article being to see the spontaneous, not academic or avant-gardist, relationship between poetry and painting, no such critical undertakings have been presented as shaping the standard of the discussion. In the following paragraphs, an attempt is made to analyse some of the basic features of the practice of bringing painting and

poetry together by painters and poets.

The tradition of bringing words and paintings together is very old in Nepal. We find beautiful paintings made on the margins of the old texts, mainly religious. They were presented as colophons, emblems or pictures. The tradition is old, and an established one. But in later times, bringing poetry and painting together started when the poets began to realise that their medium was not adequate to express the feelings and themes. They began to work in collaboration with the painters in modern times. This article has attempted to make a short survey of the same.

The experience of change is very subtle. Nothing of such nature is written about the Nepali shift and assimilation, but we can see a similar experience in the art scenario of the West. In a brilliant book about the 19th century art written by writers about the European experience this subject is presented in these words, "No longer the reliably pliant vehicle of entrenched elites, art was often now the contradictory, unpredictable, and critical voice of diverse individuals, subcultures, and interest groups" (Eisenman, 8). Art began to realise its limitations and possibilities only in later times as listed and discussed in this article. Artists, as Eisenman says, began to realise that "Remembrance, like history, exists in the present even as it records the past; just as memories are aroused by recent events, so history is stirred by contemporary life" (12). In the case of Nepal, the two genres of art paintings and poetry have grown little differently. Though

poets like Sama realised that there is commonality in the practice of the painters and the poets, the actual separation of the two forms of art had not quite begun in any analyses, a subject that is still in its infancy. Both literature and paintings came from a feudal age that valorised the paintings of aggrandisements and religious narratives. But the thrust of sharing common experience, as said above, did start not so much with remembrance as with forgetting the limitations imposed on the genre by the old canons for each genre – paintings and poetry. But memories in art, especially in paintings persist in the cultural and aesthetic heritage. Therefore, for the Nepali painters to paint words is not an Avant-garde experience; it is a common experience that found a way in modern times. In South Asia we should be especially open to these traditions of putting paintings alongside poetry.

Conclusion

Finally, what should be mentioned is that the experience of painters and poets have their own limitations given to their genres. The desire to come together is a form of attempt to cross the generic borders. But their problems remain in place. A painter does not write poem, nor does a poet paint a picture. What remains there for sharing is the desire to express by adopting novel techniques and intending to challenge the limitations. Such experiments have happened in societies where there are old traditions of both genres of art. By the same token, there emerge desires to see beyond the fence, and to find that both forms of art share a few

common experience of dealing with the complexity and the romanticism of reaching out. The Nepali experience is precisely that phenomenon, which is still in a phase of experiment. Both painters and poets have no option other than to express through their own mediums. But to reach out to a similar experience lived by the fellow artist is certainly a liberating and creative experience of one's as shown by the poems and paintings performed by poets and artists especially at such moments when they were prepared to share them. This article is a short narrative of these creative endeavours.

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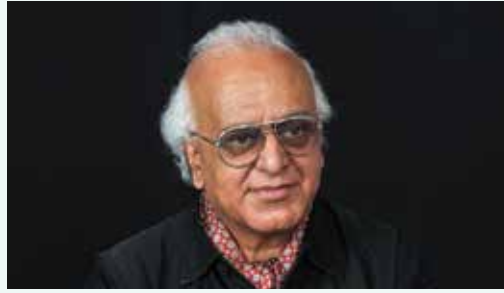
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Dr. Abhi Subedi

Born in Terathum of eastern Nepal, Dr. Abhi Subedi received his higher education in Nepal and Britain. He is an essayist, critic, linguist, playwright and poet. He has over two-dozen books on different subjects to his credit. Among his over 10 plays, strong theatre groups in Nepal and abroad have performed several of them.

Professor Subedi has taught 43 years at the Central Department of English. He is the founding former President of the International Theatre Institute (ITI) UNESCO from 2000 – 2008 and member of International Playwright's Forum from 2000-2011. Subedi became President (1990-1992) and two times General Secretary of the Linguistic Society of Nepal. He was also President of the Literary Association of Nepal. He is vice-President of the Nepal Folklore Society, and member of International Association of Theatre Critics.

He has written extensively about Nepali arts and artists. He is involved in a number of interdisciplinary study groups and a prolific writer on issues of freedom, culture, literature, arts and social transformations. His essays and seminar papers are published in Nepal and outside.