

# MITHILA COSMOS

Circumambulating the Tree of Life

*S.C. Suman*

December 10th 2013 - January 6th 2014





राष्ट्र चिनाउने एक सशक्त माध्यम  
त्यस देशका ऐतिहासिक धरोहर तथा  
कलाकृतिहरू नै हुन्। प्रस्तुत चित्रकला  
प्रदर्शनी मिथिला भूमिको कला र  
संस्कृतिलाई राष्ट्रिय र अन्तर्राष्ट्रिय  
जगतसम्म चिनाउने दिशामा एक  
अर्को कदम हुने मैले विश्वास लिएछु  
हु र यसतर्फ चित्रकार श्री सुबोधबन्धु सुमन  
सर्थी लागि रहनु हुनेछु भन्ने आशा  
मैले लिएको छु। म यस चित्रकला  
प्रदर्शनीको सफलताको कामना गर्दछु।

मिति: २०६६/१२/१९, शनिवार

॥ श्री गणेशाय नमः ॥

डा. रामकरण यादव  
राष्ट्रपति, नेपाल



**Shree Ganesh** *Mixed Media on Art Paper 30" x 22"*

## Suman's Mithila Cosmos

Dr. Abhi Subedi

S.C. Suman is very well known for his masterly treatment of the nuances of Mithila art, which look simple yet complex and profound. In these paintings Suman has chosen a philosophical title and claims that these works represent Mithila world picture, which is a combination of the realist and mytho-poetic view of the world. But he has used the very avowed and now popularised medium of art, which combines folk with classical form and religious motifs with human

themes. In Mithila art there are certain recognised and familiar imageries and methods of treatment. But Suman has introduced some visibly jolting yet attractive experimentation in these paintings. The most conspicuous one is the fusion of forms and themes, techniques and interpretative modes. Before discussing these paintings, I would like to mention a couple of very important themes of discussions about Mithila art.

The uniquely exquisite paintings that Maithil women have been making for a long time in the interiority of household remained unknown for a long time. But when they came out on paper for the purpose of selling, they invited many different kinds of interpretations about motifs, symbolism and beauty. A very important jolt came for those who tended to treat the Mithila art as more decorative than artistic in orientations. The challenge this medium of art possessed for connoisseurs is the right location of colours, space and projection of harmony with nature, and above all, the intrinsic value of this form of the work of art. Some feminist interpreters consider symbolic interpretation of the Mithila paintings as an infringement on the meaning that women have been making for themselves. Among the many I have read, Carolyn Henning Brown's views are well known for their honesty. Her critique of the over-interpretation of Mithila woman's art is very eloquent ('Tantra and the poetics of Mithila art' in *American Ethnologist*, Vol. 23, No. 4). She says, the burden of interpretations brought from outside is a silent violation of the women artists' meanings. I only mention one more reference in the form of a report. Since Suman's major theme is the tree in these paintings, the reference will be relevant. I moderated a panel discussion by two prominent women art critics and one photo artist at the Second Kathmandu International Art Festival organised by Siddhartha Art Foundation in November-December 2012. A prominent art critic named Alka Pande from New Delhi made a presentation on the 'Boon bestower, the Kalpavriksha with special reference to Mithila Painting'. She discussed about the 'metaphors and contemporary practice of this tree of life.'

I have used these two references to interpret Suman's present series of paintings by highlighting mainly two aspects—semantics of his art and the treatment of the major metaphor, the tree. Suman does not dwell on symbolism but in the foregrounding of the power, intricacies and beauty of the dominant imagery of Mithila art, he has used both meaning and technique with equal passion. He has used the tree in every painting. The value of kadamba tree in Mithila art is reinterpreted in his paintings to represent a motif of ecological harmony. He has not violated the calm, beauty and simplicity of Mithila art practised by women. On the contrary, he has brought the elements of those paintings out in more beautiful forms. He has made some experimentation,

which is, by working with the Thangka artists, he has used gold in the very subtle loops, figures and imageries. Suman has brought the Mithila art out through the exquisite execution of them before this time also in the capital, and made very good impressions on the viewers. He does not treat trees as symbols only but also as visible metaphors, the underlying force of life, and means of achieving cosmogonic harmony between nature and mankind. Suman uses cheerfulness and joy, albeit challenged in some sense, as the guiding energy of his paintings.

In the 'Durgasaptasati' done in acrylic, Suman has used scripts to substitute the familiar imageries of traditional Mithila paintings and the colourful weaving of figures and forms. He has used the relief of Tharu and Mithila art. Ruddy earth colour is used in another to express the happy mood of dancing. In another Jhangad painting Suman has used the folk ambience to achieve which he has used the familiar folk colour. He has used various techniques in this painting, including spray. Chirharan is linked to kadamba tree. In all these paintings he has used all forms of colours from natural pigment to the acrylic medium. Appropriateness is another mode of Suman's treatment. For example, the wall paintings of the Tharu people are treated with a naturalness that is simple and poetic. Some symbols are certainly used, because tree in Maithil art has certain symbolic form. Suman's trees are imbued with the meaning of ecological power and pervasiveness. He believes that every ritual action of the cultures reflects the close living with nature. He has used the marriage of boys and girls to mango mahuwa trees as a strong proof of that.

Suman has brought to prominence the beauty of the Mithila art—subtle forms, figurality and linearity through the fine delineation of colours and detailed treatment of the forms and imageries. Suman's paintings are extremely charming and attractive, and they are consummate or very well finished. Suman possesses a talent for using the medium of Mithila art to play with free imagination and experiment without deviating from the main tradition. Each of S.C. Suman's painting in this exhibition combines Mithila art themes with the dynamic consciousness of human beings and their existential and meaningful relation with nature, which Suman prefers to call Mithila cosmos.

## Mithila Cosmos: Circumambulating the Tree of Life

The ancient and vast Mithila Kingdom was surrounded by the Ganges River to the South, the Himalayas to the North, and the now non-existent Koshi and Gandaki Rivers to the East and West, whose territory extends to present day Bihar, India. The Nepali city Janakpur was the capital of this ancient Kingdom. The epic Ramayana makes mention of this area as King Janak and his daughter Sita the consort of Lord Rama, hailed from this great kingdom. Today Janakpur is still the epicenter of Maithili culture in Nepal.

For over three thousand years, the genre of Mithila painting has remained within the bastion of its womenfolk, who inherited their traditions, skills, technical knowledge and expertise from their mothers or grandmothers. Their art was an integral part their domestic day to day ritual. Mithila women have drawn on the walls of their humble abodes and on their mud floors to avert these natural disasters, protect their crop, and pray for the well being of their husband and children. Housewives fashioned images out of clay, mud and cow dung of Hindu Gods for worship on diverse occasions, when they observed fasts for the prosperity and longevity of their family members. Dr. Ram Dayal Rakesh , an expert on Mithila Art of Nepal writes that



**Tree of Life up Peacocks** Acrylic on Nepali Paper 38" x 58"



**Mokha Bhitichitra** Acrylic on Nepali Paper 30" x 20"

Mithila art is inseparable from religion, and that the Mithila artist still 'dedicates her talent and skill to God, meditating long before transforming a spiritual aesthetic vision on to a mud wall'. However these wall paintings have always been impermanent, as the annual monsoon torpor destroys the painted images and fresh mixture of mud and cow dung is applied over the old images to provide a fresh surface for new paintings, which are in keeping with the festivities. Today the winds of change have brought about transformation in the lifestyle of rural and indigenous folk. This change has challenged the artistic and cultural moorings of the Mithila cosmos. However, it is interesting to note that the mud walls, courtyards, textiles, household objects, paintings and handicrafts, still rest upon the age-old repertoire for ornamental patterns and designs, motifs, symbols and themes. For most Mithila women, the practice of painting on paper is a recent phenomenon, which was introduced by Claire Burkert of the Janak Women's Development Center in 1990. From this historic moment, the artistic motifs used by Mithila women were transferred on to paper. The Janakpur Women's Development Center was established to promote the inherent skills of these women, uplift their lives through the sales of their beautiful artworks and to introduce Mithila expression to the rest of the world. Today Maithili art in Nepal has taken a direction of its own and is a source of inspiration for national and international artists.

Traditionally three castes are associated Mithila art: Brahmin, Kayastha and Dusadha. Though Mithila art forms vary from caste to caste, the art forms that emanate from this region are associated with religious ceremony and local rituals. The artist S.C. Suman, who hails from Siraha, is a Kayastha. The Kayastha women of the Mithila region have traditionally been engaged with this art form since time in memorial. S.C. Suman learnt to make make ritual aripans for the various festivals and pujas from his grandmother in their family home. Suman recalls that his grandmother would grind rice with some water into a paste called 'pithar' and use this mixture to make the delicate patterns on the mud floor and in the 'goshai ghar' or prayer room each day. These intricate ornamental but profoundly symbolic patterns would be incomplete without adding the final touches with abir, sindoor and kesari powder. Suman also remembers helping his grandmother make wall paintings or 'Bhitti Chitras' and waiting for the right season to gather flowers, creepers, herbs and leaves that would be ground and distilled to make the natural pigments for the paintings. The stem of the parijat flower, bougainvillea, the pulp of the bel fruit, oil, milk and turmeric would be used to make organic pigments. Mud, cow dung and certain grasses were used as earth tones for the paintings. Kajol and soot would be coated on to fine hand hewn bamboo sticks with which his grandmother would draw the fine images of their spiritual and natural cosmos. No other art form in Nepal shares such



**Salhesh Lok Katha** Natural Pigment on Art Paper 20" x 30"



**Mokha Bhitichitra** Acrylic on Art Paper 22" x 30"

a close affinity to nature and celebrates the holistic involvement of all the senses: sight, sound, smell, touch and taste.

Inspired by the artworks created at the Jankapur Women's Development Center, the fine Madhubani paintings of Bihar, the Worli paintings of Madhya Pradesh along with the local Tharu and Rajbanshi imagery, S.C Suman is both an oddity and an icon, as he has gone against the tide and established his name as one of the finest painters in this genre. Though he trained as a textile designer in Bombay, he returned to his roots and began to paint in the Mithila tradition, stating that he did not believe that the issue of gender should restrict the innate creativity of an artist. S.C. Suman, crafts his own painting tools and prepares his own colors. He also uses poster paints, watercolors, acrylic and oils with equipoise on Nepali paper, linen and silk.

In 2007, S.C. Suman held a successful exhibition at the Siddhartha Art Gallery. Entitled 'Mithila Cosmos', this exhibition brought attention to the enduring iconography of the Mithila Kingdom. In 2011, his exhibition Mithila Cosmos - New Narratives, included both traditional forms and a body of work which were socio- political in content, thus demonstrating how the Mithila gaze reads the world today. Suman believes that traditional art can become dynamic and robust when it embraces contemporary

issues. His latest series is inspired by the tree of life - a recurring motif in Mithila art poetry and folk songs. A 700 year old folk song written by celebrated Mithila poet Kokilkavi Vidyapati which is sung at weddings elucidates this deep connection to nature and ecology:

दशरथ बाबा रोपलैन आम-महुआ गछिया  
कौशल्या अम्मा सिंचलैन जल ढारी, हे ! सोहावन लागे ।  
हमर ललन बाबू चलला विवाह  
पहिने विवाहू बाबू आम-महुआ गछिया,  
तखन बियाहव कनियाँ अपन हे ! सोहावन लागे ।  
आम-महुआ गछिया सँ लेलैन आशिष  
चहुँदिश बाजे ढोल मृदंग, हे ! सोहावन लागे ।

*Father Dasrath plants a mango-mahua sapling  
Mother Kaushalya waters the sapling  
Oh hail the auspicious occasion  
Our son is going to get married,  
Before he marries his betrothed  
He will marry a mango-mahua sapling  
After which he will marry his betrothed  
Oh hail the auspicious occasion*

*This sapling will give him blessings  
the dhol and mridhanga reverberate in all four  
directions  
Oh hail the auspicious occasion*

The Tree of Life concept is sacred to most cultures. Jasleen Dhamija, an Indian writer and expert on the arts and crafts of India elaborates that the significance of the tree of life "transcends conscious reality, touching the subconscious and beyond. Even if the original meaning is obscured, the symbol retains an unconscious link with our primeval memory



**Celebrations around the Tree of Life**  
Acrylic on Nepali Paper 20" x 30"



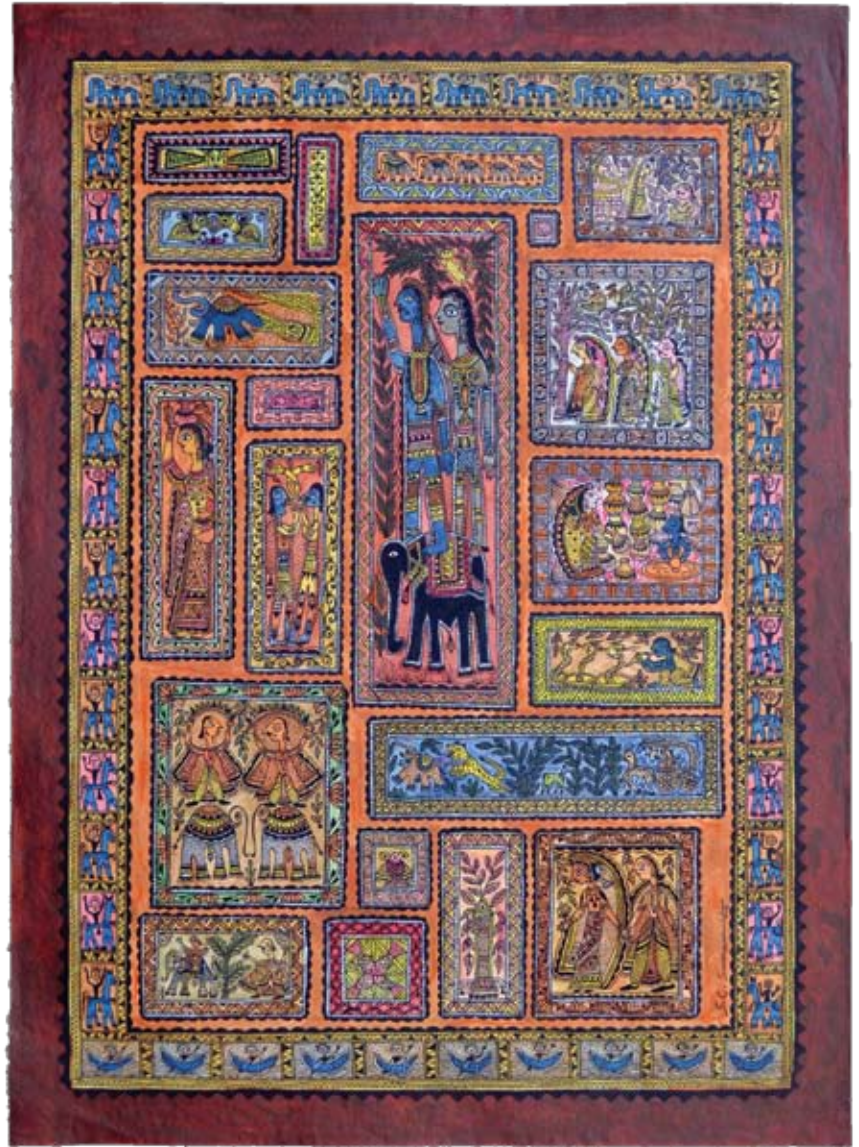
**Kamaldaha - Cosmic Pond** *Natural Pigment on Art Paper 30" x 22"*

and becomes a source of strength. Its roots plunge deep into the three worlds: its branches reach upwards towards heaven and support it. The trunk is the means of ascending upwards and reaching beyond, thereby connecting three worlds. The presence of a tree signifies water, growth, and fecundity" — specific trees and flowers are objects of worship. In Hindu culture the kadamba, pipal, bar, mahua, banyan, sandalwood, rudraksha, parijat, mango and mahua "tree are sacred and it is a taboo to cut these trees, as their very being is associated with myths and gods; hence the custom of offering libations to them". The cultural, artistic and literary tradition of the Mithila genre is deeply rooted in nature. Young men and women get married to a mango-mahua tree before they get married to their betrothed.

Verses from the sacred Ramayana and the Mahabharata are replete with texts that pay homage to sacred trees, plants, flowers and nature. Taking its cue from these sacred texts Mithila imagery captures the exile of Rama and Sita in exile in the forest, Sita sitting under the Ashoka

tree, Radha and Krishna exchanging garlands with a kadamba tree in the backdrop, the cheer haran story where a gleeful Krishna sits on a sturdy branch of the kadamba tree overlooking a pond where 108 naked gopinis are bathing – little do they know that the mischievous Krishna has taken a way all their clothes and rehung it on the branches of the tree.

Even today married women conduct the Batsavitra puja , or the tulsī hom as it is believed that these pujas add longevity to the lives of their husbands. Rural art forms are an indelible link between the artistic output and nature. Suman's paintings reflect images of a myriad plants and life forms of the Terai which encapsulate a host of meanings: lotus (seat of the unblemished and pure feminine form), bamboo (lineage, roots, male form), kadamba tree (love) fishes and crocodiles (fertility), turtles (lover's reunion and stability), parrots (teacher, intelligence), peacocks (beauty), elephants (wealth and prosperity), tigers (power associated with the Goddess), snakes (associated with Shiva for protection and the ultimate union), fishes and crocodiles (fertility), sun, moon and the nine planets (power of nature). Ravindra Kumar and Anupama Sirivastav write that Mithila women believed the Sun had the power to fertilize and impregnate, while the Moon was regarded as the heavenly source of amrit or nectar, thus symbolizing life and giving qualities.



**Salhesh Lok Katha** Mixed Media on Art Paper 22" x 30"



**Fish - Cosmic Pond**

*Mixed Media on Nepali Paper 24" x 46"*

In this exhibition S.C. Suman incorporates the images from Mushahar, Jhaangar, Dhimal, Sataar and Tharu indigenous communities of the Tarai into his paintings. The "Bhatti Chitra" or "Mokha" (mul-dwaar or main gate) paintings that embellish the façade of a Tharu home with decorative elements around the main gate and windows also find expression in this series. "Salhesh Lok-katha" is another example of how the artist has deftly used Mushahar elements in his recent work. In another important step he has collaborated with the eminent traditional paubha artist Lok Chitrakar to gild specific areas of his Mithila paintings thereby merging two sacred art forms in a creative union.

The artist also portrays the 'Kobhar' or 'kobhar ghar' (nuptial or bridal chamber) paintings in this series. The tradition of the Kobhar harks back to a time when child marriages flourished and the sex education was non-existent. Mithila women would prepare a separate nuptial house or 'kobhar ghar' for the newlyweds replete with instructive paintings - the intimate love stories of Shiva and Parvati, Krishna and Radhika, Ram and Sita, which were consecrated to celebrate the spiritual and physical union between the newlyweds. Every element in Mithila painting has a deeply rooted symbolism in it focusing around passion, sex, fertility and tantric ritual, especially in aripana and paintings related to marriage ceremonies. In their essay from Maithil to Madhubani - a tradition of continuity and change, the Indian writers Ravindra Kumar and Anupama Sirivastav highlight that the depiction of the Kobhar ghar is symbolically replete with the ring of the lotus, the kamalabhan or puraina and the forest of bamboo or bansa: "The ring of lotus symbolized the female organ and the forest of bamboo represents the male organ or lingam. The meeting of these two symbolizes the union of purusha and prakriti, male and female". During the wedding ceremony, special suggestive love songs would be sung to celebrate the marriage.

The pantheon of the Hindu Gods: Ganesha, Durga, Shakti and Saraswati are also depicted in S.C Suman's new series. Apart from these sacrosanct visual narratives, the cycle of the seasons, fairs and dances, fertility rites, folk and tribal lore, marriage, other ritual ceremonies and cultural activities associated with the annual festivals based on the cycles of the moon and sun are themes that Mithila women immortalized in their paintings. Some of the enduring images of Mithila art include agrarian village scenes and village activities. Suman is well versed in these visual narratives. The artist also pays attention to jewelry of the women, the tattoos that Mithila women receive on their bodies, in some instances the embroidered motifs and the needlework and quilting stitches which are used to make blankets, becomes an integral decorative motif in his works.

Cicumambulating the Tree of Life- drives home the point that the very passage of life in the Mithial Cosmos is very deeply rooted in rituals that pay obeisance to nature. This reverence can be interpreted as the collective wisdom of the Mithila people who understood the importance of establishing an ecological balance and harmony in their very cosmos or world. This ecological balance is a source of inspiration for Mithila and traditional Paubha artists. The paintings in this exhibition are marked by unbelievable spontaneity, imaginative use of space, lucid lines, a flat naïve sense of proportion anatomy, dynamism and the intuitive use of color. It is this 'untutored' aspect of Mithila painting that gives it a distinctive edge and indescribable charm.

**Sangeeta Thapa**

Art Curator/Director – Siddhartha Art Gallery

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"Mithila painting has been a female domain for ages. Entry of males into the field is a recent phenomenon. The development seems to have transformed the medium. Suman's works are minutely detailed, almost Thanka-like, yet they manage to retain the spontaneity and gaiety, pain and pleasure, love and longing, and ethos and pathos of life of Mithila. ....However, one of the key elements of Mithila painting is irreverence bordering on playfulness. As long as that remains, art and life shall continue to be intertwined in one of the most vibrant of world cultures. Perhaps new themes and techniques will spur new thoughts, too? That is something Mithila and Maithils everywhere desperately need."

**CK Lal**

Published on Republica Daily News Paper

4-1-2011

"Very impressive work in terms of imparting creativity to this traditional art form."

**H. E. Mr. Rakesh Sood**

20-3-2011

"Breath taking talent of transporting the simplicity of beauty so convincingly through superb sophistication of technique."

**H. E. Mr. Sergey Velchkin - USSR**

13-3-2011

"Greatwork, work save our culture, save our life, our our identity"

**Keshab Raj Khanal**

13-3-2011



## S.C. Suman

September 25, 1961  
Siraha, Bhawanipur – 1.  
Bachelors in Science  
L.N. Mithila University,  
Darbhanga, India

### Training

Textile Designer - Mumbai

Lab Training - M/S Sandoz (India) Ltd. Worli, Mumbai

Lab Training - Technical Service Division, Seren Dyestuff Industries Ltd., Mumbai

### Solo Exhibitions

- 2013: Mithila Cosmos: Circumambulating the Tree of life Organized by Siddhartha Art Gallery, Kathmandu, Nepal.
- 2012: "S. C. Suman Microcosm: A Moment of Delight in Contentment" Organized by Maithili Sewa Samiti.
- 2011: "Know Thyself" Organized by Maithili Sewa Samiti.
- 2011: "Mithila Cosmos – New Narratives" Organized by Siddhartha Art Gallery, Kathmandu, Nepal.
- 2007: "The Mithila Cosmos" Organized by Siddhartha Art Gallery, Kathmandu, Nepal.
- 2007: "Mithila Art Exhibition" Organized by Everest Souvenir Adelaide, Australia.
- 2006: "Mithila Paintings – A view" Organized by Mithila Mahotsav Janakpur, Nepal.
- 2004: "Image of Terai" Organized by Indigo Gallery, Naxal, Kathmandu, Nepal.
- 2002: "Synthesis of Terai" Organized by Indigo Gallery, Naxal, Kathmandu, Nepal.
- 2002: "Tradition and Expression of Mithila Painting" Organized by Mithila Mahotsav Janakpur, Nepal.
- 1998: "Maithili Art" Organized by Indigo Gallery, Naxal, Kathmandu, Nepal.
- 1998: "Mithila Art Exhibition" Organized by Netherlands Leprosy Relief Association, Netherland.
- 1997: "Mithila Art: A Living Tradition" Organized by Koshi Mahotsav, Biratnagar, Nepal.
- 1991: "Maithili Art Exhibition" Organized by All Nepal Medical Conference of Nepal Medical Association in Biratnagar, Nepal.

### Group Exhibitions

- 2009: "Separating Myth from Reality : Status of Women" International Art Festival, Organized by Siddhartha Art Gallery, Kathmandu, Nepal.
- 2009: "Stop Violence Against Women – An Art Exhibition" Organized by OHCHER – Nepal (Eastern Regional Office, Biratnagar and Lalitkala Sangam, Biratnagar, Nepal).
- 2008: "AMALAGAM - 2008" Organized by Siddhartha Art Gallery, Kathmandu, Nepal.
- 2008: "Mithila Group Art Exhibition" Organized by Mithila Artist Society, Kathmandu, Nepal.
- 2005: Art Exhibition in Nagoya, Japan, Organized by Artist Association, Japan.
- 1998-2004 : 29th - 35th "National Art & Craft Exhibition" Organized by Nepal Association of Fine Art, (NAFA), Kathmandu, Nepal
- 2000: "Art Exhibition in France" Organized by Asian Artist Agromax – French Cultural Association, Kathmandu, Nepal.
- 1998: "Group of Exhibition" Organized by All Nepal Commercial Artist Association, Biratnagar, Nepal.
- 1996: "Mithila Art Exhibition" Organized by Birgunj Jaycess, Nepal.

### **Work Shop & Exhibitions**

2013: "Paintings On Nepali Story" Art Work Shop & Exhibitions Organized by Kalrab and Yumma Fine Art Academy, Dharan, Nepal.

2012: Work Shop, Demonstration & Exhibitions of Paintings in Tharu Community at Hathimuda Village, Morang Organized by Chetana Sanrakchhan Pratisthan, Nepal.

2012: "Naitikta Ko Khoji" National Art Shop & Exhibitions Organized by WAGON, Kathmandu, Nepal.

2011: "National Art Work Shop & Exhibitions" Organized by Arohan, Gurukul, Biratnagar, Nepal.

2002: "National Art Work Shop & Exhibitions" Organized by Lalit Kala Sangam & Rotary Club, Biratnagar, Nepal.

### **Awards & Certificates**

2013: Subhash Baral Smriti Vani Smman presented by Vani Prakashan Biratnagar.

2013: Certificates of Excellence presented by KU & American Embassy Kathmandu, Nepal.

2012: "Samman" presented by Kalrab and Yumma Fine Art Academy Dharan, Nepal.

2011: "Samman" (Certificates of Honor) presented by Maitihili Bikash Abhiyan, Biratnagar, Nepal.

2011: "Samman" (Certificates of Excellence) presented by Maitihili Sewa Samiti, Biratnagar, Nepal.

2008: Rastriya Pratibha (National Talent) Puraskar presented by Nepal Government.

2004: Special National Award in the 35th National Art & Craft Exhibition, presented by Nepal Association of Fine Art (NAFA), Nepal.

1999: National Award – Second Prize in 30th National Art & Craft Exhibition presented by Nepal Association of Fine Art (NAFA), Nepal.

1998: "National Award in the 29th National Art & Craft Exhibition presented by Nepal Association of Fine Art (NAFA), Nepal.

1997: "Special Consolation Prize" in Koshi Mahotsav, Biratnagar, Nepal.

1994: "Consolation Prize" in Greetings Card Design Content, Bhaktapur, Nepal.

### **Travel**

France, Dubai, Germany, India. "Mothila Yatra" (Village of Mithila In Nepal, India Visit & Study of Mithila Paintings).

### **Membership**

Siddhartha Art Foundation, Nepal

Lalit Kala Sangam, Biratnagar, Nepal.

Chitransh, Sewa Parishad,

Chetana Sanrakchhan Pratisthan Nepal,

Rita Memorial Trust, Rajbiraj, Nepal.

### **Adviser**

Mithila Kalakar Samaj, Kathmandu, Nepal.

Maitihili Sewa Samiti, Biratnagar, Nepal.

Birat Mithila Natya Kala Parishad, Biratnagar, Nepal.

### **Collection**

Nepal, India, USA, UK, Japan, Denmark, Canada, Netherlands, France, Kenya, Switzerland, Italy, Russia, Egypt, Korea, Mexico, Australia.

### **As a Writer**

Articles on Fine Arts and Culture published in National Daily Papers, Weekly and Monthly Magazines.

### **In General**

Actively working in the organizations for the development of Art, Artists' and Artists' Association for more than 20 years.

Also, conferred honorary Pvt. Tuition of Art and helped many promising Artists.

Organized Group Exhibitions of Paintings time to time and created interest among people towards Fine Arts.

Helped different institutions as a "Chief Judge" during different art competitions held by those institutions.

Actively participation in organizing and making tremendous success a national level Art Workshop in Biratnagar in 2002 and in 2012 for the second Kathmandu International Art Festival. Study of Mithila, Tharu, Santhal, Dhimal, Folk Art & Culture Organized by Chetana Sanrakshan Pratisthan, Nepal.



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