

## **Laxman Shrestha**

Contemporary Artist

### **Born**

October 18, 1939, Siraha, Nepal

Lives and works in Mumbai

Celebrated as an abstractionist, Laxman Shrestha's works are intricately related to his life's journey and struggles. Though abstract, his paintings have a sense of intrigue in them, and are often described as 'soul searching'. He has taken the genre of landscape painting to new heights and dimensions. A Van Gogh admirer, he believes that "Passion, honesty and determination" are the three qualities that are most important for an artist.

### **Education**

- 1971 Study Tour to Baltimore & San Francisco
- 1970 Central School of Art & Craft, London
- 1964-7 Ecole National Superieure des Beaux Arts, Paris The Academie de la Grande Chaumiere, Paris
- 1957 -62 Diploma in Painting, Sir J.J. School of Arts, Mumbai, India

### **Selected Solo Exhibitions**

2008 Jehangir Art Gallery, Mumbai	<a href="http://www.4to40.com/art/art_show.asp?p=Solo-Show_Jehangir_Art_Gallery_Kalaghoda&amp;k=Laxman_Shreshtha">http://www.4to40.com/art/art_show.asp?p=Solo-Show_Jehangir_Art_Gallery_Kalaghoda&amp;k=Laxman_Shreshtha</a>
2007 'Elaborations', Recent works in Black and White, Pundole Art Gallery, Mumbai	<a href="http://www.pundoleartgallery.in/artists-panel/details.asp?art_id=12">http://www.pundoleartgallery.in/artists-panel/details.asp?art_id=12</a>
2003 Jehangir Art Gallery, Mumbai	<a href="http://www.aaa.org.hk/Collection/Details/2282">http://www.aaa.org.hk/Collection/Details/2282</a>

1997 Pundole Art Gallery, Mumbai	<a href="http://www.pundoleartgallery.in/artists-panel/details.asp?art_id=12">http://www.pundoleartgallery.in/artists-panel/details.asp?art_id=12</a>
1988 Jehangir Art Gallery, Mumbai	
1987 Gallery Maison Francaise, Nairobi, Kenya	
1981 Jehangir Art Gallery, Mumbai	
1980 Gallery Surya Rettberg, Freinsheim, Germany	
1979 North Carolina Museum of	

Art, Raleigh, U.S.A	
1976 Gallery Chemould, Mumbai	<a href="http://www.hindu.com/mag/2004/03/07/stories/2004030700290100.htm">http://www.hindu.com/mag/2004/03/07/stories/2004030700290100.htm</a>
1973 Gallery Chemould, Mumbai	
1971 Gallery Chemould, Mumbai	
1970 Gallery Chemould, Mumbai	
1969 NAFA Gallery, Kathmandu, Nepal	
1968 Gallery Chemould, Mumbai	
1964 Tribhuwan College, Kathmandu, Nepal	
1963 Taj Art Gallery, Mumbai	<a href="http://artexpoindia.blogspot.com/2013/02/i-feel-like-perpetual-beginner.html">http://artexpoindia.blogspot.com/2013/02/i-feel-like-perpetual-beginner.html</a>

### **Selected Group Exhibitions**

2013 'Nothing is Absolute: A Journey through Abstraction', The Jehangir Nicholson Gallery at Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS), Mumbai	<a href="http://blog.saffronart.com/2013/03/05/jehangir-nicholson-art-foundation-presents-abstraction-show-in-mumbai/">http://blog.saffronart.com/2013/03/05/jehangir-nicholson-art-foundation-presents-abstraction-show-in-mumbai/</a>
2012 'Aqua', Gallery Beyond, Mumbai	<a href="http://www.gallerybeyond.in/artworks.asp?artistId=277&amp;q=profile">http://www.gallerybeyond.in/artworks.asp?artistId=277&amp;q=profile</a>
2012 'One Eye Sees, the Other Feels', The Viewing Room, Mumbai	<a href="http://www.theviewingroom.in/Collections.aspx?mode=art&amp;aId=195">http://www.theviewingroom.in/Collections.aspx?mode=art&amp;aId=195</a>
2008 'Point and Line to Plane VI', Gallery Beyond, Mumbai	<a href="http://www.gallerybeyond.in/showPrevious.asp?id=53">http://www.gallerybeyond.in/showPrevious.asp?id=53</a>
2002 'Tribute to Picasso', Guild Art	<a href="http://www.guildindia.com/pastshow.ht">http://www.guildindia.com/pastshow.ht</a>

Gallery, Mumbai	<a href="#">m</a>
2002 ‘Aspects of Modern Indian painting’, organized by Saffronart and Pundole Art Gallery, Metropolitan Pavilion, New York	<a href="http://www.worldcat.org/title/aspects-of-modern-indian-painting-new-york-sept-27-oct-1-2002-saffronart-pundole-art-gallery/oclc/82976687">http://www.worldcat.org/title/aspects-of-modern-indian-painting-new-york-sept-27-oct-1-2002-saffronart-pundole-art-gallery/oclc/82976687</a>
2002 ‘Ideas and Images – Part IV’, National Gallery of Modern Art (NGMA), Mumbai	
2001 ‘Modern Indian Art’, organized by Saffronart and Pundole Art Gallery, Metropolitan Pavilion, New York	
2001 ‘Similarities and Dissimilarities’, Tao Art Gallery, Mumbai	
2001 ‘Ideas and Images – Part III’, National Gallery of Modern Art (NGMA), Mumbai	
2000 ‘A Global View : Indian Artists at Home in the World’, Jehangir Art Gallery, Mumbai	
2000 ‘Family Resemblances : Nine approaches to a Mutable Self’, Birla Academy of Art and Culture, Mumbai	
2000 ‘Distillations’, Birla Academy of Art and Culture, Mumbai	
2000 ‘The Cartographer’s Apprentice’, Exchange of Images / An interaction with Ranjit Hoskote’, Pundole Art Gallery, Mumbai	<a href="http://www.pundoleartgallery.in/artists-panel/details.asp?art_id=12">http://www.pundoleartgallery.in/artists-panel/details.asp?art_id=12</a>
1999 ‘Watermark’, watercolor show organized by Fine Art Resource, Jehangir Art Gallery, Mumbai	
1999 ‘Icons of the Millennium’, Lakeeren Art Gallery, Mumbai	
1999 ‘Legatee’, The Fine Art	

Company, Mumbai	
1999 'Watercolor', Gallery Art Motif, New Delhi	
1999 'The Art of Charity', organized by Sir Jamsetjee Parsee Benevolent Institution at Sir J.J. School of Art, Mumbai	
1998 'Indian Contemporary Art', organized by RPG and Bayer, Mumbai, Leverkusen and Mannheim, Germany	
1998 'A Collector's Eye', The Jehangir Nicholson Collection, National Gallery of Modern Art (NGMA), New Delhi and Mumbai	
1998 'Inscription on the Surface of Time', drawings by nine post – colonial Indian Artists, The Guild Art Gallery, Mumbai	
1997 'The Intuitive-Logic I and II', Mumbai and New Delhi	
1997 'The Search', Apparao-Wallace Galleries, New York	
1997 'Image Beyond Image', Glenbarra art Museum Collection, Japan, National Gallery of Modern Art (NGMA), New Delhi and Mumbai	
1997 '50 Years of Freedom of Expression', Jehangir Art Gallery, Mumbai	
1997 'Looking Glass Self', Lakeeren Art Gallery, Mumbai	
1996 'Cinemascope – An Artist's Tribute to 100 Years of Cinema', Lakeeren Art Gallery, Mumbai	
1996 'Contemporary Indian Painters 1996', Jehangir Art Gallery, Mumbai	

1995 'Bombay – An Artist's Impression', Jehangir Art Gallery, Mumbai	
1995 'Urban Signals – Shifting Images', Inaugural Show of Birla Academy of Art and Culture, Mumbai	
1993 'State of the Art', Computer Art Show, National Gallery of Modern Art (NGMA), New Delhi	
1993 'Trends and Images', Inaugural Show of Centre of International Modern Art (CIMA), Kolkata	<a href="http://indiatoday.intoday.in/story/centre-for-international-modern-art-opens-with-ambitious-plans-in-calcutta/1/303617.html">http://indiatoday.intoday.in/story/centre-for-international-modern-art-opens-with-ambitious-plans-in-calcutta/1/303617.html</a>
1993 Asprey Auction, Jehangir Art Gallery, Mumbai	
1993 'Wounds', Centre of International Modern Art (CIMA), Kolkata and National Gallery of Modern Art (NGMA), New Delhi	
1993 'Reflections and Images', Vadehra Art gallery, New Delhi and Mumbai	
1993 'Parallel Perceptions', Sakshi Gallery, Mumbai, Bangalore, Chennai	
1992 'Pioneers to the New Generation', Arts Acre, Kolkata	
1992 'Husain Ki Sarai', Inaugural Show organized by Vadehra Art Gallery, New Delhi	
1992 Group Show with Akbar Padamsee and Jogen Chowdhury, Pundole Art Gallery, Mumbai	
1991 'State of the Art', First	

Computer Art Show in India, Jehangir Art Gallery, Mumbai	
1990 'Gadya Parva', Gallery Chemould, Mumbai	
1988 'Seventeen Indian Painters', 25 Years of Gallery Chemould and Jehangir Art Gallery, Mumbai	
1987 'Indian Drawing Today', Jehangir Art Gallery, Mumbai	
1987 'The First Auction', by Christie's for Helpage India, Mumbai	
1984 'Ten Artist's', Inaugural Show, Gallery 7, Mumbai	
1984 'Contemporary Painters', organized by Pundole Art Gallery, Mumbai, Raj Bhavan, Mumbai	
1981 'Indian Painting Today', Jehangir Art Gallery, Mumbai	
1980 Gallery F. Friedrich, Cologne	
1972 25 Years of Indian Art, Rabindra Bhavan, New Delhi	
1971 Baltimore and San Francisco, U.S.A	
1966 Maisons des Beaux Arts, Paris	
1966 Salle de la Presse, French Foreign Ministry, Paris	
1963 'Inaugural Exhibition', Gallery Chemould, Mumbai	

### **Participations**

2010 'Master's Corner', organized by Indian Contemporary Art Journal at Jehangir Art Gallery, Mumbai; India International Art Fair, New Delhi	<a href="http://www.indiaartfestival.com/ArtistsPavilionCatalogue.pdf">http://www.indiaartfestival.com/Artists PavilionCatalogue.pdf</a>
2009 'The Miniature Format Show', Sans Tache Gallery, Mumbai	

2002 'Anniversary Show', Art Musings, Mumbai	
2001 'Miniature Format Show', Sans Tache Art Gallery, Mumbai	
1997 'Perspecta I and II', organized by Galerie '88, Kolkata at Mumbai, New Delhi	
1996 'Silver Jubilee Show', Cymroza Art Gallery, Mumbai	<a href="http://www.cymroza.com/theexhibition.php?eid=73">http://www.cymroza.com/theexhibition.php?eid=73</a>
1995 'The Anniversary Show', Galerie '88, Kolkata	<a href="http://artpoint.in/index.php?option=com_content&amp;view=article&amp;id=86:laxman-shrestha&amp;catid=1:artists&amp;Itemid=3">http://artpoint.in/index.php?option=com_content&amp;view=article&amp;id=86:laxman-shrestha&amp;catid=1:artists&amp;Itemid=3</a>
1969 'Sixth Anniversary Show', Pundole Art Gallery, Mumbai	<a href="http://www.pundoleartgallery.in/artists-panel/details.asp?art_id=12">http://www.pundoleartgallery.in/artists-panel/details.asp?art_id=12</a>
1968 First Triennale of World Art, New Delhi	<a href="http://artpoint.in/index.php?option=com_content&amp;view=article&amp;id=86:laxman-shrestha&amp;catid=1:artists&amp;Itemid=3">http://artpoint.in/index.php?option=com_content&amp;view=article&amp;id=86:laxman-shrestha&amp;catid=1:artists&amp;Itemid=3</a>

## Text

<b>The recluse speaks: An interview with Laxman Shreshtha</b>	<a href="http://www.merineews.com/article/the-recluse-speaks-an-interview-with-laxman-shreshtha/127322.shtml">http://www.merineews.com/article/the-recluse-speaks-an-interview-with-laxman-shreshtha/127322.shtml</a>
Of paintings and politics	<a href="http://www.ekantipur.com/the-kathmandu-post/2011/06/07/oped/of-paintings-and-politics/222613.html">http://www.ekantipur.com/the-kathmandu-post/2011/06/07/oped/of-paintings-and-politics/222613.html</a>
Mapping Laxman Shreshtha's engaging art and life journey	<a href="http://www.theartstrust.com/Magazine_article.aspx?articleid=497">http://www.theartstrust.com/Magazine_article.aspx?articleid=497</a>

## **The recluse speaks: An interview with Laxman Shreshtha**

The paintings of Laxman Shrestha have made a mark in the annals of Indian art. The soft-spoken artist is known for his calculated use of words; hence an opportunity to interview him was a once in a lifetime experience.

LAXMAN SHRESHTHA is reclusive, yet an individual deeply in love with his spouse of many decades and a prolific artist whose works, though not selling to the tune of millions, are doing really well. Laxman's works have always been larger than life, superimposing their presence in the viewer's consciousness. A man difficult to meet, it was a stupendous moment when he agreed to meet and be interviewed.

His works span across 40 years of monumental composition. It is the ideal of luminosity that resides at the core of his art that carries his body of work into infinity.

Born on the slopes of Nepal's Siraha village in 1939, his life makes for great reading like the masters of yore. With just Rs 400 in his pockets, he ran away to Bombay from Nepal, which was then a closed country ruled by the Ranas, who doubled up as dictators!

He located the JJ School of Art somehow after reaching Bombay, shocked the Dean into accepting him as a student and went on to win scholarships in the college and abroad. The best thing was that he found his soul mate in the same portals that honed his talents! Here are excerpts from the interview:

### **Why such a large canvass?**

I came to painting through landscapes. The abstractness of nature attracted me. I am not interested in making my paintings visibly recognisable. It is their essence, the moment that has to be experienced not recognised. Human life and feelings need a big canvas, a bigger space to work.

For intimate, small drawings I do water colours.

**What made things fall into place for you? Running away from the mountain kingdom, reaching Bombay, getting admission in a prestigious school, winning accolades...making it big?**

I think my innocence, intensity and honesty made everything work for me. But it was not easy at all. I have suffered so much while I was young. My family would not accept me till recently and they are powerful people in Nepal. I have found strength in simplifying a lot of things in my life.

Another thing that happened right was the time at which I was growing as an artist. It was a good atmosphere here: not demanding, no one was in a hurry. It was possible to explore and develop oneself. There were no pressures to show at this gallery or that, to exhibit abroad and to know people. There was no clutter. I could take tremendous risks in style and content, which allowed the exploration to culminate in achievements of the highest order.

### **Today, how do you see the struggle and its result?**

If I don't paint for two days I think I'll go mad - that is the kind of devotion I have for my work. So, obviously it nullifies my pain and struggle. Today I am in a position to command dignity and a price of my choice for my work. So the money is not at all a problem, but it allows you privacy. Nobody can treat me as a shop and come in to meet me, leave aside being allowed to converse or purchase my work. This kind of solitude I have been able to command due to my success and this solitude has allowed me to give my best. It reduces the clutter.

The brilliance of this artist's works are less to be spoken, more to be experienced. It may take him months to complete a large canvas. He may look at it contemplatively and do nothing for hours or days before once again beginning the physical act of painting. He almost remains in a trance and can do little else till he is satisfied that the work is finished. To know that the work is over is very important to him. And that moment is intuitive.

### **Of paintings and politics**

The famous painter Laxman Shrestha's brief visit to Nepal cast ripples in Kathmandu. Serious newspapers, TV channels and art shows are all featuring this great Nepali artist who lives and works in Mumbai. He has attained an almost legendary status in his home country as a world famous Nepali artist. It is, of course, very natural for Nepalis to feel that Laxman Shrestha has enhanced their self-respect. It has also allowed them to believe that a great process of creation doesn't have to come to a halt in the face of urbulence.

Laxman is living proof of the capacity of human minds to create something wonderful; and his visit here comes at a time when our political situation might have caused you to believe otherwise. People appear very keen to talk about his paintings in terms of hope, pride and plans for the future. He came in connection with the opening of Shekhar Kharel's documentary "Rainbow over Mumbai" which prominently features Laxman Shrestha among other talented Nepali actors currently working in Bollywood.

I talked to Laxman for several hours, read interviews with him and followed him on the news and TV talk shows. Journalists appear to have posed themselves as characters in his art, as minds that are trying to achieve something of the sublime of life by transcending confusion. In a recent interview Shrestha gave to Kantipur's Kosheli, he was asked about the current state of Nepal— politics, politicians and the thin possibility of achieving the state of the sublime by transcending the current political confusion.

Laxman Shrestha spoke to him in terms of colours. He said that despite the turbulence and confusion, the colour of Kathmandu was still grey, which he considers to be the highest form that welcomes other colours but does not give in. Laxman said that Nepal was in a state that comes before Shiva's tandava dance, which is the performance of destruction followed immediately by new creation. To make it clearer, Laxman mentioned the names of two politicians, Prachanda and Baburam, and alluded to others without naming them, and said he would like to make their paintings in yellow or red against a white background in his imagination of a loktantrik or democratic system.

I do not know how much the erstwhile communist guerrillas would appreciate Laxman's imaginaire about them. Past communist leaders of Europe and elsewhere have preferred fine art to abstract paintings. Modernist art, abstractions and abstract expressionism have been experiencing serious challenges even in the West. Death of the modern in art has been a subject of debate now.

But a powerful painter's interpretation of the political history, characters and events in terms of hope and fusions is a strong message. Laxman's evocation of colours to look into the angst of Nepali politics is very interesting. Incidentally, the referendum of 1979 that gave people a choice between a multiparty or one-party system, symbolised by blue and yellow colours respectively, does not have any symbolic significance; but it is a telling coincidence.

Laxman sees a direct relationship between events, history, life and dreams. On the other hand, Laxman says paintings make nothing happen just as the English poet WH Auden said on poet Yeats' death, "Poetry makes nothing happen."

Speaking on Kantipur TV this morning, Laxman said paintings couldn't directly change anything. If they are employed for that, they will be applied art; serious art will die there.

Nothing has been written about this great Nepali artist in Nepal. I feel it is time to bring him among Nepali viewers, but as he lives in Mumbai and his art works are so reified (they are priced at 15 million Indian rupees and they are always sold out) their exposure to Nepali viewers is not possible. Nepali buyers or business people would not bother to acquire his expensive canvasses.

Laxman Shrestha's paintings, as far as my knowledge goes, are consummate, perfectly executed, expressive and charming works. He does not overtly use Indian myths in modern paintings with recognisable anthropomorphic and conspicuous symbolism like other great Indian masters. Hussein comes to

mind here. He uses characters from myths, but with vibrant themes and characters from the immediate world. Laxman loves to talk about a different kind of myth. He sees wisdom, spirituality and emotions working together in his paintings.

Increasingly, he has been using the nostalgic dimension of the Himalaya in his works. In his conversations with me, I have noted his frequent use of words like height, loftiness and spiritual. The mountains and other dimensions of the terrain become part of a powerful composition. I want to go back briefly to a related history here.

Lain Bangdel too used mountains and vertical composition in a charming way. After the political change of 1990, Bangdel executed what he called abstract expressionist canvases and held an exhibition of them. Portraits of politicians, his friends and contemporaries worked as a chorus to the political thrust of Bangdel's paintings. His abstract expressionist works had the sweep of colours. I had never seen Bangdel's cyclonic strokes and lustrous flames of colours before.

I said that to him and his biographer my friend Don Messerschmidt. They agreed that there was time sensitivity in Bangdel's work. But Laxman's storms are dialogic, silent and amazingly charming. Miniature shapes and "rectilinear signs" enter into dialogue with the huge expanse of the canvas. Mountains surge upward, valleys emerge and clouds undulate. That is a myth, a subtle, a calm Buddhist moment that Laxman has alluded to again and again; and a potential silence, a Zen expressed not in monochrome but in a multiple colours, with grey dominant and black weakening under the vibrant colours. I cannot say more than this without carefully meditating upon his canvasses.

Like you and me, Laxman sees a shattering storm coming here. But he says, either don't let it rip off your roof and buffet you, or if it does happen to you, take it as a tandava dance and proceed to the next creation. This ambivalence is the power of artists.

He says artists can be vocal about art. The talented and versatile painter and intaglio artist Ragini Upadhyay does use politics as her theme. Laxman admired her works the other day. But Laxman's style is different. He is in search of a power that resists destabilisation. The ambivalence—the poise between storm and calm, the participation and detachment at the same time—become strengths in Laxman Shrestha's paintings.

Many talented painters of different generations are working in Nepal. A greater dedication and a painful and joyous voyage into human emotions and conditions would make every artist perfect. When a painter of Laxman's stature says he wants to paint Prach-anda and Baburam in yellow or red against a white background, he is making an artist's declaration that encompasses the storms easily. Let us learn from this artist's experience and creative capability to be free, and active.

### Mapping Laxman Shreshtha's engaging art and life journey

Laxman Shreshtha's astute abstract works of art are both meditative and sensuous in their subtle shifts and deft balances of color. In them, one can notice a movement to spiritual peace and inner harmony from conflict and outer chaos. His canvases exude an energizing intermingling of vivid hues such as browns, oranges, blues, yellows and reds that capture and resonate with a wide array of human passions and expressions – brooding or cheerful. Though abstract, they inhibit an apparent sense of intrigue, which encourages the viewer, and at times the artist himself, as he has revealed, to understand the various shades of meaning hidden in them.

Born in 1939 in Siraha in the neighboring Nepal, he grew up in Darbhanga district in the state of Bihar. After securing a degree at the University of Patna, the aspiring artist moved to Mumbai to join the Sir J.J School of Art where he did a diploma in painting (1957 -62). Later he went to Europe to further hone his skills at the Ecole Nationale des Beaux Arts in Paris followed by a stint at London's Central School of Art (1970). During this crucial phase, he spent some fruitful time at the Academie Grande Chaumiere as well as S.W. Hayter's Atelier 17, Paris (1964-67) apart from undertaking a study tour to Baltimore and San Francisco in 1971.

The observant practitioner's oeuvre is intricately bound with the happenings in his life and takes a cue from intense intellectual and emotional churning he has undergone and struggle that he has made earlier. His engaging journey as an aristocratic family's member to a faceless student almost facing starvation set him on a spiritual sojourn that has found an echo in his art. He turned to in Western philosophy, Upanishads and also Buddhism for solace and answers to his prolonged existentialist dilemma. His evolution as an artist has reflected these experiences. Many of his paintings depicted beautiful places he has visited like a series inspired by the Himalayan ranges. They carry the captivating colors of light, those of brilliance he has observed in the picturesque landscapes. In his recent landscapes, he has made use of geometrics and lots of white.

His debut exhibition took place at Mumbai's Taj Art Gallery (1963), which led to several shows at some of the art venues in India and internationally. Among his selected solo exhibits are the ones at Jehangir Art Gallery, Mumbai (2008, 2003, 1994); 'Elaborations', Recent works in Black and White, Pundole Art Gallery, Mumbai (2007); 'Inaugural Show', Prithvi Art Gallery, Mumbai (1994); Gallery Chemould, Mumbai (1968); and a show at Tribhuvan College, Kathmandu, Nepal almost five decades ago. His selected group shows are 'Aqua', Gallery Beyond, Mumbai; 'One Eye Sees, the Other Feels', The Viewing Room, Mumbai (both in 2012); 'Point and Line to Plane VI', Gallery Beyond (2008); 'Tribute to Picasso', Guild Art Gallery, Mumbai (2002); 'Aspects of Modern Indian painting', courtesy Saffronart and Pundole, Metropolitan Pavilion, New York (2002, 2001); 'Ideas and Images – Part IV', NGMA, Mumbai (2002); 'The Search', Apparao-Wallace Galleries, New York (1997); 'Image Beyond Image', Glenbarra art Museum Collection, Japan, NGMA (1997); '50 Years of Freedom of Expression', Jehangir Gallery (1997); 25 Years of Indian Art, Rabindra Bhavan, Delhi (1972); Baltimore and San Francisco (1971); Maisons des Beaux Arts, Paris (1966); Salle de la Presse, French Foreign Ministry, Paris (1966); and 'Inaugural Exhibition', Gallery Chemould (1963)

Laxman Shreshtha's noteworthy participations include 'Master's Corner' at Jehangir Gallery (2010); 'The Miniature Format Show', Sans Tache, Mumbai (2009); 'Sixth Anniversary Show', Pundole Art Gallery (1969); and 1st Triennale of World Art in Delhi way back in 1968. He has won several honors and awards such as Deutscher Akademischer Austauschdienst West Germany (1978-79); I.V.P. Grant by the US Government (1971); British Council Grant (1970); Prix d'Honneur, International Art Exchange Exhibition, New York (1966); and French Government Scholarship (1964).

Among the contemporary painters from India, he has been associated with VS Gaitonde, MF Husain, Tyeb Mehta, and Akbar Padamsee, who inadvertently

influenced him as an individual and as an artist. He was also influenced by Cezanne (his masterly treatment of space, Gauguin's simplified usage of color and the skill of composition); Van Gogh's life, his letters sent to his brother and his paintings.

Renowned collectors such as Ratan Tata, the Godrejs, Harsh Goenka, Jehangir Nicholson, Stephen McCormick and Kumar Mangalam Birla have his works in their portfolios. Ratan Tata had even painted a work with Laxman Shreshta at a charity event in 2006. Believing what one recognizes inevitably manifests what lies within one, he invariably seeks to create a visual idiom 'of and for himself'. The idea has been to understand his life, which he equates with a tapasya (enormous suffering in quest of truth) that deeply surfaces in his paintings, ultimately a reconciliation to something more meaningful, creatively beautiful and brilliant.

He has been quoted as saying, "Painting for me is immediate, instantaneous, with neither beginning nor an end. It does not exist in time, but is continuous," adding his work in essence conveys something deeper and more fundamental after standing transfixed before it, coming across as a reflection of his sensitive mind. It's this ability to connect and reach out to the viewer that makes one his paintings with his paintings.

### Articles and Reviews

<p>The recluse speaks: An interview with Laxman , Bina Bakshi, Merinews, 2007</p>	<p><a href="http://www.merineews.com/article/the-recluse-speaks-an-interview-with-laxman-shreshtha/127322.shtml">http://www.merineews.com/article/the-recluse-speaks-an-interview-with-laxman-shreshtha/127322.shtml</a></p>
<p>Words &amp; echoes , Abhi Subedi, The Kathmandu Post,2007</p>	<p><a href="http://www.ekantipur.com/the-kathmandu-post/2011/06/07/oped/of-paintings-and-politics/222613.html">http://www.ekantipur.com/the-kathmandu-post/2011/06/07/oped/of-paintings-and-politics/222613.html</a></p>
<p>The Master &amp; His Landscapes: Laxman Shrestha, Chirag Bangdel &amp;</p>	<p><a href="http://webcache.googleusercontent.com/search?q=cache:http://ecs.com.np/features/the-master-his-landscapes-laxman-shrestha">http://webcache.googleusercontent.com/search?q=cache:http://ecs.com.np/features/the-master-his-landscapes-laxman-shrestha</a></p>

Dinesh Rai ECS Nepal,2010	
Faces of India,Romola Butalia, indiatravelogue,	<a href="http://webcache.googleusercontent.com/search?q=cache:htp://indiatravelogue.com/face/face8.html">http://webcache.googleusercontent.com/search?q=cache:htp://indiatravelogue.com/face/face8.html</a>
Performative abstract art, Abhi Subedi,	<a href="http://www.ekantipur.com/the-kathmandu-post/2013/06/08/free-the-words/performative-abstract-art/249734.html">http://www.ekantipur.com/the-kathmandu-post/2013/06/08/free-the-words/performative-abstract-art/249734.html</a>

## Honours and Awards

- 1978-79 Deutscher Akademischer Austauschdienst (D.A.A.D.), West Germany.
- 1971 I.V.P. Grant by the U.S. Government to visit Baltimore and San Francisco
- 1970 British Council Grant to the Central School of Art and Craft, London
- 1966 Prix d' Honneur, International Art Exchange Exhibition, New York
- 1964 French Government Scholarship to Ecole Nationale Supérieure des Beaux-Arts and the Académie de la Grande Chaumière, Paris

## Artworks

1. **Laxman Shreshtha, *Untitled*, 2005**, Watercolor and mixed media on paper pasted on board, 21.5 x 29.5 in | 54.6 x 74.9 cm

2. **Laxman Shreshtha, *Untitled*, 1985**, Oil on canvas, 25.5 x 49 in | 64.8 x 124.5 cm

3. **Laxman Shreshtha, *Untitled***, Oil on canvas, 48 x 48 in | 121.9 x 121.9 cm

4. **Laxman Shreshtha, *Untitled*, 2002**, Oil on canvas, 24 x 24 in | 61.0 x 61.0 cm

5. **Laxman Shreshtha, *Untitled*, 2003**, Oil on canvas, 20 x 20 in | 50.8 x 50.8 cm
6. **Laxman Shreshtha, *Untitled***, Oil on canvas, 45.5 x 45.5 in | 115.6 x 115.6 cm
7. **Laxman Shreshtha, *Untitled***, Oil on canvas, 54.5 x 74 in | 138.4 x 188.0 cm
8. **Laxman Shreshtha, *Untitled*, 2005**, Mixed media on paper, 22.5 x 30 in | 57.2 x 76.2 cm
9. **Laxman Shreshtha, *Untitled***, Watercolor on paper, 22.5 x 30 in | 57.2 x 76.2 cm, Figurative style
10. **Laxman Shreshtha, *Untitled***, Charcoal on paper, 1986, 22 x 30 in | 55.9 x 76.2 cm
11. **Laxman Shreshtha, *Untitled***, Watercolor on paper, 1986, 22 x 29.5 in | 55.9 x 74.9 cm
12. **Laxman Shreshtha, *Untitled***, Oil on canvas, 36 x 72 in | 91.4 x 182.9 cm, Abstract painting
13. **Laxman Shreshtha, *Untitled***, Oil on canvas, 50 x 50 in | 127 x 127 cm, Abstract painting
14. **Laxman Shreshtha, *Untitled***, Oil on canvas, 50 x 50 in | 127 x 127 cm, Abstract painting
15. **Laxman Shreshtha, *Untitled***, Oil on canvas, 60 x 60 in | 152.4 x 152.4 cm, Abstract painting
16. **Laxman Shreshtha, *Untitled***, Oil on canvas, 60 x 60 in | 152.4 x 152.4 cm, Abstract painting

### **Artwork Links**

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16. <http://www.saffronart.com/fixe d/ItemDetails.aspx?iid=8005&a=Laxman%20%20Shreshtha&pt=2&eid=31>