



Sponsored by
Royal Thai Embassy
in Colombo

Changes and Traditions

S H Sarath Exhibition

May 23rd to July 4th 2023

10 am to 7 pm

at Siam Nivasa,
the premises of the Royal Thai Embassy
43, C.W.W.Kannangara
Mawatha, Colombo 7





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President's message

It is indeed gratifying that this event coincides with the invaluable moments of artistic splendor and fervent cultural exchanges between the Kingdom of Thailand and Sri Lanka, recorded in the annals of the relations of the two countries. The inauguration of the 'Siam Nivasa' in Colombo, is an assiduous demonstration by His Excellency Poj Harnpol, Ambassador of Thailand to Sri Lanka, on the timely need of a springboard to further strengthen the age old ties.

This dynamism by the Royal Thai Embassy in Sri Lanka is praiseworthy, as it is a recognition of the contemporary cultural propensity and collaboration, to harness and encourage Sri Lankan talent as a part of the robust mutual relationship. It is befitting that the inaugural Art Exhibition at the 'Siam Nivasa' to be an exposition of the work of the nationally and internationally



His Excellency Mr. Ranil Wickremesinghe
President of the Democratic Socialist Republic of Sri Lanka

acclaimed veteran Sri Lankan Artist, Kalasoori Mr S H Sarath, who has a postgraduate degree in Art from the Silpakorn University, Bangkok. I extend warm felicitations and good wishes to him on this occasion.

I take this opportunity to thank the Government of Thailand for this initiative, which undoubtedly would contribute to enhancing the abundance of a shared cultural heritage and comparable virtues, between Sri Lanka and Thailand. I am confident that our bilateral relations will continue to flourish as we meet the challenges of the 21st Century, and expand the areas of mutual cooperation.



H.E Ambassador's message

It is with great delight that the Royal Thai Embassy is entrusted with organizing the Solo Exhibition of the maestro artist Mr. S H Sarath at the “Siam Nivasa”, the premises of the Royal Thai Embassy dedicated to people-to-people and cultural as well as artistic activities. The Royal Thai Embassy attributes great value to this Sri Lankan talent and his aspiring artistic career of more than 50 years because of his long-standing and close connection with Thailand. I first met Sarath at his recent 50th Solo Art Exhibition in Colombo and afterwards when I meet him, he always shares his special endearment towards my country Thailand, towards our renowned artists and relates to me how he has always been inspired by the Thai Arts. Hence, as the Thai Ambassador to Sri Lanka, it is indeed a great pleasure to showcase the artistic prowess of this veteran Sri Lankan artist.

Sarath made his overseas trip to Thailand where as a budding artist he was mesmerized and motivated by myriad facets of Thai art scenes. Further during his UNESCO Fellowship at the Silpakorn University of Fine Arts, Bangkok in 1979 – 80, he was blessed with the exposure to new techniques as well as the interchange of conceptual and creative ideas with notable Thai artists. The overall Thai experience was pivotal to his artistic career. In 1979, the Sri Lankan Embassy of Thailand sponsored his first solo exhibition in Bangkok and it was reviewed in the Asia Week Magazine.



His Excellency Mr. Poj Harnpol
Ambassador of Thailand to Sri Lanka

Sarath often talks about his Thai artist friend, Chalermchai Kositpipat, the creator of Thailand's Wat Rong Khun, or White Temple. Chalermchai briefly stayed in Sri Lanka in 1980, studying Sri Lankan architecture, sculpture, painting, and Buddhist temples. The brightly white Dagobas and temples of Sri Lanka inspired him. The strikingly White Temple of Wat Rong Khun is a manifestation of Chalermchai's Lankan influence. Chalermchai Kositpipat held a solo art exhibition at the Lionel Wendt Art Gallery in 1980. Therefore, It is our great pleasure to play a role in bringing about Sarath's exhibition as a tribute to Sri Lankan-Thai artistic linkage.

Finally, I wish to express my grateful thanks to Honourable Ranil Wickremesinghe, President of Sri Lanka for his encouraging and graceful message for this exhibition. I would also like to take this opportunity to reaffirm my earnest wish to strengthen the relations between our two countries and my genuine conviction of reinforcing cooperation and positive interaction between the Kingdom of Thailand and the Democratic Socialist Republic of Sri Lanka.

From Weligama to the World, with a Canvas and a Paintbrush

by Vindhya Malalasekera Tissera

S H Sarath's paintings express defiance and acceptance in equal measure, captured through vibrant to softer colours: bold brush strokes or fine, sharp pen and ink lines obeying the command of his creativity to engage the viewer in a silent and sometimes disconcerting deep conversation on love, humanity, or social-political and environmental conscience. When asked where his journey of 55 years as an artist began and what were his earliest memories of exploring with creative expression, Sarath speaks enthusiastically about Weligama, his hometown. As Sarath remembers, it was a town buzzing with activity, a vibrant place where people of diverse cultures, religions and occupations lived together, shared common spaces like the Sunday market, each bringing their own traditional arts and crafts, utility items, agricultural produce, fish and sweetmeats for sale. "The Sunday market was a place of many colours, from the rattan baskets, 'indikola' bags and mats to pottery, and what colourful clothes!" he recalls. The yet to be discovered artist in the six or seven-year-old Sarath felt that each person at the Sunday market carried a different coloured bag, because these were handwoven utility bags, often made by

women in their homes and each having their own choice of design. Decades later, now a famous artist with over 50 solo exhibitions in Sri Lanka and overseas, speaking with us at his comfortable home displaying a collection of his paintings, Sarath's eyes still shine with wonder when he recalls the diverse colourful bags at the Sunday market which enthralled him as a child.

In Weligama, not far from the town is a larger than life stone relief known as the "*Kushtarajagala*" believed to be sculptured between the 7th – 8th centuries A.D. Folklore tells the story of a king who had a skin disease who came to this area to hide from the public eye, and later, on being cured, had this statue carved on the face of a rock boulder. Archaeological view holds that this is a statue of the Bodhisatva, and is one of the finest sculptures of Mahayana Buddhist tradition. Sarath and his siblings, as many other children did, walked past the *Kushtarajagala* daily, to and from school. Peering at this huge figure emerging from the stone, first out of curiosity mixed with fear and then with awe, young Sarath discovered the beauty of shape and form in an artwork. Every experience of his childhood and



adolescence, Sarath feels, has given him valuable perspectives on life, which have enriched his explorations with art.

Born in 1948, to an economically fairly stable family in Thal Aramba, Weligama, Sarath is the second of five children. He started his education at Siddhartha Primary School in Weligama. His inborn skill at painting won adolescent Sarath a small audience at the school when schoolmates sought him out to have pictures drawn in their autographs and when he painted on the classroom walls of Sumangala Vidyalaya, Weligama, the school that gave his secondary education. Highly taken up by some of these, his Art Teacher, Mr. M A Silva, encouraged him to enter the Government College of Fine Arts, Colombo.

On entering the College of Fine Arts in Colombo, in 1968, he majored in Painting and Drawing. Sarath's years at the College was quite satisfying, particularly because for the first time, he was able to view quality reproductions of well-known works of art from across the world. Mr Tissa Ranasinghe, one of Sri Lanka's foremost sculptors, became the Principal of the College of Fine Arts during the last year Sarath studied there. His interest in promoting students to showcase their art and find a name and place for themselves was a great encouragement to keen and committed students. Sarath recalls that it was largely Mr Tissa Ranasinghe's support, which enabled him and Henry Newton Perera to have their first painting exhibition at the Lionel Wendt Art Gallery in 1972. When he passed out in 1973 he already had a high sense of direction and a personality of sharp creative focus, most often portraying the human face of various social experiences he encountered. Sarath's work echoed his social conscience and multi- religious upbringing. His special skill to propagate a sense of harmony and equality among all communities by contemplating the acceptance of the human spirit was being increasingly noted.

Sarath held his first solo exhibition in 1974, at the Lionel Wendt, and it was declared open by Martin Wickremasinghe, the acclaimed Sri Lankan writer, who also hailed from the deep south of Sri Lanka. The exhibition gained

Sarath recognition from doyens of Sri Lanka's art and literary field, especially by Martin Wickremesinghe, Mahagama Sekera and H D Sugathapala as a "young artist with great promise."

Sarath recalls that connections made through his first solo exhibition opened many opportunities for him to explore diverse avenues in drawing and painting and forged supportive links that continued for many

years to come. H D Sugathapala, Principal of the Royal Primary College who consistently supported young artists, asked Sarath to illustrate his book, *Sunilge Dinapotha* and introduced him to many useful contacts who sponsored his work. Nalini Wickremesinghe who was another constant source of support for young artists and writers, bought Sarath's paintings and in the later years, facilitated his trip to Yugoslavia. In the years to come Martin Wickremesinghe's family would link



Family photograph - Weligama

with Sarath, to buy his paintings for their family-owned hotels in Koggala. Sarath remembers with gratitude that these and many other supportive people such as Charles Abeysekera, Edwin Ariyadasa, Manel Tampoe, Sumana Saparamadu, Professor Ashly Halpey and later Rex de Silva through generous media coverage in the Sun newspaper, helped Sarath stay firmly on the path as an artist. Sarath says, “There are many who supported me. They saw something of value in my art and gave me opportunities to work, to explore, and, most importantly, be myself as an artist.”

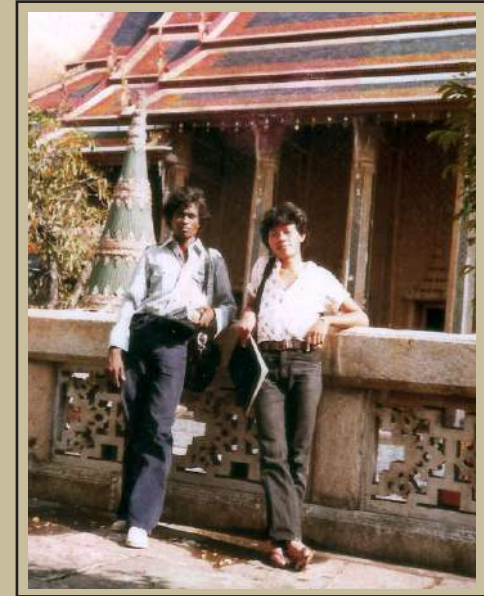
Recalling this period of study and early career, Sarath fondly remembers his uncle L S Jayawickrama, in whose house Sarath lived throughout the five years he studied at the College of Fine Arts. He remembers, “Actually, I was fortunate. My uncle was a Stationmaster and had a house in Cotta Road. I travelled to the college from there; my aunt took care of me and provided my meals; I had the company of my cousins and many relatives, who visited their house. I only had to study and paint!”

While in the College of Fine Arts, Sarath won awards at several competitions. Noteworthy is the first prize at the Lenin Centenary Exhibition organized by the Soviet Friendship Society, in Colombo in 1971. His prize-winning painting depicted V I Lenin painting eyes on masses of people without

eyes. Another first prize during his early years as an artist, was at the All Ceylon Buddhist Congress-sponsored Buddhist Art Exhibition.

It was at one of these early exhibitions, in the mid-70s that Sarath met Cheka Premasiri, an art lover and herself a recognised painter at her school Visakha Vidyalaya, Colombo. Their friendship soon turned into a close relationship and they married in 1983. They have a son and a daughter. Cheka has managed to lovingly and expertly weave together two roles - one of supporting Sarath’s journey as an artist and the other of pursuing her own career goals, completing her Masters degree in the Netherlands and fulfilling a higher-management career in the government service. “She is the steadying force in my life.” Sarath says. “Her care and support have been unwavering throughout my journey as a professional artist.”

While Sri Lankan society was becoming aware of Sarath’s talent and his unique creativity in taking art to the people, a very important milestone emerged when he was chosen for a UNESCO Fellowship for a one-year programme on Painting Research at the Silpakorn University of Fine Arts in Bangkok, Thailand. Spending a year at Silpakorn University, Sarath made the most of this opportunity perfecting his artistic skills. Sarath was exposed to working with different mediums, techniques of creating textures in his paintings, and exploring



With Panya Vijnthanasaran in Thailand

diverse forms and compositions. As Sarath says, ‘A new world of creative possibilities opened before my eyes when I realized how these techniques could be used to express my thoughts on canvas in a more meaningful way.’ Engaging with other artists further expanded his social conscience as an artist and exploring traditional Buddhist art forms in Thai temples strengthened his maturity as an artist. ‘Tears of a Rubber Tree’, which Sarath painted after he returned from Thailand, is one of the paintings that explores techniques on bringing out multi-level textures. The painting was highly acclaimed by art critics

for the depth of texture which depicted the inner layers of a rubber tree. In 1981, during an exhibition at the Koggala Beach hotel, 'Tears of a Rubber Tree' was bought by a tourist from Finland for Rs 100,000, a record price paid for a painting during this period.

With skills honed and horizons widened, Sarath, during his post-Silpakorn period, travelled widely to the West, which one could call a voyage of discovery. The exposure to Western art helped Sarath experiment with Western influences in painting, which is reflected in many of his styles of portraying social, and political issues. A highlight during this period was his participation in the Festival of Sri Lanka – Contemporary Painting Exhibition, held at The Commonwealth Institute in London from 17 th July to 13 th September, 1981. The exhibition featured works of art by doyens of the 43 Group such as Gate Mudaliyar A C G S Amarasekera OBE, Justin Deraniyagala, Ivan Peries, George Keyt, Stanley Kirinde, Dr. L T P Manjusri, Harry Pieris, and David Paynter OBE. A few hand-picked young artists were also invited to exhibit their work at this exhibition. Amongst them, along with S H Sarath, were H A Karunaratne, Albert Dharmasiri, Q U Saldin, Senaka Senanayake, Sanjeev Mendis and Seevali Illangasinghe. It was a rare and elating opportunity for Sarath and is a memory, which he highly values.

In 1995, Sarath went to Australia to follow

a one-year programme in Print Making, at the University of South Australia School of Art, Adelaide, Australia. He recalls how he became familiar with the use of different coloured and diverse types of objects as models at the Adelaide University. Completing his studies and passing with distinction, in 1996, Sarath held several solo art exhibitions in Australia. The Adelaide Fringe Festival Nexus Gallery and Flinders University, Adelaide were the first exhibition venues. He then showcased his work in the Art Space Gallery University of Western Sydney in the same year. Sarath has consistently used his art to be critical and sensitive about the country's socio-political, socio - cultural set-up and environmental concerns. His rural and cultural background, the value he places on human relationships, his personal views and the country's traditions has continued to enrich his paintings. In 1988 Sarath rejoiced in twenty years as an artist by having an exhibition at the British Council, Colombo, which was facilitated with the support of Prof Rajiv Wijesinghe, who was working with the British Council during this period.

The marking of 40 years of Sarath's career as a painter, coincided with the exhibition

"Life" at the Permanent Mission of Sri Lanka to the United Nations Office in Geneva, Switzerland, in July 2008. By then Sarath had already held 80 exhibitions– of which 40 solo exhibitions were in Sri Lanka and in several other countries. At the opening of the Geneva exhibition, Sarath's paintings were introduced as a hymn to life, love, peace, nature, its conservation, and the protection of the environment.

Ten years later, in 2018, celebrating his half-century as an artist, Sarath was again honoured with an invitation to hold an exhibition at the United Nations Headquarters in New York. Declared open on the 6 th of February, Sarath's exhibition was a major event organized by the Permanent Mission



Chalermchai Kositpipat with Sarath and family



Mr Ranil Wickremesinghe, then Prime Minister of Sri Lanka and Prof Maithree Wickremesinghe at Sarath's exhibition at the Lionel Wendt in 2019

of Sri Lanka to the United Nations, to celebrate the 70 th anniversary of Sri Lanka's Independence. On return to Sri Lanka, Sarath exhibited some of this work at the Shakya Gallery, Kotte, on invitation by its owner and sponsor of local arts, Navin Gunaratne. In 2017, S.H. Sarath was awarded the "Kala Soori" National Honours for Arts by the President of Sri Lanka. In 2018, the Prime Minister of Sri Lanka declared open another exhibition of Sarath's paintings and drawings marking his 50 years in the field. In 2019, the Film Corporation awarded him with a

Certificate of Honour for his contribution to Sri Lankan cinema as an Art Director. Furthermore, as the Art Project Director of the Sri Lanka Higher Education Ministry, he led the section on painting and drawing of the *Kavita*, national programme in search of creative distinction amongst young people. *Kavita* provided creative space for young people from different parts of the country and of diverse ethnicities to actively engage in art and related activities.

S H Sarath has been holding honorary positions in the field of art in Sri Lanka as well as in other countries such as Norway and Yugoslavia. In key places in Sri Lanka and overseas, including in Australia, Norway, and Yugoslavia, his paintings permanently please the eyes of visiting art lovers. Many are also displayed in private galleries and in private collections. In Sri Lanka, a noteworthy display is the mural at the National Library Services Board, Colombo, which was based on his creative composition and painted under his guidance and close supervision by 100 students, whom he trained at the Viharamaha Devi Park, Colombo. The mural, stretching across the height of four floors of the building, captures the beauty and diversity of local trees and plants.

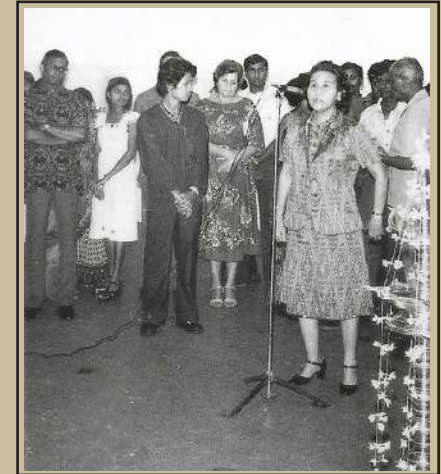


Mrs. Nalini Wickremesinghe, vice president of the Sri Lanka Arts Council (centre) views some of the paintings after opening an exhibition of paintings and line drawings by S. H. Sarath (extreme left), at Hotel Lanka Oberoi on Tuesday. Also in the picture in tie is Mr. Channa Wickremesinghe. (Picture by Sena Vidanagama).



E L Wijemanna, Justin Daraniyagala, Carlo Fonseka, Sybil Wettasinghe, Edwin Ariyadasa, Hennayake, Jayasumana Dissanayake, Sranapala Jayasuriya, Wijaya Malalasekara, Cedric Silva at an exhibition at the Harold Peris Gallery, Lionel Wendt Art Gallery

In this 55-year-long amazing journey as an artist with over 100 exhibitions (solo and group) held in Sri Lanka and overseas, including in Bangladesh, Brazil, Canada, Cuba, India, France, Germany, Japan, Korea, Malaysia, Norway, Thailand, United Kingdom and Yugoslavia, Sarath has been true to his values of simplicity, equality and appreciation of the natural environment.



Exhibition of paintings by Chalermchai Kositpipat at Lionel Wendt Art Gallery 1980



State Minister Anandatissa de Alwis lighting the oil lamp to declare open the exhibition of paintings and sculpture by Sita Joseph, Marie Alles Fernando and S. H. Sarath, at the Art Gallery, Colombo, on Thursday. The exhibition will continue till July 16. Pictured here from left are Sita Joseph, Dr. Ranjan Abeyasinghe, Mr. Anandatissa de Alwis, Mr. Harry Peiris, Gate Mudaliyar A. C. G. S. Amarasakera, Marie Alles Fernando and S. H. Sarath.



Wat-Rong-Khun also known as white temple in Chiang-Rai-Thailand



Chalermchai Kositpipat

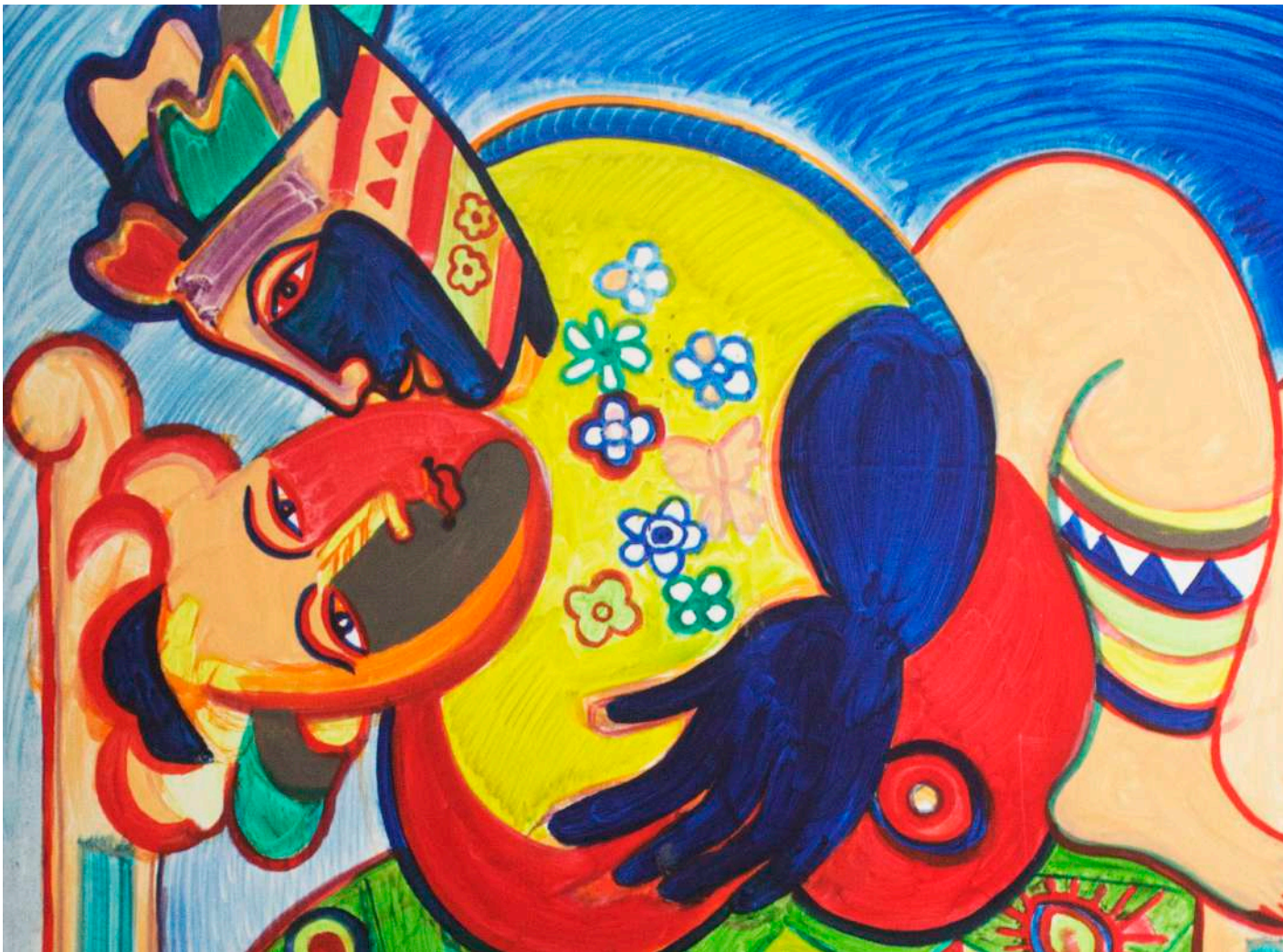
PAINTINGS

S.H. SARATH 23



Oil on canvas - 31.5" x 23.5"

I. Seamless Passion



Oil on canvas - 33" x 44"

2. Love in the afternoon



Oil on canvas - 31" x 39"

3. Royal Love



Oil on canvas - 19.5" x 29.5"

4. Joy of Love



Oil on canvas - 23.5" x 31.5"

5. Woman with flowers 4



Oil on canvas - 27.5" x 32.5"

6. Woman with flowers I



Oil on canvas - 27.5" x 32.5"

7. Modern day woman



Oil on canvas - 31" x 39"

8. Woman and nature



Oil on canvas - 31" x 39"

9. Woman with flowers 2



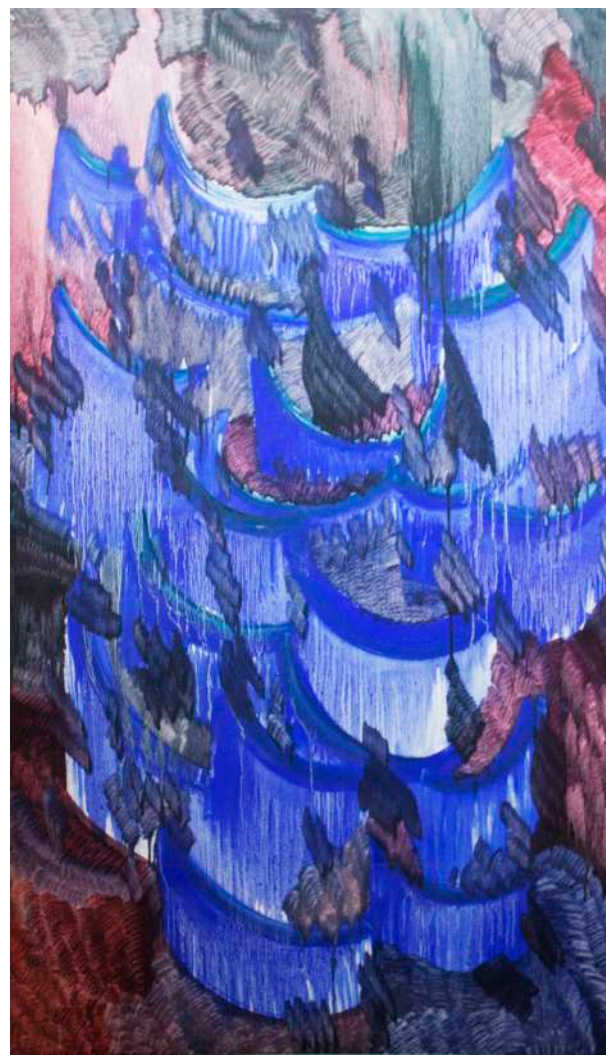
Oil on canvas - 3" x1 39"

10. Woman with flowers 3



Oil on canvas - 33" x 53.5"

II. Four Elements I



Oil on canvas - 33" x 53.5"

12. Four Elements 2



Oil on canvas - 33" x 53.5"

13. Four Elements 3



Oil on canvas - 33" x 53.5"

14. Four Elements 4

Nature is not for human's consumerism



Oil on canvas - 26" x 33"

15. In harmony with nature



Oil on canvas - 31" x 39"

16. Life giver



Oil on canvas - 31" x 39"

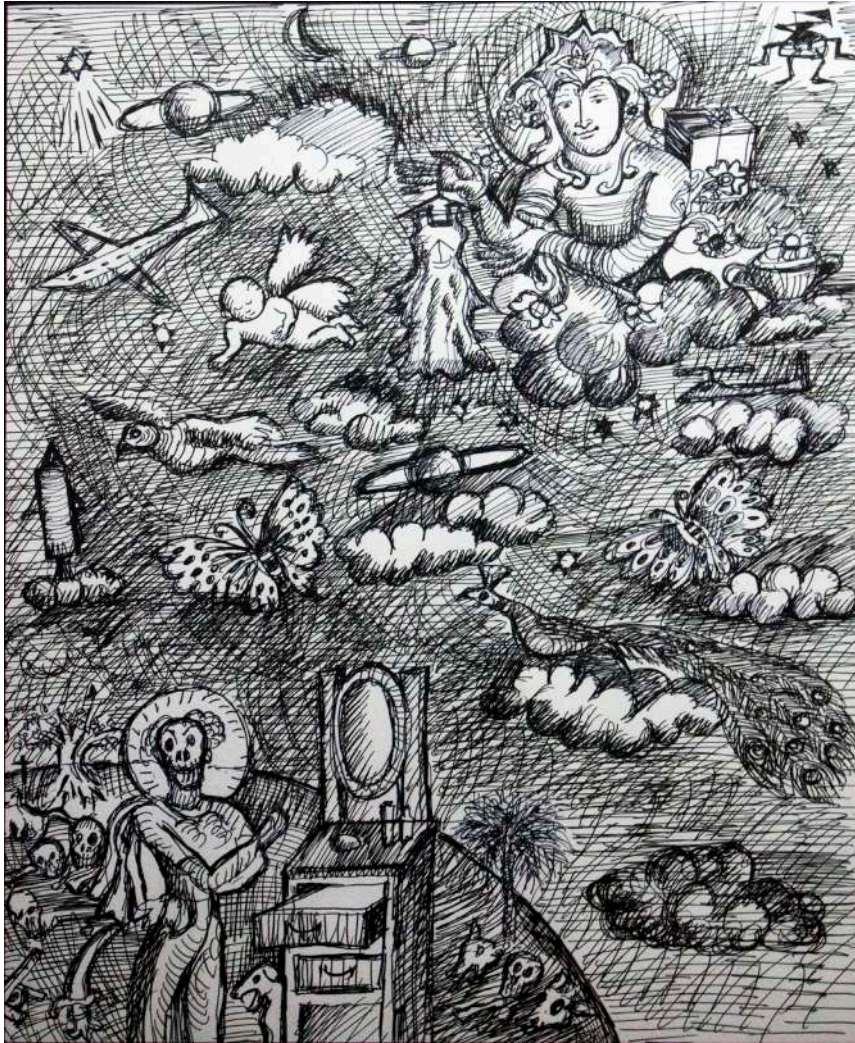
17. When trees need masks



Oil on canvas - 31" x 39"

18. Caught in contamination

Nature is not for human's consumerism



Pen and Ink - 16" x 20"

19. Shopping from heaven



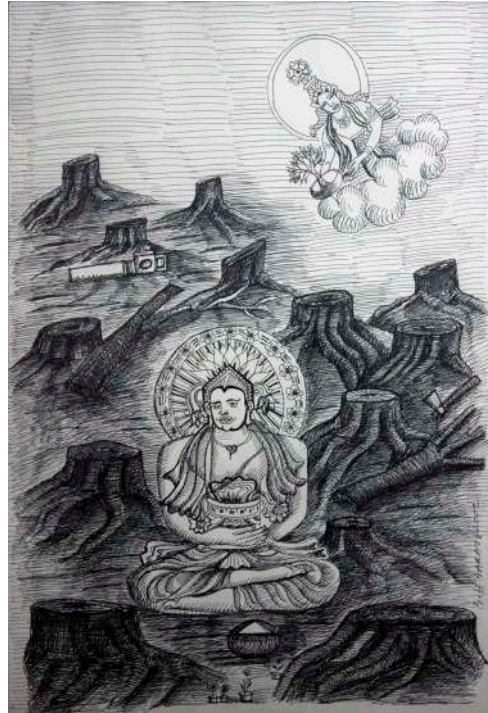
Pen and Ink - 16" x 23"

20. Gift of poison



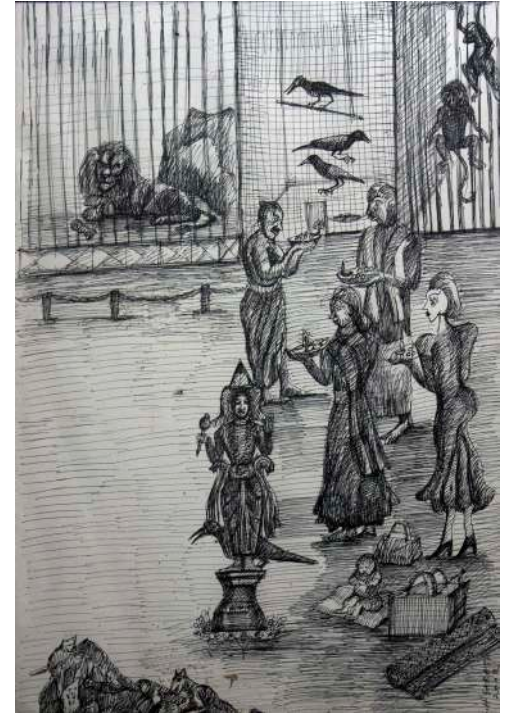
Pen and Ink - 19" x 26.5"

21. Self-mortification



Pen and Ink - 19" x 26.5"

22. Gift for Maithri bhodisatwa



Pen and Ink - 19" x 26.5"

23. Puja for crows at the zoo



Pen and Ink - 17" x 21"

24. Wailing of a mother



Pen and Ink - 17" x 21"

25. Life vs food



Pen and Ink - 17" x 21"

26. To be worthy of humanity



Oil on canvas - 35.5" x 47.5"

27. Serene joy



Oil on canvas - 35" x 45"

28. Compassion



Oil on canvas - 35.5" x 48"

29. Following the noble path



Oil on canvas - 62.5" x 42"

30. Noble humility of the begging bowl



Oil on canvas - 42.5" x 63"

31. Striving for a noble cause



Oil on canvas - 42" x 68"

32. Religion, tradition, work

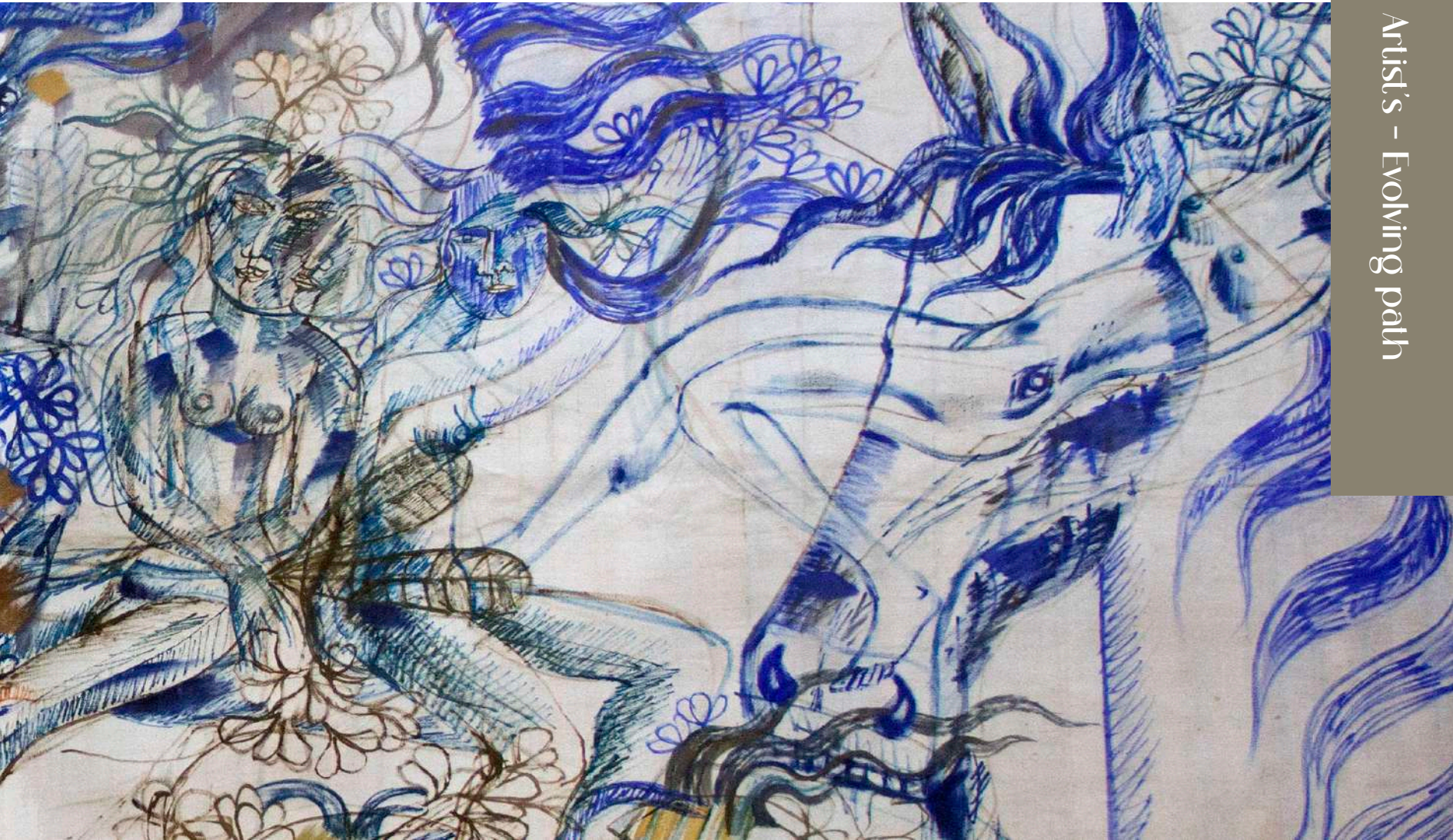


Oil on canvas - 42" x 68"

33. Faith, function, food



34. Women and horse



Oil on canvas - 91" x 52.5"



Oil on canvas - 43" x 63"

35. Lovers I



Oil on canvas - 43" x 63"

36. Awaiting goddess



Oil on canvas - 43" x 63"

37. Lovers 7



38. Society in turmoil



Oil on canvas - 156" 56.5"



Oil on canvas - 96" x 60"

39. Busier devils in a greedier world



Oil on canvas - 30.5" x 36"

40. A mother's wish



Oil on canvas - 29" x 35"

41. Woman with fan



Oil on canvas - 35" x 41"

42. Woman I



Oil on canvas - 35.5" x 52"

43. A mother's joy



Oil on canvas - 37" x 49.5"

44. Royal couple



Oil on canvas - 23.5" x 31.5"

45. Bangladesh scenario



Oil on canvas - 25.5" x 42"

46. Woman and swan



Oil on canvas - 23.5" x 35"

47. Woman 2



Oil on canvas - 28" x 36"

48. Bonding of women



Oil on canvas - 23.5" x 32"

49. woman with flowers I



Oil on canvas - 23.5" x 36"

50. Lovers 5



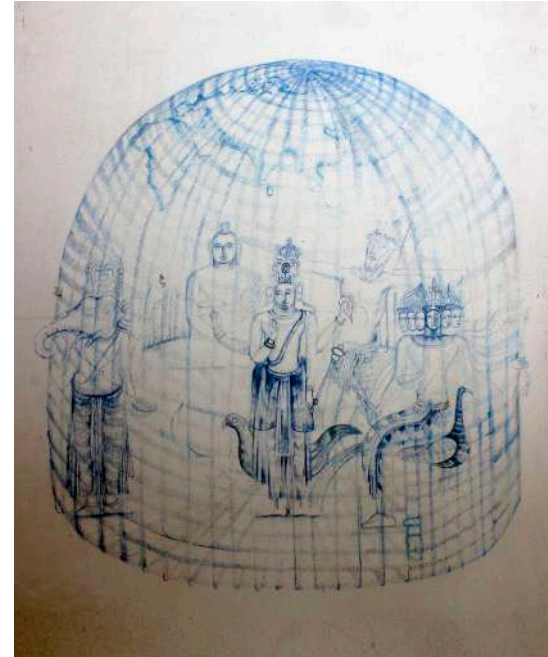
Oil on canvas - 22" x 32"

51. Woman from the west



Oil on canvas - 30.5" x 72.5"

52. Shattered



Pen and Ink - 48" x 60"

53. Religion caged



Pen and ink - 14.5" x 21"

54. Offering for the temple



Oil on canvas - 32" x 60"

55. Elephants in harmony



Pen and Ink - 22" x 30"

56. Equanimity



Oil on canvas - 48" x 60"

57. Lovers 4



Martin Wickremesinghe, doyen of Sinhala Literature, opening Sarath's first solo exhibition in 1974



With Edwin Ariyadasa Thailand 1979



At Sarath's exhibition at UN -Geneva in 2008



Esteemed actor and politician, late Vijaya Kurmaratunge, at Sarath's exhibition at the Lionel Wendt Art Gallery in 1982



L T P Manjuri, Chitrasena, Stanley Abeyasinghe and Ediriweera Sarathchandra at Sarath's exhibition.



At Belken Gallery, Canada



Sarath was a special invitee at the 'Family Through Children's Eyes' art exhibition in Norway, 1993



2018 UN New York 70th Independence Exhibition



Former President of Sri Lanka Chandrika Kumaratunge at National Art Gallery



With Mr Chandra Monarawila at Sarath's first solo exhibition in Presidents Hotel, Bangkok, Thailand



Sakya gallery 2018 - Ms Hanna Singer UN Representative to Sri Lanka



Canbara Art Gallery Australia



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Email: - shsarath@yahoo.com

You tube- S H Sarath, www.shsarath.com

Biography

- 1968-73 - Government college of Fine Arts, Colombo
- 1979-80 - UNESCO Fellowship- Silpakorn University, Bangkok
- 1981-83 - Vice President of the Ceylon Society of Arts
- 1982-83 - Visiting Lecturer, Educational Faculty of the University of Colombo, Sri Lanka
- 1983-94 - Member of the Art Panel, Ministry of Cultural Affairs, Art Council Sri Lanka
- 1985-87 - Art Consultant/ Set Designer of ITN
- 1985 - Ecka Art Colony Program Yugoslavia
- 1985-94 - Project Officer (Art) Ministry of Education & Higher Education, Sri Lanka
- 1993 - Invitee "Family through Children's Eyes", International Museum of Children's Art Oslo, Norway
- 1995-96 - Visual Arts, University of South Australia

Selected Solo Exhibitions

- 2005 Felix Pereira Gallery, Colombo
- 2004 Harold Peris Gallery, Colombo (Sponsored: Ceylon Tobacco Company)
- 2003 Artist's Gallery, Nugegoda
- 2002 Alliance Francaise, Colombo, Sri Lanka
- 2000 Foyer Gallery, Ottawa, Canada
- 1996 Nexus Gallery, South Australia
- 1996 Flinders University, South Australia
- 1974-04 Lionel Wendt Art Gallery (17 exhibitions)
- 1993 Aud Signes Gallery, Stavanger, Norway
- 1990 Alliance Francaise, Kandy, Sri Lanka
- 1988 Retrospective Exhibition 1966-88 British Council, Colombo, Sri Lanka
- 1985 Young Hall Gallery, Zrenjanina, Yugoslavia
- 1983 University of Colombo, Sri Lanka
- 1980 Devan Penang Hall, Malaysia
- 1979 University of Kelaniya, Sri Lanka
- 1974 ECAPE Conference, BMICH Colombo, Sri Lanka
- 2000 Foyer Gallery Ottawa
- 2006 Belconnen Gallery Canberra sponsored by ACT Government
- 2020 National Museum Gallery Dhaka

Selected International Exhibitions

- 2003 6 Triennial Modiale, France
- 1995 Asian Watercolors '95, Bangkok
- 1993 Oxfam Exhibition, Smith Galleries, London, UK
- 1992 SAARC Festival – National Gallery of Modern Art New Delhi and Trivandrum, India
- 1992 Oxfam Exhibition, Glasglow and London, UK
- 1978-91 Triennial, New Delhi, India

- 1989 VSO Exhibition London, UK
- 1983-86 Asian Biennale, Bangladesh
- 1986 Ecka Art Gallery, Yugoslavia
- 1986 Second Segunda Biennale De LA, Havana, Cuba
- 1986 Contemporary Asian Art Show, Seoul, South Korea
- 1985 Second Asian Show, Fukuoka, Japan
- 1981 Commonwealth Institute, London, UK
- 1975 X111 Biennale De Sao Paulo, Brazil

Selected Awards

- 1985 First Prize for Stage Décor, Organized by the Ministry of Cultural Affairs
- 1977 First Prize for oil painting, Annual Exhibition of the Ceylon Society of Arts, Sri Lanka
- 1972-73 First Prize Annual Exhibition of the Ceylon Society of Arts

Selected Collections

- State Collection of the President of Sri Lanka
- National Art Gallery, Colombo, Sri Lanka
- CALUSA, University of South Australia
- ANZ Bank, Norwood, Adelaide, South Australia
- Nepean University of Western Sydney, Australia
- Transasia Hotel Colombo
- Koggola Beach Hotel, Tisara Beach Hotel, Sri Lanka
- Commercial Bank head Office, Sri Lanka
- Ministry of Education, Sri Lanka
- Eka Art Gallery Yugoslavia
- National Library Services Board, Colombo, Sri Lanka
- Aud Slingnes Gallery, Stavanger, Norway
- Amara Gallery, Stavanger, Norway
- LIRNEasia
- United Nations Geneva
- Maltwood Museum of Art
- University of Victoria
- British Columbia

Featured in:

- 1980 - Asian Week Magazine
- 1980 - UNESCO Asia Magazine



Panya and Sarath 1979 in Bangkok



Artist camp Sukothai Thailand



Artist camp Bangkok



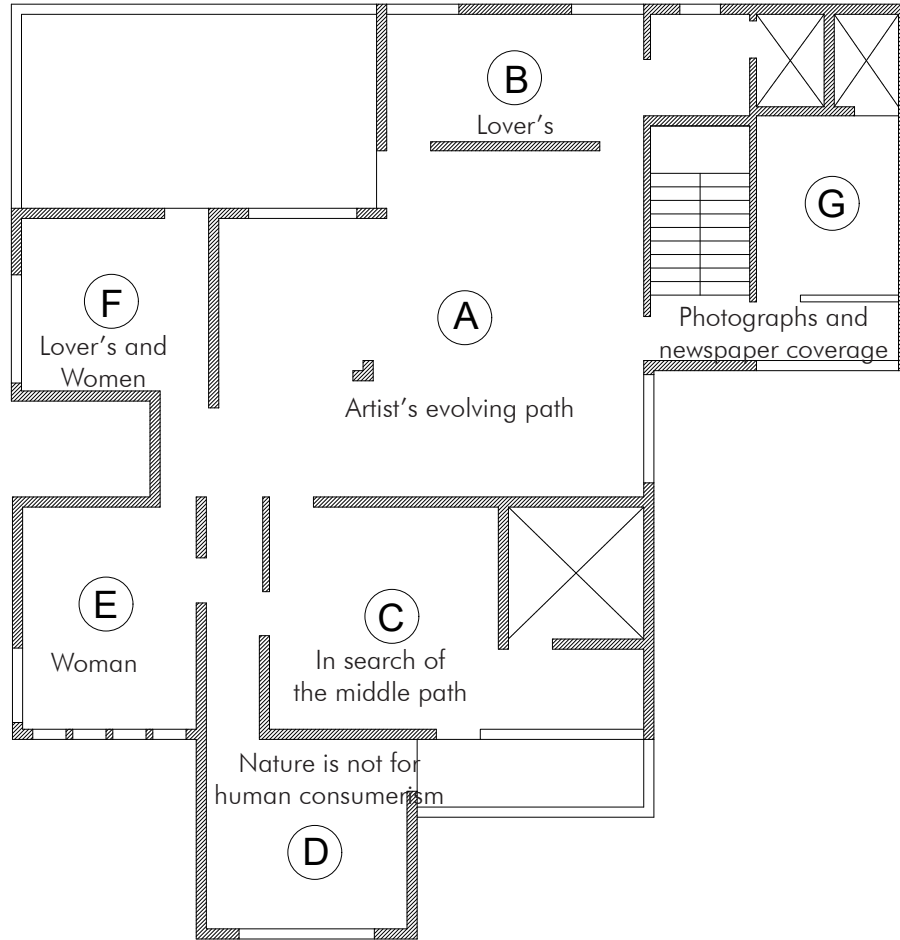
Professor Ashley Halpe at Sarath's exhibition at Alliance Française



Silpakorn University Students

Curator - Kusala Wettasinghe
Feature writer- Vindhya Malalasekera Tissera
Gallery design layout, 3D Auto Cad
Presentation- Chartered Architect Yashika Narampanawa
Photographs and Assistant design
and layout artist- Catalogue- Paramee Wettasinghe
Design concept and layout- Vinod Wettasinghe
Coordinator of the
Royal Thai Embassy- Patalee Warnakulasooriya

Floor Plan





The artist who uses tradition to get away from it and pleasantly jolts the viewer with social satire

"Sarath has the capacity to give a pleasant jolt, an awakening of our senses when one enters a hall containing his paintings. This is a rare gift of creativity, which he maintains in varying moods, in all his paintings." **H D Sugathapala, Educationist, Author, Art Critic, 1974, on reviewing S H Sarath's first solo exhibition.**

"Here is a painter with a social conscience, a searching intelligence, an inventive and original imagination. The rubber tree, painted in oil, for instance – a thing of beauty – demonstrated the use of a blade to fashion a bark with a sculptured texture." **Shelagh Gunawardene, Sunday Times, 1982**

"S H Sarath is an artist with a vision and techniques of his own. His vision is progressive and his techniques innovative. He is an artist who uses tradition to get away from it." **Emeritus Prof J B Dissanayake**

"Sarath's strong bent for social satire through his drawings has remained undiminished up to present times." **Prof Albert Dharmasiri**

Changes and Traditions – S H Sarath Exhibition 2023

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