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# CONTENTS

<b>Sr. No.</b>	<b>TITLE &amp; NAME OF THE AUTHOR (S)</b>	<b>Page No.</b>
<b>1.</b>	<b>AN ANALYSIS OF PEOPLE'S PERCEPTION TOWARDS CASHLESS SYSTEM IN HIMACHAL PRADESH</b>  <i>SUGREEV KUMAR &amp; KULDEEP KUMAR</i>	<b>1</b>
<b>2.</b>	<b>A STUDY ON THE SOURCES OF INSPIRATION FOR PAINTINGS</b>  <i>Dr. ROOPA BHATIA</i>	<b>7</b>
	<b>REQUEST FOR FEEDBACK &amp; DISCLAIMER</b>	<b>18</b>

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## A STUDY ON THE SOURCES OF INSPIRATION FOR PAINTINGS

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## ABSTRACT

The role of Aesthetics, Religion and Spirituality is interwoven in our life styles, and professions. Painting artists have been predominantly influenced and inspired by such great thoughts as is depicted in their paintings. This study attempted to trace and analyze the different sources of influence and inspiration such as great thoughts, ideology, self-motivation / inner vision or other sources like impacting events and calamities etc. as depicted in the selected paintings of famous Indian painters. A sample of 100 paintings i.e. five each of 20 famous painting artists were selected for study. These are Pratiksha Apurav, Salma Arastu, Manjit Bawa, Nandlal Bose, Arpana Caur, V. S. Gaitonde, Ram Kumar, Satish Gujral, M. F. Husain, A. Ramachandran Nair, Ganesh Pyne, Sohan Qadri, S. H. Raza, Jamini Roy, G. R. Santosh, Amrita Shergil, Chitralekha Singh, Abanindranath Tagore, Gaganenderanath Tagore and Rabindranath Tagore. Visual analysis of each painting was done to identify the great thought depicted there in as theme and classify as aesthetic, religious or spiritual and changes in the domain of themes with the progress of career of the artist vis-a-vis the source of influence and inspiration for its culmination. The primary data generated by visual analysis and the secondary data about individual paintings and bio-data of artists were compiled, coded and categorized and analyzed in year-wise five sets as P-1, P-2, P-3, P-4, P-5. The results of statistical analysis confirmed the hypothesis that every painting is inspired by some source of motivation, be it great thought, self-motivation by professional training or inner visions or other sources like fatal events / calamities etc. In this study, 51 per cent paintings were inspired by great thoughts, 31 per cent by self-motivation / inner visions and 10 per cent by other sources.

## KEYWORDS

Inspiration; great thoughts; aesthetics; religion; spirituality; inner visions.

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## 1. INTRODUCTION

The role of Aesthetics, Religion and Spirituality is interwoven in our life styles and professions. However, Indian artists, particularly painters have been predominantly influenced and inspired by such great thoughts as is depicted in their paintings and other art works. The most forceful form of these great thoughts is cited as "QUOTES" and may be defined as "the words of wisdom and advice said by eminent philosophers and thinkers of various professions or fields."<sup>(1)</sup>

The INDIAN AESTHETICS may be defined as that branch of philosophy which studies the principles of beauty in good taste and appreciation of all living and non-living objects including inner visions depicted in the paintings. A. K. Coomaraswamy (1981) defines the Indian conception of art as "the controlled and rhythmic expression of emotion (rasa). The conception of rasa (feeling, flavor, burden, passion) is the essential factor in Hindu ideas of aesthetics."<sup>(2)</sup> RELIGION is defined as "the belief in existence of super natural powers say gods and goddesses, and the activities connected with their worship." According to A. K. Coomaraswamy, "the Indian art is essentially religious."<sup>(3)</sup> SPIRITUALITY relates to our real self, the inner being, presence of a spirit (soul, a living consciousness) within every living being, that makes journey of life possible in cosmic system. This is the highest domain of great thoughts and themes for acclaimed artists for their paintings to which very few progress. Sri Aurobindo Ghosh says that "Spirituality is a wider thing than formal religion and it is in the service of spirituality that Art reaches its highest self-expression."<sup>(4)</sup>

In practical life, these three terms have a considerable overlapping and are deeply interwoven. In fact, the ultimate objective or the highest principal of each religion is self-realization and GOD realization for salvation. For instance, in Buddhism, SHUNYAVADA is the highest principal which means that everything we see in this world is perishable and unreal and desires for them cause miseries and sufferings. One should strive for NIRBANA to end the cycle of rebirth and death. Similarly, in Jainism, ANEKANTVADA is the central principal of their religious philosophy. It is also called SYADVADA by means of which one acquires full and complete knowledge of any state of things from different and diverse points of view. Same way, it has philosophy of Karmic (ultra micro) molecules regarding the concept of Soul (ATMAVADA) and TATVAVADA which are so subtle and deep.<sup>(5)</sup> It is all related to the human body and the humanity as a whole. Human body is wonderfully the most perfect combination of all visual and performing arts wherein aesthetics, religion and spirituality are intermingled. So do I say, "None can be the ARTIST greater than GOD."<sup>(6)</sup>

The great thoughts available as Quotes or otherwise as ideologies or preaching have been and will remain invaluable source of guidance and inspiration to everybody in general and professionals like painters in specific. It is a widely accepted belief that almost all the famous painters were inspired or influenced by such great thoughts leading them to acclaimed performances and the same were reflected in their paintings. However, there are no formal research publications in the form of books or theses analyzing the famous paintings of well-known painters which could provide a very valuable treasure of information for the benefit of future generations, particularly the painters. This study attempted to trace and analyze the different sources of influence and inspiration including the great thoughts on Indian aesthetics, religion and spirituality depicted in selected paintings of some famous Indian painters.

## 2. OBJECTIVES AND HYPOTHESIS

According to **Claude Oscar Monet**, "No one is an artist unless he carries his picture in his head before painting it, and is sure of his method and composition."<sup>(7)</sup> In fact, the theme or motif of a painting culminates from some great thought, ideology, inner vision or event. This is the basic hypothesis of this study.

In India, it is an established practice to classify painting art works into three broad categories, depending on the theme or motif depicted therein. These are i) Indian Aesthetics, ii) Religion & Mythology, and iii) Spirituality. The great thinkers of India like Sri Aurobindo Ghosh, A. K. Coomaraswamy and others described these in detail. In fact, these three categories of art work are correlated to the three stages of development of career of the artist. Generally, the painting artists start their career with paintings relating to themes or motifs on beauty and art aesthetics. This satisfies the urge of the artists for creativity and provides them encouragement for further endeavors. With the passage of time and after gaining experience and command on art skills, the domain of themes / motifs of their paintings mostly progresses to religion and mythology. This second stage of the career of painting artists gives them a wider perspective, more credibility and social acceptability. It lends a sort of sacredness and deeper appreciation for their painting art. However, spirituality is the highest domain of great thoughts and themes for acclaimed artists for their paintings. Very few artists progress to this third stage of their painting career. Therefore, the second hypothesis of this study is to confirm or reject this belief that the career of a painting artist generally progresses in sequence of these three stages i.e. Indian aesthetics, religion and spirituality.

## 3. RESEARCH METHODOLOGY

## i) Sampling Design

The main input for this study were the famous paintings of eminent Indian painters' Twenty well known painters were selected and their brief bio-data were compiled along with their photographs. Then five significant paintings of each artist were selected subject to availability of related details. These data on title,

medium, size and year of making were compiled for each painting. Thus, the total sample size constituted 100 paintings which were analyzed visually to identify the great thoughts or other sources of inspiration and classify them accordingly. Efforts were made to include paintings from different phases/stages of painting career of each painter. These are listed in Annexure-I.

**ii) Visual Analysis Methodologies**

According to Gillian Rose<sup>(8)</sup> critical approach for visual analysis methodology requires to take images (paintings) seriously; think about the social conditions and effects of visual objects; and consider your own way of looking at images. As per objectives of this study, following steps are considered imperative:

- 1) The basic technological input being paintings, therefore, select and reference the paintings to be studied. Then choose the format for interpreting them. Also ensure that the images reproduced are complete. It is better to have colour photocopies of images or download them from web sites.
- 2) Before choosing a method of analysis you need the contextual knowledge of each painting as well as the visual culture studies to understand the background.
- 3) The various methods of visual analysis suggested by Rose are i) Compositional Interpretation, ii) Content Analysis, iii) Semiology, iv) Psycho-analysis, v) Discourse Analysis and vi) Audience studies. Given the nature and objectives of this study, a combination of the first two methods wise; Compositional Interpretation and Content Analysis is considered appropriate.
- 4) For compositional interpretation, each painting may be analyzed first as to what is intended to convey by the artist i.e. theme or message. Then it may be analyzed for compositional qualities i.e. colour, hue, saturation/purity, value, contrast, harmony, abstraction, use of space within the painting, display of light and 3D effects, and expressive content as combined effect of subject matter and visual form.
- 5) Content Analysis refers to analysis of cultural texts for quantification. It is based on counting of frequency of certain elements in sampled paintings and analyze them statistically. Therefore, selection of paintings should be representative sample. One needs to devise categories for coding images (paintings) which should be replicable and convenient for analysis. In this context, she also emphasized the need for considering the Visual Culture aspects and cited John Berger.<sup>(9)</sup>

Accordingly, each selected painting was studied to trace and analyze the great thoughts on Indian aesthetics, religion and spirituality depicted therein as source of inspiration or influence. The study also attempted to identify the sources of inspiration and influence other than great thoughts such as self motivation or inner visions of the painter. There could be a number of paintings which may depict impact of some National calamities, events or the experiences of the painter. This study attempted to identify all such inspirations/influences and classified them into three categories namely Great Thoughts, Self Motivation and Others, to facilitate statistical analysis.

**iii) Collection of Secondary Data**

The primary data generated through above process were also required to be supplemented by the secondary data from the available research publications and other sources of information on the subject. In fact, information on each painting about its title, medium and materials used, size and year of making vis-à-vis biography of artist, his/her painting style and general social, economic and political conditions is necessary pre-requisite for visual analysis of individual paintings in right perspective. To specify some of these are published books by various authors, research publications, papers and articles in journals, newspapers clippings, surfing of important web-sites on the internet, publications available in the various spiritual, art, religious and cultural centers / institutions / missions, libraries of various museums, universities and art galleries etc. This provided significant help in corroborating the analysis and interpretation of findings of the study.

**4. ANALYSIS OF DATA AND RESULTS**

The visual analysis of selected 100 paintings and the brief bio-data profiles about the painting career of 20 painting artists generated the desired primary data. The main focus was to identify the great thoughts or ideologies on Indian aesthetics, religion and spirituality depicted by each selected painting and classify them into these three categories. There is little scope for use of sophisticated statistical tools and methods in the studies on painting art. Hence efforts were made to quantify the subjective attributes to construct statistical tables in numbers and percentages and presentation as graph chart, pie chart and column chart. This could help meaningful interpretation of the results and conclusions for proving or disproving the hypothesis.

The main objective of this study is to identify the sources of inspiration for each selected painting. As stated earlier, the very theme or motif of a painting culminates generally from inspiration or influence of some great thought or ideology. One may get inspired or influenced by other professionals in this field whom he / she beholds important achievers or by nature or events happening around. Sometimes certain training may infuse self-motivation or it could also be some inner visions. Whatever be the source of inspiration or influence, it manifests in the mind of the artist to render a painting work. Each painting selected for this study has been analyzed visually and supplemented with the information available on the painting art of the artist. These sources have been clubbed into three broad categories. The data have been compiled and presented in Table No. 1.

**TABLE 1: CLASSIFICATION OF PAINTINGS BY SOURCE OF INSPIRATION**

Sl.no.	Painters Name	Five sets of Paintings (Year - wise)					
		P-1	P-2	P-3	P-4	P-5	
1.	Apurv, Pratiksha	GT	GT	GT	GT	GT	
2.	Arastu, Salma	SM	SM SM	GT	GT		
3.	Bawa, Manjit	GT	GT	GT	GT	SM	
4.	Bose, Nandlal	GT	SM	GT	GT	GT	
5.	Caur, Arpana	GT	GT	GT	GT	GT	
6.	Gaitonde, V.S	SM	O	SM	SM	GT	
7.	Gujral, Satish	SM	SM	GT	GT	GT	
8.	Husain, M.F	SM	SM	SM	GT	O	
9.	Kumar, Ram	SM	SM	SM	SM	GT	
10.	Nair, A. Ramachandran	SM	SM	GT	O	GT	
11.	Pyne, Ganesh	O	O	O	SM	SM	
12.	Qadri, Sohan	GT	GT	GT	GT	GT	
13.	Raza, S.H	SM	GT	GT	GT	GT	
14.	Roy, Jamini	SM	SM	GT	GT	SM	
15.	Santosh, G.R	O	GT	GT	GT	GT	
16.	Shergil, Amrita	SM	SM	SM	SM	GT	
17.	Singh, Chitralkha	SM	SM	GT	GT	GT	
18.	Tagore, Abanindranath	SM	SM	O	GT	GT	
19.	Tagore, Gaganindranath	SM	GT	SM	O	O	
20.	Tagore, Rabindranath	SM	SM	SM	GT	SM	
<b>Total</b>		<b>GT-5</b>	<b>GT-7</b>	<b>GT-11</b>	<b>GT-14</b>	<b>GT-14</b>	<b>GT-51</b>
		<b>25%</b>	<b>35%</b>	<b>55%</b>	<b>70%</b>	<b>70%</b>	
		<b>SM-13</b>	<b>SM-11</b>	<b>SM-7</b>	<b>SM-4</b>	<b>SM-4</b>	<b>SM-39</b>
		<b>65%</b>	<b>55%</b>	<b>35%</b>	<b>20%</b>	<b>20%</b>	
		<b>O-2</b>	<b>O-2</b>	<b>O-2</b>	<b>O-2</b>	<b>O-2</b>	<b>O-10</b>
		<b>10%</b>	<b>10%</b>	<b>10%</b>	<b>10%</b>	<b>10%</b>	
		<b>20</b>	<b>20</b>	<b>20</b>	<b>20</b>	<b>20</b>	
		<b>(100%)</b>	<b>(100%)</b>	<b>(100%)</b>	<b>(100%)</b>	<b>(100%)</b>	

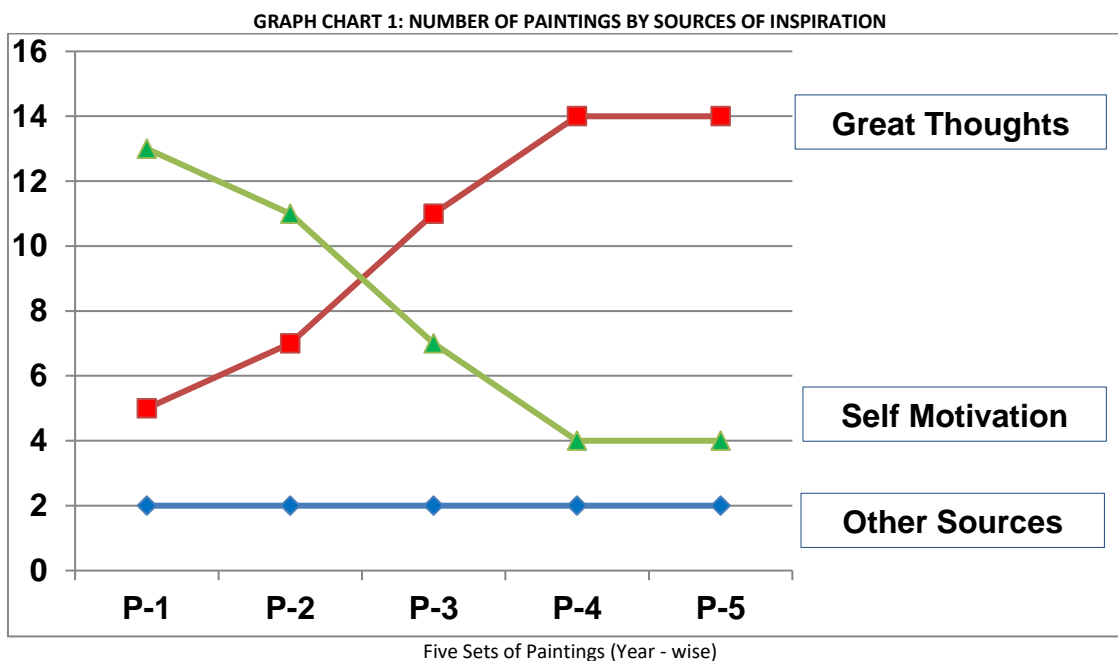
GT – Great Thoughts

SM – Self Motivation or Inner Vision

O – Other Sources

It would be observed from this Table that data has been compiled painter-wise in five columns relating to the five sets of paintings in ascending order of the years in which these were finalized. These data are classified as GT for depicting Great Thoughts or Ideologies, SM for Self Motivation or Inner Visions and O for any Other Source of inspiration or influence. In first column, out of total 20 paintings 13 i.e. 65 per cent reveal self motivation or inner visions, followed by 5 revealing great thoughts and 2 reveal other sources of inspiration. It correlates with data in first column in the previous Table No.1 in which 75 per cent paintings are in the category of Indian aesthetics.

The second column data for second set of 20 paintings shows a decrease in number of paintings depicting self motivation to 11 i.e. 55 per cent and that of great thoughts increase to 7 i.e. 35 per cent. This trend continues for third and fourth sets of paintings. The paintings inspired by great thoughts increase to 11 and 14 i.e. 55 per cent and 70 per cent and those of self motivation decrease to 7 and 4 i.e. 35 per cent and 20 per cent respectively. There was no change in the category of other sources of inspiration which remained 2 i.e. 10 per cent in all the 5 sets. These results again confirmed that most of the painting artists start their painting career with self motivation in the domain of Indian aesthetics because of their formal professional training or otherwise. But slowly their motivation and inspiration changed to themes or motifs of great thoughts or ideologies leading them to the domain of religion and then ultimately to spirituality. The presentation of data results of Table No.3, in Graph No. 2 below further clarifies these trends.



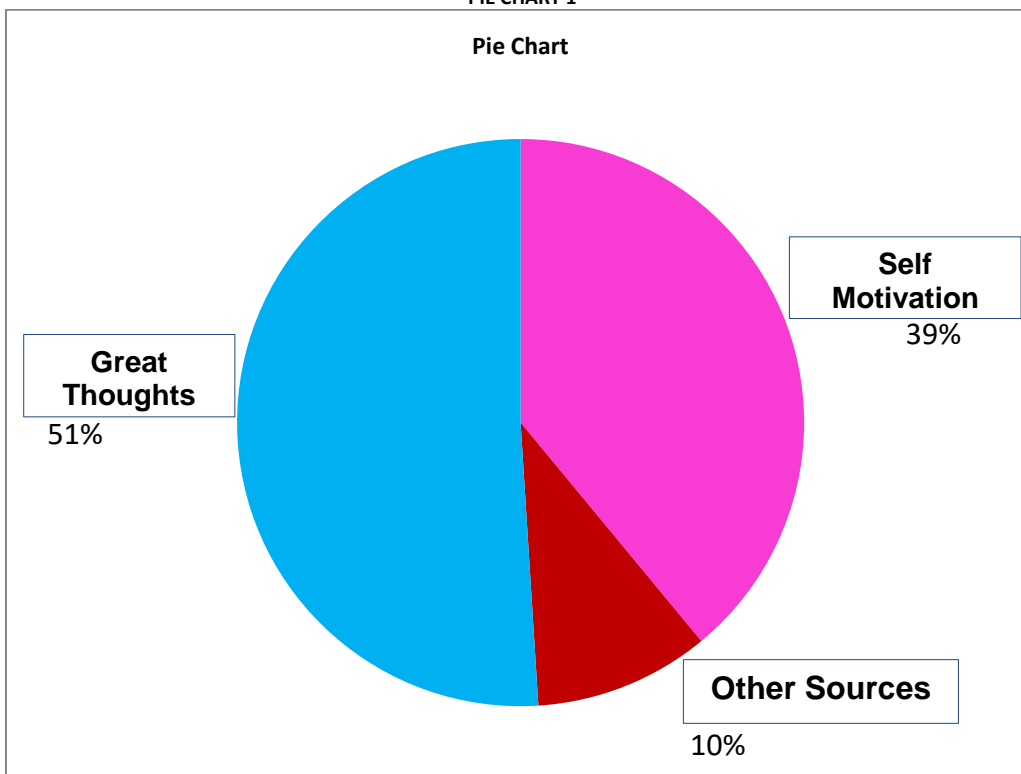
The above findings are further corroborated by the data presented in Table No.2. It highlights that the highest number of paintings i.e. 51 accounting for 51 per cent of the total 100 selected paintings were inspired by great thoughts or ideologies. It was followed by 39 i.e. 39 per cent that were inspired by self motivation or inner visions and only 10 i.e.10 per cent were inspired by other sources.

**TABLE 2: NUMBER OF PAINTINGS BY SOURCE OF INSPIRATION**

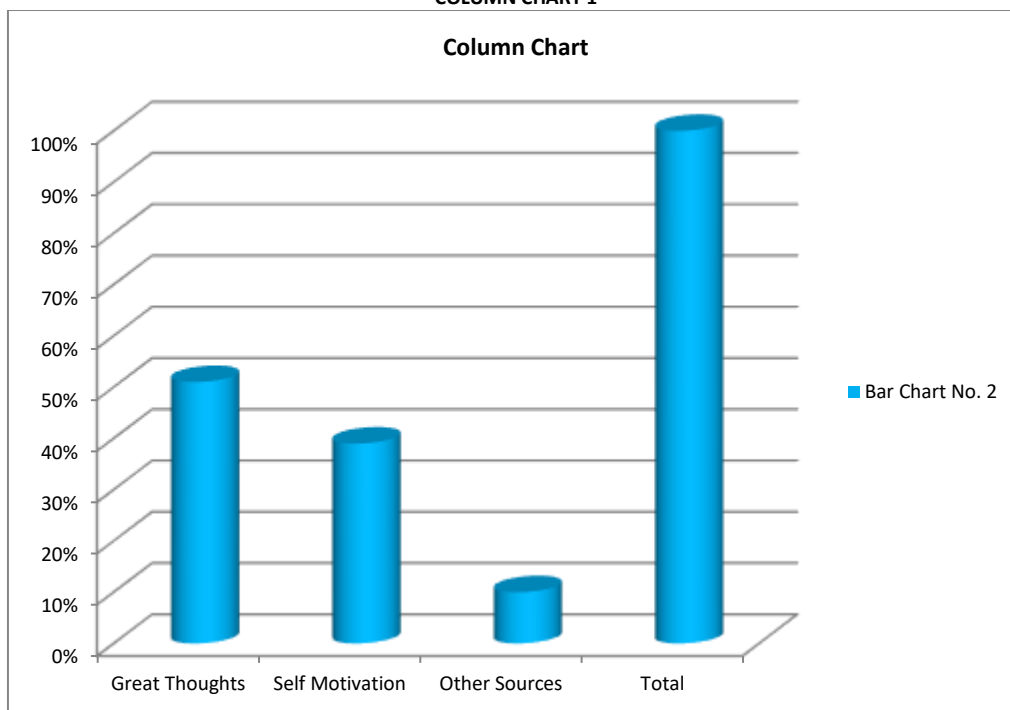
Sl.no.	Painters Name	Great Thoughts	Self Motivation/Inner Vision	Other Sources	Total
1.	Apurv, Pratiksha	5	-	-	5
2.	Arastu, Salma	2	3	-	5
3.	Bawa, Manjit	4	1	-	5
4.	Bose, Nandlal	4	1	-	5
5.	Caur, Arpana	5	-	-	5
6.	Gaitonde, V.S	1	3	1	5
7.	Gujral, Satish	3	2	-	5
8.	Husain, M.F	1	3	1	5
9.	Kumar, Ram	1	4	-	5
10.	Nair, A. Ramachandran	2	2	1	5
11.	Pyne, Ganesh	-	2	3	5
12.	Qadri, Sohan	5	-	-	5
13.	Raza, S.H	4	1	-	5
14.	Roy, Jamini	2	3	-	5
15.	Santosh, G.R	4	-	1	5
16.	Shergil, Amrita	1	4	-	5
17.	Singh, Chitralkha	3	2	-	5
18.	Tagore, Abanindranath	2	2	1	5
19.	Tagore, Gaganindranath	1	2	2	5
20.	Tagore, Rabindranath	1	4	-	5
	<b>Total</b>	<b>51</b>	<b>39</b>	<b>10</b>	<b>100</b>
		<b>(51%)</b>	<b>(39%)</b>	<b>(10%)</b>	<b>(100%)</b>

A brief view of the results of Table No.2 as distribution amongst the three categories of sources of inspiration, are depicted in Pie Chart and Column Chart given below.

PIE CHART 1



COLUMN CHART 1



It is observed from the above statistical analysis that each one of the 100 selected paintings analyzed under this study has been inspired / influenced by some great thought. The above results confirmed that majority that is 51 per cent of these paintings were inspired by some great thoughts or ideologies of great thinkers. 39 per cent of the total sampled paintings were inspired by self-motivation or some inner visions of the painting artists himself, while only 10 per cent paintings were inspired / influenced by other sources such as other famous artists or some natural events happening around them or some vital issues or problems of National concern etc.

The statistical analysis of data as per Table No. 3 and Graph No. 2 again confirms the second hypothesis of this study that each painting artist starts his / her career with paintings in the domain of Indian aesthetics. It is more so because of initial professional training or God gifted interest and skills leading to self-motivation, inner visions or circumstantial influences. After gaining some experience and technical expertise he / she shifts to religious and spiritual paintings as revealed by increase in inspiration by great thoughts from 25 per cent in the first set of paintings to 70 per cent in the fifth set of paintings.

**5. SUMMARY AND CONCLUSIONS**

In order to facilitate analytical study of selected paintings depicting great thoughts on Indian aesthetics, religion and spirituality, twenty painting artists well known for their painting art were selected. These are Pratiksha Apurav, Salma Arastu, Manjit Bawa, Nandlal Bose, Arpana Caur, V.S. Gaitonde, Satish Gujral, M. F. Husain, Ram Kumar, A. Ramachandran Nair, Ganesh Pyne, Sohan Qadri, S.H. Raza, Jamini Roy, G. R. Santosh, Amrita Shergil, Chitrleakha Singh, Abanindranath Tagore, Gaganendranath Tagore and Rabindranath Tagore. In the second stage five important paintings of each of these twenty painting artists were selected and compiled

along with details of title, medium, size and year of making for detailed analysis. Thus, the total sample size constituted 100 paintings. Efforts were made to include paintings from different phases/stages of career progress of each artist.

Visual analysis of each painting has been attempted keeping in view the progress of painting career of each artist. The focus of this study was to identify the source of inspiration / influence for each painting and to classify them into three categories namely great thoughts, self motivation / inner vision and other sources of inspiration.

The primary data generated by visual analysis and the supplementary secondary information obtained from bio-data briefs of individual artists and the respective paintings were subjected to statistical analysis in the form of tables, line charts, column charts and pie charts. The entire data were compiled year-wise in five sets for five paintings of each artist as P-1, P-2, P-3, P-4 and P-5 to represent the stage of their painting career. The results and findings of the study are summarized as follows:

The classification and statistical analysis of year-wise five sets of individual paintings by source of inspiration reveal that out of the first set of 20 paintings as many as 13 i.e. 65 per cent were inspired by self motivation and inner visions. 5 i.e. 25 per cent were inspired by great thoughts and ideologies while 2 i.e. 10 per cent were inspired by other sources. This correlates positively with the findings of statistical analysis of the same set of data for classification by themes in which 75 per cent of these paintings fall in the category of Indian aesthetics. In the subsequent four sets of 20 paintings each, the number of paintings inspired by self motivation/inner visions declined continuously to 11, 7, 4 and 4 to be 55 per cent, 35 per cent, 20 per cent and 20 per cent respectively.

Inversely, the paintings inspired by great thoughts/ideologies in the initial set of 20 paintings were 5 i.e. 25 per cent which increased in the subsequent four sets of data to 7, 11, 14 and 14 i.e. 35 per cent, 55 per cent, 70 per cent and 70 per cent respectively. However, the number of paintings inspired by other sources were only 2 i.e. 10 per cent in all the five sets of paintings.

The painter-wise statistical analysis of paintings inspired/influenced by different sources reveals that majority of the paintings were inspired by great thoughts and ideologies which worked out to 51 i.e. 51 per cent of the total sample of 100 selected paintings. The total number of paintings inspired by self motivation and inner visions were 39 i.e. 39 per cent while only 10 i.e. 10 per cent of the total selected paintings were inspired/influenced by other sources like the paintings of the other successful artists, friends, relatives or events happening around or some problem or vital issues of social/National concern.

The above findings again confirm the first hypothesis of this study that each and every painting is inspired by some source of motivation be it a great thought/ideology, self motivation by professional training or inner vision or other persons/events and depicts the same in its theme. These findings also corroborate the second hypothesis of this study that all painting artists start their career with paintings in the domain of aesthetic themes/motifs depicting beauty in good taste. Professional training, self motivation, inner visions and nature around are the main sources of inspiration for such paintings. After gaining some recognition, experience and expertise over time, he/she is inspired by great thoughts and domain of themes/motifs of painting progresses to religion and mythology in second stage and further to the third stage of spirituality i.e. inner truth which is the ultimate objective of perfect art.

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## ANNEXURE

### LIST OF SELECTED PAINTINGS

#### Plate No.

- (1) **Pratiksha Apurv**
  1. The State of Rejoicing, Oil on canvas, 54"x42" (2010)
  2. Receptivity (Empty Your Cup), Acrylic & oil on canvas. 36"x36" (2012)
  3. Beyond the Senses, Oil on canvas, 66"x48" (2013)
  4. Cosmic Balance, Oil on canvas, 60" Diameter (2014)
  5. Prayer in Gratitude, Oil & acrylic on canvas, 48"x42" (2015)
- (2) **Salma Arastu**
  6. The Tragedy, Acrylic on canvas, 60"x90" (2002)
  7. When She Became a Widow (Flow of Humanity), Graphite on canvas, 60"x90" (2004)
  8. World Harmony (Flow of Humanity), Acrylic on canvas, 60"x90" (2004)
  9. The Blue God – V, Acrylic on canvas, 50"x64" (2009)
  10. I Am All Yours (Turning Rumi), Acrylic on canvas, 28"x22" (2011-12)
- (3) **Manjit Bawa**
  11. Ranja, Oil on canvas, 60"x60" (1992)
  12. Circus Fantasy, Oil on canvas, 60"x60" (1992)
  13. Sufi Saint, Oil on canvas, 55"x45.67" (2003)
  14. Durga, Oil on canvas, 173.6x205.7cm (2004)
  15. Lion with Fire Ring, Oil on canvas, 45.8"x67.91" (2005)
- (4) **Nandlal Bose**
  16. Siva Drinking the World Poison, Watercolour, Wash on paper pasted on board, 20"x27" (1933)
  17. Bull Handler, Tempera on paper, 25"x23.5" (1938)
  18. Ardhanariswer, Tempera on cloth, 14.5"x9.5" (1942)
  19. Chaitanya & Haridas, Watercolour on paper, 25"x17.5" (1942)
  20. Sati, Gold, Wash and Tempera on paper, 12.75"x8.15" (1943)
- (5) **Arpana Caur**
  21. Kabir, Oil on canvas, 48"x72" (1993)
  22. Time, Oil on canvas, 66.9"x53.1" (1994)
  23. Sacred Thread, Oil on canvas, 60"x72" (2004)
  24. Sohni, Oil on canvas, 50"x60" (2005)
  25. Day and Night, Oil on canvas, 108"x72" (2011)

- (6) Vasudeo Santu Gaitonde**  
 26. Portrait of Bhanu Rajapadhya, Oil on canvas pasted on board, 20"x17.25" (1952)  
 27. Two Faces, Oil on canvas, 26"x20" (1957)  
 28. Blue Abstract, Oil on canvas, 39.7"x50" (1965)  
 29. Green Mountain, Oil on canvas, 70"x40" (1974)  
 30. Triumph of the Solitude, Oil on canvas, 55"x40" (1998)
- (7) Satish Gujral**  
 31. Mourning En Masse, Oil on masonite board, 80x60cm (1952)  
 32. The Despair, Oil and Mix- media on board, 86x86cm (1954)  
 33. Meera Bai, Oil, Acrylic and Marble gain, 45x46cm (1999)  
 34. The Wandering Minstrel, Acrylic and Gold leaf on canvas, 42"x42" (2012)  
 35. The Divine Fire, Acrylic on canvas, 24"x24" (2012)
- (8) Maqbool Fida Husain**  
 36. Kumhar, Oil on canvas, 96x96.5cm (1947)  
 37. Veena Player, Oil on canvas, 69.2x113cm (1960)  
 38. Three Horses, Acrylic on canvas, 40"x59" (Late 1960's)  
 39. Three Figures, Oil on canvas, 30"x36" (1970's)  
 40. Mother Teresa, Oil on canvas, 100x59cm (1980)
- (9) Ram Kumar**  
 41. Worker's Family, Oil on canvas, 36"x24" (1955)  
 42. Vagabond, Oil on board, 47.5"x24" (1956)  
 43. Sisters, Oil on canvas, 35"x21" (1967)  
 44. Ladakh, Oil on canvas, 33"x60" (1993)  
 45. Benaras, Oil on canvas, 33"x40" (1994)
- (10) A. Ramachandran Nair**  
 46. Andhi, Oil on canvas, 5'x5'feet (1983)  
 47. Lotus Pond (Night), Oil on canvas, 85"x72" (1988)  
 48. Ahalya in Yellow, Oil on canvas, 80"x64" (2001)  
 49. Woman Chased by Monkey, Oil on canvas, 78"x56" (2005)  
 50. Bed of Arrows, Oil on canvas, 78"x100" (2012)
- (11) Ganesh Pyne**  
 51. Under the Fountain, Tempera on cloth laid on card, 37x44cm (1969)  
 52. The Night of the Merchant, Tempera on paper, 50x55cm (1985)  
 53. Bir Bahadur, Tempera on canvas pasted on board, 56x51.4cm (1989)  
 54. The Masks, Tempera on canvas pasted on board, 21"x23" (1994)  
 55. The Window, Tempera on canvas, 18"x21.5" (1997)
- (12) Sohan Qadri**  
 56. Shiva Shakti, Oil in impasto on canvas, 32"x32" (1973)  
 57. Shakti Vadini – II, Ink dyes and Incision on paper, 39.5"x27.5" (2002)  
 58. Mahabheda Bindu, Ink dyes and Incision on paper, 55"x39.5" (2006)  
 59. Vyomeshwari, Ink dyes and Incision on paper, 39.5"x27.5" (2006)  
 60. The Yogi, Ink and dyes on paper, 39.5"x27.5" (2008)
- (13) Syed Haider Raza**  
 61. Flora Fountain in Monsoon, Gouache and Watercolour on paper, 21"x24.5" (1945)  
 62. Ankuran or Germination, Acrylic on canvas, 100x100cm (1998)  
 63. Bindu, Acrylic on canvas, 31.5"x31" (2000)  
 64. Kundalini, Oil on canvas, 48"x48" (2001)  
 65. Prakriti, Acrylic on canvas, 39.5"x39.5" (2006)
- (14) Jamini Roy**  
 66. Mother and Child, Tempera on canvas, 36x73.5cm (1919 - 20)  
 67. Krishna and Balrama, Tempera on paper, 148x87cm (1940's)  
 68. Agni Pariksha, Tempera on cardboard, 49x106.5cm (1947)  
 69. Crucifixion, Tempera on canvas, 88.5x68.5cm (1950's)  
 70. Cat with Lobster, Tempera on paper, 39.8x27.6cm (1952)
- (15) Ghulam Rasool Santosh**  
 71. Boat Women in Kashmir, Oil on canvas laid on board, 120.7x79.4cm (1958)  
 72. Shiva Shakti, Oil on canvas, 127x101.6cm (1970)  
 73. Padma Garbha, Oil on canvas, 53"x39" (1988)  
 74. Shakti, Oil on canvas, 30"x24" (1990)  
 75. Divine Energy, Oil on canvas, 45.2"x39" (1993)
- (16) Amrita Shergil**  
 76. Haldi Grinders, Oil on canvas, 100x74.7cm (1930)  
 77. Hill Women, Oil on canvas, 148x89cm (1935)  
 78. Brahmcharis, Oil on canvas, 88x145.5cm (1937)  
 79. Bride's Toilet, Oil on canvas, 88x145.5cm (1937)  
 80. Ancient Storyteller, Oil on canvas, 72.8x89.2cm (1940's)
- (17) Chitralekha Singh**  
 81. The Sun Set, Oil on canvas, 40"x45" (1995)  
 82. The Lovely Kasauli, Watercolour on paper, 11"x14" (1995)  
 83. Mahayogi Siva, Oil on canvas, 20"x30" (1978 - 1984)  
 84. The Lotus Buddha, Oil on canvas, 30"x35" (1990 - 1995)  
 85. Divyagyan 8, Oil on canvas, 15"x20" (2005 - 2006)
- (18) Abanindranath Tagore**  
 86. The Passing of Shahjehan, Oil on canvas, 35.56x25.4cm (1902)  
 87. Lady holding a Lotus, Watercolour and Gold on paper, 20.2x12.9cm (1900-1905)  
 88. Ashoka's Queen, Chromolithograph, 28.8x22cm (1910)

89. Siva Simartini, Watercolour and Wash on card, 25.7x20cm (1920's)  
 90. Journey's End, Tempera on paper, 21x15cm (1913)  
**(19) Gaganindranath Tagore**  
 91. The River View, Watercolour, Wash and Tempera on paper, 20.6x18.4cm (1912)  
 92. Chaitanya Meditating at Puri beach, Watercolour on paper, 15"x11" (1913)  
 93. City in the Night, Watercolour on paper, 32.5x25cm (1922-1923)  
 94. Magician, Watercolour on paper, 34.5x27cm (1922 - 1925)  
 95. Temple Cubist, Watercolour on paper, 20.2x25.5cm (1925)  
**(20) Rabindranath Tagore**  
 96. Six Seated Women, Coloured Ink on paper, 25.3x35.7cm (1929-1930)  
 97. Woman Face, Coloured Ink on paper, 50.8x53cm (1930 - 1931)  
 98. Dancing Women, Coloured Ink on paper, 26x36.5cm (1931-1932)  
 99. Swirling Female Figure, Pen, Ink and Pastel on paper, 26.1x21.1cm (1932 - 1933)  
 100. Lady with Flowers, Coloured Ink, Watercolour and pastel on paper, 35x22cm (1937)



PRATIUKSHA APURAV



SALMA ARASTU



MANJIT BAWA



NANDLAL BOSE



Plate No. 1



Plate No. 1



Plate No. 1



Plate No. 1



Plate No. 2



Plate No. 2



Plate No. 2



Plate No. 2



Plate No. 3



Plate No. 3

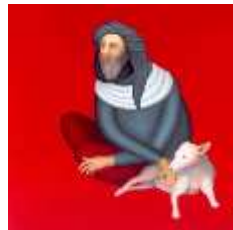


Plate No. 3



Plate No. 3



Plate No. 4



Plate No. 4



Plate No. 4



Plate No. 4



Plate No. 5



Plate No. 5



Plate No. 5



Plate No. 5



APARNA CAUR



V. S. GAITONDE



SATISH GUJRAL



M. F. HUSSAIN



Plate No. 1



Plate No. 1



Plate No. 1



Plate No. 1



Plate No. 2



Plate No. 2



Plate No. 2



Plate No. 2



Plate No. 3



Plate No. 3



Plate No. 3



Plate No. 3



Plate No. 4



Plate No. 4



Plate No. 4



Plate No. 4



Plate No. 5

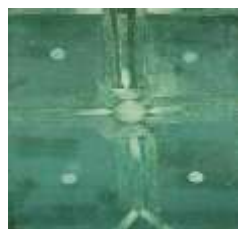


Plate No. 5



Plate No. 5



Plate No. 5





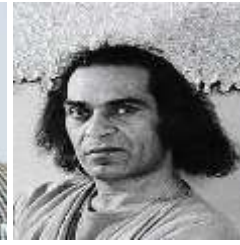
RAM KUMAR



A. R. NAIR



GANESH PYNE



SOHAN QADRI



Plate No. 1



Plate No. 1



Plate No. 1



Plate No. 1



Plate No. 2



Plate No. 2



Plate No. 2

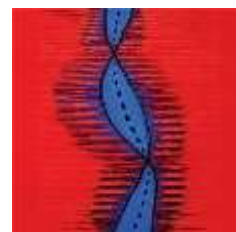


Plate No. 2



Plate No. 3



Plate No. 3



Plate No. 3



Plate No. 3



Plate No. 4



Plate No. 4



Plate No. 4



Plate No. 4



Plate No. 5



Plate No. 5



Plate No. 5



Plate No. 5



S.H. RAZA



JAMINI ROY



G. R. SANTOSH



AMRITA SHERGIL



Plate No. 1



Plate No. 1



Plate No. 1



Plate No. 1



Plate No. 2



Plate No. 2



Plate No. 2



Plate No. 2



Plate No. 3



Plate No. 3



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Plate No. 3



Plate No. 4

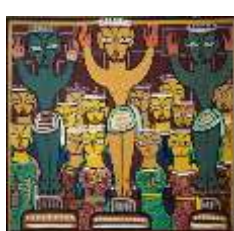


Plate No. 4



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Plate No. 5



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Plate No. 5



Plate No. 5



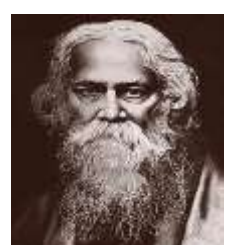
CHITRALEKHA SINGH



A. NATH TAGORE



G. NATH TAGORE



R. NATH TAGORE



Plate No. 1



Plate No. 1



Plate No. 1



Plate No. 1



Plate No. 2



Plate No. 2

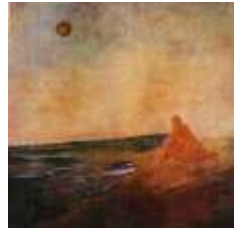


Plate No. 2



Plate No. 2



Plate No. 3



Plate No. 3



Plate No. 3



Plate No. 3



Plate No. 4



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Plate No. 5



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