LIST OF PLATES & SKETCHES
COLOUR PLATES

1. Henry Van De Velde. Tropon. C. 1899. Poster, 47\(\frac{5}{8}\) x 29 \(\frac{1}{8}\)". Museum fur Kunst und Gewerbe, Hamburg.


3. Henri Matisse. Joy of Life (Sketch). 1905. 18 x 21\(\frac{1}{2}\)". Statens Museum for kunst, Copenhagen.

4. George Braque, violin and Palette. 1909-10. 36 \(\frac{3}{4}\) x 16\(\frac{7}{8}\)". The Solomon R. Guggenheim Museum, New York.

5. Vasily Kandinsky. Composition No.2. 1910 38\(\frac{3}{8}\) x 51\(\frac{3}{4}\)". The Soloman R. Guggenheim Museum, New York.


8. Vasily Kandinsky. White line, No. 232. 1920. 38 \(\frac{5}{8}\) x 31\(\frac{1}{2}\)". Collection Mme. Nina Kandinsky, Neuilly - Sur-Seine, France.


10. Andre Masson. Pasiphae. 1943. Oil and tempa on canvas, 39\(\frac{3}{4}\) x 50". Private collection, Glencoe, Illinois.


14. Piet Mondrian. **Composition with Red, Blue, and yellow.** 1930. 20 x 20" Collection Mr. and Mrs Armand P. Bartos. New York.


23. Mark Rothko. Green, Red, and Orange. 1950. 93 x 59". Mr. And Mrs. Andrew Saul, New York.


34. G.R. Santosh. **Untitled.** 1971, 35.5 x 27.5 W/C, Private, Bombay.


36. Jamini Roy. **Last Super.** 1945, 57.5 x 194. Tempera on cloth, Sadrudin Daya, Bombay.

37. George Keyt. **Reflections.** 1947, 120 x 72, Oil on board, Gallery Chemould, Bombay.

38. Sailoz Mookherjea. **Vision.** 1959, 110 x 87.5, Oil, Jehangir Nicholson museum, NCPA.

39. M.F. Husain. **Man Series.** 1950, 122 x 244, Oil, Chester & Davida Herwitz, USA.


41. Reddeppa Naidu. **Deity series.** 1971, 86.3 x 111.8, Oil, Masanori Fukuova, Japan.


45. Jamini Roy. **Santhal Dance.** 1927, 36.5 x 70.5, Tempera, NGMA.

46. Nasreen Mohammedi, **Untitled.** 1965, 91.3 x 61.3, Oil, Geeta Khandelwal, Bombay.


49. Biren De. *Genesis; 64*, 1964, 76 x 152.5, Oil, NGMA.


52. G.R. Santosh. *Untitled*. 1985, 178 x 127, Oil NGMA


"Black, strong, gliding wires Creating drama,
As one moves along
Patterns of grey
Drops intersecting”.

July 18. 1966, Deolali, Nasreen's Diary.


“Each particle in me becomes alive. Yes these deserts are necessary to growth.
The full moon - a perfect circle
- complete serenity.”

- July 10, 1971, Delhi,
Nasreen's Diary.
PLATES & SKETCHES


2. The five elements, in ascending order.

3. Detail from Kali Yantra.

4. Diagram of the unity of the two principles, male and female.

5. Diagram of the six chakras, psychic centres in the human Dolby.

6. Kundalini shaped drawing done by Biren De


8. Diagram illustrating the eternal recurrence of the seven fold division of the universe as a cosmic river of time and reality. A manuscript page from Rajasthan, C. 19th Century. Ink on paper.

9. A contemporary ground - plan of a temple based on a mandala Gouache on paper.


13. Footprint with symbols: fish, screen, shell, diagram, banner, vase, lotus, wheel, etc. Page from a contemporary calendar.
14. The seed - syllable Om.

15. A set of seven paintings illustrating various phases of cosmic evolution and involution. Rajasthan, 18th century. Gouache on paper.

16. Bindu. The universe in its unmanifested form is conceived as the most minute point from which the expansion of the world takes place and into which, completing the cosmic cycles, it recedes. Rajasthan, C 18th century. Gouache on paper.

17. "The beginning of my "Manadalas" : Inside the womb the cells get together to form a new life; signifying (for me) a kind of regeneration: beginning of a new consciousness - a new birth... putting the pieces together to make a composite" whole" - The "Light" within and "Light" around us : a simultaneous "implosion - explosion" of perception." Biren De. (Lalit Kala contemporary 32), P. 38.

18. Sketches by Biren De.

19. Sketches by Biren De.

20. "Male rushing to impregnate 'female'.. Biren De, (Lalit kala contemporary (32), P. 36.


22. Ritual dance. The right hand dancer is probably wearing a bison-born mask and the dancer next to him a plumed head - dress. Mesolithic rock painting. Bhimbatka, Madhya Pradesh.

24. Female musician. Pat - painting, Orissa.

25. Woman cooking, contemporary pat-drawing, Kalighat, Bengal.


34. Early historic Indian Numismatic Motifs, C, 550-350 B.C.

35. Symbols of the household deity in the form of various foot prints. Alpona floor paing executed by Bengali women.


38. Tattoo Mark in the form of chauks.

39. Schematic representation of the swastika motif.

40. Accentuation of the swastika motif in the fig. 41, 42 design.


42. Regular use of I - shape in overall design.

43. Allover swastika design. Rock painting. Chibbar - Bala, central India.

44. Punch - marks on tribal coins. 2nd half of 1st millennium B.C.


46. Punch - marks on tribal coins. 2nd half of 1st millennium B.C.

47. Tattoo designs for women in Gadia Labor, Nath Jogi and Banjara, Rajasthan, Nath Logi man with tatter marks, Rajasthan.
Fig. 13

Fig. 14

Fig. 15
Fig. 16
To Whome it May Concern

This is to certify that
Ms. Padma Jahan, Ph. D. Student

(Manjadeen Athari)

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