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225en01

HISTORY AND APPRECIATION OF ART (FROM 3000 BC TO 600 AD)

From Indus Valley Civilization (2500 BC-1750 BC) to Mauryan dynasty (Third century B.C.), we see a gradual development in art and crafts. Artists of the Harappan period were extremely skilled. Mauryan period marked a new beginning in Indian history. Highly polished quality of the sculpted pillars from the Ashokan period are treasure of Indian art. Along with this technically improved style, there was also the tradition of popular folk art, which continued in the form of crude mother goddess figures. After the Mauryans, when the Sungas came to power, they continued with the artistic activity and we got the great **Stupa** and **sculptures** of **Sanchi** in the state of Madhya Pradesh. The Kushans, who had come from outside India, helped in the progress. During this period, we see the development of the sculpted portraiture for the first time. Gupta period is regarded as the golden period in Indian Art History. Refinement came in the representation of the human figures. Some of the most important art centres during this period were **Mathura**, **Sarnath**, **Ujjain**, **Ahichhatra** and others. Gupta sculptures show the perfect balance and blending of the style, the skill, the mastery and the imagination. The religious sculptures show a divine quality. The slight tilt of the lip, the full roundness of the figures, accurate carvings and simplicity became the stylistic stamp of the Guptas. Along with the religious, secular sculptures were also produced in a large extent. Famous paintings of **Ajanta** were done during this period. Beside paintings and sculptures, the new development in art was the **Cave** and **Temple** architectures. Some of the important sites in this respect are the **Udaygiri** caves in Madhya Pradesh and the Nachna and Bhumara, where temple architectures started. In a nutshell it can be said that *Gupta period is classical period of the Indian history.*



OBJECTIVES

After studying this lesson, the learner will be able to:

- describe in brief the art of this period from 3000 BC to 600 AD;

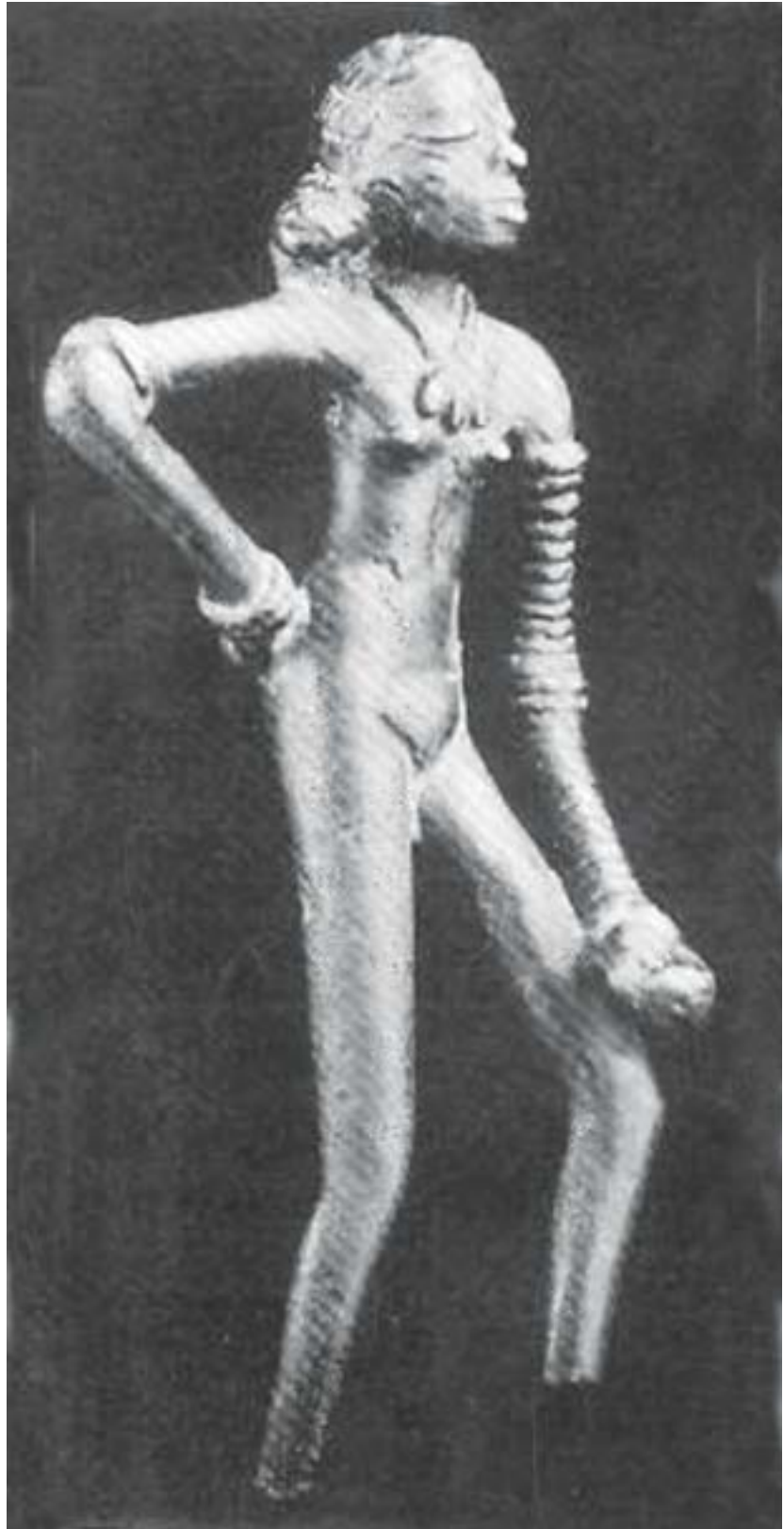
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History and Appreciation of Art (From 3000 BC to 600 AD)



DANCING GIRL

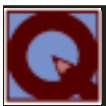
- state the names of enlisted art objects of this period;
- distinguish the materials used, sites, sizes, colours and place of collection of the enlisted art objects;
- identify distinctly the names of enlisted art objects of this period; and
- differentiate and identify the characteristics of the enlisted art objects.

1.1 DANCING GIRL

Title	:	Dancing Girl
Medium	:	Metal
Date	:	Harappan Period (2500 BC)
Finding site	:	Mohenjo – Daro
Size	:	4 inches (Approx)
Artist	:	Unknown
Collection	:	National Museum, New Delhi

GENERAL DESCRIPTION

This statue is made of metal and is probably one of the finest examples of the artistic and technical skills of Indus Valley craftsmen. This female figure at the same time shows the fine skills of metal casting and artistic refinery. The figure is lanky, thin and rhythmic in character. Some very interesting points can be noticed in sculpture. First of all, while she has been shown without clothes, in her left hand she has bangles till almost her shoulder, very much like we can find in the tribal people of modern days in Gujarat and Rajasthan region. Second important thing to notice is the hairstyle. While the other mother goddess figures, which have been found from this civilization, have a queer and elaborate hair style. This figure shows a much contemporary style. Her hair is tied in a bun. Also to be noticed is its curious posture. She stands in a resting posture with her right hand at her waist and her left hand on her left thigh. The casting is perfect. It shows accuracy of the artists in metal casting during that period. There is tremendous monumentality in this particular sculpture. That means, though this is approximately 4 inches in height only, it seems to be a larger one to us. This is what makes it really unique. The craftsmanship and artistic skills have been blended successfully in Dancing Girl.



INTEXT QUESTIONS 1.1

- From where have we found the Dancing Girl sculpture?
- What is its height?
- Is the Dancing Girl standing or sitting?

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A Bull capital from Rampurva.
Third century B.C.
Polished sandstone.
Calcutta, Indian Museum

RAMPURVA BULL CAPITAL

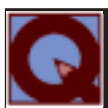
- d) What is the dress of the Dancing Girl?
- e) What is the medium of this sculpture?
- f) What is the hairstyle of the Dancing Girl?

1.2 RAMPURVA BULL CAPITAL

Title	: Rampurva Bull Capital
Medium	: Polished sandstone
Date	: Mauryan Period (3 rd century BC)
Finding Site	: Rampurva
Size	: 7 ft (Approx)
Artist	: Unknown
Collection	: Indian Museum, Kolkata

GENERAL DESCRIPTION

Emperor Ashoka engraved his edicts and teachings of Lord Buddha on pillars, rock surfaces and tablets. Ashokan pillars have been found in almost every region of India except extreme southern region. His pillars consisted of three parts – a base, an elongated shaft, and the decorated crown of the pillar, called the Capital. Capitals are mostly consisted of one or more animal figures, an inverted lotus, which serves as the base of these animal figures. A thick disc kind of structure known as abacus is between the animals and the lotus. Bull Capital is one of the most famous ones among the Ashokan capitals. It is also known as Rampurva Bull Capital, after the name of the place from where this is found. This particular one is comprised of a bell shaped inverted lotus as the base, the abacus and on the top the animal part – a majestic bull. There are plant designs around the abacus. Scholars are of opinion that these motifs had either come from earlier Middle East or Post Greek Style. The designs are very minutely and accurately carved. The figure of the Bull dominates over the lotus and the abacus. Though the part of the stone in between the four legs is not carved out, it doesn't disturb the strength or beauty of the bull. We can feel the weight and the power of the animal and there lies the success of the artist. In fact the ornate quality of the lotus base and the abacus create a contrast with the plain representation of the bull. The carving of the Bull obviously shows mastery of the Indian sculptor over their subjects. What is unique about this Bull Capital, is its extremely polished quality. This is one of the most important characteristics of the Mauryan sculptures from Ashokan period. According to the scholars, the technique of high polish was learnt from the sculptors of Middle East.



INTEXT QUESTIONS 1.2

- a) From where was this Bull Capital found?

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BLACK PRINCESS



Notes

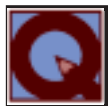
- b) What serves as the base of the Bull Capital?
- c) What is there on the abacus of the Bull Capital?
- d) Where is this Bull Capital now?
- e) What is the material of this Bull Capital?

1.3 BLACK PRINCESS

Title	:	Black Princess
Medium	:	Wall Painting (mural)
Date	:	Gupta Vakataka Period (2 nd century AD to 6 th century AD)
Finding Site	:	Ajanta
Size	:	20 ft x 6 ft (Approx)
Artist	:	Unknown

GENERAL DESCRIPTION

The caves of Ajanta are situated near Aurangabad district in Maharashtra. The caves are named after the nearby village Ajintha. The caves, including the unfinished one, are thirty in number. Some of the caves served as the **Chaityas** (worshipping places) and most of them were **Viharas** (Monasteries). Ajanta paintings were done in two phases – first, the **Hinayana phase** (where Lord Buddha is represented in symbols) and the second, the **Mahayana phase** (where he is shown in human form). Most of the Ajanta paintings were done in the **Vakataka Period**. Ajanta paintings occupy a unique position in the history of Indian painting. Ajanta paintings are not done in Fresco. Fresco is a technique, where colours are mixed with water soluble binders and painted on either dry or wet plaster. But Ajanta artists have **used traditional technique of tempera**. The themes of Ajanta paintings were primarily religious in nature. But at the same time they also gave enough scope to the artists to show their creative and imaginative skills. The best part is that, even being religious paintings, they can be enjoyed by common people. Black Princess is, no doubt, one of the best examples of the Ajanta paintings. The free flowing line, subtle rhythm of the body contour, the slight tilt of the face and the curves of the eyes, all show the mastery of the artist and his control over the brush. Even the damaged painting gives a clear picture of how beautiful the colours were. There is a lyrical quality in the painting. The softness of the body contour, subtle bending of the neck and the simplicity give an heavenly quality to the painting. The colours used have been very earthly and devoid of any loudness.



INTEXT QUESTIONS 1.3

- (a) Where do we find the Ajanta caves?



- (b) In which phase was Lord Buddha shown in symbolic way?
- (c) What is the type of colours used in the Black Princess?
- (d) In which phase of Ajanta painting Black Princess was done?
- (e) What is the time period of Black Princess?



WHAT YOU HAVE LEARNT

Indus Valley Civilization was named after the site from where the first evidence of this civilization was found. Main sites of this civilization are **Mohenjo-daro** and **Harappa** (now in Pakistan). Though initially it was considered that this civilization was mainly concentrated in the Indus River Valley and was named accordingly, recent excavations show that it was extended beyond the basin of River Indus. This civilization is also known as Harappan Civilization and is believed to have flourished between 2500 B.C. and 1750 B.C. Great numbers of art and antiquities have been found from this period, which include seals, potteries, jewellery, tools, toys and statuettes and other utilitarian objects.

The next important period in Indian history was the time of the **Mauryan Dynasty**, which was founded by **Chandragupta Maurya**. Though he himself is an illustrious figure in Indian history, mainly because of his administration and his minister **Kautilya**, better known as **Chanakya**, his grandson **Ashoka the Great** did lots of benevolent works and contributed much to the development of art and architecture. He was a follower of Buddhism and erected pillars all over the empire to spread the teachings of Lord Buddha.

The Mauryan period was followed by the rules of dynasties like **Sungas**, **Satavahanas** and **Kushans**. **Kushans** had come from outside India but contributed a lot in the development of Indian art and architecture.

The Gupta dynasty, founded by **Chandragupta I**, succeeded the **Kushanas**. **Guptas** were not only great warriors and administrators, but they were also great patrons of different types of arts. Under the imperial of Guptas there occurred an overall development in every field, including all kinds of art and science. This period saw the rise of the legendary personalities like **Kalidasa**, **Aryabhatta** and **Varahamihira**. It is justified to call Gupta Period as the **Golden period of Indian History** in all respects.



TERMINAL EXERCISES

1. Write in short about the works of Indus Valley Civilization.
2. Describe in brief the posture of the Dancing Girl.



3. Write in short about Mauryan art.
4. Why do we call Gupta period as the golden or the classical period of Indian history?
5. What are the specialities of the Mauryan sculptures?
6. What was the contribution of the Kushans?
7. What were the characteristics of the Gupta period paintings?



ANSWERS TO INTEXT QUESTIONS

1.1

- a) Mohenjo – daro
- b) 4 inches (Approx)
- c) Standing
- d) She is without clothes
- e) Metal
- f) It is tied in a bun

1.2

- a) Rampurva
- b) Inverted bell shaped lotus
- c) Plant motif
- d) Indian Museum
- e) Polished Stone

1.3

- a) Near Aurangabad in Maharashtra
- b) Hinayana Phase
- c) Earth colours
- d) Mahayana Phase
- e) 2nd – 6th c A.D. Gupta Vakataka period

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Notes

History and Appreciation of Art (From 3000 BC to 600 AD)

GLOSSARY/TERMINOLOGY

Statuettes	–	Small statues
Utilitarian	–	Anything with a utility purpose
Lanky	–	Thin and tall
Shaft	–	Narrow and usually vertical space
Edicts	–	Order proclaimed by authority
Frescos	–	Kind of painting done on wet walls
Portrait	–	Drawing, painting, photograph of a person
Stupa	–	Memorial on mortal remains of Saint and Worshiping place for Buddhists
Tempera	–	Water colour mixed with white.
Materealistic World	–	Common general world opposite spiritual world.
Lyrical	–	Poem like



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225en02

HISTORY AND APPRECIATION OF ART FROM 7th AD TO 12th AD

The Post Gupta period in India is known for the progress in temple architecture and sculpture. Major dynasties like, **Pallavas**, **Cholas**, **Hoysalas** in the south and **Palas**, **Senas**, and **Gangas** in the east patronized this progress. In the south, in Mahabalipuram or Mamallapuram, we see the **Pancharathas** and the **Mandapa** structures. While **Pallavas** and their rivals, Western **Chalukyans** are remembered for their sculptural activities, **Cholas** and **Hoysalas** would be always remembered for their temple projects. **Chola** artists excelled in the techniques of bronze casting and intricate metal sculptures with delicate and rhythmic body movements. But at the same time **Chola** period has also given us some of the most important temples of Southern India – like the **Gangakondacholapuram** temple, **Brihadeswar** temple and others. These temples are important for their simplicity, monumentality and majestic quality. Next in importance was **Hoysala** art. **Hoysala** style was a mix of intricate design and detail study. During the rule of the **Hoysala** kings, many important temple projects were given shape. Speciality of the **Hoysala** period temples are the presence of temple sculptures as part of the architecture. **They form an important part of the architecture.** In the eastern part of the country, some of the temple projects were taken up by the **Ganga** rulers, like the **Mukteswar** temple, **Lingaraja** temple and **Rajarani** temple in Orissa. Some of the most important Indian temples of **Kanchipuram**, **Chennai**, **Bhubaneswar**, **Bankura**, **Belur** and **Halebid** were built during this time. Artists by this time had become more and more proficient in carving and other techniques. Hence, this particular time is very important to understand the development of the Indian art and architecture.



OBJECTIVES

After studying this lesson, the learner will be able to:

- describe in brief the art of the period from 7th century AD to 12th century AD;

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Notes

History and Appreciation of Art (From 7th AD to 12th AD)



ARJUNA'S PENANCE OR GANGAVATARANA

- identify the art objects of this period;
- distinguish between enlisted art objects of this period;
- mention the main characteristics of the enlisted art objects of this period; and
- identify distinctly the names of enlisted art objects of this period.

2.1 ARJUNA'S PENANCE OR GANGAVATARANA

Title	:	Arjuna's Penance or Gangavatarana
Medium	:	Stone
Date	:	Pallava Period (7th century AD)
Finding Site	:	Mamallapuram (Chennai)
Size	:	91 ft X 152 ft (Approx)
Artist	:	Unknown

GENERAL DESCRIPTION

The monuments of the **Pallavas** consist of cave temples and structural temples, plus a few monolithic structures. One of the most important sculptural works of this period is from **Mamallapuram**. The relief is on two huge boulders. The sculpture is uneven but very distinct and spontaneous in representation. There is a flow in the whole composition. There is a crowd of life-size human and animal figures. They include gods, demi - gods, and sages, all in the flying position. There is a cleft in between the two boulders. All the figures are shown facing the cleft. Though there are lots of movements and energy on the upper part of the relief, in the lower part of the composition the life shown almost calms down. The ascetic figures in the crowd have been shown in meditating posture. The name of the relief, according to some scholars, is **Gangavatarana** where **Shiva** has been shown receiving the flow of Ganges in his hair. To the right of the cleft a four-armed figure larger than all the rest can be identified as **Shiva** by the trident over his shoulders and his group of followers. Others think that it should be known as **Arjuna's Penance**, because a male figure (which they think is Arjuna) has been shown at one end in the posture of meditation. This is a distinctly Pallava Period work. There is enormous speed and monumentality in the sculptures. The animal figures and their characterization show the close observation of the artists. For example, the sleeping baby elephant, the monkey figures, the deer scratching its nose, all show their acute study of the natural world. The figures have softness in the treatment and roundness. This has been regarded for ages as one of the masterpieces of the Indian sculptures from the southern part of the country.



INTEXT QUESTIONS 2.1

- Where is Arjuna's Penance located?
- Arjuna's Penance was built under which dynasty?

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KRISHNA SUPPORTING MOUNT
GOVARDHANA



Notes

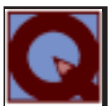
- c) What is the other name of Arjuna's Penance?
- d) What is the measurement of the sculptural relief?

2.2 KRISHNA SUPPORTING MOUNT GOVARDHANA

Title	: Krishna Supporting Mount Govardhana
Medium	: Stone
Date	: Hoysala Period
Finding Site	: Belur
Size	: 3 ft
Artist	: Unknown

GENERAL DESCRIPTION

Temple architectures were one of the important activities during **Hoysala period**. Besides the elaborate temple architectures, each temple of this period was decorated with sculptures, which formed an intrinsic part of the architecture. The **Hoysala** style is named after one of the famous dynasties of the **Deccan**, which emerged around the middle of the eleventh century and is generally considered to have come to an end in the mid fourteenth century. The capital of the **Hoysala** kings was **Dvarasamudra**, the modern **Halebid**. Hoysala style is unique in its own way and is highly characterized. The earliest major **Hoysala** temples are at **Belur**. Hoysala sculptures show deep carving and undercutting, soft rhythms of the body contours, delicate and intricate designs. Deep carving and undercutting is facilitated by the soft stone. It gives the rich surface texture and is responsible for the intricate and detail scenes. This **Krishna Sculpture** is one of the best examples of the delicate and intricate **Hoysala** carving. The whole incident has been shown in layers. The obvious placement of **Krishna** as the central figure with human beings and cattle in different layers present an interesting way of narration. Though **Krishna** has been shown in a heroic form, his stance of standing and the rhythmic limbs bring softness in the whole composition. Very interesting to notice is the liveliness of the animal figures. With heavy breasts and buttocks, elaborate jewellerys, typical Indian hair-style, this composition is an example of typical **Hoysala period style**, where the intricate carvings of the stone shows the mastery of the artist.



INTEXT QUESTIONS 2.2

- a) Name one temple site of the Hoysala period.
- b) Name the earlier name of Halebid.

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History and Appreciation of Art (From 7th AD to 12th AD)



SURASUNDARI FROM KONARK

- c) When did Hoysala kings become powerful?
- d) Where was the Hoysala kingdom?
- e) From where the given example of sculpture has been found?

2.3 SURASUNDARI FROM KONARKA

Title	: Surasundari from Konarka
Medium	: Stone
Date	: Ganga Dynasty (12 th century AD)
Finding Site	: Konarka, Orissa
Size	: Little more than life size
Artist	: Unknown

GENERAL DESCRIPTION

The **Sun Temple at Konarka**, one of the best of great Orissan architectures was built by **King Narsimhadeva I** of the **Ganga dynasty** in the eastern coast of India near Puri in Orissa. The period saw a different type of sculptural development. The temple is famous for its gigantic structure and larger than life size sculptures. The larger images, usually of black stone have a little bit of affinity with later Bengal style of the **Pala** period. The modelling is tight and the face is broad with smile. The works are robust and have loose plasticity. The sculpture of the temple increases beauty and aesthetic value of the temple. The large Sun image and the female musician figures present a different kind of quality in this temple. This little more than life size female musician is one from the group of similar kind of sculptures. These female musician groups are found on the terraces above the bottom and the middle tiers. They have been shown playing with full confidence and delight. They are boldly carved. The figures are full of movement and volume. Each one is shown with a different kind of musical instruments. The **Surasundary** is shown with a drum. In spite of the big face with smile, the rhythmic actions of the limbs and the slight tilt of the head, present the graceful beauty of this drummer. The soft carving of the ornaments in between the breasts enhance the softness of the figure. The bends and the curves of the figures present a rhythm. The folds of the draperies and the posture add to the rhythm of the figure.



INTEXT QUESTIONS 2.3

- a) What is this Surasundari figure has been shown playing?
- b) Who built the Sun temple of Konarka?

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- c) Where is the Sun temple of Konarka situated?
- d) What is the sculpture made of?
- e) Which dynasty did Konarka belong to?



WHAT YOU HAVE LEARNT

After the golden period of the Gupta dynasty, the development in the field of art and architecture continued under different dynasties. In the post Gupta period, the centres of the art activities shifted to southern and eastern India. In the 7th century AD Pallavas became powerful. Their capital was **Mamallapuram** or **Mahabalipuram**.

The main centres, which flourished during this period, were **Mamallapuram** and **Kanchipuram**. Hence a major portion of art works of this period are found in these centres. Some of the important contributions of the **Pallavas** in the field of Art are seen at **Mahabalipuram**. These are **Pancharathas**, **Arjuna's Penance**, **Mandapas**, the relief sculptures and many more. After the **Pallavas**, the important Southern dynasties were **Chalukyas**, **Cholas** and **Hoysalas**. **Pallava**, **Chalukyan**, and **Chola** sculptures show a gentleness, which was not seen before. While the Cholas excelled in the technique of bronze sculptures, **Hoysala** period is remembered for the stone sculptures with intricate works. They are known for their subtle poses, rhythms and movements in their works. Some of the best temple architectures were also built during their time, like **Haysaleswara** temple at **Halebid**, **Kesava** temple of **Somnathpur**. After the **Palas** and **Senas**, the dynasty that became prominent was the **Ganga** dynasty in the east. This dynasty is remembered as an important builder and is credited with the construction of the gorgeous and majestic **Sun temple** of **Konarka** in Orissa. The temple, which is in the form of a chariot drawn by horses, is world famous for its architecture and sculptures. Though the architecture is damaged badly, what remains is enough for us to understand the greatness of the artists of this period.



TERMINAL EXERCISES

1. Write in brief about the relief of Arjuna's Penance. Where is it located?
2. Where is the Sun temple of Konarka? Write in brief about it.
3. What are the characteristics of the Konarka sculptures?
4. Write in brief about the particular example of Krishna Govardhana sculpture from the Hoysala period.
5. Write the main characteristics of Hoysala period sculptures.
6. Write in short about the Konarka Sun temple.



ANSWERS TO INTEXT QUESTIONS

2.1

- a) Mahabalipuram or Mamallapuram
- b) Pallava dynasty
- c) Gangavatarana (Descent of Ganga)
- d) 91 ft X 152.ft (Approx)

2.2

- a) Belur:
- b) Dvarasamudra
- c) 11th Century;
- d) Deccan
- e) Belur

2.3

- a) Drum
- b) Narasimhadeva 1
- c) Orissa
- d) Stone
- e) Ganga Dynasty

GLOSSARY

Plasticity	- Softness
Tilt	- Slight bend
Undercutting	- Cuts in the deeper layers in a sculpture
Contours	- Boundary line
Schist	- One kind of stone
Cleft	- Gap
Meditating	- Worshipping
Monumentality	- Hugeness felt inspite of smaller scale

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Characterization	-	Creation and convincing representation
Penance	-	Meditation
Draperies	-	Cloth, Fabric
Subtle	-	Delicate
Chariot	-	Two-wheeled vehicle

5

RENAISSANCE



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MODULE - 2

Introduction of Western Art



Notes

Renaissance is a word which means “Re-Birth”. Thus it stands to depict the revival of Art, Architecture and Literature in 14th to 17th century. **Renaissance** began with the revival of interest in ancient classical culture of **Greeks** and **Romans**. This period was known for new experiments, power of reasoning, laws and discoveries. Thus it was called the “**Age of Enlightenment**”. **Renaissance** had spread from **Early Renaissance** to **High Renaissance** and finally to **Mannerism and Baroque**.

Though, 14th century **Renaissance** with prominent Artists like **Duccio** and **Masaccio** had more gothic method of narration and less anatomy knowledge, yet they show sense of scientific proportion and observation in their painting. 15th Century **Renaissance** gave enough stress to balance and harmony in Art and Nature. The use of light, shadow, foreshortening and perspective had been perfected. The most famous painters of this period are **Leonardo da Vinci**, **Raphael** and **Michael Angelo**. **Mannerist Artists** extended the principles of **High Renaissance** and tend to represent elongated figures in illogical spaces. Here, the emphasis was given more to show human soul with anatomically corrected human body.



OBJECTIVES

After studying this lesson, the learner should be able to:

- explain the evolution of **Renaissance**;
- describe the development of this period;
- write about the Artists and their working style;
- identify the enlisted Art works.



Notes



BIRTH OF VENUS



Notes

5.1 BIRTH OF VENUS

Title	–	Birth of Venus
Artist	–	Sandro Botticelli
Medium	–	Tempera on canvas
Period	–	1485-1486
Style	–	Renaissance
Collection	–	Galleria degli Uffizi in Florence

GENERAL DESCRIPTION

Sandro Botticelli painted **Birth of Venus** in about 1486. This painting shows one of the best examples of rebirth of classical motifs inspired by 2nd century ancient Greek masterpieces. The painting depicts the classical goddess '**Venus**' emerging from the water on shell. The nude goddess is a representation not of earthly but spiritual love. She arrives as a full grown woman, symbolizing beauty and truth. She is joined by one of the goddesses of seasons, who offer her cloth embroidered with flowers to cover her body. On the other side emerges wind god like angels free flowing in air. Venus stands in the centre with modest pose which recalls ancient Gothic's sculptures. The anatomy of Venus does not display the strict classical realism, as she is shown with elongated neck and her left shoulder slopes at unusual angle. She bears slim and long limbs. The cool artificial light adds soft harmonious beauty to the painting.



INTEXT QUESTIONS 5.1

- What is shown in the picture "**Birth of Venus**" by **Botticelli**?
- What does **Venus** symbolize in this painting?
- What is the nature of the anatomy of **Venus**?
- What is the nature of light in this painting?

5.2 MONA LISA

Title	–	Mona Lisa
Artist	–	Leonardo da Vinci
Medium	–	Oil on Poplar Wood
Period	–	16 th century
Style	–	Renaissance
Collection	–	Louvre Museum, Paris



Notes



MONA LISA



Notes

GENERAL DESCRIPTION

Leonardo da Vinci (1452-1519) was an Italian painter. He was regarded both as scientist and artist. Among many famous paintings, ‘**The Last supper**’, ‘**The Virgin of the Rocks**’ and ‘**Mona Lisa**’ stand for ever universal fame. **Mona Lisa** was painted in 16th century on poplar wood in oil colours. It depicts a woman sitting with a mysterious smile which seems to welcome the observer. **Leonardo** used a pyramid design, where her folded hands form the base. There is a dramatic contrast of light and dark. The brightly lit face is framed with various elements like hair, veil, and shadows. In the portrait of **Mona Lisa** there is no visible facial hair, even eyebrows and eyelashes are shown missing; still the smile on the woman’s face depicted more striking when looking at the portrait’s eye than when looking at the mouth itself. There is a vast landscape behind the portrait. It depicts icy mountain, valley and curved river. The representation of the painting **Mona Lisa** reflects **Leonardo**’s vision to connect humanity with nature.



INTEXT QUESTIONS 5.2

- Write on the different areas in which **Vinci** contributed.
- Why is **Mona Lisa** appreciated so much?
- What is the background of this painting?
- What is the medium of painting **Mona Lisa**?

5.3 PIETA

Title	–	Pieta
Artist	–	Michael Angelo
Medium	–	Marble sculpture
Period	–	1498-1499
Style	–	Renaissance
Collection	–	St. Peter’s, Rome

GENERAL DESCRIPTION

Pieta is a sculpture made by **Michael Angelo** in 1498-1499. It is created from a single slab of marble. This famous work shows ‘**Virgin Mary**’ holding the dead body of **Christ** in her hands. The mother sits while Christ rests dead on her lap. The interpretation of his works balanced the Renaissance ideals of classical beauty and

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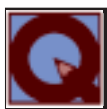
Notes

Renaissance



PIETA

artist's own creative expressions. The structure of this sculpture is pyramidal in shape. Here he depicts **Madonna** much younger than her son, the Christ to express her purity. This is the most highly finished work of **Michael Angelo**. The sculpture has unique drapery movements and strong anatomy details. The other famous works of art created by **Michael Angelo** are the sculpture of '**David**', '**Moses**' and the **Frescoes** on the ceiling of the Sistine chapel in Rome.



INTEXT QUESTIONS 5.3

- What is the theme of '**Pieta**'?
- How many figures are used in the sculpture "**Pieta**"? Name the characters in this sculpture.
- Write the basic structure of "**Pieta**".

5.4 THE NIGHT WATCH

Title	–	The Night Watch
Artist	–	Rembrandt
Medium	–	Oil on Canvas
Period	–	1642
Style	–	Renaissance (Baroque)
Collection	–	Rijks Museum, Amsterdam

GENERAL DESCRIPTION

Rembrandt was a Dutch painter. He was a realist. In most of his paintings, we see the mysteries in the play of light and shade. This tends to highlight the 'soul' of the painting. **Rembrandt** painted '**Night Watch**' between 1640-1642. For a long time the painting was kept coated with a dark varnish which gave the incorrect impression that the painting depicted a night scene but when the varnish was removed in 1940 it was discovered to represent broad day light.

This painting illustrates the young captain giving order to his lieutenant to march his Company civilians. The painting shows effective use of light and shadows. The captain is dressed in black with a red sash. The lieutenant and a small girl are shown wearing yellow dress which also symbolizes the colour of victory. There is also a white dead chicken hanging from the girl's belt shown to represent defeated enemy. In the background stands a drummer to energize the march. The painting shows the mastery to depict the traditional-military portraits with expression.

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Renaissance



THE NIGHT WATCH



INTEXT QUESTIONS 5.4

- Mention the characteristic features of **Rembrandt's** painting.
- Write on the theme of “**The Night Watch**” by **Rembrandt**.
- What does this painting illustrate?
- When was the varnish removed from the surface of this painting?



Notes



WHAT YOU HAVE LEARNT

Renaissance means ‘rebirth’, thus it stands to depict revival of ancient classical culture. It spread from **Early Renaissance**, **High Renaissance** to **Baroque**. Renaissance gave more stress to anatomical corrected human body with perspective, foreshortening and pyramidal composition and play of dramatic light became the common feature of this period. The most famous artist of this period are **Masaccio**, **Botticelli**, **Leonardo da Vinci**, **Raphael**, **Michael Angelo**, **Rembrandt** and **Rubens**.



TERMINAL EXERCISES

- What do you mean by the word ‘**Renaissance**’? Explain the main features of this period?
- How ‘**Venus**’ is being represented in the painting ‘**Birth of Venus**’?
- Describe the painting ‘**Mona Lisa**’?
- Write a short note on the sculpture ‘**Pieta**’?
- Describe the painting ‘**Night Watch**’?



ANSWERS TO INTEXT QUESTIONS

- Venus emerging from the water on shell.
 - Venus symbolizes beauty and truth.
 - It does not follow classical realism, rather it is elongated.
 - Cool, artificial light.



Notes

2. (a) Painter, scientist.
(b) A mysterious smile which seems to welcome the observer.
(c) Landscape with mountain, valley and river.
(d) Oil on poplar wood.
3. (a) **Virgin Mary** holding the dead body of **Jesus**.
(b) Two, **Mary** and **Jesus**.
(c) Pyramidal
4. (a) Mysteries in the play of light and shade.
(b) Not a night scene but a day scene.
(c) The young captain giving order to his lieutenant to march his company.
(d) 1940

GLOSSARY

1. **Anatomy** – Science of body structure.
2. **Cloak** – Over garment hanging loosely from shoulders
3. **Dramatic** – Play of exciting or emotional event
4. **Elongated** – Stretched out
5. **Frescoes** – Wall painting done in watercolour/tempera
6. **Foreshortening** – Showing a object shortening at distance due to perspective
7. **Humanity** – Human race
8. **Interpretation** – Explanation
9. **Mannerism** – Style of same 16th Italian painters who exaggerated the formulae of design of High Renaissance painters.
10. **Narration** – Depicting the concerned event
11. **Spiritual** – Religious
12. **Pyramidal** – Structure with square base and sloping sides meeting at centre.



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7

CUBISM, SURREALISM AND ABSTRACT ART

Cubism is a style of painting and sculpture, that began in Paris in about 1907. It was the most important trend at the beginning of 20th century. **Cezanne** was the pioneer of **cubism**. He said, "**Everything in nature must be treated as a cylinder or sphere**". The important artists included **Picasso, Braque and Leger**. They particularly chose subjects like still life, landscapes and portraits and the motifs in their works were broken up into small parts. The aim was to give importance on construction but not the emotions. The purpose was presenting the form, not richness of colour in terms of geometrical shapes. Forms became increasingly abstract and generalized. By 1920, this art movement came to an end.

Surrealism was another movement which started in 1924 and continued till 1955. The Surrealist artists tried to use the images of the unconscious in their works. The Surrealists considered themselves representatives of new outlook, mainly influenced by psycho-analysis. It originated as a revolutionary movement resulting from the **Dadaist's** revolt. **Giorgio de Chirico and Salvador Dali** were the most famous surrealist painters.

Abstract art is a general term for non-representational art, an art form that rejects the depiction of the contemporary world in a realistic way. It started in the year 1910. The pioneers of abstract paintings are **Kandinsky, Delarunay and Mondrian**. They tried to give a pictured form to depict abstract ideas which is not possible to represent in a realistic method.



OBJECTIVES

After studying this lesson, learner will be able to:

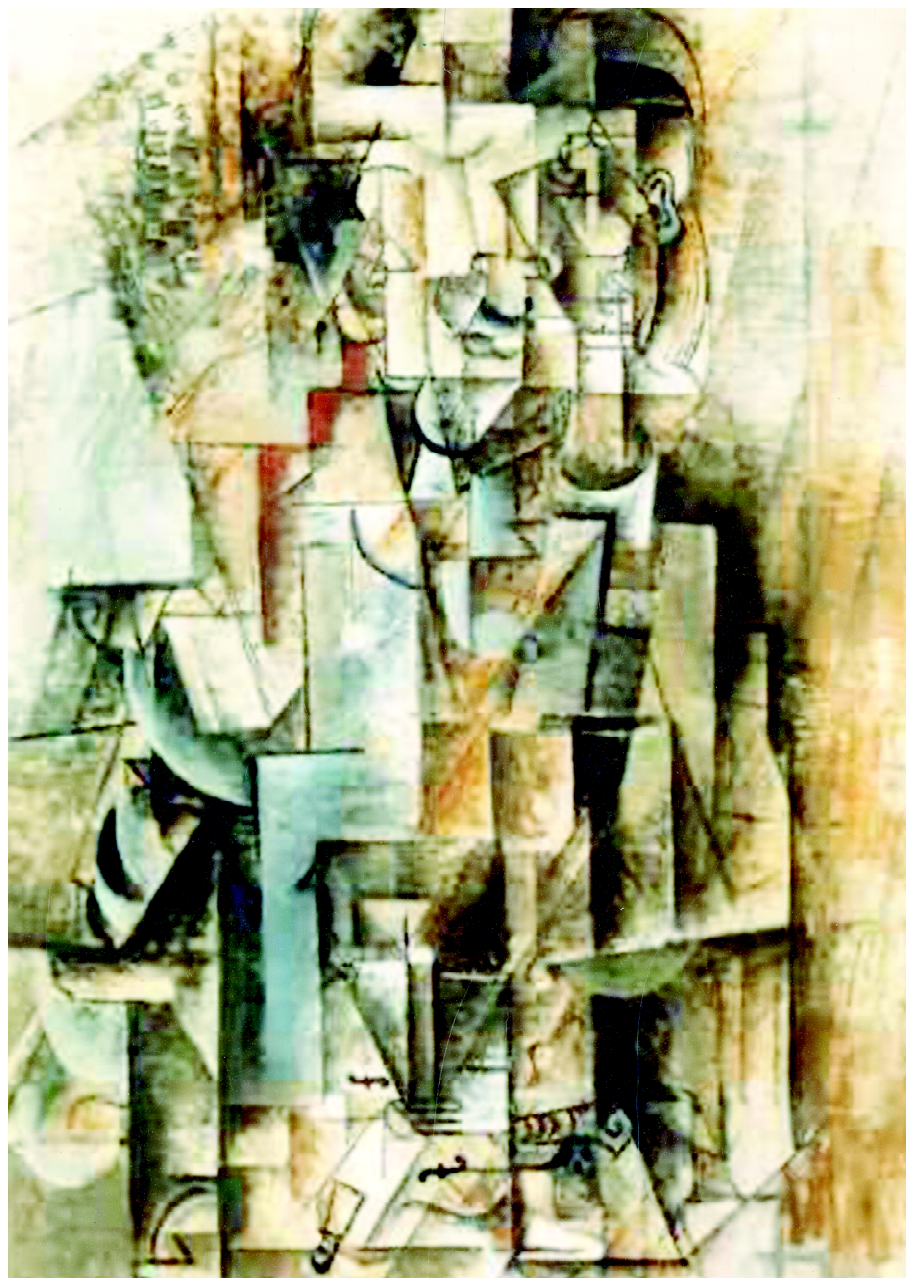
- 1 describe evolution of **Abstract Art, Cubism and Surrealism**.

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MAN WITH VIOLIN

MODULE - 2

*Introduction of
Western Art***Notes****Cubism, Surrealism and Abstract Art**

- 1 state the names of artists, methods and materials, sizes, themes and places of enlisted paintings.
- 1 tell the title of enlisted paintings.
- 1 differentiate between abstract art form and other arts.
- 1 identify **Abstract Art**, **Cubism** and **Surrealism** from other art movements.

7.1 MAN WITH VIOLIN

Title : **Man with Violin**
 Medium : Oil on canvas
 Date : 1912
 Size : 100 x 73 cm
 Artist : Pablo Picasso
 Collection : Philadelphia Museum of Art

GENERAL DESCRIPTION

Pablo Picasso was born in 1881 in **Malaga, Spain**. He was a painter, sculptor, and ceramist. Throughout his long career, **Picasso** followed the principles of abstract composition. He was highly influenced by symbolism. He developed his own style in Paris during his **Blue Period, 1900- 1902**, named from the blue green tone of his canvases. **Picasso** developed his **Rose Period in 1905-1907**. In this period he used mainly pink colour in his paintings. After this period, his works were influenced by the African artifacts. From 1915, **Picasso** developed his **Cubist phase** which made him famous world over. **Cubism** is basically the breaking of three-dimensional forms into flat areas of pattern and colour, overlapping and linking so that shapes and parts of the human body or objects are seen from the front and back at the same time.

“**Man with Violin**” was painted in 1912. It is a fine example of **Analytical Cubism**. Objects were divided into parts depicting different viewpoints at the same time. Like any other painting of this period, forms are recognizable, but broken down into cube-like forms. **Picasso** tried to use space in a new way. The human form holding the violin is broken into various geometrical shapes and then arranged together. The colours used are typical of this period, using the shades of browns and green. Most of his paintings during this period were made with similar technique and colours. In this painting there is a continuous unity of form and colour. For him, reality had a different definition. He defined reality in a sense more real than that of nature. His brilliant and unusual way of handling paints and other materials made him most admired artist of the 20th Century. His one of the best works is ‘**Guernica**’ based on Spanish civil war.

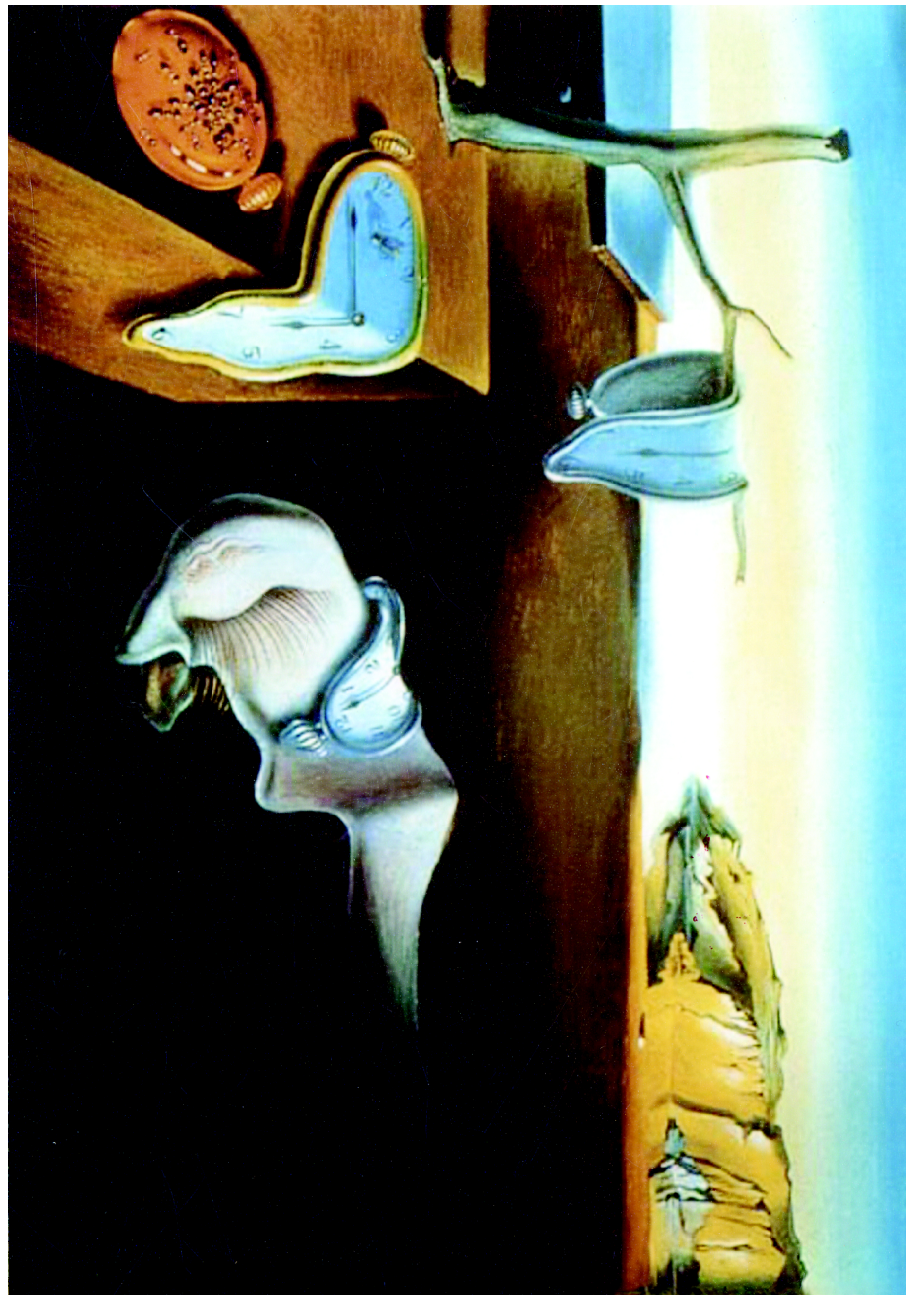
Cubism, Surrealism and Abstract Art

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PERSISTENCE OF MEMORY

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Western Art

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Cubism, Surrealism and Abstract Art



INTEXT QUESTIONS 7.1

1. Mention two of **Picasso's** famous periods.
2. What style made him famous?
3. When did he paint "**Man with Violin**"?
4. What are the years of the **Rose Period**?
5. On what subject **Picasso** painted '**Guernica**'?

7.2 PERSISTENCE OF MEMORY

Title	: Persistence of Memory
Medium	: Oil on canvas
Date	: 1931
Size	: 9½" x 13"
Artist	: Salvador Dali
Collection	: Museum of Modern Art, New York

GENERAL DESCRIPTION

Salvador Dali is the most famous **Surrealist** painter. He was a Spanish painter, film maker and writer. He adopted highly realistic technique. He continued with his practice of drawing which he had mastered in his youth while studying. After a brief period of experimenting with form, he used his drawings to depict the world of absurd, unusual and strange elements.

"**Persistence of Memory**" painted in 1931 is a fine example of **Surrealist Movement**. The bare landscape and calmness depicted in this painting could be regarded as life after all wars, after all humans have died. The only objects in the painting that give life and which can be associated with people are the "melting clocks". In this painting the melting clocks look very realistic and create the sense of disturbed mind which we all see in most of his paintings. **Dali's** own style was academic and precise but his subject matter was from his dreams or nightmares. The unconventional grouping of objects in **Dali's** pictures has a symbolic meaning. These soft watches create new and unpleasant images. Ants crawl over another, as they would over rotting food; their forms create a jewel like ornament covering the watch's surface. All his paintings create a different kind of pictorial language. None of **Dali's** paintings represent reality. They look as if nothing more than a few objects here and there which are out of place.

Though he was a great artist with talent and imagination, he had a way of doing

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BLACK LINES

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Cubism, Surrealism and Abstract Art

unusual things to draw attention to himself which many a times have annoyed those who loved his art as well as his critics. His eccentric theatrical manner was as prominent as his artwork and attracted lot of public attention. He died in 1989 and left behind him fantastic works such as “**Vilabertin**”, “**Large Harlequin**”, “**Small Bottle of Rum**” and “**Honey is Sweeter than Blood**”.



INTEXT QUESTIONS 7.2

1. What is the style of **Salvador Dali**?
2. What technique did he adopt?
3. Give an example of **Dali's** Surrealist painting.
4. What do you see in the painting “**Persistence of Memory**”?

7.3 BLACK LINES

Title	:	Black Lines
Medium	:	Oil on canvas
Date	:	December 1913
Size	:	4' 3" x 4' 3 $\frac{1}{4}$ "
Artist	:	Wassily Kandinsky
Collection	:	Solomon R. Guggenheim Museum, New York

GENERAL DESCRIPTION

Wassily Kandinsky was born in 1866 in Russia. He was a famous painter and art theoretician of his time. **Kandinsky** is one of the founder figures of **abstract painting**. He laid the foundations for non-representational art in his three important series—**Impressions**, **Improvisations** and **Compositions**. His works were combination of abstraction and geometric. He wanted painting to be abstract like music is. “**Accompanied Contrast**”, “**Yellow Accompaniment**”, “**Angular Structure**” are some of his great works. His works had an enormous influence on the next generation of artists.

“**Black lines**” was done by **Kandinsky** in the year 1913. As the name suggests, the lines look as if they were put on with Indian ink but actually black paint was used. In this composition, a group of lines in a particular corner added different meanings according to the arrangement. Like other paintings of this period, his work showed simplicity and pure diagrams as if skeletons have no flesh on it. The coloured spots look as if applied by fingers of a giant hand and not brushes. They go well with the lines and its effect.

Cubism, Surrealism and Abstract Art

For **Kandinsky**, line, shape, and colour all had their own meaning and function equally within the area. In most of his paintings, lines are sketchy and look as if they have lives of their own. He spent last part of his life in Paris where he died in 1944.



INTEXT QUESTIONS 7.3

1. What is the main contribution of **Kandinsky** to the modern art?
2. Name three important series of **Kandinsky**?
3. When did he paint "**Black lines**"?
4. What is the medium of this painting?



WHAT YOU HAVE LEARNT

An important phase in Western Art began with the foundation of **Abstract Art**. Other art movements followed and there was a continuous change in understanding art. We find the influence of **Abstract Art** in works which can not be related to realism. Any work which is non representational is considered **Abstract Art**. Though **Abstract Art**, **Cubism** and **Surrealism** originated in the West, it left a deep impression on Indian artists and greatly influencing their many works.

Wassily Kandinsky, **Salvador Dali** and **Pablo Picasso** have left remarkable works for the future generation of artists as an inspiration. Though they represented important phases in these new movements, they remained very individualistic. His works showed the distinction from realistic work of the earlier periods. **Cubism** originated along the lines of **Abstract Art** and **Picasso** became famous for his **Cubist** paintings and sculptures. His works showed different periods and each period was very distinct from the other. **Dali**, who had a very interesting and unusual life, was the most famous amongst the **Surrealist Painters**. The beginning of the phase of **Abstract Art** starts with the works of **Wassily Kandinsky**.

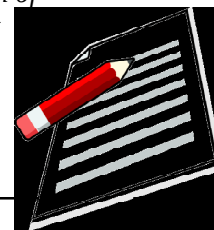


TERMINAL EXERCISES

1. Write short note on **Cubism**.
2. Briefly describe **Salvador Dali's** contribution to **Surrealism**.
3. Write a paragraph on **Kandinsky's** painting "**Black Lines**".
4. Write a brief note on **Abstract Art**.
5. Write in brief about **Pablo Picasso**.

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Cubism, Surrealism and Abstract Art



ANSWERS TO INTEXT QUESTIONS

7.1

1. Blue, Cubism
2. Cubism
3. 1912
4. 1905-1907
5. Spanish civil war.

7.2

1. Surrealism
2. Highly realistic technique
3. Persistence of Memory
4. Landscape, melting clocks, ants

7.3

1. Abstract painting
2. Impression, Improvisations and compositions
3. 1913
4. Oil on canvas

GLOSSARY

Impact	– influence
Motifs	– pattern
Unconscious	– without awareness
Symbolism	– the practice of symbols in art
Artifacts	– work of art
Mystical	– magical
Eccentric	– a person who has unusual personality
Pictorial	– illustrative
Dadaism	– An art style of 20 th century in which normal rules of art are challenged.
Psycho analysis	– A process to analyse mind of a person.



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PIONEERS OF CONTEMPORARY INDIAN ART

At the beginning of 19th century under the influence of the British Raj, Indian art displayed a general decline. The craft and techniques of **fresco** and **miniature paintings** which were unique in the history of art, were nearly lost. Miniatures were ousted by European oil painting. Towards the turn of the century, traditional Indian painting faded out and it was the time for Indian artists to look at their heritage with positive approach and advance from the earlier European Colonial Art.

Raja Ravi Varma of Kerala was famous for his paintings of mythological subjects and portraiture. His works showed western influence in his oil paintings. On the other hand, **Abanindranath Tagore** tried to recreate a new style in painting. **Nandalal Bose**, **Benode Behari**, and few others followed this newly awakened sense of nationalism. Thus emerged the Bengal School in the first half of 20th century. For subjects, they found their inspiration from Indian classics and mythology. They rejected the **western realism** and preferred to use **idealism of Indian Art**. **Jamini Roy** gave a modern form to **folk art** and **Rabindranath Tagore** introduced **expression** in his painting. These artists experimented with traditional water colour techniques using Indian and Chinese styles and also sought inspiration from **miniatures, frescoes and folk art**.

Later, artists like **Amrita Shergil** drew on both Western and Indian traditions. Her contribution in the field of art retains her unique position as the first lady of the modern Indian art. All these artists produced remarkable works in the history of contemporary Indian Art.

MODULE - 3

*Introduction Contemporary
Indian Art*



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Notes

Pioneers of Contemporary Indian Art



HAMSA DAMAYANTI



OBJECTIVES

After studying this lesson, learner will be able to:

- describe the evolution of modern art movements in India;
- explain characteristic features of the enlisted paintings;
- state the name of methods and materials, sizes, themes and places of enlisted paintings;
- tell the name of artists of enlisted paintings;
- identify the works of enlisted artists.

8.1 HAMSA DAMAYANTI

Title	:	Hamsa Damayanti
Medium	:	Oil on canvas
Date	:	1899
Artist	:	Raja Ravi Varma

GENERAL DESCRIPTION

Raja Ravi Varma is one of the most celebrated painters of India. His life began in a small village of Kilimanoor, Kerala. **Ravi Varma's** vision as an artist was revolutionary in his contribution to Indian art. A popular and significant artist of his time he was a prominent representative of **Europeanised School of Indian artists**. He gained reputation for his water and oil colour techniques. Vast panorama of India's mythology is portrayed in series of his works that mostly project the heroines as the central figures. His paintings of Indian divinities still survive in many homes and shrines. His works are still visible in prints, calendars, posters, and other popular arts and oleographs. **Ravi Varma** is particularly noted for his paintings depicting episodes from the story of **Dushyanta–Shakuntala, Nala–Damayanti**, and from the epic **Mahabharata**.

“**Hamsa Damayanti**” is one of the most famous works of **Raja Ravi Varma**. It was painted in 1899 in oil and it created a sensation when first displayed at the **Madras Fine Arts Exhibition**. The Western technique which **Ravi Varma** mastered is clearly visible in this painting. The power and forceful expression of European painting fascinated him, which came across to him as strikingly contrasting to stylized Indian artwork.

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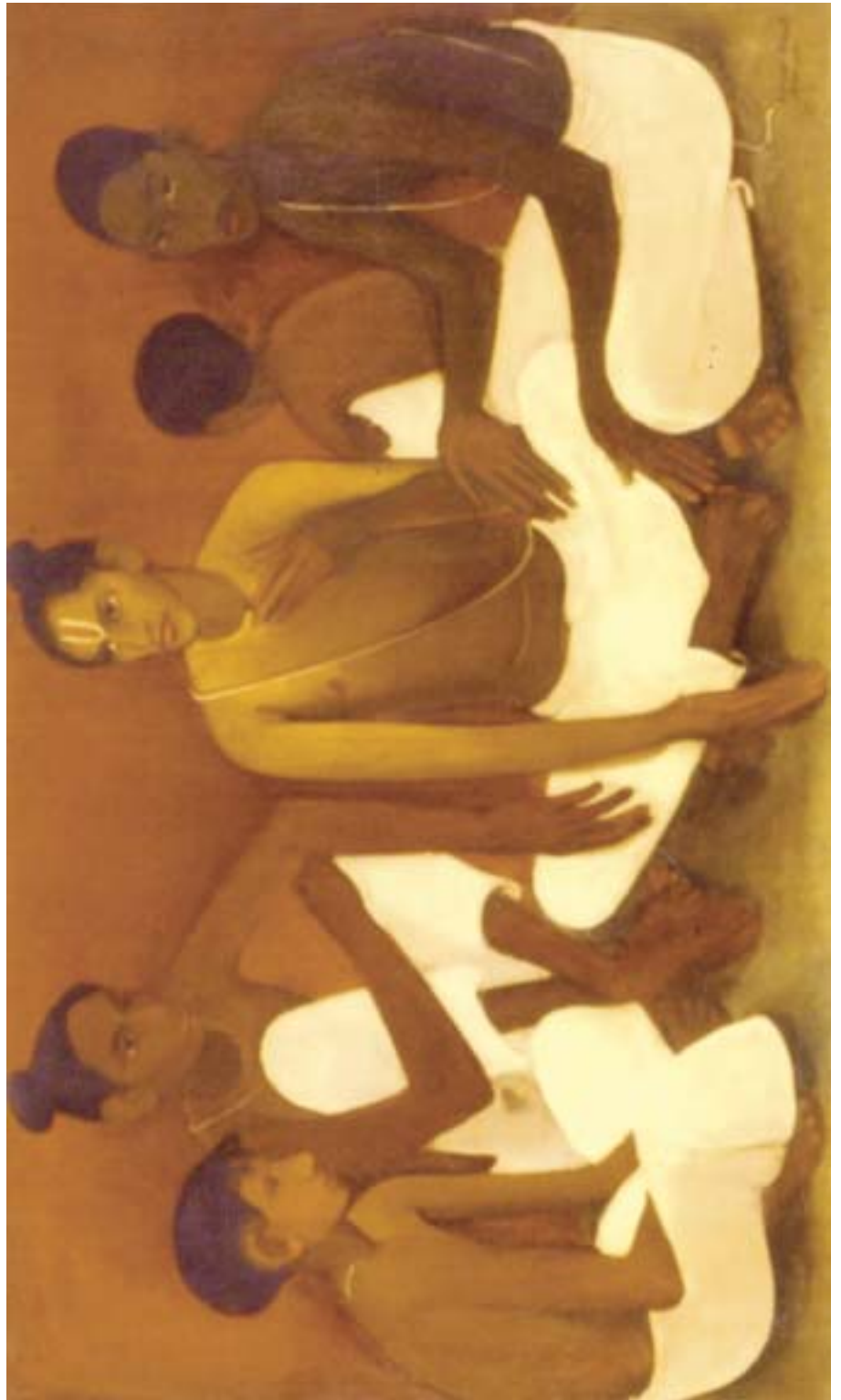
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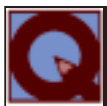


BRAHMACHARIES

The painting depicts **Damayanti**, the most beautiful of **Ravi Varma's** women, who was portrayed as very shapely and graceful. She is wearing a beautiful red **Sari**, lovingly listening to messages from her lover, **Nala**, narrated by the **swan (Hamsa)**. **Hamsa** talks about **Nala** and expresses **Nala's** love for her. The painting shows the silent love of her heart expressing itself in the sparkle of her eyes and the glow of her cheeks, tender, dignified and lovely that makes her so fascinating.

The standing figure of **Damayanti** and her posture itself is very suggestive of the theme **Ravi Varma** selected. He used oil colours in this work also because of the western influence in his paintings. He has shown his excellence in the colour combination and technique.

He provided a vital link between the traditional Indian art and the contemporary between the Thanjavoor School and Western Academic realism. **Ravi Varma** is considered not only one of India's greatest artists, but also a great patriot. **Raja Ravi Varma** breathed his last on 2nd October 1906.



INTEXT QUESTIONS 8.1

1. What is the medium of **Hamsa Damayanti**?
2. What does the painting depict?
3. What was the vital link **Ravi Varma** provided?
4. What printing process he used to reproduce his paintings?

8.2 BRAHMACHARIES

Title : **Brahmacharies**
 Medium : Oil on canvas
 Date : 1938
 Artist : Amrita Shergil
 Collection : National Gallery of Modern Art, New Delhi

GENERAL DESCRIPTION

Amrita Shergil's appearance is a great event in the history of contemporary 20th century art in India. Born in 1913, her parents were **Sardar Umrao Singh Shergil** and **Lady Antoinette**, a Hungarian national. **Amrita** spent her early years in Europe and had the best of art education in Paris. She was highly influenced by the post-Impressionists including **Modigliani** and **Gauguin**.

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She came to India in 1921, drew inspiration from the exquisite little miniatures of Kangra and frescoes of Ajanta. The figures she drew with expressions on their faces were her own invention. **Amrita's** paintings were not mere reproductions of what she saw around her but visions born out of the coordination of colour, design and emotion. Visit to South India inspired her to produce the most remarkable works such as "**The Bride's Toilette**", "**The Brahmacharis**" and "**South Indian Villagers going to Market**".

The **Brahmachares** which was painted in 1938 is a fine example of her understanding of the Hindu faith which is still prevalent in the traditionalist South India. The painting shows five male figures. She saw the brahmachari students in an **ashram**. She succeeded in expressing the simplicity of these young Brahmin students as symbols of devotion in the Hindu faith. The painting is composed on a horizontal plane with vertical placement of the figures. Stress was laid on the variety of colour of the bodies. A deep red background, white *dhotis* and neutral foreground of greenish gray do not disturb the calmness of the whole composition. The *dhotis* have variations of whites, though different but so subtle that it gives an impression of uniformity. The off white of the central figure with black and brown bodies around against the deep red background are used with skill.

She is remembered for her paintings done just over a period of seven years. But the passion with which she handled the brush and the genius with which she combined her training in the West and her view of the East, made her most popular. The sincerity of her subject and the uses of colours bring to **Amrita's** paintings a quality of timelessness. Most of her paintings reflect her love for the country and more importantly her response to the life of its people. She was the youngest among the pioneers of contemporary movement and the most short lived.



INTEXT QUESTIONS 8.2

1. Which European styles influenced **Amrita** most?
2. How many figures are there on the painting "**Brahmacharies**".
3. State the main features of this painting composition.
4. In which year was it painted?



Notes



THE ATRIUM



Notes

8.3 THE ATRIUM

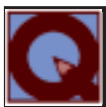
Title	: The Atrium
Medium	: Water colour on paper
Date	: 1920
Size	: 12.5" X 9.5"
Artist	: Gaganendranath Tagore
Collection	: Rabindra Bharati Society, Jorasanko, Kolkata

GENERAL DESCRIPTION

Gaganendranath Tagore was born in 1867 in the Tagore family in Kolkata. He was a leading figure in contemporary Indian painters. His important works from 1910-1921 were the sketches of the **Himalayas**, the life of **Chaitanya** through art in a sequence and the wonderful drawings depicting the Indian life. On one hand he supported his brother **Abanindranath** and on the other hand he showed his inclination towards **Cubist School in Europe**. Later in his career he developed a distinct style of his own and his own brand of **cubism**. The core of **cubism** was to expose in abstract geometric structures. He developed his technique after a long period of experimentation.. He overlapped the flattened geometrical shadow shapes of colour to create a mystery world. He was definitely a master of beautiful composition. He painted images with a dramatic play of light and shade using geometrical forms and simplified figures. He never blindly imitated the western art style. He was also a great critic of his time and his social cartoons were very popular. His cartoons reflected his treatment of the scenes of Kolkata and the funny side of the life of its citizens. He is best known for his political cartoons and social satires on Westernised Bengalis.

One of his paintings "**The Atrium**" is a remarkable work and a fine example of Cubist influence on his work. **Cubism** is the style in art in which objects are represented by putting together geometrical forms and he incorporated this in his works. He created this work with his cubistically broken forms like cubist. This painting particularly shows a fine blend of light and created a dramatic effect with colours. Though in most of his earlier works he used multitude of colours but in this one he has used various shades and tints. The whole composition looks like a combination of various geometrical shapes put together. This work could easily be understood though there is abstraction in the shapes. There was not any artist at that time to experiment with this western concept.

He is still regarded as an artist who made several experiments. He passed away in 1938. But his memory lives on in his paintings and sketches.



INTEXT QUESTIONS 8.3

1. What were the themes **Gaganendranath** chose to paint between 1910 and 1921?
2. Which European style influenced his painting "**Atrium**"?
3. Who do his cartoons reflect?
4. What is the medium of the painting "**Atrium**"?



WHAT YOU HAVE LEARNT

Modern Indian Art is very much related to the history of the country and social conditions in which the artists developed their styles. We see the growth of different schools after the decline of British Raj. The British Period produced significant works under the **Company School**. The Indian artists followed the European techniques in their paintings.

Artist like **Raja Ravi Varma** served as a bridge to revive Indian subjects but followed western style. Later the **Bengal School** established in Santiniketan served as a centre of artistic development. Artists of various backgrounds came together to give a new dimension to Indian art. They either followed western style or far eastern techniques but they somehow were able to project their own individual style. **Abanindranath Tagore** and his disciples contributed on a large scale. **Nandlal Bose, Jamini Roy, D. P. Roy Chowdhury** and others have left their mark in the history of Indian Art. **Bengal School** provided a starting point to the movement to the contemporary Indian Art. The best and most individualistic painter was probably **Amrita Shergil**. Though she didn't follow any Indian school, she was able to produce a good number of remarkable works within a short period of seven years. The technique, the choice of subjects and the desire to bring forward the true Indian life through their work were well received by the next generation.



TERMINAL EXERCISES

1. Write in brief what kind of art evolved after **Company Art** declined in India?
2. Describe the subjects of **Raja Ravi Verma's** paintings.
3. Describe the composition of the painting "**Brahmacharies**".
4. Write a paragraph on **Gaganendranath Tagore's** style of painting.

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Introduction Contemporary Indian Art



Notes



Notes



ANSWERS TO INTEXT QUESTIONS

8.1

1. Oil on canvas.
2. **Damayanti** is listening message from her lover **Nala**, narrated by the swan.
3. Between traditional Indian art and Western realism.
4. Oleograph.

8.2

1. Post-Impressionism
2. Five
3. Horizontal plane with vertical placement of figures.
4. 1938

8.3

1. Sketches of Himalayas, life of Chaitanya
2. Cubism
3. Scenes of Kolkata and the funny side of the life of its citizens.
4. Water colour or paper.

GLOSSARY

Fresco - wall paintings done in tempera, water colours

Mythological - legendary

Revolutionary - innovative

Static - motionless

Solemn - serious

Uniformity - regularity

Vividly - strikingly

Colonial Art - an art form established in British rules in India.

Expressionism - an art through which emotion, feeling, etc. are expressed.



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CONTEMPORARY INDIAN ART

After the decline of Mughal empire and the end of classical and medieval art of India. Contemporary art began with the British rule in India. **Raja Ravi Varma, Abanindranath Tagore, Amrita Shergil, Rabindra Nath Tagore, and Jamini Roy**, were the pioneers of contemporary Indian Art. These young artists were more exposed to the western art movements. **German Expressionism, Cubism, Fauvism, Dadaism and Surrealism** left great influence on these Indian painters, but at the same time, their struggle to retain Indian identity continued. A combination of western technique and Indian spiritualism became the essence of Indian art at this stage. Along with the western methods and materials, they also tried to use the far eastern methods of painting. Lot of experiments were done with print making (Woodcut, Lithograph, Etching etc.). **Pradosh Das Gupta, Prankrishna Pal, Nirode Mazumder, Paritosh Sen** and others of Calcutta group held the first show in 1943 and the progressive Artists group of Bombay exhibited the paintings of **F.N. Souza, Raza, M.F. Hussain, K.H. Ara** and others in 1947. While some artists were experimenting with western style, others like **Benode Behari Mukherjee, Ramkinkar Vaij, Sailoz Mukherjee**, showed inclination towards **Japanese art and Folk Art**. Two of Bengal School artists, **Devi Prosad Roy Chowdhury** and **Saroda Ukil** played fundamental roles in introducing modern art movement in the Northern and Southern parts of India. **K.C.S. Panikar** and **Srinivasalu**, students of **D.P. Roy choudhury**, made their mark in contemporary Art while **Saroda Ukil** established an Art School in Delhi.



OBJECTIVES

After studying this lesson, the learner will be able to:

- describe the contribution of major art movements of India.

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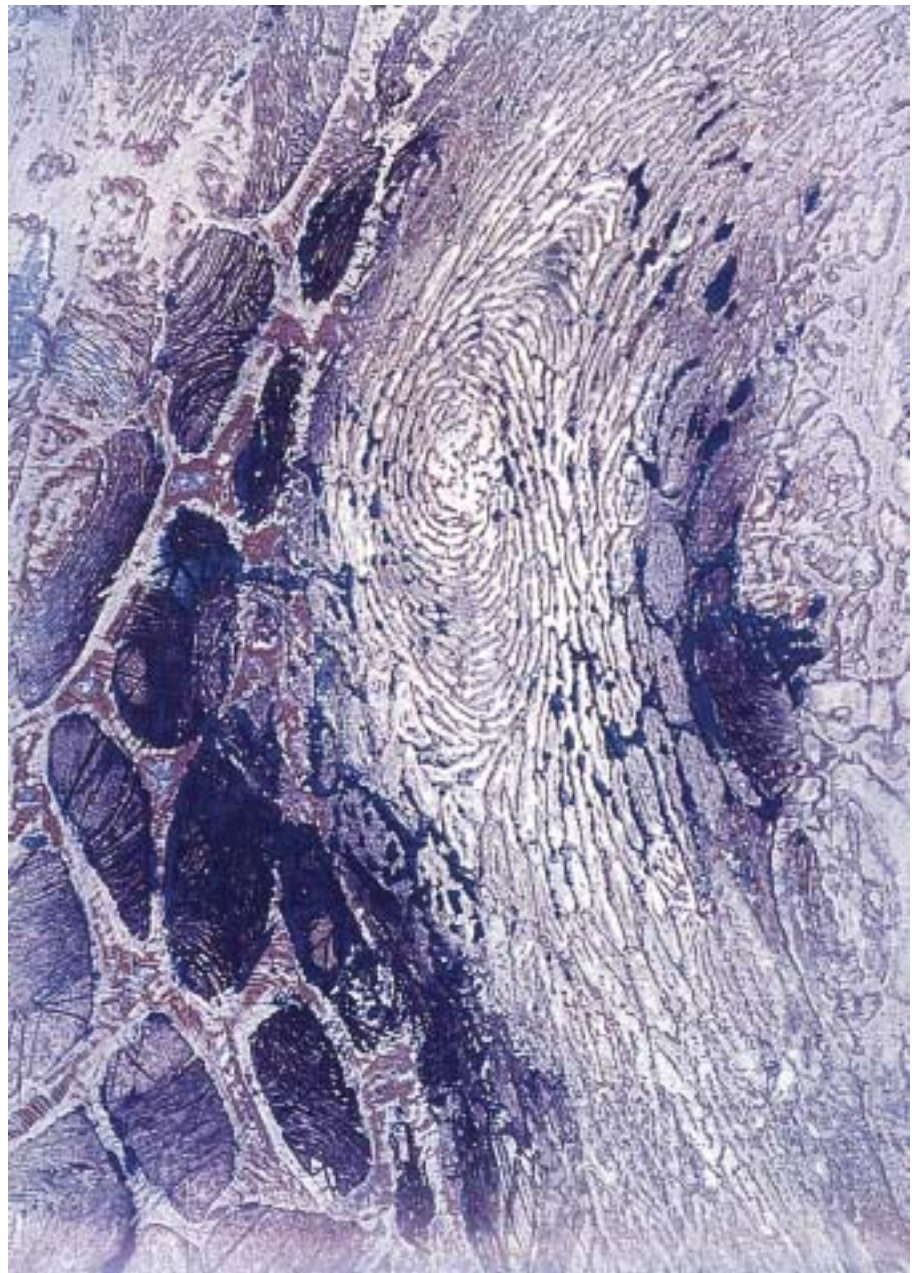
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WHIRL POOL

- State the name of the artists, who played important role in the development of contemporary Indian art;
- Tell about the methods and materials the contemporary artists used;
- Identify the famous Indian painters of contemporary period;
- Describe in brief the enlisted contemporary arts;
- Write in brief about the enlisted contemporary artists.

9.1 WHIRLPOOL

- Title – **Whirlpool**
- Artist – Krishna Reddy
- Period – 1962
- Size – 37.5cms x 49.5cms
- Medium – Intaglio on paper.

GENERAL DESCRIPTION

Graphics or Print making is very popular form of art which are being used by western artists for many centuries. Indian painters took interest in Graphics from the end of 19th Century A.D. Etching, dry point, aquatint, intaglio, lithography, oliography etc are used by many Indian artists. The main advantage of print making is to produce number of copies of the same painting. **Raja Ravi Verma** could popularize his paintings by printing many copies of his works in oliograph technique.

Krishna Reddy is one of the most famous print makers of that time. He was a student of **Kala Bhavan, Visva Bharati, Santiniketan**.

“**Whirlpool**” is one of the masterpieces of **Krishna Reddy**. It is done in intaglio process. This process is reverse of the relief method, because the surface of the plate does not print, as the ink being held only in the engraved furrows. The lines of design are incised in copper or zinc plate. Ink is used on it and then the surface is wiped clean with scraper. After laying a damp paper on it, print is taken by putting pressure in a machine. In “**Whirlpool**”, Reddy creates new forms from known objects and to take the form into abstraction. His main interest in the picture is to capture the force of nature. Everything is lost in the cosmic whirlpool. The images in the picture are non representational though some images like stars, flowers and clouds are not very clearly recognizable. His early experience of sculpturing helps him to understand the relief type intaglio effects in the prints which is the main beauty of this work.



INTEXT QUESTIONS 9.1

1. Name the print making technique artists use.

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MEDIAEVAL SAINTS

- Which print making technique has been used by **Krisna Reddy** for “**Whirlpool**”?
- What do you know about **Krishna Reddy**’s work “**Whirlpool**”?

9.2 MEDIAEVAL SAINTS

Title	–	Mediaeval Saints
Artist	–	Benode Behari Mukherjee (1904-1980)
Period	–	1947
Collection	–	Mural on the wall of Hindi Bhavan, Visva Bharati. Santiniketan.
Medium	–	Fresco Buono

GENERAL DESCRIPTION

Benode Behari Mukherjee was a student of **Nandalal Bose**, the famous Bengal School painter. **Benode Behari** loved nature and its beauty and he based his paintings on that. He learnt the art of landscaping from Japan. He used very simple and rational lines like the Japanese artists. These lines have quality of Calligraphy. **Benode Behari** suffered from weak eyesight from his childhood and became totally blind in the later part of his life. Neither his poor eyesight in young age and blindness in later age could stop his creative urge.

All through his life he experimented with different mediums. In spite of his blindness, he created a huge mural at Kala Bhavan, Santiniketan.

“**The Mediaeval Saints**” is one of the murals which he painted on the wall of Hindi Bhavan in “**Fresco Buono**” technique. It is a method of wall painting in which powdered pigments colours are mixed in water and are applied to wet freshly laid lime plaster ground. In this method the colour becomes the part of the wall so that the colours last long.

“**Mediaeval Saints**” is a wall painting (Mural) depicting the Saints of different religions of India. The composition is well planned to suit the size and shape of the walls. The huge and **elongated** forms of the human figures arranged with a river like flowing movement in perfect harmony and rhythm. The monument like quality of these figures remind us of Sculptures on the Grothic Church wall. The emphatic verticality of the composition is nicely balanced by smaller figures in horizontal continuity. The largeness of the figures express their spiritual greatness. The smaller figures represent the common people engaged in different activities of every day life.

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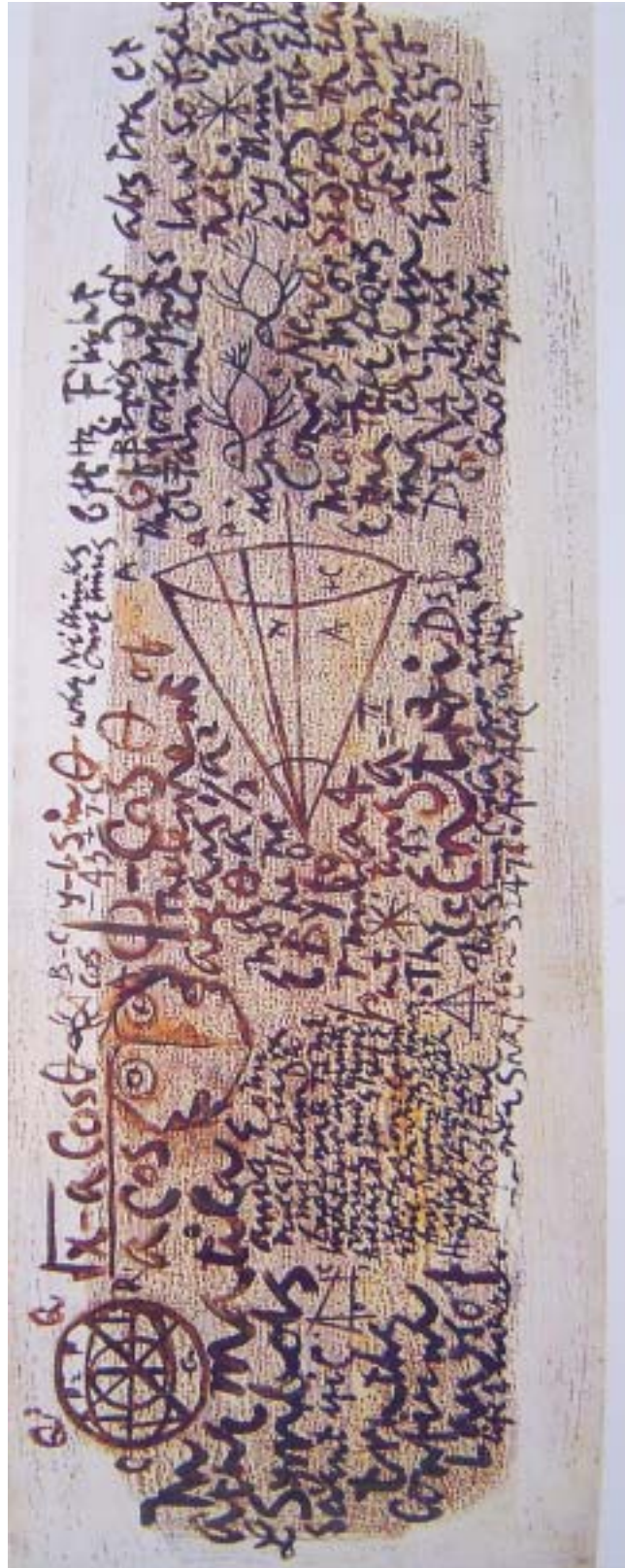
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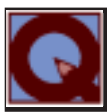


Notes



WORDS AND SYMBOLS

The lines are very emphatic in this painting but the colours are very limited with brown, yellow ochre and terraverte.



INTEXT QUESTIONS 9.2

1. Write about **Benode Behari**'s teacher and his place of education.
2. Write in two lines about the technique of "**Fresco-Buono**".
3. What are the colours, mainly used in "**Mediaeval Saints**" Mural?
4. What was **Benode Behari**'s physical problem?

9.3 WORDS AND SYMBOLS

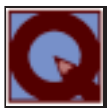
Title	– Words and Symbols.
Artist	– K.C.S. Panikar (1911-1977)
Medium	– Oil on board.
Size	– 43cms x 124cms.
Date	– 1965.

GENERAL DESCRIPTION

K.C.S. Panikar could be termed as the most influential and pioneer in the development of contemporary art movement in the Southern part of India. He was a student of **D.P. Roy Choudhary** of Bengal School in the Madras School of art.

He had to do many odd jobs as a telegraph operator and insurance agent before he could establish himself as an artist. His style went through many stages from realistic to geometric. He was also a great teacher who inspired many painters from south and established the first artist village of India near Chennai named "**Cholamandalam**".

The enlisted painting is a very famous one from his series "**Words**" and "**Symbols**". It is a very different type of experimental work in which space is covered with calligraphy. **Panikar** used mathematical symbols, Arabic figures, Roman Scripts and Malayalam Scripts to create a design which looks like a horoscope. Tantric symbolic diagrams are also used. Colours play a nominal role in this painting.



INTEXT QUESTIONS 9.3

1. Mention the role of **K.C.S. Panikar** in the art scene of South India.
2. What is '**Cholamandalam**'? How it is related to Panikar?

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LANDSCAPE IN RED

3. Write two lines on enlisted paintings of **Panikar**.

9.4 LANDSCAPE IN RED

Title	– Landscape in Red
Artist	– Francis Newton Souza (1924-2002)
Period	– 1961.
Size	– 78.7 cms X 132.1 cms
Medium	– oil.
Collection	– Jahangir Nicholson Museum.

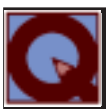
GENERAL DESCRIPTION

F.N. Souza was born in Goa and grew up in Mumbai. He was expelled from his school and joined J.J. School of art. He was again expelled from J.J. School of Art in 1945. He was one of the young painters to form the “**Progressive Artists Group**” in 1947. Later he left India and settled in London. Subsequently he became one of the five top artists to represent them internationally. His lower middle class background and financial problems made him protest against society. He protested against all kinds of religious and social superstitions through his paintings. Like most of his contemporaries, **Souza** was also inspired by post impressionist and German expressionist painters. Especially he was greatly influenced by **Picasso** and **Matisse**. He discovered his own style by combining Indian temple sculpture forms with western art. He was a painter with relentless experimentation in all forms of art.

Souza had special love for landscape painting along with religious and social themes. The “**Landscape in Red**” is a good example from his landscapes.

It is an experimental cityscape. The artist tried to capture look of a city which is nothing but a concrete jungle. His cityscapes generally reflect the mysterious character of cities. The calligraphic use of lines are nicely arranged with colours. The colours and forms emerge independently in the composition. Red is the predominant colour here with few splashes of green here and there. No rule of perspective is followed. In spite of that the depth of space is clearly defined in the painting.

Souza created many types of works over a long working life. He is compared with **Picasso** by an European art critic for his works.



INTEXT QUESTIONS 9.4

1. Name one of the founders of “**The progressive Artist Group**”.

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2. Write on few important qualities of **Souza's** "The landscape in Red".
3. Who did inspire **Souza's** art?
4. Name the foreign cities **Souza** Stayed.



WHAT YOU HAVE LEARNT

Indian contemporary art, which began with **Raja Ravi Verma** and Bengal School, continued to flourish in different metropolitan cities of India. Western influence became very clear on the young generation in spite of Bengal school's attempt to revive classical tradition of Indian art. The young generation of thirties and forties took inspiration either from the west or far east to give a new meaning to Indian art. Some of these painters went to western countries and ultimately settled there and those stayed back were struggling to discover their identity. It is heartening that many of these painters not only found their identity, but also could establish themselves as internationally successful painters.



TERMINAL EXERCISE

1. Describe the influences that helped in the development of contemporary art of India.
2. Write about two painters of India who settled abroad and became famous.
3. What do you know about the Indian painter who became blind?
4. Write in brief about the Artist-**Souza**.
5. Describe in brief of **Panikar's** one of the famous paintings.



ANSWERS TO INTEXT QUESTIONS

9.2 1. Dry point, Aquatint, Intaglio

2. Intaglio

3. **Krishna Reddy's** main interest in the picture is to capture the force of nature. Every thing is lost in the cosmic whirlpool. The images in the picture are abstract forms of stars, flowers and clouds.

9.3

1. His teacher was **Nandlal Bose**, a famous Bengal School painter.

2. It is a method in which powdered pigments are mixed in water and are applied to a wet freshly laid lime plaster ground.
3. Brown, yellow ochre, Terraverte.
4. He suffered from weak sight and became blind.

9.4

1. He was most influential and pioneer in the development of contemporary art movement in south.
2. He established the first artist village of India near Chennai named **“Cholamandalam”**
3. **“Words and Symbols”** is an experimental work in which space is covered with calligraphy.

9.5

1. **F. N. Souza**
2. Experimental cityscape vision of mysterious world, calligraph, no conventional perspective.
3. **Picasso** and **Matisse**
4. London, New York.

GLOSSARY

- **German expressionism** – An Art movement of 20th Century by painters like **Kandinsky, Kirchner, Nolde** etc.
- **Cubism** – A form of Art in which objects are simplified in basic geometrical shapes. Main artists are **Picasso, Braque, Leger** etc.
- **Fauvism** – A style of painting in which very warm and loud colours are used. Main artist is **Matisse**.
- **Surrealism** – In this style of painting very realistic forms are combined in an unrealistic manner, as it happens in dream. Main artists are **Dali, Chirico** and others.
- **Calligraphy** – Art of script writing.
- **Gothic period** – A Christian Art and Architectural style of 13th Century A.D.
- **Horoscope** – Diagram showing the relative position of planets and zodiac signs for use of in calculating births foretelling event in a person's life. It is a part of Astrology.

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