

Biyani's Think Tank

Concept based notes

Under Graduation Program

(BVA-I Sem)

(Fundamental of Visual Arts)

Dr. Ramakant Gautam

Assistant Professor (Visual Arts)

Dept. of Social Science

Biyani Girls College, Jaipur



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Ph : 0141-2338371, 2338591-95 •Fax : 0141-2338007

E-mail: acad@biyanicolleges.org

Website: www.gurukpo.com; www.biyanicolleges.org

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THINK-TANK
On
VISUAL ARTS/FINE ARTS
BVA -I/FD
FUNDAMENTAL OF VISUAL ART (SYLLABUS). 100hrs

Unit - I 30 hrs

Definition, classification of arts.

Nature and scope of fine arts: painting, sculpture, music, dance, architecture , literature, applied arts, printmaking etc.

fine arts and society, religion and nature.

interrelationship of fine arts .

elements of painting ,sculpture, applied arts and printmaking : line, colour, form, texture, space

Unit -II. 35 hrs

Visual arts :- Nature and scope.

Creative process/ composition, rhythm ,design, style, originality and the role of tradition.

Shadang:.. the six canons of painting.

Two and three dimensional arts.

analysis of a work of art based on principle and philosophy.

Unit-III. 35hrs

Principle of composition :unity' harmony, balance ,dominance , proportion.

perspective drawing and rendering .

style and technique in visual arts : painting, sculpture, applied arts, printmaking, folk art ,tribal arts classical arts ,modern arts.

Book recommended:.

R A Agarwal: roopprad Kala keMuladhar.

Minakshikasliwal: Lalit Kala keAadharbhootSiddhant.

Vachsaspatigairola: Bhartiyachitrklakaitihaas.

FUNDAMENTAL OF VISUAL ART (SYLLABUS) (New NEP)

Unit-1 Elements of Visual arts

Learners are introduced to the Elements of Visual Art such as Line, Shape, Form, Space, Texture, Value and Colour. They are to understand the importance of each of these above mentioned aspects in context to building a visual imagery.

Unit-2 Principals of Visual arts

Learners are given visual examples and exercises to grasp the compositional structure of visuals by thinking in terms of Balance, Contrast, Emphasis, Movement, Pattern, Rhythm, Unity/Variety and so forth.

Unit-3 Contextual understanding of Visual making

Learners are made aware of the various contexts, constructs and concepts that underlie the intention and function of visual making in the human context. Factors like Mythology, Religion- ideas about the relationship between science and religion, Rituals, National Identity, Anthropology, Sociology, Psychology, History, and such motivators which contribute to the ambience of visual making are to be touched upon.

Unit-4 Visual Culture Studies

Visual Culture Studies involves an analysis of contemporary culture, media and society. Learners are made aware of how societies construct their visual perspectives through knowledge, beliefs, art, morals, laws, and customs, amongst other things. This unit includes anything from: • Painting • Sculpture • Installation • Video art • Digital art • Photography • Film • Television • The Internet • Mobile screening devices • Fashion • Medical & scientific imaging • Architecture & Urban design • Social spaces of museums, galleries, exhibitions, and other private and public environments of the everyday.

UNIT- I

1. The primary colors are_____.
- A. Red-orange, red-purple, yellow-orange, yellow-green, blue-green, and blue-purple
- B. Green, orange, and purple
- C. White, black, gray, and brown
- D. Red, blue, and yellow
2. Which of the following are examples of cool colors?
- A. Orange, green and purple (or violet)
- B. Blue, green and violet (or purple)
- C. Yellow, blue and red
- D. White, black and brown
3. Which of the following are examples of warm colors?
- A. Yellow, red, and orange
- B. Yellow, red and blue
- C. Yellow, green and blue
- D. Orange, purple and green
4. What color is the result of mixing red + yellow?
- A. Violet (Purple)
- B. Orange
- C. Brown
- D. Green
5. What color is the result of mixing red + blue?
- A. Violet (Purple)
- B. Orange
- C. Brown
- D. Green
6. What color is the result of mixing yellow + blue?
- A. Violet (Purple)
- B. Orange
- C. Brown
- D. Green
7. What color is the result of mixing red + yellow + blue?
- A. Violet (Purple)
- B. Orange
- C. Brown
- D. Green

8. A self-portrait is when an artist creates a painting of someone else.

True | False

9. A landscape is depiction of natural outdoor scenery such as mountains, valleys, trees, rivers, forests, etc. as the main subject.

True | False

10. A still life painting is a work of art that depicts an arrangement of inanimate objects (such as food, household items, flowers, plants, rocks, and sea shells, for example).

True | False

11. A seascape is a work of art that portrays the sea and marine or sea life. It can also include views of the sea and geographical locations with good views of the sea.

True | False

12. A painting done of wild or domestic animals can be classified as a wildlife painting.

True | False

13. The placement of line, shape, color and value in a work of art; basically the total design.

- A. Value
- B. Composition
- C. Emphasis
- D. Sketch

14. Creating dominance or importance in an artwork is called_____.

- A. Emphasis
- B. Value
- C. Art
- D. Composition

15. The the first step in painting a still life is_____.

- A. drawing contours
- B. shading your objects
- C. choosing a composition
- D. adding visual texture

16. Which technique can be used to show the illusion of depth?

- A. Linear perspective
- B. Shading/Value
- C. Overlapping
- D. All the above

17. When creating depth, objects that are farther away should be _____ in size than objects that are closer.

- A. fatter
- B. smaller
- C. larger
- D. taller

18. Objects that appear in the center of an art work are called _____.

- A. foreground
- B. middle-ground
- C. background
- D. horizon

19. The center of interest in a work of art is the area that attracts the viewer's eye. It is also called _____.

- A. focal point
- B. texture
- C. form
- D. balance

20. A tool used by an artist to obtain proper proportion and placement of a drawing is called a ____.

- A. calculator
- B. grid
- C. line
- D. protractor

21. The background is the portion of the art that is in front of the objects.

True | False

22. The horizon line is an real line where the land meets the sky.

True | False

23. How can an artist show unity in their artwork?

- A. By drawing happy people
- B. By using principles of design that work together to create harmony
- C. By using many different elements and principles in their artwork
- D. By drawing everything really close together

24. Negative space is the background or space around the subject of the artwork.

True | False

25. As a rule in painting, objects in the background are usually made lighter to show ____.

- A. distance
- B. detail
- C. emphasis
- D. movement

26. Perspective is used in art to create_____.

- A. a vivid painting
- B. the illusion of depth
- C. create pattern
- D. create balance

27. The aesthetic center of interest is located directly in the middle of the format. True | False

28. The point on the horizon line where parallel lines appear to disappear.

- A. Tonal Range
- B. Proportion
- C. Vanishing Point
- D. Linear Perspective

29. Two lines that eventually come together are converging. True | False

30. What essential tool is necessary to create linear perspective?

- A. Compass
- B. Projector
- C. Ruler or straight edge
- D. Calculator

31. An object in the foreground should be drawn small and toward the top of the paper. True | False

32. Objects in the middle ground of an artwork should be drawn larger than objects in the background.

True | False

33. The way we show objects in proportion to one another as they recede to a distant point.

- A. Contrast
- B. Foreshortening
- C. Linear Perspective
- D. Form

34. The placement of the horizon line depends on the artist's point of view.

True | False

35. Flat, filbert, round, and bright are all standard art brush shapes used for oil painting.

True | False

36. When artists think about their composition, they are thinking about_____.
- a technique used by modern artists to make designs by attaching two and three dimensional objects to a flat surface
 - lines that show the edges of forms and shapes in the simplest way
 - ordered arrangement of elements in a work of art, usually according to the principles of design
 - a system of drawing to give the illusion of depth on a flat surface
37. The area on a surface that reflects the most light is a_____.
- shadow
 - highlight
 - tone
 - hue
38. The three basic properties of an artwork are composition, content and_____.
- principles of art
 - subject
 - elements of art
 - perspective
39. When you paint you should always clean your brush to_____.
- know what brush you are using
 - share it with your friends
 - keep it looking new
 - keep it clean so your colors stay beautiful
40. The rule of thirds dictates_____.
- that three colors should be used in an artwork
 - the design be limited to three objects
 - where the main subjects in a work of art should be placed
 - the canvas should be divided into three main sections

ANSWERS:

1	D	9	T	17	B	25	A	33	A
2	B	10	T	18	B	26	D	34	T
3	A	11	T	19	A	27	T	35	T
4	B	12	T	20	B	28	C	36	C
5	A	13	B	21	F	29	T	37	B
6	D	14	D	22	T	30	B	38	B
7	C	15	C	23	C	31	T	39	D
8	T	16	D	24	T	32	T	40	C

Que. 1 what are the scope, career and importance of fine arts?

Ans. . A career in Fine Arts is one which is the underdog of this era especially in India. A career in Fine Arts would include subjects such as designing, sculpting, drama, music, pottery, interior designing, painting and much more similar subjects. in India. A career in Fine Arts would include subjects such as designing, sculpting, drama, music, pottery, interior designing, painting and much more similar subjects.

Career Opportunities in Fine Arts

- Art Studios:. These studios refine an artists' technical skills and creative talents which guides them to develop their own artistic style and creating a visually enjoyable art form, such as photographs, paintings, prints, drawings, sculptures or ceramics.
- Advertising Companies: Getting hired in advertising companies is a good platform for the upcoming artists to showcase their creative side through designing content catering to their organisations or clients.
- Graphic Arts: It is a combination of art and technology. It involves production of designs for magazines, brochures, advertisements etc. that are captivating and inspiring to the consumers
- Fashion Houses: Fine arts in fashion designing has a lot of scope in fashion industries. It reinforces one's ability in fabric textures, styles and techniques. A degree in fine arts is very important right from the initial sketch to the final garment.
- Print Making: A job in print making includes art setup, graphic manipulation and colour matching. This would also require an individual to have the familiarity of working with different kinds of printing machines.
- Publishing Houses: Having done fine arts can also help in finding a job in various publishing houses for cover designs, layouts and content design. Illustrations may be prepared for advertisements, brochures, galleries, annual reports, medical textbooks, magazines or storybooks.
- Freelance Working: One can also make a living through freelancing, which not only involves creating something new but also promoting the work that has been done. It is important to mention here that freelancing does not promise flow of money as it is highly dependent on the kind of work that has been done.
- Electronic Industry: This involves the work of creating animation sequences or storyboards for gaming and other software which requires technical competence in computer arts and designing.

- **Animation:** Animation involves creating visual effects, sequences, movies, and or electronic game. Animators usually work in teams and then accumulate their work to produce a larger whole. It is an interesting combination of technology and creativity.
- **Textile Industry:** A degree in fine arts (preferably fashion designing) can help person get a job in textile industry which may include fashion designing, costume designing, wallpaper designing, upholstery designing, craft artists etc.
- **Films and Theatre:** People skilled in Fine arts are extremely important in films and theatre for the creation and designing of backdrops, sets and also for animation and special effects. Multimedia artists and animators are involved in creating visual special effects for animated television shows and films.
- **Art Teacher / Professor:** Person with Fine Arts degree can be employed as the Art teacher's schools and/or colleges or a self-employed setting to guide their students. They impart drawing lessons to their students. They help them develop artistic skills by cultivating creative expression and fostering an understanding of shapes, colours and texture.
- **Multimedia Artist:** Multimedia artists and animators are experts in creating visual special effects for animated television shows, films and video games. They may draw images by hand or use computer software to generate scenes.

Fine arts refer to the usage of art as a form and requires passion for imagining or creating. Its focus is on creating objects using concepts and ideas which bring out the aesthetics of that object. A professional degree in Fine Arts enables the students to gain knowledge and education pertaining to visual and performing arts. A student of fine arts can pursue majors in either design, sculpture, drama, music, pottery, painting and/or any other similar subject. Today, there are immense opportunities in the sector of Fine Arts with high income, popularity and prestige.

- Person with entering knowledge of any form of art can perform better in the field of Fine Arts.
- Most college have eligibility criteria performance score of minimum 50% aggregate marks in Class XII
- Some colleges/ universities also have an age limit.
- Some colleges require English as a mandatory subject in class XII.
- Portfolio creation necessary for admission in some colleges.

Courses & Duration

There are a large number of certificate, diploma and degree level courses in fine arts courses that are offered by various Institutions. You can also pursue postgraduate & Ph.D courses in Fine Arts. The duration of the courses varies from 1 to 5 years.

Diploma Course:

- **Diploma in Fine Arts:** It is one year course. This course can be pursued after class 12th.

Undergraduate Courses:

- Bachelor of Fine Arts (BFA) or Bachelor of Visual Arts (BVA): The duration of this course is 4 to 5 years.
- Bachelor of Arts in Fine Arts (BA): It is three-year duration programme.

Postgraduate Course:

- Master of Fine Art (MFA) or Master in Visual Arts (MVA): It is two years duration programme.
- Master of Arts in Fine Arts (MA): The duration of this course is typically two years.

Definition of *fine art* is "a visual art considered to have been created primarily for aesthetic and intellectual purposes and judged for its beauty and meaningfulness, specifically, painting, sculpture, drawing, watercolour, graphics, and architecture."

Importance of fine arts:. The fine arts also provide learners with non-academic benefits such as promoting self-esteem, motivation, aesthetic awareness, cultural exposure, creativity, improved emotional expression, as well as social harmony and appreciation of diversity. Current usage of the term "visual arts" includes fine art as well as the applied or decorative arts and crafts, but this was not always the case. Before the Arts and Crafts Movement in Britain and elsewhere at the turn of the 20th century, the term 'artist' had for some centuries often been restricted to a person working in the fine arts (such as painting, sculpture, or printmaking) and not the decorative arts, craft, or applied Visual arts media. The distinction was emphasized by artists of the Arts and Crafts Movement, who valued vernacular art forms as much as high forms.[4] Art schools made a distinction between the fine arts and the crafts, maintaining that a craftsperson could not be considered a practitioner of the arts.

Que.2 describe the art meaning, definition and classification ?

Ans. The original classical definition - derived from the Latin word "ars" (meaning "skill" or "craft") - is a useful starting point. This broad approach leads to art being defined as: "the product of a body of knowledge, most often using a set of skills."

In light of this historical development in the meaning of "art", one can perhaps make a crude attempt at a "working" definition of the subject, along the following lines:

Art is created when an artist creates a beautiful object, or produces a stimulating experience that is considered by his audience to have artistic merit.

This is simply a "working" definition: broad enough to encompass most forms of contemporary art, but narrow enough to exclude "events" whose "artistic" content falls below accepted levels. In addition, please note that the word "artist" is included to allow for the context of the work; the word "beautiful" is included to reflect the need for some "aesthetic" value; while the phrase "that is considered by his audience to have artistic merit" is included to reflect the need for some basic acceptance of the artist's efforts. How is Art Classified? Traditional and contemporary art encompasses activities as diverse as:

Architecture, music, opera, theatre, dance, painting, sculpture, illustration, drawing, cartoons, printmaking, ceramics, stained glass, photography, installation, video, film and cinematography, to name but a few.

All these activities are commonly referred to as "the Arts" and are commonly classified into several overlapping categories, such as: fine, visual, plastic, decorative, applied, and performing.

Disagreement persists as to the precise composition of these categories, but here is a generally accepted classification.

1. Fine Arts

This category includes those artworks that are created primarily for aesthetic reasons ('art for art's sake') rather than for commercial or functional use. Designed for its uplifting, life-enhancing qualities, fine art typically denotes the traditional, Western European 'high arts', such as:

- Drawing

Using charcoal, chalk, crayon, pastel or with pencil or pen and ink. Two major applications include: illuminated manuscripts (c.600-1200) and book illustration.

- Painting

Using oils, watercolour, gouache, acrylics, ink and wash, or the more old-fashioned tempera or encaustic paints. For an explanation of colorants, see: Colour in Painting and Colour Pigments, Types, History.

- Printmaking

Using simple methods like woodcuts or stencils, the more demanding techniques of engraving, etching and lithography, or the more modern forms like screen-printing, foil imaging or Giclee prints. For a significant application of printmaking, see: Poster Art.

- Sculpture

In bronze, stone, marble, wood, or clay.

Another type of Western fine art, which originated in China, is calligraphy: the highly complex form of stylized writing.

The Evolution of Fine Arts

After primitive forms of cave painting, figurine sculptures and other types of ancient art, there occurred the golden era of Greek art and other schools of Classical Antiquity. The sacking of Rome (c.400-450) introduced the dark period of the Dark Ages (c.450-1000), brightened only by Celtic art and Ultimate La Tene Celtic designs, after which the history of art in the West is studded with a wide variety of artistic 'styles' or 'movements' - such as:

Gothic (c.1100-1300), Renaissance (c.1300-1600), Baroque (17th century), Neo-Classicism (18th century), Romanticism (18th-19th century), Realism and Impressionism (19th century), Cubism, Expressionism, Surrealism, Abstract Expressionism and Pop-Art (20th century).

For a brief review of modernism (c.1860-1965), see Modern art movements; for a guide to postmodernism, (c.1965-present) see our list of the main Contemporary art movements.

The Tradition

Fine art was the traditional type of Academic art taught at the great schools, such as the the Accademia dell'Arte del Disegno in Florence, the Accademia di San Luca in Rome, the Académie des Beaux-Arts in Paris, and the Royal Academy in London. One of the key legacies of the academies was their theory of linear perspective and their ranking of the painting genres, which classified all works into 5 types: history, portrait, genre-scenes, landscape or still life.

Patrons

Ever since the advent of Christianity, the largest and most significant sponsor of fine art has been the Christian Church. Not surprisingly therefore, the largest body of painting and/or sculpture has been religious art, as has other specific forms like icons and altarpiece art.

2. Visual Arts

Visual art includes all the fine arts as well as new media and contemporary forms of expression such as Assemblage, Collage, Conceptual, Installation and Performance art, as well as Photography, (see also: Is Photography Art?) and film-based forms like Video Art and Animation, or any combination thereof. Another type, often created on a monumental scale is the new environmental land art.

3. Plastic Arts

The term plastic art typically denotes three-dimensional works employing materials that can be moulded, shaped or manipulated (plasticized) in some way: such as, clay, plaster, stone, metals, wood (sculpture), paper (origami) and so on. For three-dimensional artworks made from everyday materials and "found objects", including Marcel Duchamp's "readymade" (1913-21), please see: Junk art.

4. Decorative Arts

This category traditionally denotes functional but ornamental art forms, such as works in glass, clay, wood, metal, or textile fabric. This includes all forms of jewellery and mosaic art, as well as ceramics, (exemplified by beautifully decorated styles of ancient pottery notably Chinese and Greek Pottery) furniture, furnishings, stained glass and tapestry art. Noted styles of decorative art include: Rococo Art (1700-1800), Pre-Raphaelite Brotherhood (fl. 1848-55), Japonism (c.1854-1900), Art Nouveau (c.1890-1914), Art Deco (c.1925-40), Edwardian, and Retro.

Arguably the greatest period of decorative or applied art in Europe occurred during the 17th/18th centuries at the French Royal Court. For more, see: French Decorative Arts (c.1640-1792); French Designers (c.1640-1792); and French Furniture (c.1640-1792).

5. Performance Arts

This type refers to public performance events. Traditional varieties include, theatre, opera, music, and ballet. Contemporary performance art also includes any activity in which the artist's physical presence acts as the medium. Thus it encompasses, mime, face or body painting, and the like. A hyper-modern type of performance art is known as Happenings.

6. Applied Arts

This category encompasses all activities involving the application of aesthetic designs to everyday functional objects. While fine art provides intellectual stimulation to the viewer, applied art creates utilitarian items (a cup, a couch or sofa, a clock, a chair or table) using aesthetic principles in their design. Folk art is predominantly involved with this type of creative activity. Applied art includes architecture, computer art, photography, industrial design, graphic design, fashion design, interior design, as well as all decorative arts. Noted styles include, Bauhaus Design School, as well as Art Nouveau, and Art Deco. One of the most important forms of 20th applied art is architecture, notably super tall skyscraper architecture, which dominates the urban environment in New York, Chicago, Hong Kong and many other cities around the world.

QUE.3 what are the relation between Fine art and society ?

Art is a part of our culture. It should be given importance by the people. It is the expression of our creative ideas and imagination. It has different forms such as the visual arts, sculpture, music, literature, theatre, films, and other ways that artists choose as a medium for their craft. The important thing is that they are able to put their imagination and ideas into something tangible – although these are subject to other people's comprehension and appreciation. And when the members of a society continue to do this, there is a collective psyche of a particular period or generation. Art transcends time. It transcends the artist who was responsible in its creation. It shatters barriers and goes beyond them to be able to share its message and speak of its meaning. Art rises above language, class, religion, gender, and other factors that seem to divide the world. Art brings people together. It elicits different reactions and emotions but everyone can agree that it moves them to think, to feel, and to act. Art is there to remind us of the values that we uphold. It makes us realize that we may all come from different walks of life but there are some things that are undeniably common to all of us – like love, friendship, and freedom. It reminds us that there are more important things in life. It makes us realize the importance of pursuing our passion and expressing ourselves. At the end of the day, we can say that art makes us a better person – by making us think profoundly, by making us feel deeper, and by making us act and do something other than not doing anything at all.

Que4.- What are the Relationship Between Religion and the Arts?

Ans.

Introduction

Every nation has some forms of religious belief and religious belief is independent. Ways of life and spiritual practices of people all over the world are the basis of religious belief. So faith is part of human identity. This means that religion or belief will constitute one of the pillars of the national culture of any nation. Religions without full knowledge and understanding –cultural identity are not allowed. Europeans today have Christianity, Islam, Shia Iranians; Indians have Hinduism, Buddhism; and Chinese... It is known that religion, art and human culture are compatible. Most forms of –art are manifested in religious issues, because both of these phenomena are the related spiritual realm. The close relationship of religion (especially religions) and promoted, century in the form of –embodied spirituality, –spiritual manifestation in space and worship space, –symbolic ritual religious and –religious symbols has been manifested. Basically you should know the art (whether religious or non-religious) is –attractive and effective expression of ideas and a worldview and a school of thought. The art of modern secular culture is a relatively new phenomenon to fit the secular attitude that culture is emerging, but it is also a form of self-expression.

The Concept of Religion

1-religious meaning in the word of righteousness, obedience, reward, routine, arithmetic, Kish, virtue and... By Islamic scholars and notice about it is that the examples cited are: (1) Religion is a set of beliefs and values are based on the beliefs, values, common sense rules of religion and morality and virtue, and the minutiae ego takes over. The first part of the definition of religion, thought and theoretical aspects related to (grand master of modern Arabic-Farsi). (2) Means of religion is a set of religious beliefs, ethics and enforcement of laws and regulations and the objectives that guided the man is happy. Religion in this sense is twofold: religion, human, and divine religion. All the rules go something like profit and not force him. Be free from obligation and responsibility, and the reaction against divine religion and achievements, including the approach to religion . Divine religion: beliefs, moral and practical rules for the guidance of the Lord it up in the light of its teachings, their true freedom to control your whim. He needs to pay attention to the fact that the human and divine religion and a complete and comprehensive program provides closed. All is expected of him, Mohammad Taghi Mesbah Yazdi, the realm of religion, of speech, of religion Forums.

Concept of Art

–Art of social phenomena are pervasive in human societies. With an overview of the history of human culture, which can be downloaded –art is one of the fundamental issues of human life. Telling the truth (art) with a direct relationship to the spiritual realm it to explain the spiritual aspects of his work are inseparable. Artistic manifestations of the long-form Vashkal cryptic symbols, signs a contract as the facts are Ultra natural, human life. There has been fixed. The presence of the man primitive and the modern civilized man, as Mazaheri sacred, respected and well. –Art is a term Nations language and literature, particularly in the English

language, has been used to mean different things, such as knowledge, wisdom, knowledge, grace, virtue, integrity, intelligence, and subtlety of human... Arts humans have selected for your comfort. What artists and audiences, in a work of art, support peace-seeking, the happiness and sweetness to the soul. The origin of the sweetness of the art means –beauty is. Although the size of the concept of beauty is art, but it is impossible for the human mind is all too familiar. Although it is a beautiful work of art as something appealing to his audience to absorb-to. The ANSA but the beauty is perceived in different—but in part because they all have in common. However, the concept of fine art does not help to explain it better not. Rather, it is the art of the root cause of spiritual and human emotions, a person must be clarified. As a work of art and what is said about it is that can distinguish –the art, transport sensationalism artist is no longer human. Narrow artists, their works have been able, emotions and experiences can reveal itself as a way to convey their feelings they provoke feelings of cholera contacts are also shared with the audience's emotions, relationship and spiritual bond with them to establish. Artists novel works, what ordinary people have failed to understand it, for everyone who understands. Photography, painting, sculpture, music composition, film, theatre, architecture, design, cartoon, and now the rest of human life are considered stable and attractive.

Relationship Between Art and Religion

Phenomena of religion, art, and human culture are compatible. With an overview of the history of art in human culture can be downloaded greatest manifestations of –art in history, who works on issues of religion and faith is manifested. This is perhaps because he basically found –religion and –art, the two basic issues of human life are the spiritual realm are concerned. Although these are two of a kind, but they account for the human and spiritual aspects of his work are inseparable. Artistic manifestations in the form of cryptic symbols and shapes as conventional signs of supernatural facts are in life—there have been constant. The presence of the man primitive and the modern civilized man, as Mazaheri sacred, respected and well. The feeding of the principles and concepts of the art of spiritual religion has grown. Since it is a kind of art, beauty and beauty is spiritual shown himself away from the ugliness and evil and the evil of his decorated, as religious art, mainly glory and holiness is inherent effects. The close relationship of religion (especially religions) and promoted, from the facts that can be derived from they can be expressed in several categories. This regulation, the current values of life time (such as his crucifixion and Christians) and sometimes periodically (i.e., Hajj) and particular time be hold, but in any case the secret of Broadcasting password, the action associated with religious beliefs and religious expression, religion plays an important role in preparing for the sacred sense of interdependence and collective needs of the Almighty (Allah) are. Art techniques and tools here to help Dean and his followers in a spiritual atmosphere and feeling of the sublime and glorious is fascinates. As the main feeder of the arts, the culture and the role are different. Any scholar with a little attention can easily sample manifestations of religious influence on the arts, such as music, poetry, drama, architecture, painting, sculpture and masonry.

Religious Symbols and Art

In terms of religious faith sometimes means –overlay (color) is used. The overlay typically refers to a subjective coloring stained it a special identity to adherents of other religions are distinct. Art category according to the same rule, if its formation based on religious values, color, religion, self-identity and the fact that his office shall, as agent of religious identity, the role of to. This two-way interaction, the importance of the relationship between art and religion is well established that.

Conclusion

They called them religious artists. People believe that there is a consensus about individuals and humanity, religious and secular art, however, about the content of religious art should be, some of them do not engage in religious and secular art. Islamic scholars believe that every religion has an art form and manner and also appearance. Divine creation of any religious code provides the allegorical language, and Islamic art encryption and expression of a religious belief in the spiritual worlds. The spiritual world is the visible image of the religious art that has always made sense. Religion can also promote the growth of art, art can provide spiritual values and religious norms, and can have a major effect. Through the interaction of the two strains, expression of the arts will be endowed with a religious character. Due to the wide variety of religions and issues of each of them and the other arts, people should debate and talk about all the features of Mysore religious art, but examples of religious art should not be cited.

Que5 Describe the interrelationship of fine arts?

Ans. Art in India was never dissociated from other aspects of life or from other disciplines. This is evident from the literary and the archaeological evidence throughout the history of India. The continuity could be maintained only because the tradition itself had an in-built paradigm of facilitating change, constantly adjusting itself to a contemporaneity of time and place while adhering to certain underlying principles which were perennial and immutable. The dynamics of the still centre and the ever kaleidoscopically changing movements of styles, schools and artistic expressions were sustained in different milieus and at different levels of society through different diverse media. The aesthetics emerged from a shared world-view with the acceptance of diversity in form. Any discussion on the inter-relationship of the Indian arts at the level of theory or praxis is meaningful only if we realise that all the Indian arts are as if the myriad petals of a single flower. Each petal is clearly definable, has autonomy in shape and form, but has life and vitality only as part of a ‘whole’. The contemporary debate of the autonomy of the specific arts vs. the inter-relationship and inter-dependence of the arts has to be viewed from the point of view of the arts which were bound together as emerging from a shared world-view and shared aesthetics and those others which were and are expressions of an individual experience through a specific artistic media. In the former case, the shared world-view, the subscription or commitment to a particular aesthetics, (in this case, the rasa theory) binds the diverse arts at the level of artistic experience of the

creator and the ultimate goal of evoking that experience in the spectator. The media, the instruments used for expression, are diverse, autonomous but analogous and cognate. Here, the content is also shared-whether myth or the archetypes. There is an overlap of techniques but each of these are the vehicles of communicating an impersonal experience. In the second case, the centre of the concern is the medium itself-whether **painting, sculpture, music, dance, pottery**. The individual creation is from a unique experience of the person and in the process of that creation he does universalise or abstract, occasionally depending upon the milieu shared experience and interaction. There is a 'give-and-take' influence of the other arts. The primacy of the single art-whether visual or kinetic or aural-is clearly maintained. The relationship with the other art is of a primary and a secondary nature. Comparisons between the arts are of the final product. Modern painting can be compared to a modern piece of music or critical appraisal can be made of how a painting has been stimulated by a verbal imagery or how a poetic metaphor has emerged from a visual experience. However, they may or may not emerge from a shared unitary vision.

These are two different paths. Both valid, creatively sustainable but distinct.

Without setting up a contrived confrontation between the traditional arts or modernity, or speaking about ancient, medieval and contemporary, this change in vision and approach has to be recognised with respect. At this moment of initiating this dialogue, it would be pertinent to perhaps pause to reflect on the unified vision which was responsible for the inter-relationship and interpenetration of the Indian arts. I can do no more than draw attention to a few of the fundamental paradigms which pervade all aspects of the cultural heritage but particularly the arts. These are the common fundamentals of all the arts.

Basic was the recognition of sustaining an inner landscape of man which is the centre and the recognition that it expresses itself in an outer landscape of man comprising myriad petals of a lotus flower. Whenever, however, the vision may have come, it is clear that had this not been the guiding star of this country, it would not have been possible for it to have a staggering multiplicity of racial strands, languages, religions, philosophy systems, social structures and artistic expressions, all webbed together in one wholeness. The proverbial staggering multiplicity is held together as planets in a single astronomical orbit. Stated differently, all manifestations in time and space, varied and different, are the rainbow colours of a single white luminosity.

The Indian arts, particularly its poetry, architecture, sculpture, painting, music and dance reflect this vision and evolves methodologies of structure and form through multimedia communication systems only once again to evoke this wholeness.

Two fundamental paradigms evolved for comprehending the physical phenomena, the rhythm of the universe and the mind and spirit of man as one ecological system. The first was the simple but most potent paradigm of the human body (Purusha). This body was made up of different systems, the digestive, the circulatory, the nervous, each inter-related and inter-dependent in which matter and the spirit, the physical and meta-physical, were contained. The body of man was the microcosm representing the macrocosm. The second was the paradigm of a chariot wheel with a centre, a hub, spokes and a circumference. Here also the insistence

was on the relationship of the still centre, the hub with the periphery. Centripetal and centrifugal forces were juxtaposed. There was an inner still centre formless beyond form and an outer movement capable of multiplicity plurality but all contained within the circle. The centre was the symbol of the life of reflection, of individual introspection, stasis, nirvana, moksha, the spokes and the area between different radii was the life of dynamic action comprising desire, pleasure, prosperity, knowledge, power, duty and conduct but all harnessed. Time was cyclic, the beginning was the end and beginning. As in other ancient civilizations of the world, the awareness of outer space and the consciousness of the inner landscape of man was inter-related. The Rig Veda stated it as –Truth is one but its expressions many. The Katha Upanishad spoke of the body of the man as the charioteer and the chariot wheel:

–Know thou the soul (atman) as riding in a chariot,

The body as the chariot.

Know thou the intellect (buddhi) as the chariot-driver,

and the mind (manas) as the reins.

The senses (indriya), they say, are the horses:

The objects of sense, what they range over.

The self combined with senses and mind

Wise men call ‘the enjoyer’ (bhoktri).

and again

–Higher than the senses are the objects of sense,

Higher than the objects of sense is the mind (manas):

And higher than the mind is the intellect (buddhi).

Higher than the intellect is the Great Self (atman).

Here we can do no more than draw attention to how all the arts in India developed on the ground plan of this understanding of the universe. The aesthetic experience born out of life bound by it but in the ultimate was universal and transcendental: the artistic creations were the embodiment in specific form of this experience. The form was guided by cultural boundaries specificity of periods, regions, lifestyles, motifs, but all individually and together was an expression at the micro or macro level, the experiences of balance proportion, harmony and concord.

Indian architecture—whether the stupas or the temples or the mosques or the city plans or domestic architecture, humble and modest—embodies this world-view: the mud walls, the brick and stone, ground or elevation plans are an orchestration of multiple forms flowing out of and flowing into a centre. Invariably it begins with a point of unity and manifests it through a spectrum of multiple form which in turn evoke harmony and equanimity. There is a

first and foremost a centre. This centre enlarges itself into a vast complex either as a circle or as a square, is filled with crowded abundance of life in all its variety. The ornamentation and the decoration, representational or abstract, play their role to an ascending oneness vertically and a closing in and gathering of all energies horizontally from the outer to the inner. Brick by brick, stone by stone, and immense epic poem of the infinite is made. Each detail can be separated but in fact none is autonomous: each unit is the part of the whole, interwoven and interlocked. In its totality, it represents heaven on earth, the central mountain, the Sumeru. Ultimately it is the cosmic order on earth, arousing the dominant mood of wonder (vismaya) and evoking a transcendental experience of bliss. Whether the observer, participator or pilgrim moves from the outside to the inside or circumbulates the stupa temple or mosque until he reaches the centre which represents the ultimate void, the sunya, nirvana or moksha. Alternately, he figuratively ascends the pinnacle whether in the austere simplicity of the spherical dome of the stupa or the masjid or through the crowded multiplicity of the temple. Sanchi and Bharut, the temples of North, South, Western or Eastern India, or the mosques speak the same language of transcendence and of heightened experience despite the cultural specifics of each of these monuments. Impersonality and intensity are the twin paradoxical demands of this art which is life bound and beyond it. These monuments bear testimony to the concretisation of this vision through a perfect language of art which was as universal, pan-Indian as specific in time, region or locality.

Sculpture likewise manifests this vision of wholeness through a methodology of impersonalisation. Indian figurative art is not portraiture of the specific. Each image is an embodiment of a dominant abstracted impersonalised state or mood in a given stance or pose evoking stillness and dynamic movement together. Each is a complete world unto itself, related to life born of life, part of the cultural fabric, but not it. Buddha is Buddha, the historical prince Siddhartha, and Sakyamuni, but he is more: he is compassion, pathos and grace in absolute. The spirit and soul of the cosmic infinite is contained in the body of the particular but impersonal form. The image is not the historical figure-it is and it is not the cultural specific in which it is articulated: a Kushan, Gupta, Pala or for that matter an Indonesian, Cambodian, a Khmer, Japanese and Chinese Buddha can be clearly identifiable. They are distinguishable and dateable, but in the last analysis, they are beyond their cultural boundaries and are each a hypothesis, an aspect of the vast ocean of karuna (compassion) in all its multitudes of shades, tones and subtleties. The dominant mood of compassion (karuna) is encircled sometimes with many transient states represented as the vegetation, flora, fauna, yakshis, dryads, gandharvas and apsaras, each playing a specific role in building the totality, or it may be the single austere simple statement of the still centre of peace and enlightenment suggested through the symbols of the Buddha, the Bo tree, sandals, etc., or the human figure. Some contain the variety and some eschew it, but the impersonalised intensity of the mood of compassion is the residual taste, everlasting and universal.

The images of Siva and Vishnu, in their benign or demonic moods, as the yogis or Sadasivas, as the lovers or ascetics containing bi-unity as endrogynes (Ardhanarisvara) or combining the three principles of involution, evolution and devolution, as cojoined images of Brahma, Vishnu and Mahesa, or only the principle of creation and destruction as Harihara, or as four-

faced or three-faced lingas, all articulate, once again, the same attribute of the internalised intangible experience of the unmanifested unity. The multiple faces and arms of the image are parts of whole and vehicles for the final evocation of the transcendental experience of bliss (rasa). The famous image of Siva in Elephanta, called –Trimurti is Siva as Sadasiva, as Parvati and as Aghora, the fierce one. Through the juxtaposition of three impersonalised states, a fourth that of complete equanimity is evoked. The multiple faces, the multiple arms are the artistic expression of this without form, beyond form, oneness and unity which is reflected through a spectrum of multiple forms each interlocked in a cohesive meaningful structure. In its totality, whether the iconical lingam or the Trimurti or the images with many faces, all evoke the response of an aesthetic experience heightened, subtle, and chiselled. The sculptural form, the particular stalk of lotus, the contours of vegetative creeper, the aquatic and terrestrial animals, the gandharvas, and apsaras and the human form accompanied by them or in isolation, standing, sitting or lying upon these or serpents, animals or dwarfs, is but the vehicle of a soul, meaning a concrete embodiment of an inner lower of inmost psychic significance and universal validity and meaning. Everything in the sculptural relief or the individual stone or bronze image, whether the monumental reliefs of Sanchi, Amaravati, Halebid, Belur, Hampi, Konark, are monumental constituents of a cosmic design, almost a geometric diagram of an impersonalised state, an archetypal dominant mood with its concomitant transient emotions as symbols. In turn, the relief or the image evokes an analogous state of whether love shringara or heroism, or valour of fierceness or humour or sheer joy. One has only to look at the images of the dancing Nataraja of Siva or the figures of Durga slaying the demon Mahisha and the vast variety of Vishnu images to be convinced of the fact that as in architecture, the sculpture begins from a still centre, builds upon a central axis and again makes a construct of expanding circles with diameters, radii, all moving into the centre and of moving out of the centre. In short, theory and technique of plastic expression is based on a system of multilayered correspondences. There is a correspondence of lines, straight, erect, symmetrical, diagonal or curved in spiral or otherwise and impersonalised mood or emotion, a correspondence between certain proportions and attitudes of standing, sitting and lying and certain moods dominant or subsidiary. Each part of the relief or each micro unit of the human figure plays its role-the eyes, nose, ears, face, torso and limbs and each physical gesture singly and in combination is suggestive of an inner meaning which in its totality suggests an impersonal emotion and thus evokes a transcendental heightened experience. The content, the particular motif, the style, the costume and coiffure, all have an individually enabling the spectator to date and localise these reliefs, images within their cultural boundaries, but the ultimate taste and relish of rasa (experience) is trans-cultural or trans-national.

Painting schools and styles, ranging from those of Ajanta, Ellora to the caves of Bagh and murals of Alchi, give further evidence of this avowed faith and commitment to the impersonalised dominant moods (archetypals), which have been and are expressed in cultural specifics. At one level, there are as many schools of paintings as there are dynasties, or another level, each is the reflector of an impersonalisation which has been the beginning and is the ultimate goal. Again, the range is staggering in its multiplicity ranging from Ajanta to Sittanavasal–the Islamic geometrical designs. However, once again, in each of these, the

archetypal dominant states, the reaching out to infinity and the expression through cultural specific idiom is vital and fundamental. Hindu, Buddhist, Jain figurative art is as abstract as Islamic calligraphy. Lines alone, with or without colour in their use, as straight, terse, diagonal, ascending or descending, curved lines as intertwined spirals or half crescents, are all symbolic of inner states of mind, dominant and subsidiary emotions: in their totality, whether as figurative art or as abstract lines, they embody the archetypal universal and follow the same principle.

The characters, heroes and heroines of epic poetry and drama are also archetypes as is the world of flora, fauna, animal or bird life. A formal language of symbols, signs and motifs conveys universal meaning within and outside cultural boundaries. The inner dynamics of the poetry of Valmiki, Kalidasa or the isometric shapes of Islamic calligraphy are comparable. Again, the abstract and the concrete move together. Indian poetry transforms the notion of ecological balances into the recurrent rhythm of the season: plants, animal, human, water, earth, fire, sky are again in dialogue. The passage of annual time, the seasons acquire deep meaning and so spring, summer, autumn and winter are valid for themselves and in what they convey beyond themselves.

These are the more permanent arts, frozen at a moment of time for posterity. What about the concurrent arts, those of music and dance, the oral recitations and the dramatic experience. They are shaped and formed in the art of creation, live for the moment the specific duration. Now instead of time being frozen in consecrated space, space is consecrated in time of fixed duration. The beginning and end of the performance in sound or movement is a consecration when the cosmos is made anew for that duration: it is complete and whole whether of five minutes or two hours or five days enactment. The beginning is the same, the still centre, the immutable invariable inwardness; the fixed note of the scale or the stances of the dancer. Thereupon is an enlargement in expanding concentric circles of the cosmos whether through one or three octaves, the exploration of space in all its variety of shares of tonality, micro-units of sounds, light, shade, stresses, accents, and discriminating exclusion of particular notes. The edifice is built with sound; it is architectonic in character. Now the listener circumnates as the pilgrim did the stupa in clockwise but ascending direction. Through the structured patterning of sound the multitude of life in its endless variety is presented, a dominant mood is created; together the still centre and its flowerings like a lotus petal evoke the state of heightened aesthetic experience. While the creator performer begins with the state of internalised yoga and express through consummate skill the dominant mood, the listener responds by returning to the state of bliss where the artist had begun. Again, impersonalised emotion, a dominant mood, a multiplicity of sound, symbols and motifs combined with intensity, create an icon in music which the listener can worship as he could, the sculptural image in stone or bronze. In India, images are called mantra murtis (images of chants) and music is the ultimate Nada Brahma contained in a single sound Oum or its elaboration.

And finally through a beautiful and complete language of movement, **Indian dance** provides the most concrete manifestation of the inner state and vision. The dance, like poetry, music and sculpture, seeks to communicate universal, impersonal emotion and through the very medium of the human form, it transcends the physical plane: in its technique, it employs the

technique of all the arts and it is impossible to comprehend the architectonic structure of this form without being aware of the complex techniques of the other arts which it constantly and faithfully employs and synthesises. The themes which the Indian dancer portrays are not only the raw material of literature, but are also the finished products of literary creation; the music which seems to accompany the dance is actually the life breath of its structure and, indeed, dance interprets in movement what music interprets in sound: the postures and the stances it attains are the poses which the sculptor models; all these the dancer imbues with a living spirit of movement in a composition of form which is both sensuous and spiritual.

The inter-relationship of the arts can be investigated within this framework of a unified vision and diversities of formal elements. The interdependence of text and image of the myth and the metaphor is intrinsic in the creative process. Today, we can re-evaluate this discourse both from the point of view of modern theories of criticism as also against the most recent trends of artistic expressions through multi-media.

Que6 Write an essay on the elements of painting?

The Visual Elements are Line - Shape - Tone - Color - Pattern - Texture - Form. They are the building blocks of composition in art. When we analyse any drawing, painting, sculpture or design, we examine these component parts to see how they combine to create the overall effect of the artwork.

The Visual Elements have a relationship to one another:

- Most images begin their life as line drawings.
- Lines cross over one another to form shapes.
- Shapes can be filled with tone and color, or repeated to create pattern.
- A shape may be rendered with a rough surface to create a texture.
- A shape may be projected into three dimensions to create form.

Each of the elements may also be used individually to stress their own particular character in an artwork.

Different elements can express qualities such as movement and rhythm, space and depth, growth and structure, harmony and contrast, noise and calm and a wide range of emotions that make up the subjects of great art.

1.Line is the foundation of all drawing. It is the first and most versatile of the visual elements of art. Line in an artwork can be used in many different ways. It can be used to suggest shape, pattern, form, structure, growth, depth, distance, rhythm, movement and a range of emotions.

We have a psychological response to different types of lines:

- **Curved lines** suggest comfort and ease
- **Horizontal lines** suggest distance and calm

- **Vertical lines** suggest height and strength
- **Jagged lines** suggest turmoil and anxiety

The way we draw a line can convey different expressive qualities:

- **Freehand lines** can express the personal energy and mood of the artist
- **Mechanical lines** can express a rigid control
- **Continuous lines** can lead the eye in certain directions
- **Broken lines** can express the ephemeral or the insubstantial
- **Thick lines** can express strength
- **Thin lines** can express delicacy

2. Shape can be natural or man-made, regular or irregular, flat (2-dimensional) or solid (3-dimensional), representational or abstract, geometric or organic, transparent or opaque, positive or negative, decorative or symbolic, colored, patterned or textured.

The Perspective of Shapes: The angles and curves of shapes appear to change depending on our viewpoint. The technique we use to describe this change is called perspective drawing.

The Behaviour of Shapes:

- **Shapes** can be used to control your feelings in the composition of an artwork
- **Squares and Rectangles** can portray strength and stability
- **Circles and Ellipses** can represent continuous movement
- **Triangles** can lead the eye in an upward movement
- **Inverted Triangles** can create a sense of imbalance and tension

3. Tone is the lightness or darkness of a color. The tonal values of an artwork can be adjusted to alter its expressive character.

Tone can be used:

- to create **a dramatic or tranquil atmosphere.**
- to create **a sense of depth and distance.**
- to create **a rhythm or pattern within a composition.**
- to create **a contrast of light and dark.**
- to create **the illusion of form.**

4. Color is the visual element that has the strongest effect on our emotions. We use color to create the mood or atmosphere of an artwork.

There are many different approaches to the use of color:

- Color as light
- Color as tone
- Color as pattern
- Color as form
- Color as symbol
- Color as movement
- Color as harmony
- Color as contrast
- Color as mood

5. Pattern is made by repeating or echoing the elements of an artwork to communicate a sense of balance, harmony, contrast, rhythm or movement.

- There are two basic types of pattern in art: **Natural Pattern** and **Man-Made Pattern**. Both natural and man-made patterns can be regular or irregular, organic or geometric, structural or decorative, positive or negative and repeating or random.
- **Natural Pattern:** Pattern in art is often based on the inspiration we get from observing the natural patterns that occur in nature. We can see these in the shape of a leaf and the branches of a tree, the structure of a crystal, the spiral of a shell, the symmetry of a snowflake and the camouflage and signalling patterns on animals, fish and insects.
- **Man-Made Pattern:** Pattern in art is used for both structural and decorative purposes. For example, an artist may plan the basic structure of an artwork by creating a compositional pattern of lines and shapes. Within that composition he/she may develop its visual elements to create a more decorative pattern of color, tone and texture across the work.

6. Texture is the surface quality of an artwork - the roughness or smoothness of the material from which it is made. We experience texture in two ways: **optically** (through sight) and **physically** (through touch).

- **Optical Texture:** An artist may use his/her skillful painting technique to create the illusion of texture. For example, in the detail from a traditional Dutch still life above you can see remarkable **verisimilitude** (the appearance of being real) in the painted insects and drops of moisture on the silky surface of the flower petals.
- **Physical Texture:** An artist may paint with expressive brushstrokes whose texture conveys the physical and emotional energy of both the artist and his/her subject. They may also use the natural texture of their materials to suggest their own unique qualities such as the grain of wood, the grittiness of sand, the flaking of rust, the coarseness of cloth and the smear of paint.

- **Ephemeral Texture:** This is a third category of textures whose fleeting forms are subject to change like clouds, smoke, flames, bubbles and liquids.

7. Form is the physical volume of a shape and the space that it occupies.

- **Form** can be representational or abstract.
- **Form** generally refers to sculpture, 3D design and architecture but may also relate to the illusion of 3D on a 2D surface.

Three-Dimensional Form can be modelled (added form), carved (subtracted form) and constructed (built form). It can be created from sculptural materials like clay, wax, plaster, wood, stone, concrete, cast and constructed metal, plastics, resins, glass and mixed media. It may also be kinetic, involving light and movement generated by natural, mechanical and electronic means. More recently the CAD process of 3D printing has been added to the list of sculptural processes.

Two-Dimensional Form constructs the illusion of 3D in 2D media by a skilful manipulation of the visual elements. Perspective drawing, 3D computer graphics programs and holograms are examples of 2D form.

UNIT - II & III

1. The principles of good design are__.

- color, depth, form, line, shape, space, texture, and value
- balance, contrast, emphasis, movement, proportion, repetition, simplicity, space, and unity
- all of the above
- none of the above

2. The elements of design are_.

- color, depth, form, line, shape, space, texture, and value
- balance, contrast, emphasis, movement, proportion, repetition, simplicity, space, and unity
- all of the above
- none of the above

3. A type of balance in which both sides of a composition are balanced yet different is called ____.

- asymmetrical
- radial
- symmetrical
- geometric

4. Formal balance is another word for _____ balance.

- A. asymmetrical
- B. radial
- C. symmetrical
- D. geometric

5. Another word for -center of interest is _____.

- A. focal point
- B. emphasis
- C. C. dominance
- D. all of the above

6. The choice of colors used in a design plan is called a _____.

- A. color spectrum
- B. color wheel
- C. color scheme
- D. color mix

7. A circular chart used to show color relationships is called a _____.

- A. color scheme
- B. color wheel
- C. color ray
- D. color circle

8. Colors that are different in lightness and darkness are said to be ____.

- A. contrasting
- B. light in value
- C. dark in value
- D. bright and intense

9. Which of the following can be used to create contrast in a composition?

- A. Smooth and rough textures
- B. Large and small shapes
- C. Plain areas against areas of patterns
- D. All of the above

10. _____ is another word for the brightness of a color.

- A. Value
- B. Intensity
- C. Hue
- D. Complementary

11. _____ is an element of art that refers to the sense of touch.

- A. Value
- B. Pattern
- C. Texture
- D. Shape

12. Negative space is the background or area surrounding an object in a composition.

True / False

13. Rhythm is created when various visual elements are repeated.

True | False

14. Variation is the use of the same lines, shapes, textures, and colors within an artwork. True | False

15. Unity is obtained when all parts of a design are working together as a team. True | False

16. Blue and orange are _____ colors.

- A. primary
- B. related or analogous
- C. secondary
- D. complementary

17. Red, yellow, and blue are _____ colors.

- A. primary
- B. related or analogous colors
- C. secondary colors
- D. complementary colors

18. Visual _____ is achieved when all parts of a composition have equal weight and appear to be stable.

- A. focal point
- B. unity
- C. balance
- D. pattern

19. _____ is a three-dimensional geometrical figure showing height, width and depth.

- A. Space
- B. Form
- C. Balance
- D. Line

20. Various art elements, like lines, colors, or shapes, that are repeated over and over in a planned way creates a _____.

- A. focal point
- B. unity
- C. balance
- D. pattern

21. The lightness or darkness of a color is referred to as the _____.
A. shape
B. value
C. intensity
D. texture
22. _____ may be geometric or organic.
A. Shape
B. Value
C. Intensity
D. Texture
23. _____ is the suggestion of action or direction, the path our eyes follow when we look at a work of art.
A. Proportion
B. Simplicity or visual economy
C. Rhythm
D. Movement
24. _____ is the relation of two things in size, number, amount, or degree within a design.
A. Proportion
B. Simplicity or visual economy
C. Rhythm
D. Movement
25. _____ is the elimination of all non-essential elements or details to reveal the essence of a form.
A. Proportion
B. Simplicity or visual economy
C. Rhythm
D. Movement
26. Symmetry, asymmetry and radial are all types of _____.
A. Texture
B. Balance
C. Patterns
D. Form
27. Creating a sense of visual oneness in a work of art is called _____.
A. Form
B. Value
C. Unity
D. Texture
28. _____ is a mark with greater length than width. They can be horizontal, vertical, diagonal, straight, curved, thick, or thin.
A. Color

- B. Shape
- C. Texture
- D. Line

29. Shapes and/or forms similar to those found in nature are_____.

- A. geometric
- B. pattern
- C. organic
- D. texture

30. The element of art referring to the emptiness or area between, around, above, below or within objects:

- A. color
- B. shape
- C. form
- D. space

ANSWERS:

1	B	7	B	13	F	19	B	25	B
2	A	8	A	14	T	20	D	26	B
3	C	9	A	15	T	21	B	27	C
4	C	10	B	16	D	22	A	28	D
5	A	11	T	17	A	23	C	29	D
6	C	12	T	18	C	24	D	30	D

Que1 Explain about creative process?

The Creative Process

People often look at the time taken to make a piece of art as when a person is actually painting. And that time for me ranges from a few minutes to a few hours. But that is just the final execution time for the painting. All the time spent before that to reach that point in time when I am actually painting is more important and that time is highly variable. All the thoughts processed, all the ideas explored, all the actions taken to crystallize the idea and get clarity (many times just trusting intuition) and every other little things done to reach a point when I start to put colors on paper (including the action of putting colors on paper) is what can be called as my Creative Process of making Art. And this process varies depending on

whether I am working outdoors or at the studio, working from life or working from photographs, working on some painting of my own or working on a commission.

Though its termed as a process its not necessarily a set of steps that I follow or have to be followed by anyone. The creative process sometimes can be purely spontaneous while at other times its methodical. But generally it is a mix of method and madness most of the times. In this series of posts I'll take you through my creative process for different contexts. In this post I'll touch upon my creative process in very broad terms.

Inspiration

In my opinion art can not happen without inspiration. Inspiration is basically that strong and sudden emotion that makes you want to go and create. It can come anywhere and anytime. It can come from a beautiful scene, a song, a story, from another art work or it can just be idea that strikes you. Inspiration can come from anywhere and many times it is from places you least expect. But unless you are looking for it there is a very small probability that it is going to strike you. So to begin the creative process look for inspiration and let it strike you.

Exploration

Just because you have been inspired, it does not mean it can turn into a master piece right away. However in some cases inspirations seems to give birth to great art works directly. It seems so because rest of the creative process happens inside artist's head and that cannot be observed externally.

When inspiration strikes, the next step is to search for that idea which would express your intention (born out of the inspiring moment) clearly on canvas. This is where imagination starts to come into play and continues to play a role in rest of the process. For me just sketching without any fixed ideas in head (exploring) or making small thumbnail studies helps in reaching the idea that would work on paper. Sometimes nothing works. In such cases just give it some time and space and the idea would come when you have almost forgotten about it.

Research

Many a times a painting needs some background research for factual correctness. For example if you are painting a scene from a bygone era you can not paint the figures with cell phones in their hands. You need to find out about things like clothing, vehicles, architecture etc of that period. Research typically includes reading, internet searches, talking to experts, travel and discussing with other people. While painting outdoors this process is much simpler as the subject is right in front of you.

Preparation

This stage consists of a lot of sketching if I am painting from a photograph. I generally use different mediums to sketch. I also make sketches of different sizes. While painting outdoors also I do a few sketches of my surroundings to get a feel of the place. When you sketch your hands and mind warm up and ideas start to get crystallized. It brings clarity in your head.

This stage may involve learning to work with a new medium or picking up a new skill or technique. In such cases preparation time is typically a few months to few years. The exploration stage also involves sketching. But here the sketches are done with some idea and intent unlike the free sketching in exploration stage.

Feeling for the 'Aha' moment

This is the stage that is quite elastic in terms of time. Sometimes I am okay with the first sketch itself. And more often than not it takes many sketches to reach that 'Aha' moment. It's that moment when the sketch is able to match the unseen vision. And it does not have to be the latest sketch you would have done. It could be an earlier sketch which did not appeal to you when it was done. But later when you see it with a fresh mind it seems to work. Here you can ask how can a sketch match up to something that is still not clearly visible even in your head. Well the question is absolutely valid. The eureka moment is actually intuitive and it's like a spontaneous uplifting emotion that I have come to trust. And when that moment comes I don't explore any further. That sketch becomes the reference for my final painting.

Sometimes that 'Aha' moment never comes. In such cases I don't go ahead with the painting. But sometimes I just looks at technicalities of the composition, color scheme etc and go ahead with the final work just to see how it turns out.

Execution

This is the implementation stage where the final painting is executed. All the previous process steps put together can be called as the build up stage which as I said earlier can last from a few minutes to few months and can go even up to years. All that time helps to bring clarity and confidence for executing the final work. But that clarity and confidence does not have to be 100%. In fact for me it has never been 100%. There is always room for spontaneity and improvisations. Especially when working with watercolors there has to enough room for things to happen naturally on paper.

Avoiding the 'Oh No' moment

Most paintings are killed when they begin to approach completion. A false stroke here and there towards the end of painting especially when working with watercolors can spoil all the good work that you would have done before that. So I prefer to be careful and take time to do the final touches in a painting to avoid the 'Oh no' moment.

Contrary to what I have said here sometimes an unintended stroke has actually worked for the painting. But the chance of that happening is very low.

Evaluation and Adjustments

When a painting has just been done one can be very attached to it. At times you may never see any glaring issues with it and at other times you may find faults even where there is none. So when I finish a painting I put it away for a few days. Typically 2-3 weeks works fine. Then I come back to it and do a critical evaluation. Depending on the evaluation I may do some minor changes and adjustments. But I don't do any major changes. If there are huge

issues with the paintings I dump it in rejects drawer. Sometimes I paint it again on new paper or on the backside of the paper. Cropping the picture is also one of the things I sometimes resort to.

Learning

The creative process does not stop when a painting is done. You would always learn something new (however small it may be) from every painting. It's a good idea to document it by taking pictures and making a note somewhere. You can also take feedback from appropriate persons about your work and see how can you improve it. Many a times you stumble upon a technique, brush stroke or color mix in the process of making a painting. Make a note of it in your sketchbook and see how can you use it in your subsequent work.

The creative process is not linear. It's a loop and hence a never ending process. An artist just keeps traversing the loop again and again throughout his life. But every traversal of the loop makes her a better artist and her works more mature. Creative process is like a roller coaster ride of emotions. Generally the lows are more than the highs. But the high, when it comes is that of pure joy.

Que2 Write an essay on the six limbs of painting?

Ans. Art has had a very long life in India. It is still in its momentum. From the cave paintings of the pre-historic times to the contemporary creations of today, it has come a long way and matured gracefully.

Who would deny the mesmerism present in the paintings of the Ajanta Caves, in the artwork of Raja Ravi Verma, or even in a modern-day Hussain? This game of colours is an incredible craft, which is difficult to fathom. Maybe that's why we call it *gandharva vidya* – a knowledge which can never be forcefully imparted.

Now, India of the 1st century BC had seen the evolution of the *Sadanga* or the Six Limbs of painting, which are considered as the prime principles of the art even today. So strong were these principles, that they have found a place even in Vatsyayana's *Kamasutra*. The Six Limbs are:

“Roopabhedah pramanani bhava-lavanya-yojanam |

Sadrishyam varnakabhangam iti chitram shadakam ||”

The *Sadanga* translated mean:

- ***Roopbheda* – The knowledge of looks and appearances.**

Roopa means the outer form or appearance of the subject. The perception is visual as well as mental. *Bheda*, on the other hand, means difference. In other words, to create a painting, an artist needs to have a sound knowledge about the different forms that exist. He has to know how a form of life differs from a form of death. Both have their own characteristic features and sublimity.

‘*Roopabheda*’ enables an artist to perceive and depict things as they appear. Of course, this knowledge cannot depend solely on the power of sight. Experience is as much important as the former.

- ***Pramanani* – Accuracy and precision of measurement and structure.**

This principle is governed by certain laws, which give us the capability of proving the correctness of our perception and delineation. ‘*Pramanani*’ teaches us the exact measure, proportion and distance of the subjects. It provides an insight into the structural anatomy of objects, too.

For instance, if someone asks you ‘how blue’ is the sky, a measurement as such can be futile. We can never possibly depict in on a mere piece of paper of a few inches. Oceans cannot be depicted in a few wavy strokes of the brush. A sense of proportion has to be imbibed oneself to measure the ‘blueness’ of the sky and the depth of the water in an ocean.

- ***Bhava* – The feelings on forms.**

‘*Bhava*’ means an emotion, a feeling, an intention, or an idea. This aspect of art is depicted in the form of feelings expressed by the subject. Take up any **online Indian art gallery**, and you will notice how no painting is complete without a *bhava*.

In fact, in an entirely lifeless depiction, it is only this aspect which can bring about a sense of life and passion. You can imagine an artwork as a vessel full of water. It shall remain still and without ripples as long as it doesn’t get a push from an external factor like a gush of breeze. A *bhava* is like a breeze of air – it gives the painting the much-needed motion.

- ***Lavanya Yojanam* – Blending grace in an artistic representation.**

Your painting should be gracefully high in its artistic quality. The *pramanani* is for stringent proportions, and *bhava* is for expressing movement. But, *lavanya yojanam* is for controlling the over-expression of both. The motive is to bring about a sense of beauty in a dignified and organised manner.

Abanindranath Tagore, the famous artist from West Bengal, has described *lavanya yojanam* as a ‘loving mother,’ who is also careful about the rules of raising up her child. We can also imagine the aspect as a round pearl without its luster. It won’t attract buyers, anyway.

- ***Sadrisyam* or Resemblance.**

This is perhaps the most challenging task of creating a painting. *Sadrisyam* suggests the degree to which a depiction is similar to an artist’s vision or the subject itself. In a way, it is also a way of depicting similitude.

Why do poets often compare a woman’s locks of hair with a snake? Why is a beautiful girl called ‘moon-faced’? Why are her lips like rose petals and eyes like those of a deer? Well, THIS is similitude in a literal sense. Of course, artists cannot draw snakes instead of a lady’s

tresses or a moon instead of her face. The delineation must come from their artistic way of painting.

- ***Varnakabhangam* - An artistic way of making use of the brush and colours.**

The term translated means the way a subject is being drawn and coloured. So, obviously, there shall be the use of brush and pigments. What this principle focuses on, is the way the strokes are being applied to a canvas, and the knowledge of the artist about the different colours.

Here is a very interesting piece from mythology, where the great Lord Shiva speaks about the knowledge of *varnas* to his wife, Parvati. He says, –Everything is futile – the repeating of *mantras* and the telling of beads, austerities and devotion, unless one has gained the knowledge of *Varnas*—the true significance of the letterings and the luster and virtue of figures.¶

Indeed, you will tremble, or only end up applying meaningless strokes on your canvas until you have learnt how to use the brush right. While all the above five principles can be mastered simply via perception, you can never learn *varnakabhangam* without some real, hands-on practice.

Wrap up:

The *Sadanga* is an inevitable part of every great Indian masterpiece. From the ancient paintings of Ajanta to those created by Raja Ravi Verma, and Hussain of today, you will observe that every notable artist has silently put to use all the six principles. And, it is only when you have known inside out, these prime principles, can you become an artist in every true sense.

Que3 Explain about Two and three dimensional arts?

Ans- Dimensions Defined

Dimensions are used to describe the structure of an object — whether it's flat or not — and its extent in space. A dimension in geometry is defined as the number of coordinates needed to specify a point on the object, according to Wolfram MathWorld. For example, if you need two figures, such as (2, 4), to understand where a particular spot is, you are dealing with a two-dimensional shape.

1-D Pictures

One-dimensional pictures are those containing only one dimension. This is only possible when you're dealing with a line, as the only dimension you have is length, defined by a single figure. For example, you can easily find a spot when you know it's on the third inch from the left. However, a line is 1-D only on a theoretical level, as in real life, a line has a width just hundredths or thousandths of an inch.

2-D Pictures

One type of picture you can come across in real life is the two-dimensional one. The two

dimensions depicted are length and width and the objects on the picture are flat. Examples of such pictures are ancient Egyptian wall paintings or images from video games before the PlayStation era, where visual artists did not want, or could not, give a realistic representation of space.

3-D Pictures

Three-dimensional pictures contain yet another dimension: depth. This type is the most realistic one, as the depiction of objects or environments resembles the way we see them through our own eyes. Painters use the technique of perspective, drawing distant objects smaller and depicting angles as visible through one's point of view, while 3-D movies use two images superimposed on the same screen. However, such pictures give only the illusion of depth, as the canvas or screen always remains flat.

Que4 Explain about the different media of paintings ?

Ans- Different types of paint are usually identified by the medium that the pigment is suspended or embedded in, which determines the general working characteristics of the paint, such as viscosity, miscibility, solubility, drying time, etc.

Oil

Oil painting is the process of painting with pigments that are bound with a medium of drying oil, such as linseed oil, which was widely used in early modern Europe. Often the oil was boiled with a resin such as pine resin or even frankincense; these were called 'varnishes' and were prized for their body and gloss. Oil paint eventually became the principal medium used for creating artworks as its advantages became widely known. The transition began with Early Netherlandish painting in northern Europe, and by the height of the Renaissance oil painting techniques had almost completely replaced tempera paints in the majority of Europe.

Pastel

Pastel is a painting medium in the form of a stick, consisting of pure powdered pigment and a binder.^[27] The pigments used in pastels are the same as those used to produce all colored art media, including oil paints; the binder is of a neutral hue and low saturation. The color effect of pastels is closer to the natural dry pigments than that of any other process. Because the surface of a pastel painting is fragile and easily smudged, its preservation requires protective measures such as framing under glass; it may also be sprayed with a fixative. Nonetheless, when made with permanent pigments and properly cared for, a pastel painting may endure unchanged for centuries. Pastels are not susceptible, as are paintings made with a fluid medium, to the cracking and discoloration that result from changes in the color, opacity, or dimensions of the medium as it dries.

Acrylic

Acrylic paint is fast drying paint containing pigment suspension in acrylic polymer emulsion. Acrylic paints can be diluted with water, but become water-resistant when dry. Depending on how much the paint is diluted (with water) or modified with acrylic gels, media, or pastes, the finished acrylic painting can resemble a watercolor or an oil painting, or have its own unique characteristics not attainable with other media. The main practical difference between most acrylics and oil paints is the inherent drying time. Oils allow for more time to blend colors and apply even glazes over under-paintings. This slow drying aspect of oil can be seen as an advantage for certain techniques, but may also impede the artist's ability to work quickly.

Watercolor

Watercolor is a painting method in which the paints are made of pigments suspended in a water-soluble vehicle. The traditional and most common support for watercolor paintings is paper; other supports include papyrus, bark papers, plastics, vellum or leather, fabric, wood and canvas. In East Asia, watercolor painting with inks is referred to as brush painting or scroll painting. In Chinese, Korean, and Japanese painting it has been the dominant medium, often in monochrome black or browns. India, Ethiopia and other countries also have long traditions. Finger-painting with watercolor paints originated in China. Watercolor pencils (water-soluble color pencils) may be used either wet or dry.

Ink

Ink paintings are done with a liquid that contains pigments and/or dyes and is used to color a surface to produce an image, text, or design. Ink is used for drawing with a pen, brush, or quill. Ink can be a complex medium, composed of solvents, pigments, dyes, resins, lubricants, solubilizers, surfactants, particulate matter, fluorescers, and other materials. The components of inks serve many purposes; the ink's carrier, colorants, and other additives control flow and thickness of the ink and its appearance when dry.

Hot wax or encaustic

Encaustic painting, also known as hot wax painting, involves using heated beeswax to which colored pigments are added. The liquid/paste is then applied to a surface—usually prepared wood, though canvas and other materials are often used. The simplest encaustic mixture can be made from adding pigments to beeswax, but there are several other recipes that can be used—some containing other types of waxes, damar resin, linseed oil, or other ingredients. Pure, powdered pigments can be purchased and used, though some mixtures use oil paints or other forms of pigment. Metal tools and special brushes can be used to shape the paint before it cools, or heated metal tools can be used to manipulate the wax once it has cooled onto the surface. Other materials can be encased or collaged into the surface, or layered, using the encaustic medium to adhere it to the surface.

The technique was the normal one for ancient Greek and Roman panel paintings, and remained in use in the Eastern Orthodox icon tradition.

Fresco

Fresco is any of several related mural painting types, done on plaster on walls or ceilings. The word fresco comes from the Italian word *affresco* [af'fres:ko], which derives from the Latin word for *fresh*. Frescoes were often made during the Renaissance and other early time periods. *Buon fresco* technique consists of painting in pigment mixed with water on a thin layer of wet, fresh lime mortar or plaster, for which the Italian word for plaster, *intonaco*, is used. A *secco* painting, in contrast, is done on dry plaster (*secco* is "dry" in Italian). The pigments require a binding medium, such as egg (tempera), glue or oil to attach the pigment to the wall.

Gouache

Gouache is a water-based paint consisting of pigment and other materials designed to be used in an opaque painting method. Gouache differs from watercolor in that the particles are larger, the ratio of pigment to water is much higher, and an additional, inert, white pigment such as chalk is also present. This makes gouache heavier and more opaque, with greater reflective qualities. Like all watermedia, it is diluted with water.

Enamel

Enamels are made by painting a substrate, typically metal, with powdered glass; minerals called color oxides provide coloration. After firing at a temperature of 750–850 degrees Celsius (1380–1560 degrees Fahrenheit), the result is a fused lamination of glass and metal. Unlike most painted techniques, the surface can be handled and wetted. Enamels have traditionally been used for decoration of precious objects, but have also been used for other purposes. Limoges enamel was the leading centre of Renaissance enamel painting, with small religious and mythological scenes in decorated surrounds, on plaques or objects such as salts or caskets. In the 18th century, enamel painting enjoyed a vogue in Europe, especially as a medium for portrait miniatures. In the late 20th century, the technique of porcelain enamel on metal has been used as a durable medium for outdoor murals.

Spray paint

Aerosol paint (also called spray paint) is a type of paint that comes in a sealed pressurized container and is released in a fine spray mist when depressing a valve button. A form of spray painting, aerosol paint leaves a smooth, evenly coated surface. Standard sized cans are portable, inexpensive and easy to store. Aerosol primer can be applied directly to bare metal and many plastics.

Speed, portability and permanence also make aerosol paint a common graffiti medium. In the late 1970s, street graffiti writers' signatures and murals became more elaborate and a unique style developed as a factor of the aerosol medium and the speed required for illicit work. Many now recognize graffiti and street art as a unique art form and specifically manufactured aerosol paints are made for the graffiti artist. A stencil protects a surface, except the specific shape to be painted. Stencils can be purchased as movable letters, ordered as professionally cut logos or hand-cut by artists.

Tempera

Tempera, also known as egg tempera, is a permanent, fast-drying painting medium consisting of colored pigment mixed with a water-soluble binder medium (usually a glutinous material such as egg yolk or some other size). Tempera also refers to the paintings done in this medium. Tempera paintings are very long-lasting, and examples from the first centuries CE still exist. Egg tempera was a primary method of painting until after 1500 when it was superseded by the invention of oil painting. A paint commonly called tempera (though it is not) consisting of pigment and glue size is commonly used and referred to by some manufacturers in America as poster paint.

Water miscible oil paint

Water miscible oil paints (also called "water soluble" or "water-mixable") is a modern variety of oil paint engineered to be thinned and cleaned up with water, rather than having to use chemicals such as turpentine. It can be mixed and applied using the same techniques as traditional oil-based paint, but while still wet it can be effectively removed from brushes, palettes, and rags with ordinary soap and water. Its water solubility comes from the use of an oil medium in which one end of the molecule has been altered to bind loosely to water molecules, as in a solution.

Digital painting

Digital painting is a method of creating an art object (painting) digitally and/or a technique for making digital art on the computer. As a method of creating an art object, it adapts traditional painting medium such as acrylic paint, oils, ink, watercolor, etc. and applies the pigment to traditional carriers, such as woven canvas cloth, paper, polyester, etc. by means of computer software driving industrial robotic or office machinery (printers). As a technique, it refers to a computer graphics software program that uses a virtual canvas and virtual painting box of brushes, colors, and other supplies. The virtual box contains many instruments that do not exist outside the computer, and which give a digital artwork a different look and feel from an artwork that is made the traditional way. Furthermore, digital painting is not 'computer-generated' art as the computer does not automatically create images on the screen using some mathematical calculations. On the other hand, the artist uses his own painting technique to create a particular piece of work on the computer.

QUE 5.- Write an essay on Tribal Arts?

Ans- Tribal art is the visual arts and material culture of indigenous peoples. Also known as **non-Western art** or **ethnographic art**, or, controversially, **primitive art**, tribal arts have historically been collected by Western anthropologists, private collectors, and museums, particularly ethnographic and natural history museums. The term "primitive" is criticized as being Eurocentric and pejorative

Eurocentrism (also **Eurocentricity** or **Western-centrism** is a worldview that is centered on Western civilization or a biased view that favors it over non-western civilizations. The exact scope of centrism varies from the entire Western world to just the continent

of Europe or even more narrowly, to Western Europe (especially during the Cold War). When the term is applied to history, it may be used in reference to an apologetic stance towards European colonialism and other forms of imperialism.

Tribal Art is a great topic to focus on in this regard, for their practices are based entirely on the functioning of their communities.

A lot of tribes have evolved their art practices through the influences of Mughals and the British, but there are still some that follow their ancient practices entirely.

The **Santhal Tribe** is one such example. They use handmade paper as their canvas upon which they paint with natural colours from plants. Their livelihood is based on cultivation, and their entertainment is based on dancing and creating music. Their paintings represent their community as a happy one: showcasing their celebration for successful crop growth, depicting dancing figures, traditional musical equipment, and colour. Their paintings are remarkably realistic to look at, especially for a traditional art form. Other art practices involve jewellery making, and tool making for hunting.

The **Warli Tribe** art forms are rather extraordinary, dating back to the Neolithic Age, around 2500 BC. Warli traditionally painted on their huts, made from red soil and cow dung. Unlike the Santhal tribe, they did not have access to handmade paper.

Their figures are very interesting to look at: they barely depict any features, just stick figures with triangular bodies. The males are represented by an upside – down triangle, depicting their broad shoulders and narrow waists. Women are represented by hour glass figures: two triangles, tips joining at their waists. The triangles and heads are always filled with pigment. One will not find a single Warli painting without a circle of dancing figures: the Circle is iconic to this tribe. The pigment used on their paintings are traditionally white, made from a mixture of rice paste, water and gum. The tool used for painting was initially a chewed bamboo stick.

Now, their painting practices have evolved, with the discovery of paint pigments and other art materials. Their paintings depict more colour, and are now used for fashion, product design, and other commercial practices. In short, their outlook has changed. Its purpose is no longer just decorative, but to generate income.

Though, there is one thing that hasn't changed; their themes. Warli have always depicted their everyday life in their paintings, and they refuse to be influenced by the Urban lifestyle. In short, the lifestyle depicted by this tribe is more or less *primitive*. Rituals, festivals, weddings, are common themes explored by this tribe.

The **Toda Tribe** engage in two types of art practice, namely; embroidery, and rock mural painting. Their huts have a rather unusual appearance; rather igloo like, due to its small size and bent shape. These are constructed out of thatched bamboo, fastened with rattan. Thicker bamboo canes are placed on the roof as well as the frames, giving the hut its bent shape and making it firm. The entrance to their hut is made from stone or granite, upon which they paint their rock mural paintings.

The more important art practice is embroidery, for their entire livelihood depends on it. Toda have a rather distinguished style of dressing; a tri-colour shawl, typically red, black, and white. Their choice of colour is based on religion: Black is a depiction of the Underworld, Red depicts the intermediate realm of the Earth, and White represents the Toda Tribe. The patterns in these shawls are intrinsically woven, and are very similar to the tattoos the previous generations possessed. Apart from fabric, Toda also practice embroidery with straws for lamps and baskets.

India has always been known for its art and architecture. The history of India in terms of art is very immense. Almost every state has its art which has its speciality. And the art by tribal communities of India is the most vibrant. These tribal arts were rich in symbolic aspects as they had very specific rituals and characteristics. Let's find out more about these tribal arts.

Here are 10 Tribal Arts of India:

- Warli Folk Paintings
- Tanjore Paintings or Thanjavur Paintings
- Madhubani Art
- Saura Paintings
- Bhil Art
- Gond
- Pattachitra Paintings
- Kalamazethu Art
- Khovar Art
- Kavadi or Kawadi Art

1. Warli Folk Paintings



Belonging to the state of Maharashtra, this tribal art is famous for its elementary wall paintings. It is one of the finest examples of folk paintings. In this, basic geometrical shapes are used such as- square, circle, triangle. These paintings are carved in white colour (bamboo used as a brush) on a dark red coloured background. The painting portrays hunting, festivals, fishing, farming, dancing and other scenes of daily life.

2. Tanjore Painting or Thanjavur Painting



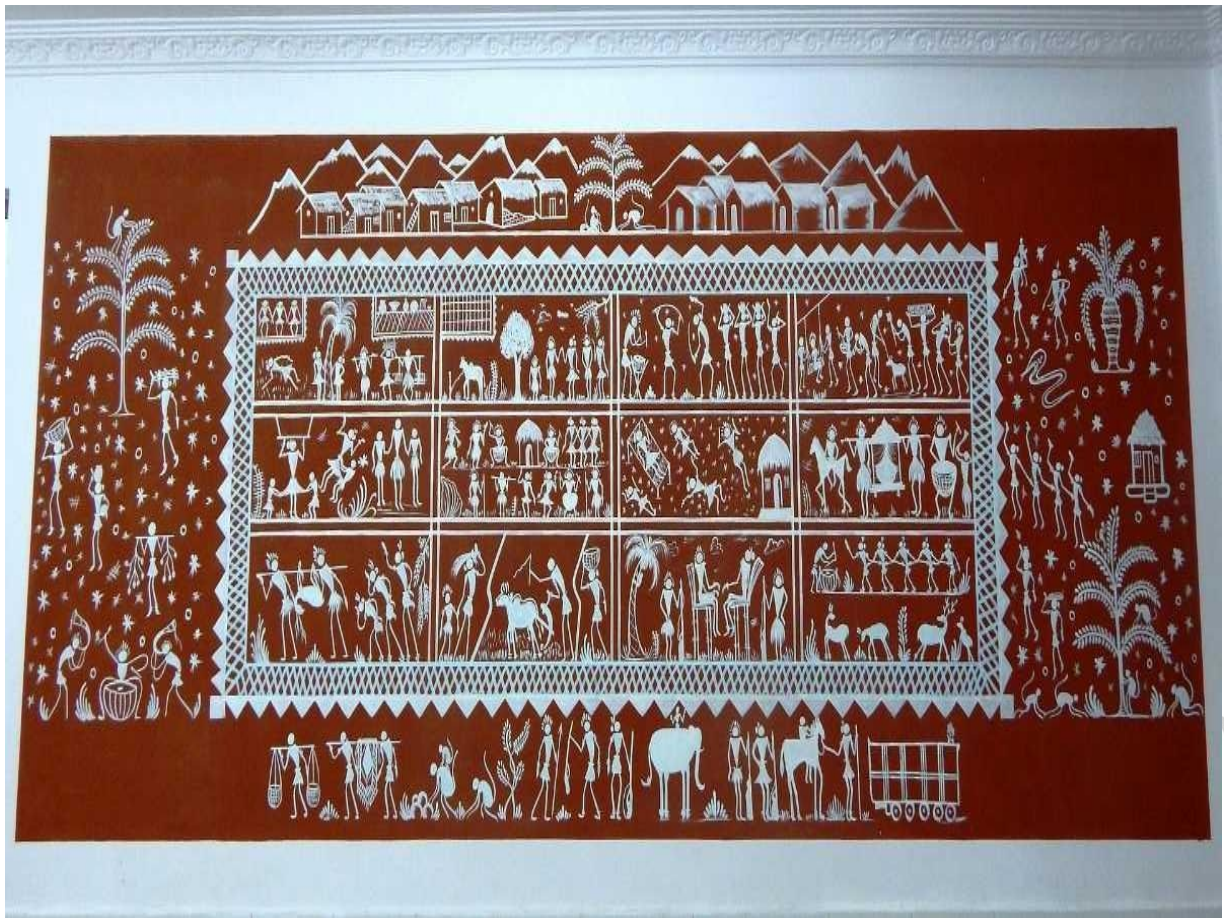
Originating from the town of Thanjavur in the state of Tamil Nadu, this tribal art is a celebration of the region's rich artistic tradition. This art was first developed in the late 16th century. This classical South-Indian painting style is famous for their use of vibrant colours, glass, stones and gold foils in the work. They are made on a wooden board which is made either from teak wood or jackfruit. These paintings mostly depict Hindu Gods and Goddesses. The faces of the deity are made such that they have a round face, oval-shaped eyes. After this, the main body of the deity is enclosed using an arch, curtain, etc.

3. Madhubani Art



Madhubani is an Indian art formed by the women of Mithila. Also referred to as Mithila art, it is originated from Bihar. The paintings are made on freshly plastered mud walls, which generally depicts nature or religious intent. It involves pictures of Shiva, Krishna, Saraswati, Rama, Durga, Sun, Moon, trees, flowers, animals, wedding scenes etc. The painting is completed using brushes, twigs, fingers, match-sticks with natural dyes and pigments etc. The main aim of this painting is to cover every inch, gaps with all possible patterns, shapes, designs.

4. Saura Paintings



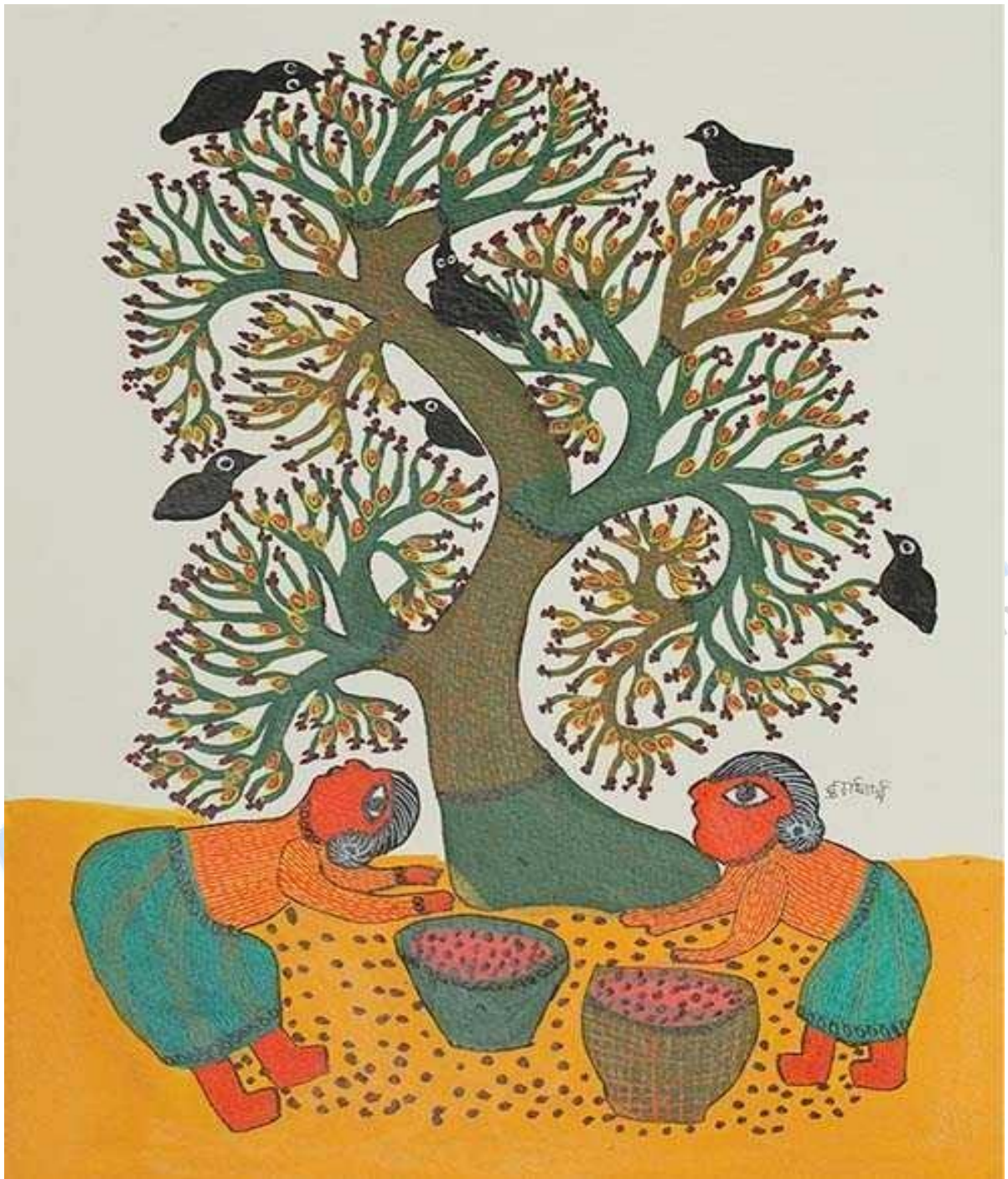
Saura is a style of mural paintings which is related to the Saura tribe of Odisha. These paintings also originated from the state of Orissa but it is also found in the states of Maharashtra, Madhya Pradesh and Jharkhand. They are also called Ikons. The backdrop of the painting is prepared from red or yellow ochre which is painted using brush and bamboo. Very simple figures are used which depict the simple yet meaningful everyday life of a village farmer. These paintings are similar to Warli paintings. The only difference between the two is the use of geometrical figures. These paintings are drawn during marriage, child-birth or any other special occasion.

5. Bhil Art



Bhils are the second largest tribal community of India. Bhil art is also given by them. Originating from the states of Madhya Pradesh, Rajasthan, Gujarat, Maharashtra. This art unveils the life of Bhils themselves. This tribe used dots to depict life in vibrant colours. They try to connect their art and paintings with their Gods, Goddesses and nature. This includes carving of the Sun, Moon, nature, Gods, etc. from natural and herbal colours on walls or paper. One can easily understand the story behind the painting.

6. Gond



Originated from the state of Madhya Pradesh and nearby states, this art is carved on the mud walls. These paintings are rich in details, lines, colours, mystery and humour. These paintings are also drawn on paper, canvas, cloths etc. In these paintings, lines, dots and dashes are important features. This painting is drawn during major festivals such as Holi, Diwali, etc. These paintings are so good in quality that they can last for about 20 years even without any tampering.

7. Pattachitra Painting



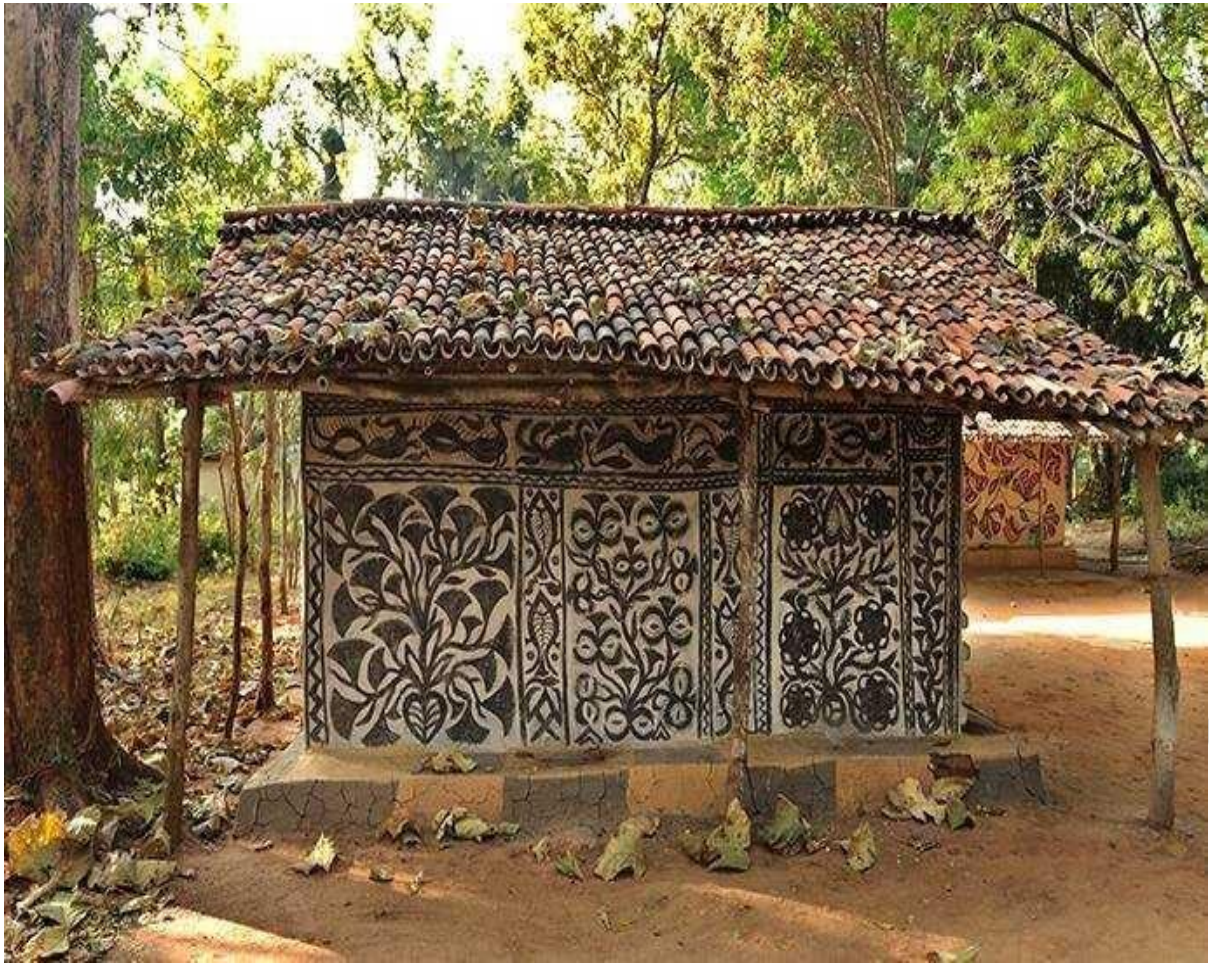
Pattachitra paintings are traditional paintings which originated from Odisha and West Bengal. It is a cloth-based painting which portrays Gods and Goddesses, made of sharp and fine lines in bold colours, floral designs in borders. In olden days, these paintings were used as story-telling. What makes this art different from others is the way clothes are depicted. These paintings are carved on -Pattal which means canvas. It is one of the oldest tribal art in India. It is said that an original Pattachitra painting is made from 100% natural colours and can take even months to complete.

8. Kalamezhuthu Art



Kalamezhuthu art is a ritual art of God's own country- Kerala. -Kalam means picture and -ezhuthul means drawing. This is a painting done on the floor and it can be seen during festivals and special occasions. It has its way of drawing. First, the sacred deity is created, during which various remedies are taken into consideration, such as, deity, natural pigment, dimensions, colour choice, etc. After this, he is worshipped and songs are sung in praise of him. Finally, the drawing is erased by dancing on it through ritual steps.

9. Khovar Art



This traditional wall art is done in the harvest season. The word Kho or Koh means cave and Var means husband. This matriarchal art is done by the women of the house to decorate the wedding chambers of newlywed couples. Khovar art originated from Jharkhand. The backdrop is prepared by firstly applying a coat of black mud and then followed by applying a coat of white mud. After this, a tool is used to peel the coating and give the desired design. Usually, tribal people living in the forest carve animals like, Tiger, Snake, Peacock, etc. while those living on plains carve Cow, Goat, Pigeon, etc.

10. Kavad or Kawad Art



Kavad or Kawad art of Rajasthan is around 500 years old art which is practised by Jangid Brahmins of Chittorgarh. It is a three-dimensional box which has multiple panels that can be unfolded. It is a portable temple in which various Gods and Goddesses are painted. These panels are made of light wood and depict stories of epics like Ramayana, Puranas, Bhagavad Gita and many more.

QUE 6.- Write a note on following topic:-

- 1. Folk Art 2. Classical Art 3. Modern Arts**

Ans;- 1. Folk Art ----

Folk art covers all forms of visual art made in the context of folk culture. Definitions vary, but generally the objects have practical utility of some kind, rather than being exclusively decorative. The makers of folk art are normally trained within a popular tradition, rather than in the fine art tradition of the culture. There is often overlap, or contested ground, with naive art, but in traditional societies where ethnographic art is still made, that term is normally used instead of "folk art".

The types of object covered by the term varies considerably and in particular "divergent categories of cultural production are comprehended by its usage in Europe, where the term

originated, and in the United States, where it developed for the most part along very different lines.

Folk arts are rooted in and reflective of the cultural life of a community. They encompass the body of expressive culture associated with the fields of folklore and cultural heritage. Tangible folk art includes objects which historically are crafted and used within a traditional community. Intangible folk arts include such forms as music, dance and narrative structures. Each of these arts, both tangible and intangible, was originally developed to address a real need. Once this practical purpose has been lost or forgotten, there is no reason for further transmission unless the object or action has been imbued with meaning beyond its initial practicality. These vital and constantly reinvigorated artistic traditions are shaped by values and standards of excellence that are passed from generation to generation, most often within family and community, through demonstration, conversation, and practice.

Folk Arts Object:-

Objects of folk art are a subset of material culture and include objects which are experienced through the senses, by seeing and touching. As with all material culture, these tangible objects can be handled, repeatedly re-experienced, and sometimes broken. They are considered works of art because of the skillful technical execution of an existing form and design; the skill might be seen in the precision of the form, the surface decoration or in the beauty of the finished product.

Materials, Forms and Crafts:-

Folk art comes in many different shapes and sizes. It uses the materials which are at hand in the locality and reproduces familiar shapes and forms. In order to gain an overview of the multitude of different folk art objects, the Smithsonian Center for Folklife and Cultural Heritage has compiled a page of storied objects that have been part of one of their annual folklife festivals. The list below includes a sampling of different materials, forms, and artisans involved in the production of everyday and folk art objects.

Indian Folk Arts

The somewhat lesser-known customs of Indian painting will be the so-called "folk" paintings seeing back to a time that may be known as "timeless". They are living traditions, intrinsically associated with the local historic-cultural settings that they come up. It comes with an age-old heritage that may be traced back again to the start of civilization on this subcontinent. It started out with cave paintings, with the natural dyes so strong they can still be seen today on the surfaces of the caves after centuries. The folk and tribal painting come from the remote control rural and tribal areas. Sometimes the musicians and artists of these rustic works are not even informed. They lack the essential means to sign up for schools, and because they are gifted with such beautiful mean of manifestation by nature. The many painting forms via these regions commenced not just as a painting but also as a spiritual and interpersonal ritual performed daily. It commenced with painting the walls and floor of dirt houses. They hide the fact that this purified the ambience and pleased the deities. Various religious and symbols were therefore seen within the painting.

The term 'folk paintings' here includes pictures manufactured in Indian villages by both men and women, for ornamentation of these abodes, portrayals of their gods and for his or her various rituals; and, by local professional painters or artisans for use of the neighborhood people. Each one of these paintings were stated in a variety of styles and designs. Background, sociology and geography infused the painting of each region with local flavor. Their style and quality depended on the materials available in the area in which these were carried out, these very factors that helps to identify the region.

Folk art work may be thought as the art created among groupings that exist within the platform of existing culture, but, for geographical and ethnical reasons, are mainly separated from the complex and ethnic reasons, and the trends of their own time. As a result, they produce distinctive styles and things for local needs and tastes.

In folk custom, art work is nourishment to the daily life of the people. Whether he is a TAMILNADU potter who creates a massive terracotta "AIYANAR" or a MADHYA PRADESH tribal who creates "PITHORA" painting, at the moment of creation, the poverty-stricken, illiterate folk, becomes a master-crafts-man who can create marvelous clear plastic and visual forms with an innovative genius paid to him by generations. Topography and geography too have control over the medium of skill. Regarding UTTAR PRADESH, we will get folk paintings on the wall surfaces of the homes. Whereas in ASSAM, one cannot find wall membrane paintings because the majority of the walls of the home are designed with cane or bamboo. The folk and tribal traditions, consider all materials available in day-to-day life are worth offering as a medium of expression. In this regard, artist-writer, HAKU SHAH creates, "Whenever a tribal details a blade of grass, gourd or bead, fiber content, twig, grain, pin, plastic material button, conch shell, feather, leaf of blossom, he recognizes through it, smells it, hears it, and there in starts the ritual to be with it." Every part of the country with it's own trees and shrubs and vegetation, birds and animals, hills and dales has encouraged Indian folk designers to get multiple metaphors, series of symbols and many images to build a abundant treasure-house of skill.

The following will be the common stylistic character types in folk-art:

- Choice for simple format and choice of typically representational lines;
- A simplification of colors and quantities so that shading is eliminated;
- Stylization of motifs to create ornamental elements; and
- Repetition of lines, of whole results, of dots for extensive or rhythmical purposes.

2. Classical Art

IN INDIA:- India has a wonderfully rich tradition of court painting. The various centres of royal patronage have produced some of the greatest painters of all time — although many still remain relatively unknown except to those with a specific interest in the field.

Learning about the different styles and schools is a good start, but training your eye to look out for condition details can be just as important when it comes to acquiring an artwork. Above all, it is a great field for intricate detail. Look and look again, whether with the naked eye or the aid of a magnifying glass — there is always a new detail to discover in an Indian painting.

• Explore the schools

The Indian subcontinent is vast, and most urban centres fostered a school of painting. These schools flourished from the 16th century through to the early 20th century under the patronage of royal and princely patrons, recording the passions, pastimes, religious observances and courtly pomp and ceremony of the Indian elite. Indian painting can be divided into distinct yet interrelated schools that underpin the diversity and creative genius of the subcontinent.

1. The Mughal schools

This is the art of the Imperial Mughal court that ruled much of north and central India from the 16th century to 1858. The Islamic Mughal dynasty, with its origins in Central Asia, was heavily influenced by Persian cultural trends, which they took to new heights of artistic realism.

The Mughals were best known, however, for their fusion of Indo-Islamic culture, and early emperors — particularly Akbar (1556-1605) — commissioned paintings to illustrate Hindu epics as well as various Persian texts. Akbar and his son Jahangir (r. 1605-1627) were also fascinated by European masters. In addition to Persian and Indo-Islamic influences, Mughal paintings show the impact of Renaissance techniques, such as chiaroscuro for shading and modeling, as well as Christian motifs, including cherubs.

The reigns of Akbar, Jahangir and to a lesser extent Shah Jahan (r. 1628-1658) represent the zenith of imperial Mughal painting. In the twilight era of the Mughal empire, various cities in the Awadh region established their own schools of painting centred on cities such as Lucknow, Faizabad and Murshidabad.

2. The Deccani schools

Paintings from the various courts of the central Indian plateau — or ‘Deccan’ — represent some of the most fabulous Indian artworks, again with a strong Persian influence fused with a local mural painting tradition. The Islamic courts of Golconda, Bijapur and Ahmadnagar were strong rivals to the Mughals and developed a particular style characterized by a tropical ambience, suave forms and silhouettes and surprising colour combinations.

From the mid-17th century onwards, more and more Mughal influence seeped into Deccani painting as these local courts were absorbed into the Mughal Empire. Consequently, 18th-century works from the court at Hyderabad are often difficult to discern from those produced in Mughal ateliers of the period.

3. The Rajput schools

Centred mainly in the famous towns of Jaipur, Jodhpur and Udaipur in Rajasthan, the Rajput schools arose as early as the 12th century from indigenous schools of Western Indian painting, and typically depict palace activity, hunting subjects and religious scenes, notably those of the life of Krishna. Rajput paintings are influenced by Mughal art, but incorporate strong local elements with bold colours and strong profiles.

It was not until the 17th century, when many Mughal miniaturists worked at the ateliers of Rajput princely states, that distinct schools of court painting began to arise. Although there are countless schools of Rajput painting, notable centres include the workshops at Jaipur, Mewar, Kishangarh, and Bikaner.

4. The Pahari schools

The word Pahari means ‘hills’ and refers to the Himalayan foothills in the north of India. A great number of local courts developed a rich painting tradition, which flourished particularly in the 18th and 19th centuries. Although influenced by Mughal art, it is very much rooted in the Indian landscape, and the favourite themes are taken from Hinduism. These later works are characterised by their soft clean lines and flowing pastel colour schemes, as well as an unusually effective use of negative space and complex architectural compositions.

5. The South Indian schools

Arising out of temple painting traditions in Mysore and Tanjore, these are independent from the Mughal style, and known for their richly decorated Hindu religious icons. Tanjore paintings from the 17th and 18th centuries are characterised by their elaborate gesso work and glass inlay. In Mysore painting of the period, the gesso application is more reserved. The emphasis is on painted figures and the vegetal colour palette used to depict beloved gods and goddesses. The South Indian schools are now coming to more prominence, having long been overlooked by collectors.

IN WESTERN: The ancient Greek art, particularly architecture and sculpture, influenced the culture of many nations. The Roman Empire derived its art from Greek models. The Conquests of Alexander the Great led to the interactions between Greek, Indian and Asian

cultures, leading to the emergence of Greco-Buddhist art. Greek's classical tradition, for a long time, dominated the western world's art.

The Aphrodite of Knidos was sculpted by Praxiteles, at around 330BC. He was commissioned to create a sculpture of Aphrodite, the goddess, and responded by making two sculptures: one clothed and the other where Aphrodite was naked. It is believed that Praxiteles was from Athens. His father, Kephisodotus was also a renowned sculptor. Many of his works were copied by the Romans due to his fame and popularity. Some pictures of his sculptures were even engraved on Roman coins, and also described by writers like Pliny the Elder. He significantly influenced the development of sculptors in Greece. His pieces portrayed elegance and sensual grace. He innovatively transformed the works of his predecessors to create impressive sculptures with a more attached tone, particularly in sculptures representing gods. He bridged the gap with the viewer by creating humanizing views of gods. Most sculptors in his time used bronze since it allowed for flexibility. However, Praxiteles preferred marble because it was able to bring out the radiance and softness of the skin. With bronze, it was easier to bring out the human anatomy and the responsiveness due to motion of the body. Therefore, Praxiteles has to be more accurate to create a perfect figure. He achieved this, and also created a beautiful surface and texture on his works. This gave him an edge over other sculptors and made him the distinguished sculptor he was. His works were of the younger gods like Hermes, Aphrodite and Apollo instead of elderly gods such as Zeus or Poseidon.

Aphrodite of Knidos was his most famous and admired sculpture. It was the first ever sculpture of a naked female. When he revealed the finished work to the island of Kos, they were shocked and rejected it because of the nudity of the goddess. Instead, the city of Knidos bought the sculpture and it became an attraction to many tourists that came to their land. King Nicomedes efforts to acquire the sculpture were thwarted when the people of Knidos declined his offer to settle their debt in exchange for the sculpture. Critics praised the sculpture by claiming that Praxiteles gave soul to marble. People claimed that the sculpture resembled Aphrodite so much that a story emerged that Aphrodite saw it and asked –When did Praxiteles see me naked? The Aphrodite of Knidos became so famous that artists in different generations were inspired to make similar copies. Many of these exist in museums worldwide. The original Aphrodite was; however, stolen from Knidos. Lausus' palace in Constantinople was the last place it was seen.

A fundamental feature of the High and Late Classical sculptures brought out by the sculptures of the gods was the recognition of their personifications of concepts. For instance, Aphrodite, the goddess of love and sex was portrayed as nude and expressing her sensuality. Another feature used by Praxiteles was the idea of contrapposto (counter pose). The hips of the sculpture had a contrasting slant to that of the shoulders. The weight of the statue remained shifted on one leg, and the body had a more pronounced curve. It brought out a sense of equilibrium. Furthermore, it enhanced the sensuousness of Aphrodite's figure. The sculpture brought out a serene and calm feeling as Aphrodite prepared to bathe. Her head looked to the

left, creating an impression that she had been disturbed. It created an interaction with the viewer, making him feel that he was looking at something he should not. The sculptures of early classical period only allowed for a frontal view. During the late classical period, artists created sculptures that could be viewed in three dimensions, with equal effectiveness.

3. Modern Arts

Ans. Modern art includes artistic work produced during the period extending roughly from the 1860s to the 1970s, and denotes the styles and philosophies of the art produced during that era.^[1] The term is usually associated with art in which the traditions of the past have been thrown aside in a spirit of experimentation.^[2] Modern artists experimented with new ways of seeing and with fresh ideas about the nature of materials and functions of art. A tendency away from the narrative, which was characteristic for the traditional arts, toward abstraction is characteristic of much modern art. More recent artistic production is often called contemporary art or postmodern art.

Modern art begins with the heritage of painters like Vincent van Gogh, Paul Cézanne, Paul Gauguin, Georges Seurat and Henri de Toulouse-Lautrec all of whom were essential for the development of modern art. At the beginning of the 20th century Henri Matisse and several other young artists including the pre-cubists Georges Braque, André Derain, Raoul Dufy, Jean Metzinger and Maurice de Vlaminck revolutionized the Paris art world with "wild", multi-colored, expressive landscapes and figure paintings that the critics called Fauvism. Matisse's two versions of *The Dance* signified a key point in his career and in the development of modern painting.^[3] It reflected Matisse's incipient fascination with primitive art: the intense warm color of the figures against the cool blue-green background and the rhythmical succession of the dancing nudes convey the feelings of emotional liberation and hedonism.

At the start of 20th-century Western painting, and Initially influenced by Toulouse-Lautrec, Gauguin and other late-19th-century innovators, Pablo Picasso made his first cubist paintings based on Cézanne's idea that all depiction of nature can be reduced to three solids: cube, sphere and cone. With the painting *Les Femmes d'Alger* (1907), Picasso dramatically created a new and radical picture depicting a raw and primitive brothel scene with five prostitutes, violently painted women, reminiscent of African tribal masks and his own new Cubist inventions. Analytic cubism was jointly developed by Picasso and Georges Braque, exemplified by *Violin and Candlestick, Paris*, from about 1908 through 1912. Analytic cubism, the first clear manifestation of cubism, was followed by Synthetic cubism, practiced by Braque, Picasso, Fernand Léger, Juan Gris, Albert Gleizes, Marcel Duchamp and several other artists into the 1920s. Synthetic cubism is characterized by the introduction of different textures, surfaces, collage elements, papier collé and a large variety of merged subject matter.

The notion of modern art is closely related to modernism.

INDIAN MODERN ART : British colonial rule had a great impact on Indian art, especially from the mid-19th century onwards. Many old patrons of art became less wealthy and

influential, and Western art more ubiquitous as the British Empire established schools of art in major cities. The oldest, the Government College of Fine Arts, Chennai, was established in 1850. In major cities with many Europeans, the Company style of small paintings became common, created by Indian artists working for European patrons of the East India Company. The style mainly used watercolour, to convey soft textures and tones, in a style combining influences from Western prints and Mughal painting.^[54] By 1858, the British government took over the task of administration of India under the British Raj. Many commissions by Indian princes were now wholly or partly in Western styles, or the hybrid Indo-Saracenic architecture. The fusion of Indian traditions with European style at this time is evident from Raja Ravi Varma's oil paintings of sari-clad women in a graceful manner.

With the Swadeshi Movement gaining momentum by 1905, Indian artists attempted to resuscitate the cultural identities suppressed by the British, rejecting the Romanticized style of the Company paintings and the mannered work of Raja Ravi Varma and his followers. Thus was created what is known today as the Bengal School of Art, led by the reworked Asian styles (with an emphasis on Indian nationalism) of Abanindranath Tagore (1871—1951), who has been referred to as the father of Modern Indian art.^[55] Other artists of the Tagore family, such as Rabindranath Tagore (1861–1941) and Gaganendranath Tagore (1867–1938) as well as new artists of the early 20th century such as Amrita Sher-Gil (1913–1941) were responsible for introducing Avant-garde western styles into Indian Art. Many other artists like Jamini Roy and later S.H. Raza took inspiration from folk traditions. In 1944, K.C.S. Paniker founded the Progressive Painters' Association (PPA) thus giving rise to the "madras movement" in art.

In 1947, India became independent of British rule. A group of six artists - K. H. Ara, S. K. Bakre, H. A. Gade, M.F. Husain, S.H. Raza and Francis Newton Souza - founded the Bombay Progressive Artists' Group in the year 1952, to establish new ways of expressing India in the post-colonial era. Though the group was dissolved in 1956, it was profoundly influential in changing the idiom of Indian art. Almost all India's major artists in the 1950s were associated with the group. Some of those who are well-known today are Bal Chabda, Manishi Dey, V. S. Gaitonde, Krishen Khanna, Ram Kumar, Tyeb Mehta, K. G. Subramanyan, A. Ramachandran, Devender Singh, Akbar Padamsee, John Wilkins, Himmat Shah and Manjit Bawa.^[57] Present-day Indian art is varied as it had been never before. Among the best-known artists of the newer generation include Bose Krishnamachari and Bikash Bhattacharjee. Another prominent Pakistani modernist was Ismail Gulgee, who after about 1960 adopted an abstract idiom that combines aspects of Islamic calligraphy with an abstract expressionist (or gestural abstractionist) sensibility.

Painting and sculpture remained important in the later half of the twentieth century, though in the work of leading artists such as Nalini Malani, Subodh Gupta, Narayanan Ramachandran, Vivan Sundaram, Jitish Kallat, they often found radical new directions. Bharti Dayal has chosen to handle the traditional Mithila painting in most contemporary way and created her own style through the exercises of her own imagination, they appear fresh and unusual.

The increase in discourse about Indian art, in English as well as vernacular Indian languages, changed the way art was perceived in the art schools. Critical approach became rigorous; critics like Geeta Kapur, R. Siva Kumar,^{[58][59]} Shivaji K. Panikkar, Ranjit Hoskote, amongst others, contributed to re-thinking contemporary art practice in India.

Que.6- Explain about the developments of Modern Indian Painting?

Ans.- The **modern Indian art** movement in Indian painting is considered to have begun in Calcutta in the late nineteenth century. The old traditions of painting had more or less died out in Bengal and new schools of art were started by the British.^[1] Initially, protagonists of Indian art such as Raja Ravi Varma drew on Western traditions and techniques including oil paint and easel painting. A reaction to the Western influence led to a revival in primitivism, called as the Bengal school of art, which drew from the rich cultural heritage of India. It was succeeded by the Santiniketan school, led by Rabindranath Tagore's harking back to idyllic rural folk and rural life. Despite its country-wide influence in the early years, the importance of the School declined by the 'forties' and now it is as good as dead.

British Art School

Oil and easel painting In India began in the starting of eighteenth century which saw many European artists, such as Zoffany, Kettle, Hodges, Thomas and William Daniell, Joshua Reynolds, Emily Eden and George Chinnery coming out to India in search of fame and fortune. The courts of the princely states of India were an important draw for European artists due to their patronage of the visual and performing arts and also their need for European style of portraits

The merchants of the East India Company also provided a large market for native art. A distinct genre developed of watercolour painting on paper and mica in the later half of the 18th century depicting scenes of everyday life, regalia of princely courts, and native festivities and rituals. Referred to as the "Company style" or "Patna style", it flourished at first in Murshidabad and spread to other cities of British suzerainty. The style is considered by authorities to be "of hybrid style and undistinguished quality".

Post-1857, John Griffiths and John Lockwood Kipling (father of Rudyard Kipling) came out to India together; Griffiths going on to head the Sir J. J. School of Art and being considered as one of the finest Victorian painters to come to India and Kipling went on to head both the J. J. School of Art and the Mayo School of Arts established in Lahore in 1878.

The enlightened eighteenth-century attitude shown by an earlier generation of British towards Indian history, monuments, literature, culture and art took a turn away in the mid-nineteenth century. Previous manifestations of Indian art were brushed away as being "dead" and the stuff of museums; "from the official British perspective, India had no living art". To propagate Western values in art education and the colonial agenda, the British established art schools in Calcutta and Madras in 1854 and in Bombay in 1857.

Raja Ravi Varma (1848–1906) was a remarkable self-taught Indian painter from the princely state of Travancore. His exposure in the west came when he won the first prize in the Vienna Art Exhibition in 1873. Varma's paintings were also sent to the World's Columbian Exposition held in Chicago in 1893 and his work was awarded two gold medals. He is considered the first of the modernists, and, along with Amrita Sher-gil (1913–1941), the main exponents of Western techniques to develop a new aesthetic in the subjective interpretation of Indian culture with "the promise of materiality in the medium of oils and the reality-paradigm of the mirror/window format of easel painting". Some other prominent Indian painters born in the 19th century are Pestonjee Bomanjee (1851–1938), Mahadev Vishwanath Dhurandhar (1867–1944), A X Trindade (1870–1935), M F Pithawalla (1872–1937), Sawlaram Lakshman Haldankar (1882–1968) and Hemen Majumdar (1894–1948).

The work of Varma was considered to be among the best examples of the fusion of Indian traditions with the techniques of European academic art, in the colonial-nationalistic framework of the 19th century. He is most remembered for his paintings of beautiful sari-clad women, who were portrayed as shapely and graceful. Varma became the best-known allegorist of Indian subjects in his depiction of scenes from the epics of the Mahabharata and Ramayana.

Raja Ravi Varma considered his work as "establishing a new civilisational identity within the terms of 19th Century India". He aimed to form an Indian canon of art in the manner of those of the classic Greek and Roman civilisations. Varma's art came to play an important role in the development of the Indian national consciousness. Varma purchased a printing press which churned out oleograph copies of his paintings which graced the middle-class homes of India, many decades after he died. Considered a genius in his heyday, within a few years of his passing, Varma's paintings came under severe strictures for mimicking Western art.

Raja Ravi Varma died in 1906 at the age of 58. He is considered among the greatest painters in the history of Indian art.

Bengal School of Art

During the colonial era, Western influences had started to make an impact on Indian art. Some artists developed a style that used Western ideas of composition, perspective and realism to illustrate Indian themes, Raja Ravi Varma being prominent among them. The Bengal school arose as an avant garde and nationalist movement reacting against the academic art styles previously promoted in India, both by Indian artists such as Varma and in British art schools.

Following the widespread influence of Indian spiritual ideas in the West, the British art teacher Ernest Binfield Havel attempted to reform the teaching methods at the Calcutta School of Art by encouraging students to imitate Mughal miniatures. This caused immense controversy, leading to a strike by students and complaints from the local press, including from nationalists who considered it to be a retrogressive move.^[citation needed] Havel was supported by the artist Abanindranath Tagore, a nephew of the poet Rabindranath Tagore.

Abanindranath painted a number of works influenced by Mughal art, a style that he and Havel believed to be expressive of India's distinct spiritual qualities, as opposed to the "materialism" of the West. His best-known painting, *Bharat Mata* (Mother India), depicted a young woman, portrayed with four arms in the manner of Hindu deities, holding objects symbolic of India's national aspirations. The other prominent figures of the Bengal school of art were Gaganendranath Tagore, Abanindranath's elder brother, Jamini Roy, Mukul Dey, Manishi Dey and Ram Kinker Baij, who is more famous as the pioneer of Modern Indian Sculpture. Another important figure of this era was Chittaprosad Bhattacharya, who rejected the classicism of the Bengal School and its spiritual preoccupations. His book *Hungry Bengal : a tour through Midnapur District* included many sketches of the Bengal Famine drawn from life, as well as documentation of the persons depicted. The book was immediately banned by the British and 5000 copies were seized and destroyed. Only one copy was hidden by Chittaprosad's family and is now in the possession of the Delhi Art Gallery.

During the opening years of the 20th century, Abanindranath developed links with Japanese cultural figures such as the art historian Okakura Kakuzō and the painter Yokoyama Taikan as part of a globalised Modernist initiative with pan-Asian tendencies.

Those associated with this Indo-Far Eastern model included Nandalal Bose, Benode Behari Mukherjee, Vinayak Shivaram Masoji, B.C. Sanyal, Beohar Rammanohar Sinha, and subsequently their students A. Ramachandran, Tan Yuan Chameli, and a few others. The Bengal school's influence on Indian art scene gradually started alleviating with the spread of modernist ideas post-independence.

Santiniketan

The mantle of the Bengal School was taken up when Rabindranath Tagore established the visionary university of Santiniketan, a university focussed on the preservation and upliftment of Indian culture, values and heritage. It included an art school "Kala Bhavan" founded in 1920–21. Though Rabindranath himself came late to painting in his long, productive life, his ideas greatly influenced Indian modernism. In private, Tagore made small drawings, coloured with inks, for which he drew inspiration for his primitivism from his unconscious. In public life, Rabindranath's primitivism can be directly attributed to an anti-colonial resistance, akin to that of Mahatma Gandhi.

One of the early students of Abanindranath Tagore was Nandalal Bose, who subsequently became a teacher and later the Director for art. Nandalal led the school to a position of pre-eminence in the nationalistic ideology now emerging in Indian culture. The Shantiniketan school of thought emphasised that "an aesthetic was also an ethos, that art's role was more than life-enhancing, it was world-shaping". It established an Indian version of naturalism distinct from the oriental and western schools, one example being the eschewing of oil and easel painting for work on paper drawn/coloured using watercolours, wash, tempera and ink. Rabindranath Tagore's dream of veneration of old values, typified by motifs such as rural folk, especially Santhal tribals, came to fruition in the art-related schools of Viswa-Bharati University at Santiniketan. Some of the prominent artists of Santiniketan school are Benode

Behari Mukherjee, Ramkinkar Baij, Manu Parekh, Sankho Chaudhuri, Dinkar Kaushik, K. G. Subramanyan, Beohar Rammanohar Sinha, Krishna Reddy, A. Ramachandran, Sobha Brahma, Ramananda Bandhopadhyay, Dharma Narayan Dasgupta, Sushen Ghose, Janak Jhankar Narzary .

POST INDEPENDENCE:

By the time of Independence in 1947, several schools of art in India provided access to modern techniques and ideas. Galleries were established to showcase these artists. Modern Indian art typically shows the influence of Western styles, but is often inspired by Indian themes and images. Major artists are beginning to gain international recognition, initially among the Indian diaspora, but also among non-Indian audiences.

The Progressive Artists' Group, established shortly after India became independent in 1947, was intended to establish new ways of expressing India in the post-colonial era. Its founder was Francis Newton Souza and S. H. Raza, M. F. Husain and Manishi Dey were early members. It was profoundly influential in changing the idiom of Indian art. Almost all of the major artists of India in the 1950s were associated with the group. Prominent among them were Akbar Padamsee, Sadanand Bakre, Ram Kumar, Tyeb Mehta, K. H. Ara, H. A. Gade and Bal Chabda. In 1950, V. S. Gaitonde, Krishen Khanna and Mohan Samant joined the Group. The group disbanded in 1956.

Other famous painters like Narayan Shridhar Bendre, K.K.Hebbar, K. C. S. Paniker, Sankho Chaudhuri, Antonio Piedade da Cruz, K. G. Subramanyan, Beohar Rammanohar Sinha, Satish Gujral, Bikash Bhattacharjee, Jehangir Sabavala, Sakti Burman, A. Ramachandran, Ganesh Pyne, Nirode Mazumdar, Ghulam Mohammed Sheikh, Laxman Pai, A. A. Raiba, Jahar Dasgupta, Prokash Karmakar, John Wilkins, Vivan Sundaram, Jogen Chowdhury, Jagdish Swaminathan, Jyoti Bhatt, Bhupen Khakhar, Jeram Patel, Narayanan Ramachandran, Paramjit Singh, Pranab Barua, Dom Martin (the Surrealistic Painter from Goa) and Bijon Choudhuri enriched the art culture of India and they have become the icons of modern Indian art. Women artists like B. Prabha, Shanu Lahiri, Arpita Singh, Anjolie Ela Menon and Lalita Lajmi have made immense contributions to Modern Indian Art and Painting. Art historians like Prof. Rai Anand Krishna have also referred to those works of modern artistes that reflect Indian ethos. Some of the acclaimed contemporary Indian artists include Nagasamy Ramachandran, Jitish Kallat, Atul Dodiya and Geeta Vadhera who has had acclaim in translating complex, Indian spiritual themes onto canvas like Sufi thought, the Upanishads and the Bhagwad Geeta.

Indian Art got a boost with the economic liberalization of the country since early 1990s. Artists from various fields now started bringing in varied styles of work. Post liberalization Indian art works not only within the confines of academic traditions but also outside it. Artists have introduced new concepts which have hitherto not been seen in Indian art. Devajyoti Ray has introduced a new genre of art called Pseudorealism. Pseudorealist Art is an original art style that has been developed entirely on the Indian soil. Pseudorealism takes into account the Indian concept of abstraction and uses it to transform regular scenes of Indian life into fantastic images.

In post-liberalization India, many artists have established themselves in the international art market like the abstract painter Natvar Bhavsar, abstract Art painter Nabakishore Chanda, and sculptor Anish Kapoor whose mammoth postminimalist artworks have acquired attention for their sheer size. Many art houses and galleries have also opened in USA and Europe to showcase Indian artworks.

Art scholars such as Vaibhav S. Adhav, C. Sivaramamurti, Anand Krishna, R . SivaKumar and Geeta Kapur have taken Indian Art to a global platform.

Que. 7 Write an essay on principals of composition?

Ans.- Composition is the term used to describe the arrangement of the visual elements in a painting or other artwork. It is how the elements of art and design—line, shape, color, value, texture, form, and space—are organized or composed according to the principles of art and design—balance, contrast, emphasis, movement, pattern, rhythm, unity/variety—and other elements of composition, to give the painting structure and convey the intent of the artist.

Composition is different from the subject matter of a painting. Every painting, whether abstract or representational, regardless of subject matter, has a composition. Good composition is essential to the success of a painting. Done successfully, good composition draws the viewer in and then moves the viewer's eye across the whole painting so that everything is taken in, finally settling on the main subject of the painting.

The elements of composition in art are used to arrange or organize the visual components in a way that is pleasing to the artist and, one hopes, the viewer. They help give structure to the layout of the painting and the way the subject is presented. They can also encourage or lead the viewer's eye to wander around the whole painting, taking in everything and ultimately coming back to rest on the focal point. In Western art the elements of composition are generally considered to be:

- **Unity:** Do all the parts of the composition feel as if they belong together, or does something feel stuck on, awkwardly out of place?
- **Balance:** Balance is the sense that the painting "feels right" and not heavier on one side. Having a symmetrical arrangement adds a sense of calm, whereas an asymmetrical arrangement creates a more dynamic feeling. A painting that is not balanced creates a sense of unease.
- **Movement:** There are many ways to give a sense of movement in a painting, such as the arrangement of objects, the position of figures, the flow of a river. You can use leading lines (a photography term applicable to painting) to direct the viewer's eye into and around the painting. Leading lines can be actual lines, such as the lines of a fence or railroad, or they can be implied lines, such as a row of trees or curve of stones or circles.
- **Rhythm:** In much the same way music does, a piece of art can have a rhythm or underlying beat that leads your eye to view the artwork at a certain pace. Look for the large underlying shapes (squares, triangles, etc.) and repeated color.
- **Focus (or Emphasis):** The viewer's eye ultimately wants to rest on the "most important" thing or focal point in the painting, otherwise the eye feels lost, wandering around in space.

- **Contrast:** Paintings with high contrast—strong differences between light and dark, for example—have a different feel than paintings with minimal contrast in light and dark, such as in Whistler *Nocturne* series. In addition to light and dark, contrast can be differences in shape, color, size, texture, type of line, etc.
- **Pattern:** A regular repetition of lines, shapes, colors, or values in a composition.
- **Proportion:** How things fit together and relate to each other in terms of size and scale; whether big or small, nearby or distant.



(New Scheme)
First Paper
FUNDAMENTALS OF VISUAL ARTS

Time : Three Hours]

[Maximum Marks : 100

Note : - Write your roll numbers on question paper before start writing answers of questions.

सूचना:- प्रश्नों के उत्तर लिखने से पूर्व प्रश्न पत्र पर रोल नम्बर अवश्य लिखें।

*Attempt five questions in all,
Selecting not more than two questions from each section.*

All questions carry equal marks.

प्रत्येक खण्ड से दो प्रश्नों से अधिक का चयन न करते हुए,
कुल पाँच प्रश्नों के उत्तर दीजिए।
सभी प्रश्नों के अंक समान हैं।

SECTION - A (खण्ड - अ)

1. What do you mean by 'Fine Arts'? how all fine arts inter - related and incomplete without each other? Write your views. [8 + 12 = 20]

‘ललित कलाओं’ से आप क्या समझते हैं? सभी ललित कलाएँ किस प्रकार एक -दुसरे सम्बन्धित ही नहीं अपितु अधूरी हैं? अपने विचार व्यक्त कीजिए।

2. "To Make an art we go through a creative process". Explain. [20]

‘‘किसी भी कला के सृजन के लिए हमें एक रचनात्मक प्रक्रिया से गुजरना होता है।’’विस्तार से लिखें।

3. 'Art is the mirror of society and promoter of religion as well'. Explain with examples. [10 + 10 = 20]

‘कला समाज का दर्पण है और साथ ही धर्म का प्रोत्साहक भी। उदाहरण सहित समझाइये।

R-591

P.T.O

4. Write in short on:

- a) Applied Art.
- b) Form

संक्षिप्त में लिखें :-

- अ) व्यवसायिक कला
- ब) रूप (आकृति)

SECTION - B (खण्ड - ब)

5. List the Principles of Art' and discuss their importance in any form of art. [20]
कला के सिद्धान्तों की क्रमबद्ध करें तथा किसी भी कला में उनके महत्व की चर्चा कीजिए।

6. What do you mean by 'shadang' in Indian Paintings? Explain with examples. [20]
भारतीय कला में षडंग से आप क्या समझते हैं? उदाहरण सहित समझाइये।

7. Write notes on any two:

[10 + 10 = 20]

- i) Line
- ii) Desing
- iii) Colour an element.

किन्हीं दो पर टिप्पणी कीजिए :

- i) रेखा
- ii) डिज़ाइन
- iii) रंग - एक तत्त्व

SECTION - C (खण्ड - स)

8. What do you know about folkart and classical Art? Describe the difference in between two. [10 + 10 = 20]

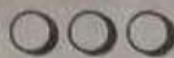
लोक कला एवं शास्त्रीय कला के विषय में आप क्या जानते हैं? दोनों के अंतर का भी उल्लेख कीजिए।

9. Analyse various techniques of print - making and sculpture respectively. [10 + 10 = 20]

छापा - कला एवं मूर्तिकला की विभिन्न तकनीकों का क्रमशः विश्लेषण कीजिए।

10. How would you appreciate a work of art? Critically discuss any two works of art of any famous artists of your choice. [10 + 10 = 20]

आप कलाकृति का आस्वादन कैसे करते हैं? अपनी पसन्द के प्रसिद्ध कलाकार की किन्हीं दो कलाकृतियों का आलोचनात्मक विश्लेषण कीजिए।





I Internal Exam 2018-19

BVA I Year

Sub. : Fundamental of Visual Arts

Set -A

Time Allowed : 1:30 Hrs

Max. Marks : 40

- 1) Describe the elements of painting ?
चित्रकला के तत्वों को विस्तार से समझाइये।
10x1=10
- 2) What is the importance of art education in our society ? Explain it own views ?
हमारे समाज में कला शिक्षा का क्या महत्त्व है ? अपने विचार लिखिए।
10x1=10
- 3) Write a short note on "SCULPTURE" ?
"मूर्तिकला पर एक संक्षिप्त टिप्पणी लिखिए।
5x1=5
- 4) Write a short note on " Applied Art" ?
"व्यावहारिक कला" पर एक संक्षिप्त टिप्पणी लिखिए।
5x1=5
- 5) When and who wrote the "Natyashastra" ?
"नाट्यशास्त्र को कब और किसने लिखा ?
2x1=2
- 6) What is the meaning of word "Art" ?
"कला" शब्द के अर्थ को समझाइये।
2x1=2
- 7) Draw a diagram of "classification of "Art" ?
कलाओं के वर्गीकरण को रेखाचित्र के द्वारा समझाइये।
2x1=2
- 8) What is the "observation" in Art ?
कला में निरीक्षण क्या है ?
2x1=2
- 9) Write the definition of "Folk Art"
'लोककला' की परिभाषा लिखिए।
2x1=2