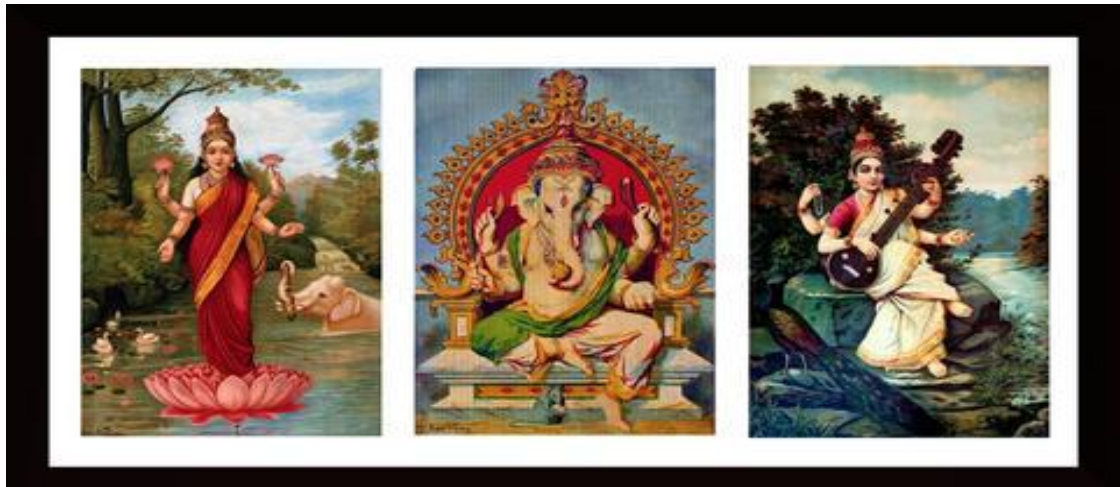


**MODULE 1**  
**Session 1- SLO 1**

- Q1-** Option- B
- Q2-** Option- C
- Q3-** Option- A
- Q4-** Option- C
- Q5-** Option- A
- Q6-** Option- B
- Q7-** Option- B
- Q8-** Option- D
- Q9-** Option- A, B, C & D
- Q10-** Option- A, B & C
- Q11-** Option- B
- Q12-** Option- A & D
- Q13-** Option- B & C
- Q14-** Option- A & C
- Q15-** Option- C
- Q16-** Option- D
- Q17-** Option- C
- Q18-** Option- B
- Q19-** Option- C
- Q20-** Option- C
- Q21-** Option- C

## Session 1- SLO 2



From the perspective of an art critic, the paintings attributed to Raja Ravi Varma presented in the image showcase his exceptional ability to blend the narrative intensity of Indian mythological themes with the finesse of European academic art. Varma's work is characterized by an arresting use of color and refined brushwork that brings out the divine aura of the deities. The first painting captures the grace and serenity of a goddess, possibly Lakshmi, with a poised demeanor, standing on a lotus, which symbolically represents purity and beauty. The central painting, featuring Ganesha, exudes a sense of regal divinity, with the use of rich, warm colors and intricate details that highlight his status as the remover of obstacles. The third painting depicts Saraswati, the goddess of knowledge and arts, in a serene natural setting that emphasizes her association with creativity and wisdom. Each figure is rendered with a lifelike quality, yet they retain a celestial presence, a testament to Varma's skill in portraying the ethereal within the tangible. The backgrounds are not merely filler but contribute to the storytelling, enhancing the overall spiritual ambiance of the scenes. Varma's work remains a seminal bridge between traditional Indian art forms and the techniques of European realism, making his contributions invaluable to the art world.

## **Session 2- SLO 1**

### **Assignment**

Tanjore and Mysore paintings are two of the most recognized forms of classical South Indian painting, originating from Tamil Nadu and Karnataka, respectively. Both styles are known for their beauty, intricacy, and devotion, often depicting Hindu gods, goddesses, and saints.

#### **History of Mysore Paintings:**

Mysore paintings, emerging in the Mysore city of Karnataka, are an important form of classical South Indian painting that originated around the same time as Tanjore art. The genesis of Mysore painting is often attributed to the period of the Vijayanagar Empire when the royal patronage encouraged the fine arts. Post the fall of the empire, the artists took refuge under the reign of the Wodeyars of Mysore, which led to the further development and flourishing of this art form. The Mysore school of painting is considered a sibling of the Vijayanagar style and is known for its elegance and muted colors.

#### **Process Involved in Making Mysore Paintings:**

The process of creating Mysore paintings involves several meticulous steps:

1. Sketching the main figure using a preliminary pencil sketch.
2. Preparing the base with a mixture of zinc oxide and Arabic gum known as "gesso paste."
3. Drawing finer details and ornamentation of the sketches.
4. Painting the figures with watercolors.
5. Embellishing with gold leaf detailing, which is thinner and more delicate than in Tanjore paintings.

#### **Unique Feature of Tanjore Paintings:**

The unique feature of Tanjore paintings is the use of gold foil which gives these paintings their rich and vibrant look, and the embossing which gives a three-dimensional effect. The incorporation of semi-precious stones and detailed gesso work on a wooden base add to their distinctive aesthetic, making them not just paintings but a piece of jewelry. Another characteristic of Tanjore paintings is the dense composition and the lavish use of gold leaf, which are often symbolic of prosperity and auspiciousness.

**Procedure of Tanjore Paintings:**

The procedure of creating Tanjore paintings is intricate and involves the following steps:

1. Preparing the canvas, usually a plank of wood (Jackwood), by applying a layer of cloth over the wood to provide a firm base.
2. Coating the base with a layer of chalk powder or zinc oxide mixed with a water-soluble adhesive to create a smooth surface.
3. Drawing the preliminary sketch of the image on the base.
4. Laying out sheets of gold foil over the areas to be ornamented and pressing them into the soft gesso base.
5. Embellishing the painting with glass beads and semi-precious stones to highlight various aspects of the painting.
6. Finishing the painting by applying bright colors around the figures to bring out the contrast with the gold.

Both these styles celebrate the richness of Indian tradition and are part of its intangible cultural heritage. They continue to be revered and practiced, keeping the tradition alive through generations of artists.

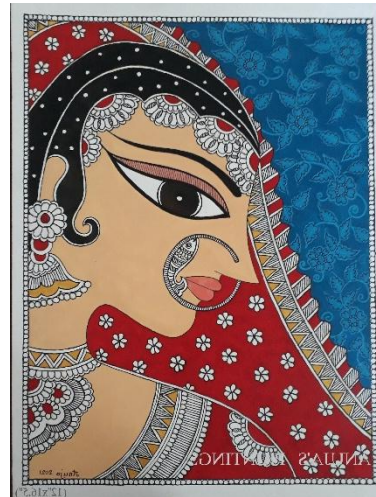
**Session 2- SLO 2**

**Classwork**

**Rajput Painting**



**Madhubani Painting**



**Kalamkari Painting**



**Warli Painting**



**Pattachitra Painting**

