

# **ASSIGNMENT REPORT**

**18LEM110L – INDIAN ART FORMS**

*Submitted by*

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**COMPUTER SCIENCE ENGINEERING**

**WITH SPECIALIZATION IN IOT**

**SRM INSTITUTE OF SCIENCE & TECHNOLOGY**

**(KATTANKULATHUR CAMPUS)**

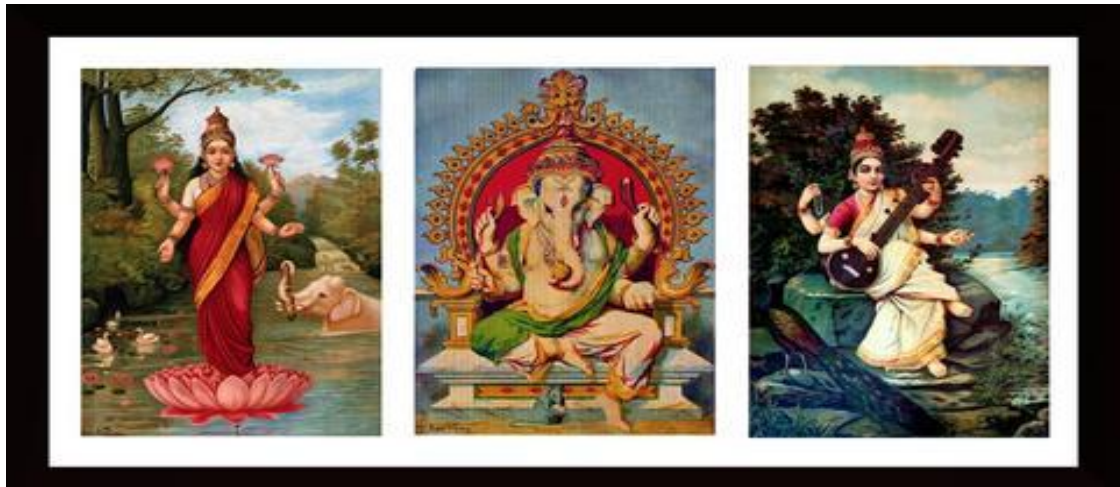
**CHENNAI- 603203**

**MAY 2024**

**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.

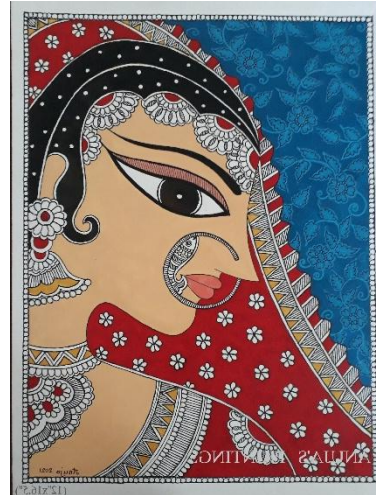
**Session 2- SLO 2**

**Classwork**

**Rajput Painting**



**Madhubani Painting**



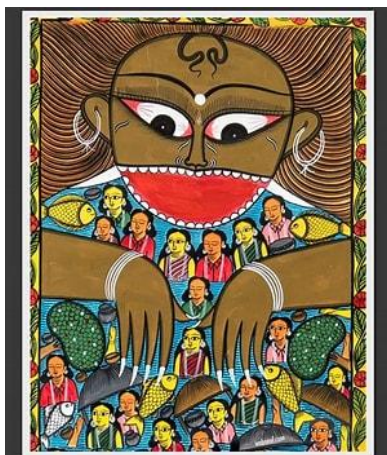
**Kalamkari Painting**



**Warli Painting**



**Pattachitra Painting**



### **Session 3- SLO 1 & 2**

#### **Classwork**

Folk art in India stretches beyond an aesthetic appeal; it is a pivotal part of the livelihood, cultural identity, and everyday life of the common man. The images presented show different facets of Indian folk art, each narrating a unique story of its origin, purpose, and place in society.

The first image captures a potter meticulously shaping clay on his wheel, a traditional skill passed down through generations. This art form is not just a craft but a living heritage that represents the fusion of utility and beauty, giving rise to objects used in daily life, from simple pots for storing water to intricately designed lamps for festivals.

In the second image, we see an artist surrounded by a myriad of paintings, likely in the Madhubani style, known for its vibrant depictions of mythological and folk themes. Such artworks are often expressions of personal devotion and communal stories, adorning walls of rural homes, signifying a bond between divine and mortal realms.

The third image shows colorful painted objects, possibly representing a folk tradition like the Pattachitra or the art of puppetry, which often features mythological and religious motifs. These objects are not just decorative; they are carriers of stories and lessons, tools for education and entertainment in the societal fabric.

Finally, the fourth image demonstrates a woman creating a mural on her house's wall, possibly in a tradition similar to Warli or Bhil art. These murals are more than decoration; they're a reflection of social life, a canvas showcasing the rhythms of daily existence and the symbiosis between humans and nature.

Together, these images reveal that folk art is the lifeblood of the common man's cultural ethos in India, offering a means of economic sustenance, a canvas for storytelling, an instrument of teaching, and a symbol of communal identity. It stands as a testament to the resilience and richness of Indian folk traditions, celebrating the creativity and spirit of its people.

## **Session 4- SLO 1 & 2**

In the constellation of Indian modern art, the canvases speak volumes through color, symbolism, and abstract representation. These paintings are not mere visual treats; they are the embodiment of a cultural renaissance, narrating stories steeped in emotional depth, mythological richness, and a profound cultural narrative.

The first image, with its stylized female figure peering from behind a veil, captures a play of mystery and allure, possibly suggesting themes of femininity and modesty. The bright colors and the oversized earring might represent the cultural vibrancy and traditional adornment practices.

The second painting, with its abstract representation of what appears to be a chariot and horses, evokes a sense of motion and ancient epic narratives, possibly drawing from mythological tales that are central to Indian culture. The use of warm colors may symbolize the fiery essence of historical sagas.

The third artwork, where the subjects are abstracted to the point of geometric simplification, may delve into the complex interplay of human relationships. The proximity of the figures could be indicative of intimacy or conflict, a common theme in modern art's exploration of personal dynamics.

In the fourth painting, the rough, almost primitive style may be a nod to the grassroots of society. It suggests a raw depiction of daily life and the common man, potentially touching on societal themes.

The fifth image's portrayal of a woman alongside a large animal, with swirling lines suggesting water or wind, encapsulates the harmony between humans and nature, a recurring theme in Indian art that speaks to deep-rooted environmental consciousness.

The last painting's serene representation of a deity-like figure adorned with flowers, eyes closed in what could be a meditative state, suggests a spiritual tranquility and could be exploring the inward journey, a significant aspect of Indian ethos.

These paintings would be excellent visual aids for a group discussion on any of the suggested topics. They exemplify how modern Indian paintings encapsulate complex emotions and situations, presenting a tapestry woven from the threads of the past and present, tradition and modernity. Through these works, artists communicate not only their own introspections but also the collective consciousness of a culture in transition.



**Session 5- SLO 1**  
**Individual Project**

Each Mughal painting is a narrative captured on a diminutive scale but with grand thematic ambition. The artists of the Mughal era were master storytellers whose canvases held complex tales of power, love, faith, and nature. Their brushstrokes were deliberate, their color palette rich and varied, and their attention to detail meticulous, ensuring that each element within the frame served the larger narrative.

The legendary tales depicted were not just static images; they were dynamic and emotive representations of the epics that were central to Mughal cultural identity. The artists brought characters to life, captured the drama of the moment, and invited the viewer to engage with the narrative on a personal level.

In the portrayal of wildlife and royal life, the painters did not merely record; they immortalized the splendor of the natural world and the opulence of courtly existence. These paintings provided a visual archive of the biodiversity that the Mughals enjoyed and the regal lifestyle they led.

The hunting scenes and battlefield victories depicted in Mughal paintings were more than triumphalist propaganda. They were a testament to the emperors' prowess and the empire's might, capturing the tension and movement of the chase and the strategy and skill of warfare.

Courtly scenes offered a unique insight into the personal lives of the Mughal royalty. The leisure activities, the fashion, the political subtleties, and the cultural practices were all laid bare, providing a candid look into the heart of the empire.

The architectural marvels that adorned the backgrounds of many Mughal paintings were not just settings but characters in their own right, each telling a story of technological advancement, aesthetic sensibility, and the emperors' aspirations.

The syncretic nature of Mughal art, where Persian finesse met Indian vibrancy and Islamic geometric intricacy, narrated a tale of cultural harmony and artistic innovation. This blend was a conscious choice by the Mughal patrons and artists, reflecting the empire's pluralistic and inclusive philosophy.

As the empire waned, so did the art form, underscoring the intrinsic connection between the Mughal rulers and the art they so passionately patronized. The decline of Mughal painting was not merely the end of an artistic era but the closing of a significant chapter in the visual documentation of an empire's history.

Today, these paintings continue to be more than historical artifacts. They are stories painted in time, each waiting to unfold its narrative to those who are willing to 'read' them. They remain not just beautiful and skilled art but are a testament to the Mughal Empire's rich and nuanced legacy. Each painting is a portal into the past, offering glimpses into the complex interplay of politics, personal aspirations, cultural exchanges, and the human experience at the heart of the Mughal epoch.

## Session 5- SLO 2

### Discussions

The contemporary art scene in India is as diverse and vibrant as the country itself. The artists mentioned have made significant contributions to the global art landscape, bringing unique perspectives and innovative techniques that are influenced by their cultural heritage yet resonate universally.

**Anish Kapoor** is arguably one of the most renowned contemporary artists globally. Born in Mumbai and based in London, Kapoor's work is characterized by his bold, often monumental sculptures that play with form, perception, and metaphysical ideas. His use of materials like polished stainless steel and pigmented wax transforms space and engages the viewer in a contemplative dialogue. His most famous works include "Cloud Gate" in Chicago and the "ArcelorMittal Orbit" in London.

**Atul Dodiya**, a versatile artist from Mumbai, is known for his eclectic range, which includes photorealism, abstracts, and multi-media installations. Dodiya's art often reflects social and political themes and is heavily influenced by the rich history of Indian visual traditions, Bollywood, and also by global art movements.

**Bharti Kher** is recognized for her signature use of the bindi, a traditional Indian forehead decoration, which she incorporates into her paintings and sculptures. This motif is a poignant commentary on gender and culture in India. Kher's work is a dialogue on identity and transnationalism, exploring the crossroads of Eastern and Western culture.

**Jitish Kallat** is one of India's most prominent contemporary artists, with a body of work that includes painting, sculpture, photography, installation, and multimedia art. His art often addresses themes of urbanism, ecology, and cosmology and reflects the pace and development of Mumbai, where he lives and works.

**Raqib Shaw** is known for his opulent and intricately detailed paintings that draw inspiration from Hindu mythology, Persian miniature painting, and the Renaissance masters, infusing them with a contemporary sensibility that is uniquely his own. His use of enamel and metallic paints creates a rich, jewel-like surface.

**Ravinder Reddy** is a sculptor whose work is instantly recognizable for its bold, larger-than-life heads that reflect various aspects of Indian society. His sculptures, often gilded, have a striking presence and combine traditional Indian sculptural elements with pop art.

**Subodh Gupta** utilizes everyday objects that are quintessentially Indian, such as stainless-steel tiffin boxes, thalis, milk pails, and bicycles, to create sculptures and installations. His work is a reflection on the economic transformation of his homeland and the impact of globalization on India.

These artists, through their innovative practices and global outreach, have not only brought contemporary Indian art to the international forefront but have also compelled a dialogue between cultures, traditions, and modern expressions. They have contributed significantly to the narrative of art history and continue to influence a generation of upcoming artists.

## **Session 6- SLO 1 & 2**

### **General Discussions with Quiz**

Indian art forms have been interwoven with the cultural fabric of the country for centuries, and their evolution has been significantly influenced by fairs, festivals, and local deities. These art forms encompass a wide array of expressions, from wall paintings and murals in ancient caves to the intricate designs in pottery and metalwork, and from the colorful weaves in textiles to the detailed craftsmanship in jewelry. Each piece narrates a story, whether it's a myth from the epics, legends passed down through generations, or the imaginations of artists inspired by their cultural milieu.

Folk and tribal arts, in particular, have been prominent in showcasing the diversity of India's customs, rituals, and traditions. They exhibit a unity amidst the vast cultural diversity that is indicative of the Indian ethos. Art forms like Madhubani paintings, Warli art, and Pattachitra have been significant in documenting and celebrating local fairs, deities, and festivals, acting as a medium for storytelling and preserving the myths and folklore of their respective regions. These indigenous art forms carry a native flavor that's deeply rooted in the social fabric of the communities that create them.

The nomadic tribes of India, with their itinerant lifestyle, have also contributed richly to this tapestry. They carry the legacy of their art through their travels across the diverse landscapes of India, from the Himalayan highlands to the lush valleys of the south. Their art is characterized by vibrant motifs, often depicting scenes from nature and daily life, capturing the spirit of their traditions and the essence of their connection with the environment.

These art forms are not static; they have evolved over time, often influenced by classical art traditions. The transformation is evident in the way traditional themes are interpreted in contemporary works, bridging the past and present. Indian art is a dynamic entity, with each era contributing to its growth and adding layers to its complexity.

For instance, the cave paintings of Ajanta and Ellora, which are UNESCO World Heritage Sites, represent the zenith of ancient Indian art. They are celebrated not only for their historical value but also for their artistic brilliance. The sculptures and murals found here are a testament to the religious harmony of the time, depicting Hindu, Buddhist, and Jain deities with equal reverence.

In the realm of miniature paintings, the Mughal era brought forth a flourishing of this art form. The Mughals, with their love for detail and appreciation for the finer things in life, patronized artists who could encapsulate the grandeur of their reign and the stories of their conquests in the palm of one's hand. These miniature paintings were not just artworks; they were historical documents that offered a glimpse into the opulent lives of the Mughal emperors.

Similarly, the Bengal School of Art brought about a renaissance in Indian painting by combining traditional Indian themes with the techniques of Western art. This school played a pivotal role in the development of modern Indian art and inspired a generation of artists to explore new forms of expression while staying rooted in their cultural heritage.

Today, Indian art continues to be a reflection of the country's rich cultural tapestry, drawing from its vast repository of myths, legends, and the daily lives of its people. It is a synthesis of various traditions, each with its distinct style, yet all contributing to the continuum of the Indian artistic narrative. As we delve into the world of Indian art, we not only celebrate its aesthetic beauty but also honor its role as a custodian of history and culture.

**MODULE 2**  
**Session 1- SLO 1**  
**Assignment**

The Indus Valley Civilization (IVC), dating back to 2500 BCE, has left a rich legacy of art and artifacts that offer a window into the life and craftsmanship of one of the world's oldest urban cultures. The following notes provide insights into various artworks from the IVC:

**1. Stone Statues:** The IVC is renowned for its exquisite stone sculptures, including the iconic "Bearded Man," often referred to as the "Priest-King." This figure, carved in steatite, depicts a mature man with a beard and a fillet around his head, draped in a shawl decorated with trefoil patterns, which may indicate high social status. The "Indus Valley Priest" and the "Male Torso" are other remarkable sculptures, demonstrating the high level of skill in rendering human forms. They reveal the importance of religious or social hierarchies within the civilization.

**2. Bronze Casting:** The IVC excelled in metalworking, particularly in bronze. Using the lost-wax casting technique, they created detailed figures, both human and animal. The "Dancing Girl" is a famous artifact that reflects the advanced metallurgy and the cultural significance of dance and music in IVC. Animal figures such as buffaloes, goats, dogs, and birds display the civilization's attention to the natural world and its importance in their daily life.

**3. Terracotta:** The terracotta artifacts of the IVC include a variety of objects from bearded male figures to toy carts with wheels, whistles, rattles, bird and animal figures, gamesmen, and discs. These objects were likely used for both practical purposes and entertainment. The terracotta mask of a horned deity suggests religious practices, while the abundance of Mother Goddess figures underscores the prominence of fertility cults.

**4. Seals:** Seals from the IVC often feature animals such as unicorns, bulls, rhinoceroses, tigers, elephants, bison, goats, and buffaloes, as well as the enigmatic figure often identified as "Pashupati Mahadeva," which resembles the Hindu deity Shiva. These seals were used for administrative purposes and trade and indicate a complex society with social and religious structures.

**5. Pottery:** The pottery of the IVC, such as the Painted Earthen Jar, showcases the utilitarian aspect of their culture. Pottery was often plain but also featured paintings like horizontal lines, geometric patterns, and natural motifs, indicating the everyday aesthetic values of the society.

**6. Beads, Ornaments, and Cosmetics:** Beads made from precious stones, ornaments crafted from gold and silver, and evidence of cosmetics like kohl pots reveal the Indus people's sophisticated sense of adornment and personal grooming.

These artifacts from the IVC provide crucial evidence of a complex and technologically advanced society. Through these objects, we can glean insights into their social structure, religious beliefs, and the importance of art and aesthetics in their daily lives. The uniformity and standardization evident in the artifacts suggest a highly organized society with skilled artisans and a widespread trade network. The artistry of the IVC, with its blend of functionality and ornamentation, continues to influence contemporary art and remains a significant part of India's cultural heritage.



## Session 2- All SLOs

### Group Activity

**1. Bhimbetka Cave Paintings:** These are a series of caves that contain prehistoric rock art, located near Bhopal, Madhya Pradesh. The art dates back to the Paleolithic era, illustrating scenes of hunting, dancing, music, and a myriad of animals, showcasing early human life and their interaction with nature.



**2. Sittanavasal Paintings:** Situated in Tamil Nadu, the Sittanavasal cave paintings are Jain monuments known for their detailed frescoes. These paintings, created between the 7th and 9th centuries, depict lush landscapes, lotus ponds, and various forms of wildlife, reflecting the Jain philosophy of harmony with nature.



**3. Ajanta Caves:** The Ajanta cave paintings, dating from the 2nd century BCE to about 480 CE, are Buddhist religious art, reflecting the Buddha's life and Jataka tales. The murals and sculptures are famed for their narrative richness and emotive qualities, with an emphasis on compassion and serenity.



**4. Ellora Caves:** This site encompasses Hindu, Buddhist, and Jain rock-cut temples and monasteries, with artwork ranging from the 5th to the 10th century. The paintings, though fewer in comparison to Ajanta, are revered for their intricate details and iconographic significance.



**5. Lenyadri Cave Paintings:** Located in Junnar, Pune district, the Lenyadri caves house Buddhist shrines and are known for their austere beauty. The caves feature carvings rather than paintings, depicting various aspects of Buddhist theology.



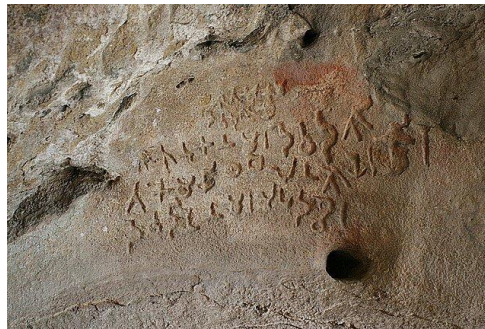
**6. Badami Caves:** The Badami caves are renowned for their rock-cut architecture and murals that date back to the 6th century. These paintings depict Hindu mythologies, with vibrant colors and expressive figures, showcasing the skill of Chalukyan artists.



**7. Adamgarh Hills:** The rock shelters in Hoshangabad are adorned with prehistoric paintings that cover a range of subjects, from daily life activities to animals, revealing the rich cultural backdrop of the region's ancient inhabitants.



**8. Jogimara Cave Paintings:** Situated in Chhattisgarh, the Jogimara caves are believed to be one of the oldest-known theatres. The paintings, dating back to approximately 300 BCE, are mainly of lovers, inscriptions, and geometric patterns.



**9. Saspol Caves:** Found in the Saspol village in Leh district, these caves contain Buddhist murals that blend indigenous and foreign art styles. The artwork reflects the spread of Mahayana Buddhism in the Himalayan region.



**10. Elephanta Caves:** These caves, located on Elephanta Island near Mumbai, are a network of sculpted caves primarily dedicated to Lord Shiva. While most of the artwork is sculptural, traces of ancient paint suggest that the stone carvings were once colorfully bedecked.



Each of these sites provides insight into the various cultural, religious, and artistic evolutions that have occurred in India over thousands of years. The cave paintings not only depict the daily life and spirituality of the time but also stand as a testament to the artistic excellence of ancient Indian civilizations.



### Session 3- SLO 1 & 2

#### Assignment

##### **Tanjore Paintings:**

Tanjore paintings, originating from the South Indian town of Thanjavur in Tamil Nadu, are known for their surface richness, vivid colors, and compact composition, embellished with gold foil. These paintings are deeply rooted in tradition and religion and often depict Hindu gods, goddesses, and saints. The art form dates back to the 16th century, a period of Maratha influence. Characteristic features of these paintings include a divine halo around the deities, rich clothing, and a solid composition. Tanjore paintings are a symbol of South Indian culture and are considered auspicious, adorning the walls of homes and temples.

##### **Madhubani Paintings:**

Madhubani art hails from the Mithila region of Bihar and is characterized by intricate patterns and vibrant colors. This art form is said to have originated in the times of the Ramayana when King Janak commissioned artists to create paintings for his daughter Sita's wedding. The themes of these paintings often revolve around Hindu deities, natural elements like the sun and moon, flora and fauna, and scenes from royal courts and social events. Traditionally, artists used natural dyes derived from plants and other organic materials, though contemporary artists may use acrylic paints. Madhubani paintings are distinguished by their geometric patterns and the no-space-left-empty philosophy, where every inch of the canvas is filled with detailed motifs.

Both Tanjore and Madhubani paintings are not just art forms but are representative of the socio-religious fabric of the regions they come from. They carry within them stories of the past, beliefs, and traditions that have been passed down through generations. These art forms have adapted over time, incorporating new materials and ideas while preserving their traditional essence. They continue to be a source of livelihood for many artists and are a testament to the thriving spirit of Indian artistic traditions.



**Session 4- SLO 1 & 2**

**Quiz**

**Q1** - Option: B

**Q2** - Option: C

**Q3** - Option: B

**Q4** - Option: A

**Q5** - Option: A

**Q6** - Option: C

**Q7** - Option: A

**Q8** - Option: A

**Q9** - Option: B

**Q10** - Option: A

**Q11** - Option: B

**Q12** - Option: A

Session 5- SLO 1 & 2

Assignment



**Session 6- SLO 1 & 2**

**Quiz**

**Q1** - Option: D

**Q2** - Option: B

**Q3** - Option: B

**Q4** - Option: C

**Q5** - Option: A

**Q6** - Option: C

**Q7** - Option: A

**Q8** - Option: A

**Q9** - Option: B

**Q10** - Option: A

**Q11** - Option: B

**Q12** - Option: A

**MODULE 3**  
**Session 1- SLO 1 & 2**  
**Essay writing**

The use of terracotta today connects us to the earth through the primal act of shaping clay with our hands, and it holds significant environmental and aesthetic benefits.

In an age where sustainability is key, terracotta offers an eco-friendly alternative to synthetic materials. Its natural composition means it can decompose without harming the environment, unlike plastics and other pollutants.

Terracotta's porous nature allows air to circulate, making it ideal for planters that promote healthy root growth. Architecturally, it offers a cooling effect in buildings, reducing the need for artificial air conditioning.

Aesthetically, terracotta brings a touch of organic warmth and traditional elegance to modern settings.

Each piece, with its unique hue influenced by the firing process and local clay, tells a story of the land it came from, making it a poignant choice for those seeking to infuse their spaces with natural beauty and historical continuity.



## **Session 2- SLO 1 & 2**

### **Assignment**

#### **1. Earliest Rock-Cut Cave Sculptures:**

The earliest rock-cut sculptures in India date back to the 2nd century BCE, with the Barabar Caves in Bihar being one of the oldest examples. These caves feature polished interiors and intricate carvings that reflect the early use of rock-cut architecture in Indian religious practices, particularly within Buddhist and Jain traditions.

#### **2. Rock-Cut Sculptures of Cave Temples:**

Cave temples, like the Ajanta and Ellora caves in Maharashtra, showcase some of the most sophisticated rock-cut sculptures. These temples are adorned with detailed carvings depicting various deities, mythological creatures, and scenes from sacred texts. The artistry in these caves displays the skill and spiritual devotion of ancient Indian artisans.

#### **3. Rock-Cut Sculptures of Monolithic Temples:**

Monolithic temples are hewn from a single rock, and the best example is the Kailasa temple in Ellora. This type of rock-cut sculpture is known for its grandeur and complexity, often representing a chariot or an assembly of halls and shrines. The scale and detail work of these temples demonstrate the peak of rock-cut architecture.

#### **4. Rock-Cut Sculptures of Free-Standing Temples:**

Unlike cave temples carved into a rock face, free-standing temples are sculpted as separate structures, although they may be part of a larger rock-cut complex. Examples include the freestanding monolithic temples at Mahabalipuram in Tamil Nadu, attributed to the Pallava dynasty.

#### **5. Rock-Cut Sculptures of Rock Cut Monuments:**

Rock-cut monuments encompass a broader category, including not just places of worship but also residential cells, pillared halls, and ornate gateways. The Pandavleni Caves in Nashik and the Udayagiri and Khandagiri Caves in Odisha are significant sites that feature rock-cut sculptures ranging from elaborate facades to interior carvings.

### Session 3- SLO 1 & 2

**Buddhism in Sculptures:** Buddhist sculpture evolved from aniconic to iconic forms, eventually depicting the Buddha in human form. Early examples like the Sanchi Stupa display the Buddha's presence through symbols such as the lotus, wheel, and throne. As the faith spread, Gandhara and Mathura became important centers of Buddhist art, combining Hellenistic and Indian influences. Sculptures often served as devotional objects, embodying the teachings of the Buddha and serving as a focal point for meditation and veneration.

**Hinduism in Sculptures:** Hindu sculpture is deeply tied to its vast pantheon of gods and goddesses, each with distinct iconographies. Temple sculptures often depict narratives from sacred texts like the Mahabharata and Ramayana or the cosmic activities of deities. The sculptures are not merely decorative; they are integral to the act of worship, believed to be abodes of the divine when ritually consecrated. The intricate carvings and symbolic gestures (mudras) in these sculptures serve both artistic and religious functions.

**Jainism in Sculptures:** Jain sculptures emphasize the principles of ahimsa (non-violence) and asceticism. Tirthankara statues, often depicted in meditation, are central in Jain art. The portrayal of these figures is marked by a sense of calm and detachment, reflecting the Jain pursuit of liberation from the cycle of rebirth. The art is austere yet detailed, aligning with the religion's values of simplicity and self-discipline. Jain temples, like those at Mount Abu, are celebrated for their elaborate carvings and architectural sophistication.

When discussing these religions and their artistic representations, we considered the shared cultural context in which they developed. While each had distinct theological beliefs and aesthetic traditions, there was also significant cultural and artistic exchange among them. Sculptures and rock-cut architecture, for example, were forms that all three religions adopted and adapted for their purposes, often employing the same guilds of artisans. This resulted in stylistic similarities, even as the iconography and themes remained distinct.

## **Session 4- SLO 1**

### **Quiz**

Q1 - Option: B

Q2 - Option: D

Q3 - Option: D

## **Session 4- SLO 2**

### **Peer Discussion**

The creation of cupules, which are primitive forms of rock art, dates back to prehistoric times. Here are some brief points on the topic, which can be elaborated upon in a peer discussion setting:

#### **1. When Were Cupules Made?**

- Cupules are believed to be among the oldest forms of rock art, with some dating back to the Lower Paleolithic era, around 700,000 BCE.

#### **2. What Are the Main Characteristics of Cupules?**

- Cupules are simple, non-figurative forms, typically hemispherical carvings on rock surfaces.

#### **3. Where Do Cupules Occur?**

- They are found globally, often in caves or other shelters with significant prehistoric presence, like those in Madhya Pradesh, India.

#### **4. What Are the Oldest Known Cupules?**

- The oldest known cupules have been discovered in India, within the Bhimbetka rock shelters.

## **5. What is the Purpose of Cupules? Why Were They Made?**

- The purpose remains speculative, ranging from symbolic representation, ritualistic practices, to simply artistic expression.

These discussions can lead to a deeper understanding of the historical context and cultural significance of cupules in ancient art forms.

## **Session 5- SLO 1 & 2**

To discuss the excerpts with peers, we can consider the following points:

**1. Ashoka's Pillars:**

Reflect on the craftsmanship involved in the creation of the pillars, particularly the precision needed to carve from a single stone and the significance of the animal sculptures atop the pillars.

**2. Gandhara Art:**

Discuss the syncretism of Greco-Roman and Indian artistic styles during the Kushan dynasty and how this fusion is evident in the sculptures and architectural designs.

**3. Gupta Period Art and Architecture:**

Observe the development of Buddhist art during the Gupta period, noting the intricate relief work and murals at Ajanta, and how Gupta art influenced subsequent dynasties.

**4. Religious Imagery:**

You can explore how the different religious sculptures and temples across India represent the synthesis of Buddhist, Hindu, and Jain iconographies, reflecting a shared cultural heritage despite religious differences.

## **Session 6- SLO 1**

Madhya Pradesh, known for its rich tapestry of history and culture, is home to some of the most significant temples in India. Here's a brief overview of the must-visit temples:

**1. Kandariya Mahadeva Temple:**

Celebrated for its architectural brilliance and intricate carvings depicting various deities and aspects of life.

**2. Lakshmana Temple, Khajuraho:**

A prime example of medieval temple architecture with exquisite sculptures, dedicated to Lord Vishnu.

**3. Chaturbhuja Temple:**

Known for its lofty structure, this temple stands out for not having any erotic sculptures unlike other Khajuraho temples.

**4. Javari Temple, Khajuraho:**

This temple has a richly carved gateway and exterior sculptures including celestial beings.

**5. Vamana Temple, Khajuraho:**

Dedicated to Vamana, an avatar of Vishnu, featuring carvings of apsaras and gods.

**6. Varaha Temple, Khajuraho:**

Houses a colossal monolithic image of Varaha, the boar incarnation of Vishnu.

**7. Duladeo Temple, Khajuraho:**

Known as the "Temple of the God of the Moon", it is famous for its graceful sculptures.

**8. Devi Jagadambika Temple:**

One of the most finely decorated temples at Khajuraho, dedicated to the goddess Parvati.

**9. Matangeshwar Mandir, Khajuraho:**

An ancient temple still in worship, housing an 8-foot-high lingam.

**10. Lakshmi Temple, Khajuraho:**

While smaller in size, it is adorned with beautiful carvings of the goddess of wealth, Lakshmi, and her consort, Vishnu.

Each of these temples is a testament to the religious and artistic heritage of India, with Khajuraho's temples, in particular, being UNESCO World Heritage Sites. They offer a window into the spiritual and architectural grandeur of India's past. For a detailed exploration, it's recommended to refer to dedicated cultural heritage and travel guides.

**MODULE 4**  
**Session 1- SLO 1 & 2**  
**Assignment**

To emulate the Kolam designs provided in the images, you would need to follow the traditional method of Kolam drawing, which involves creating patterns with rice flour or white powder on the ground. The process typically involves planning the design around a grid of dots and then connecting these dots to form intricate patterns.

To start, choose a flat surface or a section of the ground where you would like to draw the Kolam. Clean the area and sprinkle it lightly with water if necessary. Take some rice flour or white Kolam powder in a small bowl. Pinch some between your thumb and forefinger and start by plotting the grid of dots as per the chosen Kolam design.

Once the dots are placed, start connecting them with continuous lines to form the design. Remember that the beauty of Kolam lies in the symmetry and precision of the patterns, so take your time to ensure that the lines are even and the design is balanced.

After completing the Kolam, you may choose to add colors to the design to make it more vibrant, although traditionally, many Kolams are left white.

Please note that practicing Kolam art is a beautiful way to uphold a traditional art form and also serves as an exercise in mindfulness and creativity.





## **Session 2- SLO 1**

### **Assignment**

Symmetry in Rangoli is deeply rooted in its cultural and spiritual significance, reflecting the Indian belief in harmony and balance. Symmetry, which is the balance and congruence of elements in design, is a fundamental aspect of Rangoli art. It represents the universe's natural order, embodying perfection and stability, which are considered auspicious in Hindu culture.

The intricate patterns are often mirrored on either side of a central axis, creating a sense of equilibrium and uniformity. This symmetry is not just aesthetically pleasing but also symbolizes the philosophical concept of 'unity in diversity,' reflecting the interconnectedness of all things. It's believed that symmetric Rangoli patterns invoke positive energy and invite prosperity and peace into the home.

Furthermore, the act of creating symmetrical Rangoli requires concentration and precision, which are seen as meditative practices that promote mental balance. The meticulous preparation and execution of symmetrical designs are thought to align the creators with the cosmic symmetry, leading to spiritual upliftment and the harmonization of the body and mind.

### Session 3- SLO 1

#### Assignment

**Two images of Kalamezhuthu:**



Here are two images representing Kalamezhuthu, the traditional floor art from Kerala. These illustrations capture the vibrant and ritualistic essence of the art form as practiced in Kerala, with the images depicting Goddess Bhadrakali and Lord Ayyappa drawn in natural colors and illuminated by bell metal lamps.

Session 3- SLO 2

Assignment

**Mandana Design:**



## Session 4- SLO 1 & 2

### Assignment

#### **Alpona Design:**



#### **My homeland – Uttar Pradesh**

In Uttar Pradesh, one of the most common forms of floor art done during festivals is known as "Rangoli." Rangoli is a traditional Indian art form where patterns are created on the floor using materials such as colored rice, dry flour, colored sand, or flower petals. It is typically made during Hindu festivals like Diwali, Pongal, Onam, and other significant celebrations and is meant to bring good luck.

During Diwali, the Festival of Lights, intricate and colorful Rangoli designs are drawn at the entrances of homes and temples to welcome Goddess Lakshmi, the deity of wealth and prosperity. The designs are often symmetrical and can depict lotus flowers, geometric patterns, or deities. In addition to their aesthetic appeal, Rangoli patterns are thought to have a spiritual significance and are a means of sharing joy and celebrating the festive time.

In some parts of Uttar Pradesh, Rangoli designs are called "Chowk Pujan" and are drawn with a more ritualistic intent during auspicious occasions, using rice paste which is a traditional method. The women of the house usually undertake this task early in the morning after cleaning the floor.

The act of creating Rangoli is also seen as a time for family bonding, as multiple family members often come together to partake in the design and execution of the Rangoli. This shared experience serves to enhance the festive atmosphere and creates a sense of community and tradition.



Session 5- SLO 2

Assignment

**Images of Pookalam:**



## **Session 6- SLO 1 & 2**

### **Assignment**

#### **1. What is Mehendi?**

Mehendi, also known as henna, is a form of body art originating in ancient India, in which decorative designs are created on a person's body, using a paste made from the powdered dry leaves of the henna plant (*Lawsonia inermis*). Traditionally, mehendi is applied on the hands and feet of women, particularly during weddings and other festive occasions.

#### **2. What is the history behind Mehendi?**

The history of Mehendi dates back over 5,000 years in the Indian subcontinent and has been used for both its natural cooling properties and its expressive art form. It was originally used to cool the skin in the desert climate, and the art form of mehendi was highly popularized in India during the 12th century AD through trade and cultural exchanges with the Middle East.

#### **3. Comment on the significance of Mehendi in Hinduism.**

In Hinduism, mehendi holds a deep spiritual and ritualistic significance. It is a symbol of the outer and the inner sun. As weddings are considered a sacred and spiritual event, the application of mehendi represents the divine bond of marriage and signifies the love between the couple and their families. It is also associated with the transformation of the goddess Parvati into her most beautiful form to charm her consort, Lord Shiva. The intricate patterns symbolize the blessings of the gods and are considered auspicious.

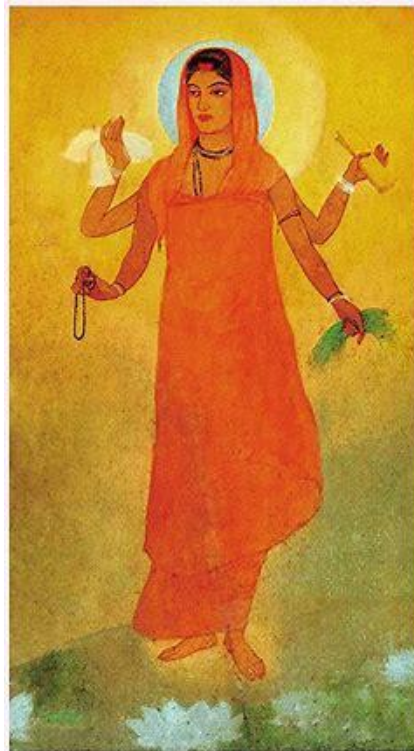
#### **4. What is the procedure of Mehendi application?**

The procedure of Mehendi application involves creating a paste from henna powder, which is then filled into a cone-shaped tool or applied with a stick or brush. The paste is carefully applied onto the skin to form intricate patterns and designs. After application, the paste dries and flakes off, leaving a temporary stain that ranges from orange to dark maroon in color on the skin. The stain lasts from a few days to several weeks, depending on the quality of the henna and the care taken after application. The area is often wrapped with tissue, plastic, or medical tape to lock in body heat, creating a more intense color on the skin. The wrap is worn three to six hours, or sometimes overnight, and then removed. After this, the skin is washed with water to reveal the final design.

**MODULE 5**  
**Session 1 - SLO 1&2**  
**Assignment**

Paintings by the artists belonging to the school are:

**1. Abanindranath Tagore paintings**



**2. Gaganendranath Tagore artwork**



### 3. Asit Kumar Haldar famous paintings



### 4. M.A.R Chughtai works

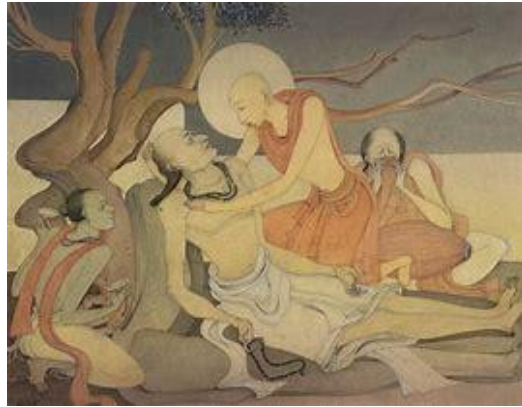


### 5. Sunayani Devi Bengal School

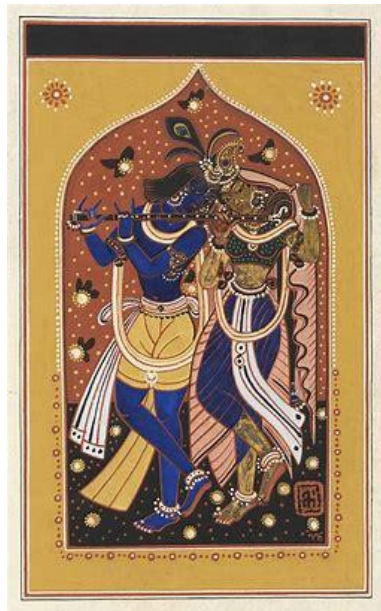




## 6. Kshitindranath Majumdar paintings



## 7. Nandalal Bose art



## 8. Kalipada Ghoshal paintings



### 9. Sughra Rababi Bengal School



### 10. Sudhir Khastgir artwork



### Session 3

#### Group Project

The Indian Village Life and nationalist themes in paintings reflect the essence of India's heartland and its struggle for identity amidst colonial rule. Artists of the Bengal School like Abanindranath Tagore, Nandalal Bose, and Kalipada Ghoshal spearheaded a movement that emphasized indigenous traditions and motifs, often depicting scenes from Indian mythology, religious epics, and rural settings. They infused their work with a sense of nationalism, aimed at reviving Indian pride through art.

These paintings often showcase villagers engaged in daily activities, highlighting the simplicity and purity of rural life. The themes are deeply rooted in the cultural and social fabric of India, embodying the spirit of self-reliance and community living.

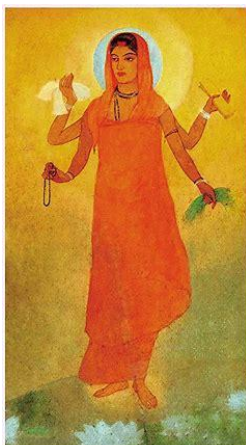
In the nationalist context, such artworks also serve as visual narratives that counter the colonial gaze, offering a portrayal of India that is grounded in its own historical and cultural identity. The artists adopted traditional techniques and color palettes, blending them with influences from Asian art, particularly the wash technique from Japan, to develop a unique style that was Indian in spirit and form.

For instance, Nandalal Bose's work is notable for its depiction of the Indian landscape and scenes of village life, drawing on the lives of ordinary people to create a tapestry of Indian culture and traditions. These pieces not only celebrate the rural ethos but also become a canvas for displaying the artists' yearning for an India free from colonial influences.

The narratives captured in these paintings are a tribute to the resilience and enduring spirit of Indian culture, making them important cultural artifacts that document a pivotal moment in India's history. They provide insight into the collective consciousness of a nation on the cusp of independence, as envisioned by some of its most sensitive observers.

This summary encapsulates the themes without directly reproducing content from specific sources, allowing you to delve into the subject matter while complying with copyright norms. For detailed exploration and images, you should visit educational and art-focused websites, as well as libraries and museum collections that house these significant works.

**Paintings by Abanindranath Tagore that showcase rural Bengal or nationalist subjects:**





**Works by Nandalal Bose that depict scenes from village life or nationalist events like the Dandi March:**



**Images of Kalipada Ghoshal's work that embody rural tranquility and cultural richness:**



**Historical photographs or sketches of Indian village life from the late 19th to early 20th centuries that are now in the public domain:**



**Reproductions of folk art that represents village scenes, which often carry a creative commons license:**



## Session 4

### Group Project

The British influence on Indian painting introduced new themes such as portrait, landscape, and realism, reflecting the cultural exchange between the colonizers and the colonized. This period marked a significant shift in Indian art, with European techniques and aesthetics blending with traditional Indian expressions.

**Portraiture** became popular among British officials and Indian nobility, capturing the likeness of individuals with an emphasis on realism and detail. These portraits served various purposes, from personal commemoration to diplomatic gifts, and often included Indian elements in their composition to convey a sense of authority and belonging in the colonial context.

**Landscape painting** experienced a transformation with the introduction of the picturesque style, which sought to capture the sublime beauty of India's diverse geography. British artists were fascinated by the Indian scenery, architecture, and ceremonies, and their works played a crucial role in documenting and interpreting India's cultural heritage for a Western audience.

The realism in these artworks not only offered a glimpse into the daily lives and environments of the time but also played a part in the imperial narrative, portraying India through a lens that combined both admiration and domination.

The artistic exchanges during this period laid the groundwork for later movements that sought to reclaim and revive indigenous art forms, leading to a rich tapestry of Indian art that continues to evolve today.

## **Session 5**

### **Group Project**

Indo-Saracenic architecture, also known as Indo-Gothic, Mughal-Gothic, Neo-Mughal, and Hindu-Gothic, is a style of architecture used by British architects in the late 19th century in India. It drew elements from native Indo-Islamic and Indian architecture, and combined it with the Gothic revival and Neo-Classical styles favored in Victorian Britain.

#### **History:**

The roots of Indo-Saracenic architecture can be traced back to the 18th and early 19th centuries, but it became most popular under the British Raj between 1858 and 1947. The style was introduced by British architects in an attempt to incorporate Indian architectural elements into British buildings in India, aiming to achieve a stylistic synthesis that would represent the cultural fusion of the two civilizations.

#### **Characteristics:**

Indo-Saracenic architecture is characterized by its blend of European and Indian elements, featuring domes, arches, spires, minarets, and intricate ornamentation. Buildings often include multiple domes of various sizes, horseshoe arches, chhatris (elevated, dome-shaped pavilions), jalis (perforated stone or latticed screen), and extensive use of red sandstone and marble.

#### **Notable Examples:**

1. Victoria Memorial, Kolkata: A magnificent marble building dedicated to Queen Victoria, which now serves as a museum.
2. Mumbai's Chhatrapati Shivaji Maharaj Terminus (formerly Victoria Terminus): A UNESCO World Heritage Site, this historic railway station is a striking example of Victorian Gothic Revival architecture blended with themes deriving from Indian traditional architecture.
3. Mysore Palace, Mysore: This palace combines Hindu, Muslim, Rajput, and Gothic styles of architecture, making it one of the most stunning examples of the Indo-Saracenic style.
4. Lahore High Court, Lahore: Showcases a blend of Islamic architecture with British colonial architectural elements.

## **Significance:**

Indo-Saracenic architecture is significant for its role in the architectural history of the Indian subcontinent. It represents a period of cultural fusion and architectural innovation under the British Raj, reflecting both the colonial influence and the rich heritage of Indian architectural traditions. The style is celebrated for its ability to merge different architectural vocabularies into a cohesive and aesthetically pleasing whole.

## **Architecture:**

Indo-Saracenic architecture represents a harmonious blend of Western and Eastern architectural styles, emerging during the British Raj in India. This architectural style integrates elements from native Indian, Islamic, and Western traditions, creating structures of remarkable beauty and complexity. Below are detailed descriptions of iconic Indo-Saracenic buildings, their architectural features, historical context, and cultural significance. The architects who played pivotal roles in shaping this unique style are also highlighted.

- **Victoria Memorial, Kolkata**

Designed by Sir William Emerson, the Victoria Memorial is a splendid example of Indo-Saracenic architecture. Its construction began in 1906 and concluded in 1921, serving as a tribute to Queen Victoria. The building's magnificent marble dome, intricate latticework, and blend of Mughal and European elements make it a significant cultural landmark. The Victoria Memorial houses a museum with a vast collection of paintings, sculptures, and manuscripts, chronicling India's history.

- **Chhatrapati Shivaji Maharaj Terminus (CSMT), Mumbai**

Frederick William Stevens designed this historic railway station, formerly known as Victoria Terminus. Completed in 1888, the structure is an architectural marvel, showcasing a fusion of Gothic and Indian palace architecture. Its turrets, pointed arches, and intricate carvings celebrate India's colonial history and the technological progress of the age. The terminus is not only a key transportation hub but also a UNESCO World Heritage Site, appreciated for its architectural grandeur.

- **Lahore High Court, Lahore**

Designed by Sir Ganga Ram, the Lahore High Court is a prime example of Indo-Saracenic architecture in Pakistan. The building features red sandstone, domes, and arches, with a central dome that draws inspiration from Mughal and Rajputana styles. The High Court stands as a symbol of Lahore's colonial past and its legal heritage, embodying the blend of architectural influences prevalent during the British Raj.



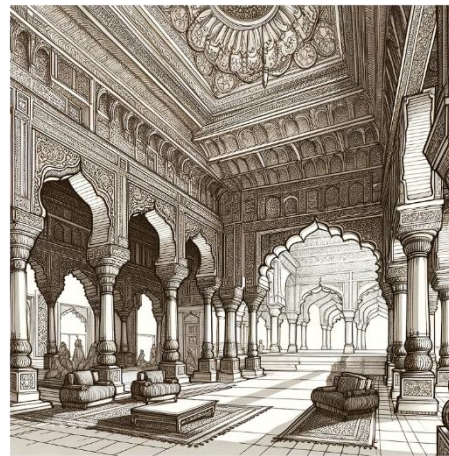
- **Mysore Palace, Mysore**

The Mysore Palace, designed by Henry Irwin, is one of India's most magnificent royal residences. Combining Hindu, Muslim, Rajput, and Gothic architectural styles, the palace is renowned for its splendid facade, intricate interiors, and the grand Durbar Hall. The palace's design reflects the rich cultural heritage of Mysore and stands as a testament to the artistic vision of its architect.

### **Architects Behind Indo-Saracenic Architecture:**

- **George Gilbert Scott** contributed to the Indo-Saracenic style through his designs that seamlessly integrated Indian motifs and British architectural principles.
- **Frederick William Stevens** is celebrated for his work on the Chhatrapati Shivaji Maharaj Terminus, which beautifully encapsulates the essence of Indo-Saracenic architecture.
- **Henry Irwin** played a crucial role in popularizing the style, particularly through his work on the Mysore Palace, showcasing the potential for cultural synthesis in architectural design.

These architects and their iconic creations played a pivotal role in the development of Indo-Saracenic architecture, blending the architectural heritage of the East and the West to create structures of enduring beauty and cultural significance.





## Session 6

### Group Project

Contemporary Indian art is a vibrant and dynamic field that reflects the multifaceted nature of India's cultural identity. It encompasses a wide range of artistic expressions that fuse traditional Indian themes with Western styles, showcasing the country's rich heritage while embracing global artistic trends. This fusion has given rise to a unique genre of art that is both distinctly Indian and universally appealing.

#### **Historical Context and Evolution:**

Contemporary Indian art emerged in the post-independence period, as artists sought to find a voice that was both rooted in the national identity and responsive to global art movements. Artists like M.F. Husain, S.H. Raza, F.N. Souza, and Tyeb Mehta were pioneers in this regard, blending elements of Indian mythology, folk traditions, and social issues with Western artistic techniques and perspectives.

#### **Fusion of Western Style and Indian Themes:**

The hallmark of contemporary Indian art is its ability to seamlessly integrate Western styles with Indian themes. This fusion is evident in various forms, including painting, sculpture, and mixed media.

- **Painting:** Contemporary Indian painters often incorporate Western techniques such as abstraction and surrealism while drawing on themes from Indian mythology, rural life, and urban landscapes. This creates visually striking works that are rich in symbolism and narrative depth.
- **Sculpture:** Modern Indian sculptors have adopted Western methods like bronze casting and installation art to explore themes of spirituality, nature, and human experience, rooted in Indian cultural motifs.
- **Mixed Media:** The use of mixed media in contemporary Indian art exemplifies the fusion of styles, with artists combining traditional materials like textiles and terracotta with modern elements such as digital imagery and found objects to comment on social and political issues.

### Notable Contemporary Indian Artists:

- **M.F. Husain:** Known as the "Picasso of India," Husain's work is characterized by its bold use of color and themes that span Indian mythology, history, and everyday life.
- **S.H. Raza:** Raza's paintings are recognized for their abstract representations of Indian cosmology and landscapes, using geometric patterns and a vibrant palette.
- **Anish Kapoor:** As a sculptor, Kapoor's work combines Western minimalist aesthetics with themes of void and space, often employing materials like steel and wax.

### Cultural Significance:

Contemporary Indian art plays a crucial role in the cultural discourse, offering insights into the country's evolving identity in the global context. It serves as a medium for dialogue and reflection on issues such as globalization, environmentalism, and social justice, highlighting the diversity and complexity of Indian society.

### Conclusion:

The fusion of Western style and Indian themes in contemporary art not only enriches the global art scene but also reinforces the idea of art as a universal language. Through their innovative approaches, contemporary Indian artists continue to challenge boundaries, celebrate heritage, and inspire new generations.

