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| **PRE-BOARD EXAMINATION – I (2023-24)** | | | |
| **PB1/FAAK/1223/B 30-NOV-2023** | | | |
| **ANSWER KEY** | | | |
| **Subject: FINE ARTS Max. Marks: 30**  **Grade: 12 Time: 2 hours.** | | | |
| **Q. No** | **Ans** |  | **MARKS** |
| 1. | C | Basholi | 1 |
| 2. | B | Ramkinkar Baij | 1 |
| 3. | A | Bijapur Sub School | 1 |
| 4. | D | The Lives of Medieval Saints | 1 |
| 5. | A | Radha (Bani Thani) | 1 |
| 6. | C | Haji Madni | 1 |
| 7. | B | Mother Teressa | 1 |
| 8. | D | G.R. Santosh | 1 |
| 9. |  | **MOTHER AND CHILD**  ARTIST: JAMINI ROY / MEDIUM: tempera (Water Colour)  PERIOD: modern- end od 1920  SUBJECT MATTER: This painting depicts a mother holding her child. The subject matter matches totally with the title of the painting  DESCRIPTION: This is a vertical painting by Jamini Roy. A mother is holding her son with her left hand on the left side on her waist. Face is cup shaped, eyes are elongated,  . Influence of the Pala School of Eastern India. The child also has similar eyes with thick eyebrows.  Mother's head is tilted towards the son.  The child is totally naked while the mother is wearing a sari.  Border of sari is shown at different places.  On one side we can see a plant like structure.  Both mother and child are decorated with ornaments.  There is a small bun on top of the child's head similar to Roy's images of baby Krishna.  The folk motifs in the background capture the simplicity of local and rural life.  This mother is unmindful of everything other than her role as a mother.  Such portrayal has a rural simplicity.  . Lines are very sharp, thick and fully expressive.  . The figures are arranged in a single frontal plane in simple two-dimensional forms, with flat colour application and forceful lines  OR  **Painting – ‘Of walls’**  Artist-Anupam Sud  Medium-Lithograph  Period-1982A. D.  Courtesy-All India Fine Art Craft Society, New Delhi  This work is often interpreted as a representation of poverty and loneliness. However, for the artist it is more of a personal moment.  The print is etched in brown colour and line drawings are in white colour. A poor faceless lady sitting on a pavilion of the wall on one side is clad in an untidy looking sari and is bare feet. In the foreground two legs and a foot are visible, of a man sleeping near the wall. The artist's keen power of seeing the ordinary and then transferring that realism' without any beauty or glamour onto the etchings is extraordinary. She could extract immense emotive and visual details out of her medium. Her realism focuses on the human body that is exposed to the harshness of the society and the suffocating walls of prejudices.  The work is thoughtful, haunting and indistinct with the deep monochromes enhancing the overall affect. | 2 |
| 10. |  | **Painting-Rama Vanquishing the Pride of The Ocean**  Painter: Raja Ravi Varina  Period: Modern  Medium: Oil colours on canvas  Circa: Late 19th century  Collection: Chitra Shala, Mysore, Karnataka  **Description:**  The theme of this painting has been taken from Valmiki's Ramayana, in which Sri Rama has been shown vanquishing the pride of the ocean. Varuna, the Lord of ocean, pacifying Sri Rama, angered at the intransigence of the sea to give way to enter Lanka.  Sri Ram and his army of vanaras, half-human, half-simian forest folk, reach the sea on their way to Lanka but find it too storm-tossed to cross.  Lord Ram calls upon Varuna to calm the waters but he doesn’t respond or appear. Enraged, Lord Ram, picks up his bow and aims an arrow, imbued with Brahma’s strength, at the ocean.  Before he can shoot it though, the Lord of the Ocean appears and asks forgiveness.  In the middle the big shape is of Ocean (the god of sea) who has shown lifting both his hands up requesting Sri Rama not to do so, while two small shapes are of the gods of aquatic creatures who are frightened and are entreating Sri Rama for forgiveness of their creatures.  In the background, a bright flash of lightning has been shown in the middle of the sky. The sky has been shown with the blend of dark colours. In this painting, the placidity of colours and rhythmicity in linear delineation is capable to attract attention of anyone. This painting manifests the effect of light and shadow, the qualities of European style of art.  OR  The famous artist- ‘Gaganendranath Tagore.’  He was born on 17 Sep 1867, died 14th February 1938. He was an Indian painter and cartoonist of the Bengal school. Along with his brother Abanindranath Tagore, he was counted as one of the earliest modern artists in India. traditional Bengal painting (1925). Tried cubistic painting.  Between 1920 and 1925, Gaganendranath pioneered experiments in modernist painting. Partha Mitter describes him as "the only Indian painter before the 1940s who made use of the language and syntax of Cubism in his painting".  He was one of the first modern painters of India, learning Japanese brushwork from Kakuzo Okakura and other visiting Japanese artists. Beginning to paint rather late in life at the age of thirty-eight, he played an important role in the establishment of the Indian Society of Oriental Art, Calcutta, in 1907. In his early artistic life, he painted Puri landscapes, portraits, and other figurative sketches.  **Famous paintings**: ‘City in the Night’, ‘Bed of arrows (Bhishma), ‘Movement’, ‘Magician’, etc. | 2 |
| 11. |  | **The sculpture****- ‘Cries Unheard’.**  **Title -** Cries Unheard  **Artist -** Amarnath Sehgal  **Medium -** Bronze  **Time** = 1958 AD  **Collection:** National Gallery Modern, New Delhi.  **Subject matter:**  The widely known Bronze Casting untitled -Cries Unheard ' by Amarnath Sehgal, won him the  President's Golden Plaque award in 1950. It is symbolic creation of a family of three figures,  the parents and their child expressing deck anguish of the sculpture  injustice prevalent in society.  **Compositional arrangement.**  The tall, elongated figures of a man, women with their child are shown hollow, distorted faces and are shouting hands raised towards sky. They are telling the world, how through the ages they have been victims of political and social injustice with no one to hear to their protest.  The mask like faces of victims seems to suggest that they have been Suffering. This is a symbolic work in which three nude figures of a family are standing in a deep anguish mood. They have gloomy faces full of agony and distress. | 2 |
| 12. |  | 4 SUBSCHOOL OF RAJASTHANSCHOOL OF PAINTING:   1. **Malwa school of Painting**: ex- ‘Raga Megha’ Created by Madho Das.in 1680 2. **Mewar school of painting**: ex: ‘Yudha Kanda of Ramayana’, created by Sahibdin 3. **Bundi school of painting**: ex: ‘Baramasa’ by Ashwin 4. **Bikaner school of painting**: ex; Krishna supporting Mount Govardhana by Shahadin | 2 |
| 13. |  | Name: Haldi Grinder  Painter: Amrita Sher-Gil  Medium: Oil colours on Canvas  Period: Modern (Contemporary)  Circa: 1940 A.D  Collection: National Gallery of Modern Art, New Delhi  **DESCRIPTION**  Amrita Sher-Gil painted this idyllic rural scene in 1940. The focus of this Amrita's painting is intended for a showcase on the burden life of women in India. Her use of bright, saturated pigments is particularly marked in the painting.  Here in this painting three women are portrayed in the center of the picture plane with yellow, white, and red saris, placed within the background of nature. A dark black and brown portrayal of a woman behind the tree, seem to be in rest mood also catch the eyes of the views.  Bright colouring on the dress against blurred and faint brown background with two massive trees provides an immense stress on the viewers.  Amrita Sher-Gil completed this painting with very simplified subject matter, and is filled with weak, yet commanding the ordinary females with depth, strong sense of dignity and massive power on their livelihood. | 2 |
| 14. |  | **Origin and Development of Deccani School of Art:**  Deccani painting denotes broadly the miniature rendered from 15th to 19th century AD at Bijapur, Ahmednagar, Golconda & Hyderabad.  The style & themes are an amalgamation of early art tradition of Deccan & the Islamic idiom of Iran, Persia & Turkey.  **It has three distinguished phases, Time period:**  1. **Early phase:** This phase evolved at the Yusuf Adil Shah's court at Bijapur in 1489-90 AD. On his invitation, several Iranian, Persian & Turkish painters, calligraphers & scholars came to his court & these artists rendered painting on pure Islamic themes. In this period, the Deccani art was confined to text illustrations & decoration designing only.  2. **The second phase:** This phase started when later generations of Muslim rulers of Deccani states - Bijapur, Golconda, Ahmednagar & subsequently Hyderabad, had their roots in Indian soil with little of Iran, Persia & Turkey in them.  3. **The third phase:** It initiated in the early 18th century at Hyderabad. It blended with the romantic flavor of the former Golconda school as well as the stylistic elements & refinement of the Mughal art  **Main Characteristic Features and influence:** of Deccan School of miniature painting  1. It is the fusion of Mughal & Persian styles of miniature painting.  2. It shows sturdy growing trees as circular masses filled with leaves in repetitive design.  3. It shows a remarkable expressive style of Ragamala paintings. Colours are dark with typical Persian blue & orange.  4. Tall & slender figures are the Deccani inventions.  5. In portrait painting, Deccani artist were greatly influenced by Mughal realism & imitated European naturalism & succeeded in producing a 3D effect.  6. Colours used are rich & brilliant & golden colour is used profusely for  flowering plants, costumes, jewelry & jutting out horizon.  **Famous paintings and Themes:**  The depictions of great fauna in the background were significant in all Deccani paintings.  Royalty was also observed in several paintings.  Each school of thought illustrated sense of attire for their subjects in the paintings. Also, spiritual paintings were set in nature such as the Yogini.  Different themes were entertained by Deccani paintings.  **Famous paintings:**   ‘Sultan Ibrahim Adil Shah II Hawking’, ‘Ragini Pathamsika of Raga Hindola’ ,’Sultan Abdullah Qutub Shah’ , ‘Hazrat Nizamuddin Auliya and Amir Khusrau’, ‘Chand bibi playing Polo.’  **Sub Schools of Deccani Paintings:**   * Ahmednagar School of Painting. This school was patronized by Hussain Nizam Shah I of Ahmednagar. ... * Bijapur School of Painting. ... * Golconda School of Painting. ... * Hyderabad School of Painting. ... * Mysore School of Painting. ... * Thanjavur School of Painting.   OR  **‘Mughal school of painting’**  **Time:**1556-Foundation by Humayun  **Specialty:** Confined to Mughal court: Mughal painting remained confined to the Mughal court and did not reach the people.  **Influence:** A synthesis of Indian and Persian elements   * Confined to Mughal court: Mughal painting remained confined to the Mughal court and did not reach the people. * **Famous artist**: Mir Sayyid Ali, Basawan, Daswanth, Manohar, Govardhan, Ustad Mansur, Abd al- Samad, etc. * **Subjects**: The Mughal painting under Akbar's patronage depicted a variety of subjects, including, detailed political conquests, seminal court scenes, secular texts, portraits of important men along with Hindu mythologies, and Persian and Islamic themes. * **The main themes**: of the Mughal paintings revolved around the events from Jahangir's own life, along with portraits, birds, flowers, animals, etc. One of the most popular examples of Mughal paintings of this time include the pictorial illustrations of the Jehangir-Nama, the biography of Emperor Jahangir.   The Mughals were patrons of various art forms. Every Mughal successor, based on tis taste and preferences contributed towards enhancing the status of art, calligraphy, painting, architecture, bookmaking, illustration etc.    **Famous Paintings:**  Noah’s ark, Krishna lifts Mount Govardhan, Falcon on a Bird Nest, Zebra, The Marriage Procession of Dara Shikoh, etc. | 6 |
| 15. |  | **Famous artists:**   1. **Abanindranath Tagore:**   Date of Birth: May 7, 1871  Place of Birth: Bengal, British India  Date of Death: August 7, 1951  Though Abanindranath Tagore started painting at a young age, his career took shape in the late 1890s. Most of his works revolved around Hindu philosophy and other things Indian. In the year 1930, he came up with a series of paintings titled ‘Arabian Nights’.  Even today, this collection of paintings is considered as one of the finest achievements of Abanindranath Tagore. Thanks to his revolutionary ideas and his unconditional love for tradition, cultural figures from other parts of Asia were fascinated by him. His meeting with Japanese artists and personalities paved the way for him to incorporate Japanese and Chinese calligraphic techniques and traditions into his works.  We can see influence of modern pan-Asian artistic tradition and the common elements of Eastern artistic and spiritual culture in his work. His works reflected his ideologies and since they were simple in nature, his paintings were a hit among Indian art lovers  Abanindranath, who was accompanied by E.B. Havell, started first art university in India called kala Bhavan.  **Famous paintings**  Ganesh Janani, Bharat Mata, The Victory of Buddha, Journey’s End, Radhika gazing at the portrait of Sri Krishna, Departure of Siddhartha, etc.   1. **Jyoti Bhatt:**   Born in 1934, JYOTI BHATT, fondly called Jyotibhai, is one of the most respected Indian artists of the 20th century  He studied painting and printmaking at M.S. University, Baroda, before going on to study in Naples and New York.  Later he studied fresco and mural painting at Banasthali Vidyapith in Rajasthan, and in the early 1960s went on.  He is awarded by ‘Padma Shri in 2019 and elected as a fellow of the Lalit Kala Akadami.  While his early works show cubist influences, Jyoti Bhatt's later creations are colorful and fun, with Indian folk elements.  Also, an acclaimed photographer, he is well-known for his documentation of rural  Indian culture.  **Artwork**: ‘Devi’ etching on the paper. Jyoti Bhatt's prints, however, that are most associated with the artist. His etchings, intaglios, and screen prints have explored and re-explored a personal language of symbols that stem from Indian culture: the peacock, the parrot, the lotus, stylized Indian gods and goddesses, and unending variations on tribal and village designs. Recently he has explored digital printing and holography.  His work is in numerous international collections, including the [Museum of Modern Art](https://en.wikipedia.org/wiki/Museum_of_Modern_Art), New York, [The Smithsonian Institution](https://en.wikipedia.org/wiki/The_Smithsonian_Institution), Washington D.C., [The British Museum](https://en.wikipedia.org/wiki/The_British_Museum), London.[[8]](https://en.wikipedia.org/wiki/Jyoti_Bhatt#cite_note-8) and the [Museum of Art & Photography](https://en.wikipedia.org/wiki/Museum_of_Art_%26_Photography), Bangalore.   1. **Mrinalini Mukharjee:**   Born: 1949, Bombay  Died: 15th February 2015, New Delhi  Education: Welham Girl’s School,  Maharaja Sayajirao University, Vadodara,  West Surrey College of Art and Design  Known for: Sculpture  Known for her distinctly contemporary style and use of dyed and woven [hemp](https://en.wikipedia.org/wiki/Hemp) fibre, an unconventional material for sculpting, she had a career spawning over four decades from the 1970s to the 2000s. Mukherjee's body of work is a part of public collections at, among others, the [Museum of Modern Art, Oxford](https://en.wikipedia.org/wiki/Museum_of_Modern_Art,_Oxford), the [National Gallery of Modern Art](https://en.wikipedia.org/wiki/National_Gallery_of_Modern_Art), New Delhi, and the [Stedelijk Museum](https://en.wikipedia.org/wiki/Stedelijk_Museum" \o "Stedelijk Museum), Amsterdam. The artist's personal archive is digitized and made freely.  Most of Mukherjee's early work was characterised by the use natural [hemp](https://en.wikipedia.org/wiki/Hemp) fibre, she also ventured into working extensively with [ceramic](https://en.wikipedia.org/wiki/Ceramic) and [bronze](https://en.wikipedia.org/wiki/Bronze) later in her career.  Mukherjee was influenced by traditional [Indian](https://en.wikipedia.org/wiki/Indian_sculpture) and historic European sculpture, folk art, [modern design](https://en.wikipedia.org/wiki/Modern_art), local crafts and textiles. Knotting was one of her main techniques; she worked intuitively and never worked based on sketches, models, or preparatory drawings.  Famous artwork: Vanshree- (1994),130x250x9 cm.-fibre sculpture.  OR   1. **Somnath Hore**.   Somnath Hore was born in 1921, died 2006. He is an Indian sculptor and printmaker. His sketches, sculptures and prints were a reaction to major historical cries and events of 20th century Bengal. Somnath Hore was born in 1921, died 2006. He is an Indian sculptor and printmaker. His sketches, sculptures and prints were a reaction to major historical crises and events of 20th century Bengal,  such as the Bengal Famine of 1943 and the Tebhaga movement. He was a recipient of the Indian civilian honour of the Padma Bhushan. such as the Bengal Famine of 1943 and the Tebhaga movement. He was a recipient of the Indian civilian honour of the Padma Bhushan. In the early 1950s Hore's drawings and his Tebhaga series of woodcuts show the influence of Chinese Socialist Realism and German Expressionism.  **Famous artwork:** ‘Children’  This is a graphic print on paper done with monochromatic etching with aquatint. These figures are talking by themselves. Linear, skeletal torso, showing malaria spleen.   1. **Anupam Sud**    (Born 1944) is an artist who lives and works in Mandi, a small community on the outskirts of New Delhi. She was born in Punjab, though she spent much of her youth in the former British summer capital of Shimla in [Himachal Pradesh](https://alchetron.com/Himachal-Pradesh).  Sud studied at the [College of Art, Delhi](https://alchetron.com/College-of-Art%2C-Delhi) from 1962 to 1967, during the same decade that [Somnath Hore](https://alchetron.com/Somnath-Hore) was retooling and revitalizing the college’s printmaking department.  Overt takes on social issues are seldom found in Sud’s art, and her figures are often self-absorbed and brooding. However, through symbolism and metaphor Sud engages with socially relevant themes, and moody depictions of interrelations between the sexes are a favorite topic in her work.  **Famous work:** ‘Of Walls’  **Medium-** Lithograph, period -1982  This Artwork is a journey of the artist down her memory lane -of childhood. The subject is unconsciously lost in the mystery of time, with nothing in particular but a gliding image that has found place in her creation. This work is often interpreted as a representation of poverty and loneliness. However, for the artist it is more of a personal moment.  Here artist is showing ordinary and then transferring realism, without any beauty or glamour into the etching is extraordinary.   1. **Laxma Goud**   "Kalal Laxma Goud" was born on 21 August 1940, in Nizampur, Telangana,  India. He is an Indian painter, printmaker and draughtsman. He works in variety of mediums including etching, gouache, pastel, sculpture, and glass painting. He is best known for his early drawings that depict eroticism in a rural World Arts and Artists context, and for the originality and quality of his etching and acquaints.  **Famous artwork :** ‘Rural South Indian Man and Woman’  In this etching shown his childhood memory. Illustration of a peasant man and woman, which Imposes on figures a touch of puppets.  This print is line bases and colored. Some of his other works are- landscape of Turkey, Untitled Xiyan China etc. | 6 |

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