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| **Gr12- PRE-BOARD 1-(2023-24)**  **SET 1 -Ans Key** | | |
| 1. | A. Mewar |  |
| 2. | D. Bengal |  |
| 3. | B. Raja Sansarchand |  |
| 4. | A. M.F. Husain |  |
| 5. | B.Akbar |  |
| 6. | C. Mir Sayyid Ali |  |
| 7. | B. Ali Adil Shah-1 |  |
| 8. | B. Himachal Pradesh |  |
| 9. | The name of the painting is Hazrat Nizamuddin Auliya and Amir Khusrau. This provincial painting belong to Hyderabad, sub-school of Deccan. This painting was made by using water colours on paper, through the technique of tempera. It was made by an unknown artist in 1750-70 AD. It depicts Hazrat Nizamuddin Auliya, the revered (respected) Sufi Saint of the 13th century.  The painting is made simple without any technical and artistic expertise of a court painting. However, it is charming and narrative of popular Indian theme based on saints. In the painting, Hazrat Nizamuddin Auliya is shown in green-coloured clothes with a turban on his head. He is shown sitting in deep thinking and behind his head a yellow halo has been shown which has a clear resemblance to the Sun. His pupil (student) Khusrau has been shown sitting on his knees playing a small musical instrument. He is wearing a brown-coloured turban and clothes with a red waist band. The white beard of Hazrat Nizamuddin Auliya shows his older age whereas the black beard of Khusrau signifies younghood. The courtyard in which they are sitting has been drawn in the form of red strips with yellow colour. Flowerbeds are made on both sides of the way to the courtyard. A big tree has been depicted on which red- and yellow-coloured fruits and flowers have been shown.  OR  Pahari paintings often depict themes of love, mythology, religious stories, Ragas (musical modes), and scenes from the lives of saints and gurus, Stories of Radha Krishna- their divine love.  Four examples of Pahari Paintings:   1. Awaiting Krishna and the hesitant Radha 2. Balwant Singh looking at painting with Nainsukh 3. Nanda, Yashoda and Krishna going to Vrindavan 4. Kaliya Mardan |  |
| 10. | The painting is Chand Bibi Playing Polo. This painting was made by an unknown artist in 1750 AD  The painting was made by using water colours on paper, through the technique of tempera. This painting belong to Golconda school of painting. This painting shows Chand Bibi the queen of Bijapur and the daughter of Hussain Nizam Shah I of Ahmadnagar. In this painting, Chand Bibi can be seen playing Chaugan (polo), a popular royal sport of that time. In the painting, along with Chand Bibi, three other female players can be seen.  All the four women are riding on horses. Their dress and horses are painted in different colours. In the foreground, a small pond can be seen in which several white coloured birds and lotus flowers of blue and red colours are shown. The back art of the ground is covered with vegetation and in the middle art of the ground the women are shown playing. Wide margins in yellow and green colour can be seen on the upper and lower panel of the painting and in the middle of these margin a calligraphic work in Persian language has been scribed. This is a well-balanced composition showing rhythm and motion.  **OR**  **The evolution of national Flag of India:**  A flag is integral to a nation's identity so is its journey.  The flag, stripes of saffron, white, and green stacked in that order with the Ashoka Chakra for a pendant, came from decades of evolution. The evolution narrates a story of struggle. The journey begins in 1906 when a variant of the unofficial national flag was first recognized during the national freedom struggle  **4 stages**   1. 1906 2. 1921 3. 1931 4. 1947   A picture containing shape  Description automatically generated |  |
| 11. | **The Pahari school and it’s artistic style:**  The Pahari school of paintings is characterized by its delicate and lyrical style. The paintings often depict themes of love, mythology, and religious subjects. The use of vibrant colors, especially blues, greens, and reds, is a notable feature. The artists paid great attention to detail, especially in portraying facial expressions and intricate patterns in clothing and jewelry. The paintings are typically done on miniature-scale surfaces such as paper, cloth, or wood. The Pahari school of paintings developed its unique style through a combination of influences from Mughal art, Rajput art, and indigenous traditions.  OR  The painting is **Krishna with Gopis.** This painting was made by Manala in 1730 AD. This painting was made by using water colours unpaper, through the technique of tempera. It was made by him for his private patron Malini. He made this painting by getting inspired from Jayadeva's most popular poem Olta Guinda. This painting can be called a unique example of Basohli style of painting.  In the painting, Krishna is represented in blue colour and he is shown dancing and singing with Gopis on the Yamuna riverbank. The neck of Krishna is beautifully decorated with jewellery made of pearls. He is wearing yellow coloured dhoti  Along with Krishna, eight Gopis can be seen expressing their love around him. Gopis are well decorated with transparent veils of different colours. Gopis were shown in many expressions doing coquettishness (flirting with Krishna. The faces of Gopis in the painting are made similar to each other with big eyes. The eyebrows were made in arch shaped. The slender long noses and rounded forehead of Gopis added a charming effect to the painting. Along with love and romance, spirituality can also be seen in the painting. In the background of the painting, intricately designed vegetation and a narrow stretch of Yamuna River can be seen. The middle part of the background is painted a light scarlet colour. It is shown with dark multi-colours and multi-designed leaves of the trees. |  |
| 12. | This sculpture is **Triumph of Labour**. This sculpture was made by Debi Prasad Roy Chowdhury. This sculpture was made by using bronze and cement, through the technique of bronze Casting. In this sculpture, four men are shown who are trying to move a rock with the help of wooden logs. All the men are shown wearing a lungi and their upper body is naked. Their heads are covered using a cloth. Through this sculpture, Prasad wanted to highlight the less of a well-known ideal subject of the 19th century.  Chowdery led to deplete strength of his workers, revealing their bones. Human goes are installed in a way that create curiosity in the viewers. It attracts vis see it be all sides. This site is placed in a higher pattern. It was installed at Marina Beach, Chen, thew of the Republic Day in 1999.  OR  Title: ‘Rama Vanquishing the Pride of The Ocean’  ARTIST: RAJA RAVI VARMA /  PERIOD: MID 19th CENTURY A.D./  MEDIUM: OIL ON CANVAS /  COURTESY: LALIT KALA ACADEMY, NEW DELHI /  COLLECTION: CHITRASHALA, MYSORE  SUBJECT MATTER: This painting is based on an episode of Valmiki's Ramayana.  After preparing his forces for invading Lanka to recover Sita, Rama was held up by the sea, and his army was separated from Lanka.  Attempts to build a bridge were failed by the angry ocean so Rama threatened Varuna (The God of Ocean) that he would destroy him if he didn't allow the bridge to be built.  Only then did his forces cross the ocean to reach Lanka. |  |
| 13. | Title: **MOTHER AND CHILD**  ARTIST: JAMINI ROY / MEDIUM: TEMPERA (Water Colour) /  PERIOD: MODERN  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 of 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. The 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 a 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.  The flat colours on the flat planes have removed all unnecessary ornamentation from his work. The bold lines defining curves come alive with her  feminine beauty.  COLOR SCHEME:  Palette is limited to a few earthy colours, mostly green, red, yellow ochre, gray, vermillion, blue and lampblack.  The colour bands of varying thickness bring down the harshness of the black line.  The artist has limited himself to the basic white line drawing for ornamentation  OR  **Title of the sculpture: Cries Unheard**  Artist - Amarnath Sehgal  Time Period - 1958 A.D.  Medium - Bronze  Courtesy - National Gallery of Modern Art, New Delhi  **Subject Matter:**  • This sculpture is made of bronze. The sculpture cries and had depicts a poor family who have raised their hands and are shouting for help in the time of distress.  • **Description:**  Their expressions also symbolizes their suffering and exploitation of them by society. It shows the injustice and exploitation done by rich and powerful people who have been exploiting the weaker section of society from a long time. The artist pays homage to the millions of destitute families in need of assistance whose cries go unheard.  He won National acclaim and fetched him the President’s Gold Plaque award in 1958. All the three figures have raised their heads and hands as if trying to the almighty to help them in their time of distress. Their helpless expression suggest their sufferings at the hands of unjust people in society who have exploited them. The figures sculpted here are tall and stretched with hollow, dull, meek, and distorted faces.  • The artist only uses abstraction in which three figures are stick like and shown in flat  rhythmical planes, yet it is easy to understand them as a family-husband, wife, and child.  Long figures with hollow dented cheeks, deformed faces, and raised hands to the sky as if screaming,” Oh God!” Nobody cares about us on this planet; where there is exploitation, tyranny, corruption and they are easy prey.  Human Values: Empathy and love towards the poor and the needy.  Need for economic equality in society. |  |
| 14. | **Amrita Sher- Gil:**  Amrita Sher-Gil was a prominent Indian artist known for her significant contribution to Indian art. She was a key figure in the modern art movement and is often referred to as the "Indian Frida Kahlo." Amrita's art was deeply influenced by European academic styles as well as Indian traditions. She depicted the Indian rural life and its people with great sensitivity and emotional depth. Through her paintings, she addressed social issues, particularly the struggles faced by women. Amrita Sher-Gil's work bridged the gap between traditional and modern art in India and remains highly influential in the country's art history. Her painting has been declared as national treasure by the government of India and are in collection of national gallery of modern art New Delhi.  Her famous painting was ‘**Haldi Grinders’**-  **SUBJECT MATTER –**The whole picture represents an actual setting of a village household. The women are sitting and grinding Haldi in traditional way.  **Description –**  Haldi Grinders was made by Amrita Shergill due to many reasons. The great artist has done this painting in the medium Acrylic/ oil Painting on canvas. The painting belongs to the time periods 1940 A.D. And was done in size 76.5 cm 102 cm. Its courtesy is the national Gallery of modern Art at new Delhi.  In this painting she has used her favourite colours like red, yellow, green, brown etc. which fill a new visual reality in the painting. The painting has a deep sense of melancholy that finds expressions in the pensive faces of the figure. in this painting a rural scene has been shown. The heads of these figure are covered with veils. The three ladies are grinding Haldi. If we see minutely, one more female figure other than the three have been shown behind a dominating tree in the foreground on the left side of the painting, on the right side the second lady’s back has been shown only and her back is supported by another tree on right side of the painting. While the third lady’s face is visible and she is on the left side ahead of the tree. Amrita Shergill depicted the ladies with dark complexion. she has also shown the unhappy sad dejected poor and starving women in such an expressive way. So, this painting has many good qualities in it to be liked by everyone.  Amrita Shergill depicted the ladies with dark complexion. she has also shown the unhappy sad dejected poor and starving women in such an expressive way. So, this painting has many good qualities in it to be liked by everyone. This painting is a very honest portrayal of a domestic Indian Household .it shows two rural women grinding turmeric by stone grinder along with a helping girl.  **Human values –**   * Sobriety – the girls are sober and still look beautiful * Submission to the destiny and gods. |  |
| 15. | Title -ChildrenArtist-Somnath HoreMedium-Etching and AquatintPeriod-1955-1970A. D.Courtesy-The National Gallery of Modern Art, New Delhi**Subject Matter:**The print is a visualization of the artist's emotional response to the pain and suffering of the poor and deprived - wounded humanity. It is about the physical suffering of the victimized and the wounded, with no hope of rescue in this world, or the other.This is a monochromatic figurative work, symbolising the artist's protest the injustice towards innocent poor people. It is a composition of standing figures grouped together, all victims of starvation. The thin, worn-out children have bloated' stomachs and thin rectangular ribcages showing the effects of prolonged hunger. Heads are enormous skulls with small bony faces resting on rickety torsos and limbs. Their Eyes are white horrifying hollows.Hore's work was deeply influenced by the 1943 Bengal famine which shook him deeply, His subjects are the neglected poor people who suffer in everything social or natural. His symbolic abstraction in art cries of suffering and existences left with no hope. |  |
| 16. | **Origin and Development of Mughal School** of Painting The tradition of Mughal painting originated in India and the Mughal style developed in India as the consequences of interaction of various schools, the pre-Mughal and contemporaneous (modern) art schools of Persia and India. The style of Mughal painting developed in the Northern Indian subcontinent in the 16th century and continued till the mid-19th century. It is famous for its advanced techniques and diverse range of subjects and themes. This style of miniature painting inspired many other schools and styles of Indian painting.  Daswanth and Basawan were the two most famous painters in Akbar's Court Ustad Mansur, Abdul Hassan, Farulch Bagh, Murad and Madhav were the famous painters of Jahangir's court  (c) **Salient Features of Mughal Painting**. The Mughal style of miniature painting is the combination of indigenous themes and styles along with Persian and later European themes and styles. The advanced Mughal paintings represent combination of Hindu, Islamic and  European visual culture and aesthetics The Mughal paintings recorded and documented significant events, personalities and interests of Emperors. These painting were a part of manuscripts and albums.  The paintings were made for decoration of royal houses only and only residents of royal house can see these paintings. The paintings were made according to the tastes of royal or were made as per imagination of artists. |  |
|  | **SECTION – D - PRACTICAL ( 25+25=50 marks)** |  |