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| **UT/FAKA/1223/A 02-NOV-2023** | | |
| **Gr12- UNIT TEST - (2023-24)**  **FINE ARTS – Answer Key** | | |
| 1. | B. Mughal |  |
| 2. | D. Swadeshi Movement |  |
| 3. | A. Nanda, Yashoda and Krishna |  |
| 4. | B. S.H. Raza |  |
| 5. | Wali art is originated in the state of Maharashtra. |  |
| 6. | Ram Kinkar Baij was one of the leading sculptors of modern India, known for his iconic work ‘The Triumph of Labour’. |  |
| 7. | Pichwai |  |
| 8. | The most interesting facet of Gond painting is the use of bright colours like white, blue, yellow and red. These colours are extracted naturally from plant sap, leaves, coloured soil, charcoal and even cow dung. |  |
| 9. | Artist Pandit Seu had two talented sons, Manak or Manaku and Nainsukh. Their contribution in maneuvering the style of Pahari painting from the stage of Basohli to that of Kangra is immense. |  |
| 10. | **Key Features of Madhubani Art:**  Use of natural colors derived from plant extracts and mineral pigments.  Intricate and symmetrical patterns, often featuring geometric designs, floral motifs, and depictions of birds, animals, and deities.  Absence of shading or use of perspective, resulting in a two-dimensional, flat appearance.  Use of fine lines and bold outlines to create a visually captivating effect.  Often associated with themes of nature, mythology, religious events, and cultural rituals. |  |
| 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. |  |
| 12. | Title: Radhika  Artist: M A R Chughtai  Year: 1920-21 AD  Medium & Technique: Water Colour with wash & Tempera technique on paper  School: Bengal School  Period: Modern  Collection: National Gallery of Modern Art, New Delhi (NGMA)  Theme/Subject Matter: This painting is based on a typical Indian  Young Girl in standing pose & is feeling shyness. |  |
| 13. | Title: ‘Journey’s End’  Year: 1937 AD  Medium & Technique: Water Colour with wash & Tempera technique on paper  School: Bengal School  Artist: Abanindranath Tagore  Period: Modern  Collection: National Gallery of Modern Art, New Delhi (NGMA)  Theme/Subject Matter: This painting shows a tired & overloaded  camel on the edge of death. In fact, the artist is showing a  reflection of human life through this piece of artwork.  Description  The painting was first published in Bengali magazine ‘Pravasi’. A yellow brown coloured camel on his knees with his back legs upright laden with a massive load on his back is shown in this painting. His head rose slightly as if he would make another attempt to get up.  The temperament & sufferings of the weak, tired, hungry & thirsty camel has been shown by his half-opened eyes as ‘Journey’s End’ by his listless body.  In the background, through the proper combination of red, yellow & brown colours, the painter has shown the real feelings of redness in the atmosphere of the desert at the time of sunset. |  |
| 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’- 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. |  |
| 15. | **Name: -Of Walls**  **Artist**-Anupam Sud  **Medium**-Lithograph  **Period**-1982A. D.  **Courtesy**-All India Fine Art Craft Society, New Delhi  **Subject matter:**  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.  **Description:** This work is often interpreted as a representation of poverty and loneliness. However, for the artist it is more of a personal moment.  This horizontal Artwork is in a new technique of Lithograph print. The artist Anupam Sud imagines in this etching an experience she had when she returned to the house where she had spent her childhood. In the background you can see the walls of the ‘haveli’, the Spacious  stone house where she grew up. While many things have changed since that time, with her etching Anupam converts the memories of that time into solid and real images. For instance, the wall drawings that she had made as a little girl reappear.  They are all single line drawings with plane triangles, circles, and rectangles. The wall stayed in the subconscious because it was very big for the child that lived there once, but now it seems to have shrunk. 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 ”he o’dinary 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 society and the suffocating walls of prejudices. The almost photographic details of her works explore the physical reality of humans and objects and represent them as mortal flesh, texture, volume, and form. The contours are very well defined in shades and shadows of Prints. |  |
| 16. | **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. |  |
| 17. | **The impact of the Bengal School of Art on the future generations of Indian artists and its enduring legacy in Indian art history:**  The Bengal School of Art had a profound impact on the future generations of Indian artists and left an enduring legacy in Indian art history.  **Revival of Indian Art:** The Bengal School’s emphasis on indigenous materials, techniques, and Indian themes inspired many artists to revive traditional Indian art forms. It led to the exploration of various regional art styles, contributing to the preservation and revitalization of India’s diverse artistic heritage.  **Nationalist Art Movement:** The Bengal School’s association with cultural nationalism influenced subsequent art movements in India. It laid the foundation for the nationalist art movement, where artists used their works as a medium to express patriotism and social issues.  **Social Relevance:** The Bengal School artists, particularly Nandalal Bose, introduced themes related to everyday life and rural landscapes. This emphasis on social relevance and the portrayal of ordinary people connected art to the masses and brought it closer to the realities of Indian society.  **Modern Indian Art:** The Bengal School acted as a bridge between traditional and modern Indian art. Its exploration of indigenous techniques and themes influenced modern Indian artists like Jamini Roy and Amrita Sher-Gil, who incorporated folk art elements and Indian subject matter into their works.  **Art Education:** The artists associated with the Bengal School, particularly Nandalal Bose, played a significant role in shaping art education in India. Their contributions led to the establishment of institutions like Kala Bhavan, Santiniketan, which became influential centers for art education. |  |

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