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JANVI VERMA

ROLL NUMBER- 2025R00311C01117

ART GALLERY

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  <h1>ART THROUGH THE ARTIST'S EYES</h1>
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  <p>In this article we'll be seeing some of the very old and famous  
    paintings made by painters from all over the world. This includes paintings from various corners  
    of the world and some very interesting and cool information about them. So put on your  
    seatbelts and lets dive in!!</p>
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    <h2><li>The Starry Night</li></h2>
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    <h3><i>-by Vincent Van Gogh</i></h3>
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    <p>The Starry Night, often called simply Starry Night, is an oil-on-canvas  
      painting by the Dutch Post-Impressionist painter Vincent van Gogh.  
      Painted in June 1889, it depicts the view from the east-facing  
      window of his asylum room at Saint-Rémy-de-Provence, just before sunrise,  
      with the addition of an imaginary village. It has been in the  
      permanent collection of the Museum of Modern Art in New York City since 1941,  
      acquired through the Lillie P. Bliss Bequest. Described as a "touchstone of  
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      paintings in the Western canon.
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The painting was created in mid-June 1889, inspired by the view from Van Gogh's bedroom window at the Saint-Paul-de-Mausole asylum. The former monastery functioned as a mental asylum, where Van Gogh voluntarily admitted himself on 8 May 1889, following a mental breakdown and his infamous act of self-mutilation that occurred in late December 1888.

Catering to wealthy patients, the facility was less than half full at the time of Van Gogh's admission,

allowing the artist access to both a second-story bedroom and a ground-floor studio. During his

year-long stay, he remained highly productive, creating *Irises*, a self-portrait, and *The Starry Night*.

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The painting's celestial elements include Venus, which was visible in the sky at the time, though the moon's depiction is not astronomically accurate. The cypress trees in the foreground

were exaggerated in scale compared to other works. Van Gogh's letters suggest he viewed them primarily

in aesthetic rather than symbolic terms. The village in the painting is an imaginary addition, based

on sketches rather than the actual landscape seen from the asylum.

The *Starry Night* has been subject to various interpretations, ranging from religious symbolism to

representations of Van Gogh's emotional turmoil. Some art historians link the swirling sky to

contemporary astronomical discoveries, while others see it as an expression of Van Gogh's personal

struggles. Van Gogh himself was critical of the painting, referring to it as a "failure" in letters to

his brother, Theo. The artwork was inherited by Theo upon Vincent's death. Following Theo's death six months

after Vincent's, the work was owned by Theo's widow, Jo, who sold it to Émile Schuffenecker in 1901, who sold

it back to Jo in 1905. From 1906 to 1938 it was owned by one Georgette P. van Stolk, of Rotterdam. Paul

Rosenberg bought it from van Stolk in 1938 and sold it (by exchange) to the Museum of Modern Art in New

York in 1941, which rarely loans it out.[7] Scientific analysis of the painting has confirmed Van Gogh's

use of ultramarine and cobalt blue for the sky, with indian yellow and zinc yellow for the stars and moon.

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<h2>BHARAT MATA</h2>

<h3><i>-by Abanindranath Tagore</i></h3>

<p>

Bharat Mata is a work painted by the Indian painter Abanindranath Tagore in 1905, originally titled Banga Mata

("Mother Bengal") and later renamed Bharat Mata ("Mother India").[1] It is based on the personification of the

nation as described by Bankim Chandra Chattopadhyay in his Anandamath. The artwork depicts a saffron-clad woman,

dressed like a sadhvi, holding a book, sheaves of paddy, a piece of white cloth, and a rudraksha garland (mala)

in her four hands. The painting was the first illustrated depiction of the concept and was painted with Swadesh

ideals during the larger Indian Independence movement.

<hr>

<u>Subject</u>

<p>Bharat Mata is depicted as a saffron-clad divine woman, holding a book, sheaves of paddy, a piece of white

cloth and a rosary in her four hands. The painting holds historical significance as it is one of the earliest

visualizations of Bharat Mata, or "Mother India."

Themes and composition

The work was painted during the Swadeshi movement. The movement began as a response to the Partition of Bengal

(1905), when Lord Curzon split the largely Muslim eastern areas of Bengal from the largely Hindu western areas.

In response, Indian nationalists participating in the swadeshi movement resisted the British by boycotting British

goods and institutions, holding meetings and processions, forming committees, and applying diplomatic pressure.

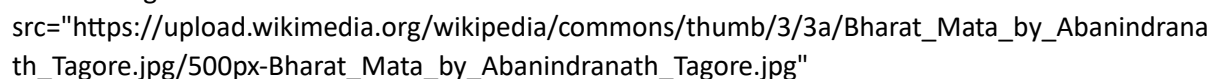
The painting's central figure holds multiple items associated with Indian culture and the economy of India in the

early twentieth century, such as a book, sheaves of paddy, a piece of white cloth and a garland. Moreover, the

painting's central figure has four hands, evocative of Hindu imagery, which equates multiple hands with immense

power. The painting has been characterized as "an attempt of humanisation of 'Bharat Mata' where the mother

is seeking liberation through her sons," by Jayanta Sengupta, curator of the Indian Museum in Kolkata, India.

The image is a reproduction of the painting 'Bharat Mata' by Abanindranath Tagore. It depicts a woman, representing Mother India, seated and holding various symbols of Indian culture and industry in her four hands. The painting is a masterpiece of the Bengal School of Art.

Height="500" Width="300">

From beginning to end, the picture is an appeal, in the Indian language, to the Indian heart. It is the

first great masterpiece in a new style. I would reprint- it, if I could, by tens of thousands, and scatter

it broadcast over the land, till there was not a peasant's cottage, or a craftman's hut, between Kedar Nath

and Cape Comorin, that had not this presentment of Bharat-Mata somewhere on its walls. Over and over again,

as one looks into its qualities, one is struck by the purity and delicacy of the personality portrayed.

</p>

<h2>Wind God and Thunder God()</h2>

<h3><i>-by Ogata Kōrin</i></h3>

<p>

Wind God and Thunder God (紙本金地著色風神雷神図, Shihon Kinji Chakushoku Fūjin Raijin-zu) is a painting on

a pair of two-folded byōbu (folding screens) by Rinpa artist Ogata Kōrin, a replica of a similar work by Tawaraya

Sōtatsu, depicting Raijin, the god of lightning, thunder and storms in the Shinto religion and in Japanese

mythology, and Fūjin, the god of wind.

Ogata Kōrin (1658–1716) was a major Japanese painter, lacquerer and designer, and an important member of the

Rinpa school, particularly famous for his byōbu screens, his paintings on ceramics and lacquerware produced by

his brother Ogata Kenzan, and for consolidating the style of the founding Rinpa master, Kōetsu and Sōtatsu.

One of his most important works (although not as famous as his Irises and Red and White Plum Blossoms screens),

Wind God and Thunder God consists of a pair of two-folded byōbu folding screens painted with ink and color on

gold-foiled paper, measuring 421.6 by 464.8 centimetres (166.0 in × 183.0 in) each. The work dates from the

early 18th century: probably circa 1700, as it is not generally considered one of Kōrin's later works,

and he died in 1716. The attribution to Kōrin has not been disputed. It is designated an Important Cultural

Property of Japan.

At some point Sakai Hōitsu owned the painting, and in fact he painted one of his most famous works,

Flowering Plants of Summer and Autumn, on the back of these screens. The monumental two-sided byōbu

screens became a symbol of the Rinpa tradition, but both sides of the screens have since been separated

to protect them from damage.

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<h2>Night-Shining White</h2>

<h3><i>-by Han Gan</i></h3>

<p>

"Night-Shining White" (Chinese: 照夜白圖) is a monochrome ink-on-paper painting by the Chinese artist Han Gan.

It is an example of Tang dynasty painting, created in the middle of the 8th century (circa 750). The work depicts

a cavalry horse owned by the Emperor Xuanzong (reign 712–56) of the Tang dynasty, tethered to a post.

It is considered one of the greatest equine portraits in Chinese painting. It was acquired by the Metropolitan

Museum in 1977.

In his time, Han Gan was considered one of the leading artists of China.[2] Originally from a poor family,

Han Gan was working in a wine shop in the capital Chang'an when his artistic talent was spotted by the painter

and poet Wang Wei, and he became an artist at the imperial court. He was famous for being able capture the

character of a horse as well as its physical appearance. European art historians often note the conventionality

of the drawings of Han Gan and other representatives of Chinese painting and see this as a significant difference

in Chinese animalistics from works depicting animals created by European artists.

By order of Emperor Xuanzong, Han Gan created a series of "portraits" of famous horses, and this work may

originally have been just one of a series of paintings. Many of the original paintings have not survived,

but they are known through copies made in subsequent centuries.

The work is an example of bai hua or "white painting", a monochrome work created using a brush and black ink,

with economy of line and some simple shading but no colours. The composition is based on earlier works of Chinese

art, but despite its limited materials, "Night-Shining White" does not lose its spirituality and restless energy.

The painting shows Han Gan's close observation of the subject: in conversation with the Emperor, Han Gan claimed

that the horses in the stables were his teachers of painting.

The animals depicted in traditional Chinese painting are usually not as anatomically precise as those found

in Western paintings, and "Night-Shining White" is not an entirely realistic portrait. The horse is depicted

with characteristic features of the fiery-tempered horse of Chinese mythology, indicative of a dragon in disguise

as a celestial steed: large burning eyes, flaring nostrils and dancing hoofs. Its proportions are somewhat

exaggerated, with short and very thin legs and a very round body. Han Gan gave the horse some human features,

with eyes are turned to the viewer that seem to appeal to compassion and help.

The work was later interpreted as an emblem of Chinese military strength and imperial power,

but with undertones of peril: Emperor Xuanzong was distracted by his infatuation with a concubine,

neglected his duties, and was deposed.

The work is not signed by the artist, but it bear numerous inscriptions, seals and signatures from its

subsequent owners—including the seals of the Southern Tang emperor Li Yu, the Song theorist Mi Fu, and

the Qianlong Emperor—show that it passed through the hands of many collectors over the following 1,200 years.

The original drawing some 12 inches (30 cm) square was later mounted on a 20 feet (6.1 m) long handscroll to

provide sufficient space for the seals and inscriptions.

It later came into the collection of Sir Percival David, and was bought by the Metropolitan Museum in 1977,

funded by the Dillon Fund.

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<h2>Monalisa</h2>

<h3><i>-by Vincent Van Gogh</i></h3>

<p>

The Mona Lisa La Gioconda (former name) is a half-length portrait painting by the Italian artist Leonardo da Vinci. Considered an

archetypal masterpiece of the Italian Renaissance, it has been described as "the best known, the most

visited, the most written about, the most sung about, [and] the most parodied work of art in the world."

The painting's novel qualities include the subject's enigmatic expression, monumentality of the composition,

the subtle modelling of forms, and the atmospheric illusionism.

The painting has been traditionally considered to depict the Italian noblewoman Lisa del Giocondo.

It is painted in oil on a white poplar panel. Leonardo never gave the painting to the Giocondo family.

It was believed to have been painted between 1503 and 1506; however, Leonardo may have continued

working on it as late as 1517. King Francis I of France acquired the Mona Lisa after

Leonardo's death in 1519, and it is now the property of the French Republic. It has normally been on

display at the Louvre in Paris since 1797.

The Mona Lisa bears a strong resemblance to many Renaissance depictions of the Virgin Mary, who was at

that time seen as an ideal for womanhood. The woman sits markedly upright in a pozzetto armchair

with her arms folded, a sign of her reserved posture. Her gaze is fixed on the observer. The woman appears

alive to an unusual extent, which Leonardo achieved by his method of not drawing outlines. The soft blending

(sfumato) creates an ambiguous mood "mainly in two features: the corners of the mouth, and the corners of the

eyes".

The depiction of the sitter in three-quarter profile is similar to late 15th-century works by
Lorenzo di Credi

and Agnolo di Domenico del Mazziere. Frank Zöllner notes that the sitter's general position
can be traced

back to Flemish models and that "in particular the vertical slices of columns at both sides of
the panel

had precedents in Flemish portraiture." Woods-Marsden cites Hans Memling's portrait of
Benedetto Portinari

(1487) or Italian imitations such as Sebastiano Mainardi's pendant portraits for the use of a
loggia, which has

the effect of mediating between the sitter and the distant landscape, a feature missing from
Leonardo's earlier

portrait of Ginevra de' Benci.

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<tr>

<th>Artwork</th>

<th>Medium</th>

<th>Type</th>

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<td>Monalisa</td>
<td>Handwork</td>
<td>Oil painting</td>

<td>Cathedral of Llandaff</td>
<td>Handwork</td>
<td>Watercolor painting</td>

<h3><bold>Check out these articles about art</bold></h3>

- Importance of art
- Art and culture

<h3><bold>References and links</bold></h3>

- wikipedia
- Google

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ART THROUGH THE ARTIST'S EYES

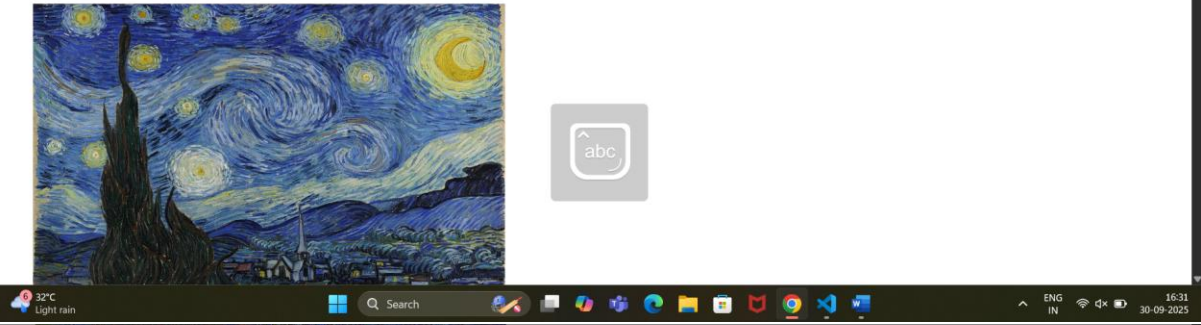
In this article we'll be seeing some of the very old and famous paintings made by painters from all over the world. This includes paintings from various corners of the world and some very interesting and cool information about them. So put on your seatbelts and lets dive in!!

1. The Starry Night

-by *Vincent Van Gogh*

The Starry Night, often called simply Starry Night, is an oil-on-canvas painting by the Dutch Post-Impressionist painter Vincent van Gogh. Painted in June 1889, it depicts the view from the east-facing window of his asylum room at Saint-Rémy-de-Provence, just before sunrise, with the addition of an imaginary village. It has been in the permanent collection of the Museum of Modern Art in New York City since 1941, acquired through the Lillie P. Bliss Bequest. Described as a "touchstone of modern art", The Starry Night has been regarded as one of the most recognizable paintings in the Western canon.

The painting was created in mid-June 1889, inspired by the view from Van Gogh's bedroom window at the Saint-Paul-de-Mausole asylum. The former monastery functioned as a mental asylum, where Van Gogh voluntarily admitted himself on 8 May 1889, following a mental breakdown and his infamous act of self-mutilation that occurred in late December 1888. Catering to wealthy patients, the facility was less than half full at the time of Van Gogh's admission, allowing the artist access to both a second-story bedroom and a ground-floor studio. During his year-long stay, he remained highly productive, creating *Irises*, a self-portrait, and *The Starry Night*.



The painting's celestial elements include Venus, which was visible in the sky at the time, though the moon's depiction is not astronomically accurate. The cypress trees in the foreground were exaggerated in scale compared to other works. Van Gogh's letters suggest he viewed them primarily in aesthetic rather than symbolic terms. The village in the painting is an imaginary addition, based on sketches rather than the actual landscape seen from the asylum.

The *Starry Night* has been subject to various interpretations, ranging from religious symbolism to representations of Van Gogh's emotional turmoil. Some art historians link the swirling sky to contemporary astronomical discoveries, while others see it as an expression of Van Gogh's personal struggles. Van Gogh himself was critical of the painting, referring to it as a "failure" in letters to his brother, Theo. The artwork was inherited by Theo upon Vincent's death. Following Theo's death six months after Vincent's, the work was owned by Theo's widow, Jo, who sold it to Émile Schaulffenecker in 1901, who sold it back to Jo in 1903. From 1906 to 1938 it was owned by one Georgette F. van Stolk, of Rotterdam. Paul Rosenberg bought it from van Stolk in 1938 and sold it (by exchange) to the Museum of Modern Art in New York in 1941, which rarely loans it out.[7] Scientific analysis of the painting has confirmed Van Gogh's use of ultramarine and cobalt blue for the sky, with indian yellow and zinc yellow for the stars and moon.

2. BHARAT MATA

-by *Abanindranath Tagore*

Bharat Mata is a work painted by the Indian painter Abanindranath Tagore in 1905, originally titled Banga Mata ("Mother Bengal") and later renamed Bharat Mata ("Mother India").[1] It is based on the personification of the nation as described by Bankim Chandra Chattopadhyay in his *Anandamath*. The artwork depicts a saffron-clad woman, dressed like a sashvi, holding a book, sheaves of paddy, a piece of white cloth, and a rudraksha garland (mala) in her four hands. The painting was the first illustrated depiction of the concept and was painted with Swadeshi ideals during the larger Indian Independence movement.

Subject

Bharat Mata is depicted as a saffron-clad divine woman, holding a book, sheaves of paddy, a piece of white cloth and a rosary in her four hands. The painting holds historical significance as it is one of the earliest visualizations of Bharat Mata, or "Mother India."

Themes and composition

The work was painted during the Swadeshi movement. The movement began as a response to the Partition of Bengal (1905), when Lord Curzon split the largely Muslim eastern areas of Bengal from the largely Hindu western areas. In response, Indian nationalists participating in the swadeshi movement resisted the British by boycotting British goods and institutions, holding meetings and processions, forming committees, and applying diplomatic pressure. The painting's central figure holds multiple items associated with Indian culture and the economy of India in the early twentieth century, such as a book, sheaves of paddy, a piece of white cloth and a garland. Moreover, the painting's central figure has four hands, evocative of Hindu imagery, which equates multiple hands with immense power. The painting has been characterized as "an attempt of humanisation of 'Bharat Mata' where the mother is seeking liberation through her sons," by Jayanta Sengupta, curator of the Indian Museum in Kolkata, India.



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From beginning to end, the picture is an appeal, in the Indian language, to the Indian heart. It is the first great masterpiece in a new style. I would reprint- it, if I could, by tens of thousands, and scatter it broadcast over the land, till there was not a peasant's cottage, or a craftsman's hut, between Kedar Nath and Cape Comorin, that had not this presentment of Bharat-Mata somewhere on its walls. Over and over again, as one looks into its qualities, one is struck by the purity and delicacy of the personality portrayed.

3. Wind God and Thunder God()

-by Ogata Kōrin

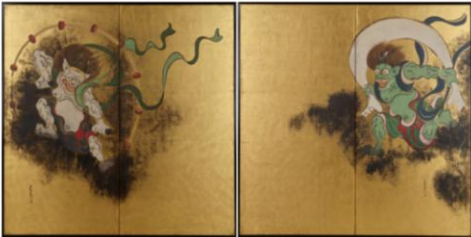
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One of his most important works (although not as famous as his Irises and Red and White Plum Blossoms screens), Wind God and Thunder God consists of a pair of two-folded byōbu, measuring 421.6 by 464.8 centimetres (166.0 in × 183.0 in) each. The work dates from the early 18th century: probably circa 1700, as it is not generally dated. The attribution to Kōrin has not been disputed. It is designated an Important Cultural Property of Japan.

At some point Sakai Hōitsu owned the painting, and in fact he painted one of his most famous works, Flowering Plants of Summer and Autumn, on the back of these screens. The work is a symbol of the Rinpa tradition, but both sides of the screens have since been separated to protect them from damage.

4. Night-Shining White

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"Night-Shining White" (Chinese: 照夜白圖) is a monochrome ink-on-paper painting by the Chinese artist Han Gan. It is an example of Tang dynasty painting, created in the middle of the 8th century (circa 750). The work depicts a cavalry horse owned by the Emperor Xuanzong (reign 712–56) of the Tang dynasty, tethered to a post. It is considered one of the greatest equine portraits in Chinese painting. It was acquired by the Metropolitan Museum in 1977.

In his time, Han Gan was considered one of the leading artists of China.[2] Originally from a poor family, Han Gan was working in a wine shop in the capital Chang'an when his artistic talent was spotted by the painter and poet Wang Wei, and he became an artist at the imperial court. He was famous for being able to capture the character of a horse as well as its physical appearance. European art historians often note the conventionality of the drawings of Han Gan and other representatives of Chinese painting and see this as a significant difference in Chinese animalistics from works depicting animals created by European artists. By order of Emperor Xuanzong, Han Gan created a series of "portraits" of famous horses, and this work may originally have been just one of a series of paintings. Many of the original paintings have not survived, but they are known through copies made in subsequent centuries. The work is an example of bai hua or "white painting", a monochrome work created using a brush and black ink, with economy of line and some simple shading but no colours. The composition is based on earlier works of Chinese art, but despite its limited materials, "Night-Shining White" does not lose its spirituality and restless energy. The painting shows Han Gan's close observation of the subject: in conversation with the Emperor, Han Gan claimed that the horses in the stables were his teachers of painting. The animals depicted in traditional Chinese painting are usually not as anatomically precise as those found in Western paintings, and "Night-Shining White" is not an entirely realistic portrait. The horse is depicted with characteristic features of the fiery-tempered horse of Chinese mythology, indicative of a dragon in disguise as a celestial steed: large burning eyes, flaring nostrils and dancing hoofs. Its proportions are somewhat exaggerated, with short and very thin legs and a very round body. Han Gan gave the horse some human features, with eyes are turned to the viewer that seem to appeal to compassion and help.



The work was later interpreted as an emblem of Chinese military strength and imperial power, but with undertones of peril: Emperor Xuanzong was distracted by his infatuation with the horse, and he was eventually deposed. The work is not signed by the artist, but it bears numerous inscriptions, seals and signatures from its subsequent owners—including the seals of the Southern Tang emperor Li Jing, the Song emperor Shaojong, and the

5. Monalisa

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The Mona Lisa ~~La Gioconda~~ (former name) is a half-length portrait painting by the Italian artist Leonardo da Vinci. Considered an archetypal masterpiece of the Italian Renaissance, it has been described as "the best known, the most visited, the most written about, the most sung about, [and] the most parodied work of art in the world." The painting's novel qualities include the subject's enigmatic expression, monumentality of the composition, the subtle modelling of forms, and the atmospheric illusionism.

The painting has been traditionally considered to depict the Italian noblewoman Lisa del Giocondo. It is painted in oil on a white poplar panel. Leonardo never gave the painting to the Giocondo family. It was believed to have been painted between 1503 and 1506; however, Leonardo may have continued working on it as late as 1517. King Francis I of France acquired the Mona Lisa after Leonardo's death in 1519, and it is now the property of the French Republic. It has normally been on display at the Louvre in Paris since 1797.

The Mona Lisa bears a strong resemblance to many Renaissance depictions of the Virgin Mary, who was at that time seen as an ideal for womanhood. The woman sits markedly upright in a pozzetto armchair with her arms folded, a sign of her reserved posture. Her gaze is fixed on the observer. The woman appears alive to an unusual extent, which Leonardo achieved by his method of not drawing outlines. The soft blending (sfumato) creates an ambiguous mood "mainly in two features: the corners of the mouth, and the corners of the eyes".



The depiction of the sitter in three-quarter profile is similar to late 15th-century works by Lorenzo di Credi and Agnolo di Domenico del Mazziere. Frank Zöllner notes that the sitter's general position can be traced back to Flemish models and that "in particular the vertical slices of columns at both sides of the panel had precedents in Flemish portraiture." Woods-Marsden cites Hans Memling's portrait of Benedetto Portinari (1487) or Italian imitations such as Sebastiano Mainardi's pendant portraits for the use of a loggia, which has the effect of mediating between the sitter and the distant landscape, a feature missing from Leonardo's earlier portrait of Ginevra de' Benci.

Artwork	Medium	Type
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- 1. [Importance of art](#)
- 2. [Art and culture](#)

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