

FAQ's

1. Explain in brief about the Indus valley art and the various artifacts.

Scholars construct four distinct periods in the Indus Valley timeline, spread in the northwestern part of Indian sub-continent

- The Neolithic period 7000-5500 BC,
- Regionalization phase 5500-2600 BC,
- Indus Valley Culture as a specific civilization 2600-1900 BC
- The final era is the so-called Localization Era (1900-1300 BC)

Artifacts:

- Soapstone or steatite seals are amongst the most numerous and according to historians, among the most enigmatic and powerful, artifacts of the Indus Valley Civilization.
- They are fairly homogenous in their size and shape, and range from ¼ inches to 1 inch square
- Seals were with human motifs, animals and scripts
- They used it for trade and other things

Terracotta figurines

- Other produced artifacts at the Indus Valley civilization are small figures and statuettes in terracotta.
- These figurines range in size from just a few inches high to over a foot (12").
- Several of these figurines have been found, and consist of objects such as wheeled carts, cots, stylized female figures with exaggerated breasts and pudenda, with accessories such as necklaces and other ornaments.
- It is likely that wooden parts needed, for example, to make the wheeled carts work have not survived the ages.

2. Brief on the dancing girl and the priest figurine of Mohenjo-Daro.

Bronze dancing girl

- The statue is remarkable for its dynamism of pose and the cultural tastes that it demonstrates.
- The statue has her right arm bent and hand placed behind the hip, while the left rests on the thigh of the left leg.
- A number of bangles, necklaces and pendants decorate the figures neck and arms, and the hair is coiled into a loose bun.

Priest Figure

- Nothing has come to symbolize the Indus Valley Civilization better than the so-called priest-king from Mohenjo-daro.”
- This piece, dating from the Late Indus Civilization, is 18 centimeters in height and wrapped in a robe-like cloth from its left shoulder to under its right arm, and is covered in a trefoil design common to other objects from the region.
- The trefoil design also has circles breaking its rhythm.

3. Brief on Sunga and Satavahana art.

- This period was mainly narrative and relished telling the stories sacred to Buddhism in bas-reliefs with a simple and direct diction.
- This art was truly national and belonged to the people as opposed to the Mayuran art which was a court art & was eclectic and more sophisticated.
- The carvings on the four gateways of the GREAT STUPA at STANCHI, executed around 50B.C. mark the culmination of Sunga – Satavahana art.

4. Explain about the Jaina palm leaf paintings.

- The Jain Palm leaf painting flourished due to the patronage of the rich sea faring Jain merchants
- These Jain paintings shifted from the use of Palm leaf to paper brought from Persia, in the 15th century adding height to the size of the paintings.
- Also blue and green pigment were first introduced to these during the 16th century.

- A unique feature of early Jain paintings was the bulging second eye visible even in profile portraits gradually more elaborate treatment of the surroundings emerged as opposed to the earlier works focusing only on Jain Saints, Gods and patrons.

5. Compare between the 3 eras of Jahangir, Shahjahan & Aurangzeb in Mughal Miniature paintings

- Jahangir – simplicity with elegance and perfection. A true artist lover by heart
- Shah jahan – though high level of craftsmanship involved, figures become more rigid and stylized.
- Aurangzeb – Scenes contrived and the figures were stiff, art culture lost its vitality and thus declined.

6. Classification of Rajput miniatures.

- Rajput painting can be divided into two styles: the Rajasthani style, associated with the Rajput courts in Rajasthan, and the Pahari style, associated with the Rajput courts of the Himalayan foothills

7. Brief of Abanindranath Tagore style and works

- Abanindranath painted a number of works influenced by Mughal art, a style that he and Havel believed to be expressive of India's distinct spiritual qualities, as opposed to the "materialism" of the West.
- His best-known painting, *Bharat Mata* (Mother India), depicted a young woman, portrayed with four arms in the manner of Hindu deities, holding objects symbolic of India's national aspirations.
- He uses his subject matter, his technique, his outwardly beauty to communicate feeling or to create a mood.
- His pictures of the gods are not icons meant for worship, but a poetic rendering of the imagery of the gods.
- There is no attempt to repeat the traditional image but rather to recreate a personal vision.
- This was the age when the artist was not the instrument and exponent of a common belief but the new age of individual creativity.
- Even the more conservative paintings of some of his followers did not repeat the ancient canons but refashioned the old images of the gods.