

# **Art Appreciation**

## **Unit 5**

### **Appreciating Art Indian Art**

#### **Lecture No: 7**

#### **Indus Valley Art**

Scholars construct four distinct periods in the Indus valley timeline the Neolithic period regionalization phase. Indus valley culture as a specific civilization and the final era is the so called localization era.

Majorities of this period soapstone or steatite which is said to be the most enigmatic and powerful artifacts of the Indus valley civilization. They are fairly homogeneous in their size and shape and range from ¼ inches to 1 inch square. Seals were with human motifs, animals and scripts. We could see the animal motifs and scripts. They are used it for trade and other things. This the pashupati seal.

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. These are the example of terracotta statues and we could see the exaggerated breasts and the human figurines and here wood have been used for making carts and wheels rotate. So these wood pieces haven't survived for very long time.

Bronze dancing girl Mohenjo-Daro this statue is remarkable for its dynamic of pose and the cultural that it demonstrates. Here the right hand is bent and kept on the hip. Whereas the left hand is placed resting

on the thigh. A number of bangles necklaces are found decorate the figure neck and arms and the hair is coiled into a loose bun.

Priest figure Mohenjo-Daro nothing has come to symbolize the Indus valley civilization better than 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. This is the trefoil design. The trefoil design also has circles breaking its rhythm.

The Indus scripts their scripts were seen on the seals and scratches of the pottery they made. These are the seals and the scratches of the pottery. Other than that no documented evidence like scripts on papyrus bark or so on have been found. The Buddhist art mayuran art the animal capital of the Mayuran Empire marks the beginning of Buddhist art in India. The pillars are tapering monolithic shafts with an inverted lotus capital. Here we could see the inverted lotus capital resting on an abacus and are made of chunar sandstone with highly lustrous polish. So we could see the polish made in the structure. Animal capitals are characterized by triumphant execution and symbolic significance best example could be lion capital from sarnath and bull and lion capitals from rampurwa.

Yaksha and yakshi figures the tradition of Yaksha and yakshi figures representing the indigenous folk cult also flourished during the mayuran and continued late into post mayuran times.

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 and was eclectic and more sophisticated. The carving on the four gateways of the great stupa at stanchi executed around 50 B.C mark the culmination of Sunga satavahana art.

The Vengi School Buddhist art of vengi school 2<sup>nd</sup> century BC developed into a strong regional school reaching its heights in 2<sup>nd</sup> century A.D. at centers like amaravathi, Nagarjunakonda, alluru, gumuadidurru and goli. The human figures in this art replaces the plant and appears in all elasticity, exuberance and pliability.

Mathura art Mathura yield was most prolific under the rules of kushans. Greatest contribution of Mathura was the evolution of culti image which synchronized with the introduction of imagery of Buddha. The entire gesture and the features including the board shoulders and the sturdy masculine torso are suggestive of physical strength and energy. The earliest Buddha figure called bodhisattva.

Gandhara art the Gandhara area to the northwest of the India was a melting pot of foreign settlement ever since the 2<sup>nd</sup> century B.C and nourished culture of art. Principal patrons was sakas and kushans. Technique was borrowed from Hellenistic standards while its theme was Indian and almost exclusively Buddhist.

Gupta art witnessed the fulfilment and culmination of the earlier trends of the Indian art. Art under guptas attained maturity and an unsuppressed naturalness and expression. Its plasticity was derived from Mathura and elegance was derived from amaravathi. So looking into the sculpture we could see the elegance in the form and the detail it shows along with the plasticity.

Jain art unique from and undoubtedly also of great antiquity is the standing posture of body abandonment in which the mendicant stands erect with his arms pendant but unsupported by the body. This physically exacting pose is the most extreme expression of Jainism central premise the concept of ahimsa. To maintain complete immobility was to ensure no harm to any creature, however small. Most of the Indian art was associated with religion through historical times and long before the first century AD paintings were used as illustration for manuscripts or depiction of religious themes. The first Indian books was

were a collection of loosely threaded palm leaves not more than two inches high and held between wooden covers. Some of those surviving from the 11<sup>th</sup> century are the Pala Buddhist manuscripts from Bihar and Bengal and the Jain manuscripts from scripts.

Jain palm leaf painting 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 15<sup>th</sup> century adding height to the size of the paintings. Also blue and green pigment were first introduced to these during the 18<sup>th</sup> century. A unique feature of early Jain paintings was the bulging second eye visible even in profile portraits gradually more elaborate treatment of the surrounding emerged as opposed to the earlier work focusing only on Jain saints. Gods and patrons.

Significance of Jain art it is fascinating to observe the flow of line evolved by Jaina painters and the fluent calligraphic quality achieved by them as they enclosed the colored shapes with outlines. Perspective and three dimensional modeling have been avoided but substitute devices are conceived to suggest space as well as volume. The vocabulary of the pictorial language of the Jain art and how it is consistently adapted for the depiction of human figures, animal and other elements of nature reveals the genius of the Jain style painters. The formula of Jain painting naturally exhibit numerous resemblances and parallel to those of Rajput and other Indian paintings.

Miniature paintings from literary works we know that besides murals other forms of painting also existed in India from early times. Since they were done on cloth wooden boards other objects which do not survive we have definite proofs of illustrated manuscripts only from the 11<sup>th</sup> century AD. After this period Jain and Buddhist texts were written on palm leaves and covered with painted wooden boards. From these beginning Indian miniature painting developed.

Mughal miniatures the main features were the simplicity, perfection and elegance. This shows the Akbar orders punishment of adham khan. This painting shows the emperor crossing the river at night. So looking into image we could see the elegance of the structure and the sharpness in the images and perfection. Mughal women dancing kathak. So the dynamism the elegance and the use of colors perfectly match the Mughal miniature painting with plane back drop. This illustration shows the witch anqarut in the guise of a beautiful young woman, who hopes to seduce the handsome king Malik iraj whom she captured and tied to a tree.

The battle of mazandaran this large scale painting depicts the battle of mazandaran. It depicts a battle scene in which the protagonists Khwajah Umar and Hamzah and their armies engage in fierce battle. Originally the faces were depicted these were subsequently erased by iconoclasts and repainted in more recent times.

Jahangir this portrait the court scene of Jahangir times. Jahangir embracing shah jahan his style is more evident in this example of Jahangir embracing shah jahan. This represents the emperors bidding farewell to his son. Elephant in the front has been superbly depicted and we could see the details clearly. This also gives you an insight of their working method were as drawing the delicate outlines first and then finishing the face and other details.

Declination the figure were looser more rigid lines less restrained and colors more garish as the Mughal empire head towards decay. As the empire declined the artist too traveled to other areas and sought patronage at other courts. The better ones left the capital, carrying their own skills and ideas with them. This movement combined with local idiom and tradition gives raise to well defined schools of paintings all over the sub-continent.

Comparison between the eras Jahangir simplicity with elegance and perfection. A true artist's lover by heart. So looking into the image we

could see the simplicity and the elegance of the figures and the perfect line and colors used. Jahangir said to be a true artist's lover by heart. Shah Jahan though high level of craftsmanship involved figures become more rigid and stylized. We could see the different between the previous era and this one whether the figures are seem to rigid and dynamism is lacking and seem to be more stylized.

Aurangzeb so there is a drastic difference when compare to the pervious eras where it is so gland and it lost cultural value and vitality. So the scenes contrived and the figure stiff, art culture lost its vitality and thus declined.

### **Rajput Miniature Paintings**

Rajput paintings flowed primarily from the indigenous western Indian style of manuscripts illustration that had flourished in the 14<sup>th</sup> and 15<sup>th</sup> centuries, but was also greatly influenced by Mughal painting. Popular themes include the life of the god Krishna scenes from Hindu epics. Rajput paintings 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.

The colors used in Rajput miniature were extracted from beetle wings, precious stones, conch stones and many other stones. Gold and painting are also used in the paintings. Since this an extraction many natural materials it took a very long lengthy process to accomplish. The brushes used were very fine in keeping with the requirements of fine miniature painting.

Rajasthan school bundi the principle were women have small round faces with thrusting noses and slightly receding chins. Faces are given depth and roundedness with shading on the cheeks eyes and nose. Mewar influence in the long oval shape of eyes. Late 17<sup>th</sup> century women looked tall and slight with slender waist.

Men male dress is very similar to Mughal style. The turban is cylindrical in appearance, with cross band pulled over the forehead one end pointing up like a fan manner.

Background is distinguished by lush landscape and vibrant colors. Water is depicted by swirling white lines drawn on a gray background. Most popular lotus pond filled with fish and birds. The green tone of the trees are enlivened with white red and yellow flowers and flowering plants for a decorative look.

Krishangarh miniature Rajasthan School Mewar in this lines are bold, emotionally charged faces, sharp features, robust figures, brilliant colors by used. Theme the theme depicted the Krishna legend or mythological or historical subjects.

The pahari style the pahari style of miniature painting and book illustration developed in the independent states of the Himalayan foothills between the 17<sup>th</sup> and 18<sup>th</sup> centuries and began to decline after 1800. Basholi the Basholi paintings attributed to the guler style are endowed with exceptionally delicate coloring, fine draughtmanship, unusual refinement of lines and a sensitive treatment of landscape. So we could see the delicate coloring it is so perfect and sharp and fine draughtmanship and unusual refinement of lines and a sensitive treatment of landscape. Taking a closer look into it we could see the shades have given into landscape. It has been differentiate by various shades greens and yellows.

Chamba is known for its typical and distinctive female figures endowed with the most charming looks. Red and blue dominate a chamba miniature. Like in this image we could see the female wear red and backdrop being blue. Chamba is outstanding in its technique of artistically mixing colors and amplifying their visual impact. Mandi various tantrika innovations of Devi, usually rendered in crude awe inspiring from, constitute the prime theme of Mandi miniatures. The awful Devi forma acquire further impetus in Mandi style by excessively

and mystically used black, red and blue colors in their deepest tones. We could see the use of black highlighting the red for vibrance and the blue backdrop.

Kangra represents the most glorious phase of pahari art. There reflect in Kangra miniatures a unique sense of freedom and a closer link with the soil. Delicately carved features of female figures delightfully portray the beauty blooming in serene quietude. A Kangra painting reveals a deeper meaning when it is contemplated in its cultural perspective and context.

Indian art during colonial period tipu sultan encouraged artists to paint traditional paintings and not get influenced by the British. Mir jafar and Mir qasim encouraged local artist to adopt European techniques of painting. The East Indian company officials encouraged court artists to draw for them. Kalighat, a pilgrimage center in Calcutta saw a lot of development in art in the 19<sup>th</sup> century. The Kalighat artists created scroll paintings i.e. paintings made on a long roll of paper. This is an example of the scroll painting of Kalighat.

Influenced by imperial art the artists began using shading techniques to give figures of a three dimensional feel. So we could see the shading here the light lavender the white shades to give three dimensional effect to the picture. These paintings were produced by poor artist and the middle class Indians as well who owned printing presses. With the spread of nationalism the paintings began to carry nationalist messages in them. The depiction of Bharat Mata or mother India was the most popular one.

Modern Indian art the modern Indian art movement. In Indian painting is considered to have begun in Calcutta in the late nineteenth century. The old traditions of painting had more or less died out in Bengal and new schools of art were started by the British. A reaction to the western influence led to a revival in primitives called as the Bengal school of art which drew from the rich cultural heritage of India. It was succeeded by



the Santiniketan School, led by Rabindranath Tagore's harking back to idyllic rural folk and rural life.

Raja Ravi varma Ravi varma's representation of mythological character has become a part of the Indian imagination of the epics. He is often criticized for being too showy and sentimental in his style. However his work remains very popular in India. We could actually see sentiment and showiness in his painting. The lady in the picture is mahaprabha the daughter of the artist and the mother of sethu. In this image the demi god vulture jatayu is struck down by the demon ravana, as jatayu attempted to intercede in the demons kidnapping of sita.

The Bengal school of art they believed that the classical poses and elegant composition of Raphael in particular had been a corrupting influence on the academic teaching of art. Hence the name pre Raphaelite.

Abanindranath Tagore he is cousin of Rabindranath Tagore. He painted a number of works influenced by Mughal art, a style that he and Havel believed to be expressive of Indians 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. The other prominent figure of the Bengal school of art were gaganendranath Tagore, jamini Roy, mukul dey, and manishi dey and ram kinker baij. Another important figure of this era was chittaprosad Bhattacharya who rejected the classicism of the Bengal school and its spiritual preoccupations. He uses his subject matter his technique his outwardly beauty to communicate feeling or to create a mood. There is no attempt to repeat the traditional image but rather recreate a personal vision. Even the more conservation painting of some of his followers did not repeat the ancient canons but refashioned the old image of the gods. So we could see the image of the gods may not represented the copied

from the past but they were repainted according to the artist personal vision.

Santiniketan the Rabindranath Tagore established the visionary university of santiniketan a university focused on the preservation and upliftment of Indian culture values and heritage. It included an art school kala bhavan founded in 1920 -21. Though Rabindranath himself came late to painting in his long, productive life his ideas greatly influenced Indian modernism. Were Rabindranath came into the field of painting around his late 60<sup>th</sup> and continues till 80s. Were he has then about 2000 painting in the short span of time. Which includes water coloring and pen on ink rendering.