

Brain International School

PAINTING ASSIGNMENT

Class: XI

NOV, 2024

CH-5 Art of Indus Valley.

Q.1 Explain the location of the main sites of Indus valley Civilisation .

Ans. The Indus Valley Civilization (IVC), one of the world's earliest urban civilizations, flourished around 3300 BCE to 1300 BCE in the Indus River Valley, which is in present-day Pakistan and northwestern India. The main sites of the IVC are spread across a vast region, which covered parts of modern-day Pakistan, India, and Afghanistan

1. Mohenjo-Daro

- Location: Sindh province, Pakistan, near the banks of the Indus River.
- Significance: Mohenjo-Daro is one of the largest and most well-preserved IVC cities. It is known for its advanced urban planning, grid street patterns, drainage systems, and large, well-organized structures. It was likely a major trade and administrative center.

2. Harappa

- Location: Punjab province, Pakistan, on the Ravi River (a tributary of the Indus).
- Significance: Harappa was the first site of the IVC to be discovered and is crucial in understanding the civilization. It features a similar urban layout to Mohenjo-Daro, with brick buildings, drainage systems, and evidence of craft production, such as pottery and bead-making.

Q.2 Describe the historical as well as artistic aspects of the 'dancing girl'.

Ans. The "Dancing Girl" is one of the most iconic and celebrated bronze sculptures from the Indus Valley Civilization (IVC). Discovered in 1926 at Mohenjo-Daro, this small statuette provides valuable insight into the civilization's artistic achievements as well as its cultural and historical contexts. Below is an exploration of both the historical and artistic aspects of the Dancing Girl.

Historical Context

Date: The Dancing Girl is believed to have been created around 2500 BCE—during the Mature Harappan period of the Indus Valley Civilization, which represents the height of the civilization's urban culture and craftsmanship.

Discovery: The figure was unearthed during excavations at Mohenjo-Daro, one of the largest and most important cities of the IVC, located in present-day Pakistan. The statue was found in a house or residential area, indicating that it might have had some personal or domestic significance, though its precise role remains uncertain.

Material: The Dancing Girl is made of bronze, which is a mixture of copper and tin. This points to the advanced metalworking techniques of the Indus Valley people, as they were skilled in casting metal objects using the lost-wax casting method.

Size: The figure is relatively small, standing at about 10.5 cm (4.1 inches) tall, which suggests it may have been a figurine or a votive offering rather than a large public statue.

Cultural Significance: While its exact function is debated, the Dancing Girl likely held some cultural or ritual importance. It could have been a representation of a dancer (possibly for religious or entertainment purposes), a goddess, or simply a depiction of an everyday activity. Some interpretations suggest the figure symbolizes vitality, celebration, or social life.

CH-6 The Art of during Mauryan,Shunga,Kushana and Gupta period

Q.1 What are the specialization of Mauryan sculpture ? Explain any one of them

Ans. Specializations of Mauryan Sculpture:

1. **Polished Stone Sculptures:** One of the hallmark features of Mauryan sculpture is the use of highly polished stone, especially sandstone. The sculptures created during this period were renowned for their smooth, polished surfaces and finely detailed carving.
2. **Animal Motifs:** Animals, particularly lions, elephants, and bulls, were often depicted in Mauryan art. These animals were symbolic, often representing strength, royalty, or spiritual significance.
3. **Royal Iconography:** Many Mauryan sculptures depicted royal figures in a formalized, dignified manner, often used for monumental public displays or religious purposes.
4. **Buddhist Art and Stupas:** Mauryan sculpture is closely associated with Buddhism, particularly during the reign of Emperor Ashoka. This includes carvings on pillars, stupa architecture, and depictions of the Buddha in symbolic forms rather than as a human figure, due to the aniconic nature of early Buddhist art.
5. **Pillars and Edicts:** The Ashoka Pillars are perhaps the most famous and significant achievement of Mauryan sculpture. These were tall, polished stone pillars inscribed with Ashoka's edicts and moral teachings. The pillars often have animal capitals—with the lion being a prominent figure.

One of the defining features of Mauryan sculpture is the exceptionally smooth and polished finish of its stone sculptures, especially the Ashokan pillars and animal capitals. This specialized technique of stone carving and finishing became a hallmark of Mauryan craftsmanship.

Key Aspects of Polished Stone Sculptures:

1. Material and Technique:

- The primary material used for creating these sculptures was sandstone, especially from quarries in Mathura and Central India.
- Sculptors used abrasive techniques to achieve a mirror-like polish. This was done by rubbing the stone with various materials like sand, water, and harder abrasives. The result was a smooth surface that made the sculptures stand out in terms of aesthetic quality and durability.
- This highly polished finish is considered a major technological achievement, as it required considerable skill and time to perfect. The technique not only gave the sculptures a refined appearance but also helped in preserving the carvings for centuries.

2. Symbolism in Polished Surfaces:

- The smooth and polished finish of Mauryan stone sculptures had symbolic significance. The sheen and clarity of the stone were associated with purity and divinity, especially in Buddhist contexts.

Q.2 Explain the sculpture of Jain Tirthankara.

Ans The sculpture of Jain Tirthankaras represents one of the most significant forms of art in the Jain religious tradition. The Tirthankaras are revered spiritual teachers or saviors in Jainism, and their sculptures are an important part of Jain temple art and iconography. These sculptures are not only objects of devotion but also serve as visual representations of the Tirthankaras' spiritual achievements and their path to enlightenment.

Key Features of Jain Tirthankara Sculpture:

Idealized Depictions of the Tirthankaras:

Tirthankaras are typically depicted in a highly aesthetic and serene manner, often in a meditative posture that conveys their spiritual purity and detachment from the material world.

Unlike representations in other religious traditions, Jain sculptures focus on conveying the inner peace and spiritual grandeur of the Tirthankaras, rather than emphasizing external emotions or dramatic gestures.

Postures:

The most common posture for Jain Tirthankaras is the "Padmasana" or lotus posture, where the figure is seated cross-legged with hands resting in a meditative gesture (often in the Dhyana mudra or Vitarka mudra).

Some Tirthankaras are also depicted standing in the "Kayotsarga" posture, where they stand upright with their arms at their sides, indicating complete renunciation and detachment.

Another important pose is the "Samanthabhadra" posture, where the Tirthankara is shown with one hand raised in a gesture of protection and the other extended downward to show benevolence.

Facial Expression:

Jain sculptures typically depict Tirthankaras with serene, calm, and composed facial expressions. The facial features are idealized, often showing a slight smile or a gentle expression that reflects the Tirthankara's perfect control over emotions and desires.