

BRAIN INTERNATIONAL SCHOOL

SUBJECT: PAINTING

CLASS: XI

DEC,2024

Assignment questions of chapter 1 to 7

Q1) Explain the six limbs of Indian arts .

Ans. The six limbs of Indian art, also known as the Śaḍaṅga, are a set of principles that guide the creation and evaluation of art:

Rupa-bheda: The knowledge of forms and their differences. For example, in a court scene, you would depict a king, not a train.

Pramanam: The proper proportions.

Bhava: The expression of emotions.

Lavanya-yojanam: The infusion of grace in the composition.

Sadrisyam: The similitude.

Varnika-bhanga: The skillful use of color.

These principles were established in the 1st century BC and are discussed in the ancient text Kamasutra by Vatsyayana. The six limbs provide a framework for artists to create and evaluate art, while still allowing for creativity. The goal is for the audience to have a direct experience with the artwork, rather than just intellectual understanding.

Q2) Explain the sculpture of Jain Tirthankara.

Ans. Jain sculptures of Tirthankaras, or teaching gods, are a central part of Jain art and worship. They are typically depicted in two postures:

Seated lotus position

The Tirthankara is often shown with both legs crossed in front of them, with the dominant wrist over the left.

Standing Khadgasana posture

The Tirthankara stands erect with their arms pendant. This pose is called "body abandonment" (kayotsarga) and is an expression of Jainism's central principle of ahimsa, or nonviolence.

some other characteristics of Jain Tirthankara sculptures:

They are usually nude and rigidly axial.

They lack distinctive facial features, clothing, or hairstyles.

They are identified by a symbol or emblem (Lanchana) associated with each Tirthankara, except for Parshvanatha.

Parshvanatha statues often have a snake crown on top.

The sculptures are more concerned with sculpting the outside surfaces than representing the inner muscle and bones.

Q3) Explain the main sites of Indus Valley civilisations.

Ans. The Indus Valley Civilization was a Bronze Age civilization spreading from today's North-East Afghanistan to Pakistan and North-West India. This civilization flourished in the river basins of the Indus and the Ghaggar-Hakra River.

There are seven important cities in the Indus valley civilization:

1. Mohanjodaro
2. Harappa
3. Kalibangan
4. Lothal
5. Chanhudaru
6. Dholavira
7. Banawali

Surkotada, Lothal, and Dholavira are the important port towns in the Indus valley. Harappa, Mohanjodaro, Banawali and Dholavira are considered as the four main Harappan Sites. Till 1999, over 1,056 urban areas and settlements had been found. 96 sites have been excavated, mostly in the region of the Indus and Ghaggar-Hakra Rivers and their tributaries. Among the settlements were the most important urban centres of Harappa, Mohenjodaro, Ganeriwala, Dholavira, and Rakhigarhi.

Q4) Explain the "Buddha Head of Taxila".

Ans. The Buddha Head of Taxila is a sculpture that exhibits the Gandhara style of art, which is characterized by Greco-Roman elements:

Hair: Thick, curly hair with sharp, linear strokes

Face: Large forehead, protruding eyes, half-closed eyes, and elongated ears

Expression: Expressive image with a calm expression

Modeling: Sensitive modeling with an expressive quality

The Buddha Head of Taxila is from the 2nd century AD, during the Kushana Period. It was created in the ancient region of Gandhara, which is now in Pakistan.

The Gandhara style of art is characterized by a distinct way of treating physiognomic details, even though the images have Greco-Roman physiognomic features. The Gandhara region has produced many images of the Buddha, including narratives from the Jataka stories, and Buddha and Bodhisattva images.

Q5) Explain the study seated Buddha – gupta period.

- Ans. Gupta period

The Gupta period is known as the "Golden age of Indian culture" and is characterized by the excellence of its art. Gupta sculptures are famous and include figures of Buddha, Shiva, Parvati, and Vishnu.

Gupta Buddha

Gupta period Buddhas are characterized by:

Covered shoulders

Tight curls on the head that cover the ushnisha

Ornately carved halos

Development of the Gupta Buddha

The Gupta Buddha developed over centuries through the amalgamation of features from the Gandhara and Mathura styles. Gupta artists may have also been influenced by art from other regions and kingdoms.

Seated Buddha with Two Attendants

This early example of the Buddha in an anthropomorphic form depicts the Buddha sitting cross-legged, smiling, and resting his left fist on his knee. The attendants' smaller scale highlights the Buddha's monumentality.

Standing Buddha

The standing Buddha is an example of Gupta art in its maturity from Sarnath. The figure has a softly molded body with its right hand in the attitude of assuring protection.