

Painting (049)

The following art terminologies prescribed only for painting reference and general enrichment.

1. Six units of Indian Painting Point, line, colour, tone, texture and space. i.e Sadanga :
2. Fundamentals of Visual Arts : Unity, harmony, balance, rhythm, emphasis and (i) Elements proportion, abstraction and stylization. (ii) Principles
3. Drawing & Painting : Foreshortening, perspective, eyes-level, fixed point of Vanishing point, ratio-proportion, sketching, drawing light and three shade, still- life, land-scape, anatomy, vertical, horizontal, two and three dimensional, transparent and opaque.

Materials : Paper (Cartidge, cansa and Hard- board Handmade, etc.) Pencil, water, acrylic colour, transparent

Portfolio Assessment Method Introduction: The Art Portfolio will consist of a compilation of all art works, from sketch to finished product. The submission would include both the original and improved versions of assigned tasks reflective of gradual improvement. Step by step development of the work will be assessed in all units.

Components of a Portfolio:

- Schedule of work
- Research Skills .
- Resources and materials.
- Study of connections with artists / art movements
- Art making skills
- Personal artist statement
- Studies (e. g., composition/techniques-medium)
- Picture of the final work (reflective skills)
- Evaluation of final work (affective skills)
- Any kind of personalized notes in relation to art work Profile of Learners Growth Values and Attitudes Rubric

The learner develops the ability to:

- Respect, appreciate and demonstrate an open mind towards the artistic expression of others

- Appears enthusiastic and willing to study artistic expressions from other cultures or regions of the world that are very different from own.
- Accept different forms and styles and tries to explore their meaning.
- Be sensitive towards other's creations
- Be ready to research and transfer his/her learning to his / her own art
- Take initiative
- Be responsible for his/her own learning and progress
- Apply theoretical knowledge in practical contexts
- Possess information and communication technology skills
- Be resourceful and organize information effectively
- Listen attentively

PORTFOLIO ASSESSMENT FOR FINE ARTS MAY BE DONE ON THE BASIS OF FOLLOWING CRITERIA

Creativity:

Candidates are required to produce evidence that demonstrates a creative approach to problem-solving. Evidence should also include the ability to interpret a given brief and original approaches to produce a solution. Sketchbooks, notebooks and relevant support material should form part of this evidence.

1. Drawing
2. Detailed Study - observation, record, analysis, interpreting a variety of subject
3. Mood reflected
4. Follow-up of the Fundamentals of Visual Arts (Elements and Principles)
5. Message the artist wants to convey Innovation: The knowledge gained with the help of case study (historical importance, great artist). How has the above been understood in relation to the topic or the theme taken up by the student? Technique: To foster creativity and self-expression (basic understanding of colour concept and application in relation to colour and texture of the material used by the student). Size, details, proportion required according to the base used for the painting medium chosen according to their art stream..

Techniques studied from folk style, contemporary art or traditional art should be used while creating a new concept. .

The learners:

- Discover their potential for creativity, self-expression and visual awareness through painting.
- Feel confident with the chosen medium as a means of communicating and generating ideas. .
- Develop observation, recording, manipulation and application skills.
- Experiment with a range of media and techniques.
- Relate their work to other artists work and understand the historical context of this work.
- Understand the basic principles of colour.
- Develop critical awareness. Execution of Work
- Highlight the method of work giving a historical study of the work.
- Originality in the presentation (paintings, sketches, etc.)
- Demonstrate an understanding of basic colour principles, colour mixing and representation.
- Employ a variety of traditional and experimental techniques and processes
- Use a variety of media and materials
- Observe, record, analyses, interpret a variety of subjects, including : – the manufactured environment – the natural environment – the human figure
- Present evidence of personal enquiry and self-expression
- Discuss and relate own work to recognize artists work
- Observe colour in other craft and design areas
- Make informed critical judgment on work in progress Experimentation A. Progressive Work:Candidates are required to show

Experimentation

A. Progressive Work:Candidates are required to show evidence of research carried out. It is expected that their skills will demonstrate evidence of process and the exploration of a wide range of subjects. An accepted standard of achievement using a range of media and material should be an integral part of the candidate's development.

B. Skills: Sound aesthetic judgment and organizational skills should be demonstrated in the process of presented by a candidate.

C. Logical organization and collection of creations.

D. Critical evaluation and aesthetic judgment applied

Introduction: The course in Painting at Senior Secondary stage as an elective subject is aimed to develop aesthetic sense of the students through the understanding of various important well known aspects and modes of visual art expression in India's rich cultural heritage from the period of Indus valley to the present time. It also encompasses practical exercises in drawing and painting to develop their mental faculties of observation, imagination, creation and physical skills required for its expressions.

Objectives

A) Theory (History of Indian Art)

- The objective of including the history of Indian Art for the students is to familiarise them with the various styles and modes of art expressions from different parts of India. This would enrich their vision and enable them to appreciate and develop an aesthetic sensibility to enjoy the beauty of nature and life. The students will also have an opportunity to observe and study the evolution of its mutations and synthesis with other style and the rise of an altogether new style. The students should be made aware of art as a human experience. The teachers should be able to expose them to the wide range of artistic impressions, the media and the tools used. The history of Indian art is a long one. Hence the students would be acquainted with brief glimpses of the development of Indian visual art as are required for concept formation. Examples included in the course of study are selected because of their aesthetic qualities and are intended purely as guidelines

B) Practicals

The purpose of introducing practical exercises in painting is to help and enable the Students:

- To develop skill of using drawing and painting material (surface, tools and equipment, etc.) effectively.
- To sharpen their observation skills through study of common objects and various geometrical and non-geometrical forms found in life and nature.
- To develop their skills to draw and paint these observations.
- To develop an understanding of painting-composition (The use of the elements and the principles of painting -composition).
- To create the forms and the colour schemes in imagination with an ability to express them effectively in drawing and painting.

- To express the different feelings and moods of life and nature in lines, forms and colours.

CLASS XII (THEORY)

Units

History of Indian Art

1. The Rajasthani and Pahari Schools of Miniature Painting
2. The Mughal and Deccan Schools of Miniature Painting
3. The Bengal School of Painting and the Modern Trends in Indian Art

UNIT-1

The Rajasthani School of Miniature Painting Origin and Development:-

Rajasthani School was a continuation of old Indian tradition. This art was developed under the Rajput kings. In the beginning, this school had Mughal influence, but later it was established as a purely Indian art having no Mughal influence. Rajasthani School did not originate as miniature, but it was primarily a mural art. During the attack of Mughals, the whole Rajasthan was affected but Mewar remained safe till the end. So, Rajasthani School flourished first in Mewar. Later, it flourished in Jaipur, Jodhpur, Bundi, Kishangarh, Bikaner and other places of Rajasthan. Kishan Singh ruled at Kishangarh. After Kishan Singh, Raja Sawant Singh's son Raja Raj Singh ruled Kishangarh and art reached its climax. Raja Sawant Singh was also a very famous king of Kishangarh. Rajasthan was a place of 'Raja' (Kings) or place of 'States'. That's why it was known as Rajasthan. Rajasthani Art had purely Hindu feelings and had Indian sensibility.

The Main Characteristics or features of Rajasthani School of Miniature Painting :-

- **Variety in Themes :** There is a great variety in themes of Rajasthani Paintings. Themes are based on seasons, music, hunting scenes, religious themes like Ramayana, Mahabharata etc., love scenes, ragmala series etc. In love scenes, Krishna and Radha have been depicted.
- **Colour Scheme :** The main colours used are the primary colours (red, yellow & blue), green, brown and white. Other colours in use are golden and silver.
- **Costumes :** Females are wearing Lehanga and Choli with Transparent Dupatta. Males are wearing turbans and Jhoba (a group of threads), pyjama and Patka.
- **Facial features :** Faces are full of emotions and feelings according to the mood. The faces are in profile, elongated and oval, the forehead is inclining downwards, long and pointed nose, swelling out lips and pointed chin.
- **Depiction of women :** The women of Kishangarh School are very impressive.

- Lines : The lines are very fine, powerful and rhythmic.
- Depiction of Nature : Nature has also been depicted very beautifully. Different types of trees, floral trees, mountains, water springs and lakes have been depicted in a very attractive manner. The Rajasthani Paintings:

TITLE ARTIST SUB-SCHOOL

- Maru-Ragini Sahibdin Mewar.
- Raja Anirudh Singh Hara Utkal Ram Bundi
- Chaugan Players Dana Jodhpur
- Krishna on Swing Nuruddin Bikaner
- Radha (Bani-Thani) Nihal Chand Kishangarh
- Bharat meets Rama at Chitrakut Guman Jaipu

TITLE: MARU-RAGINI

PAINTER: SAHIBDIN

SUB-SCHOOL: MEWAR

MEDIUM: WATER COLOUR ON PAPER

TECHNIQUE: TEMPARA

CIRCA: 18TH CENTURY

COLLECTION: NATIONAL MUSEUM, NEW DELHI

The painting titled 'Maru Ragani' is the painting from the 'Ragamala Series' painted by Sahibdin a courtier painter of Mewar in the early 18th century. The painting is done in Water colour on paper using the Tempara Technique. It has been attributed to the Mewar-Sub School of the Rajasthani Miniature painting. This painting is a pride possession of the National Museum, New Delhi. The painting has a vertical format with primarily a yellowish background. The painting depicts the desert scene at night and brings out a beautiful texture of the miniature of the Rajasthani. This painting in water color of watercolor is done during the 18th century and is a pride position of the National Museum, New Delhi. Aesthetic – grandeur the painting gives a clear view of Rajasthani style with traces of Rajputana style. The main subject of the painting is a beautifully dressed in tradition Rajasthan human figures, a male and a female who are possibly depicted as the king and the queen riding upon the ornamentally decorated beautiful camel that puts the frame out of the status of the rider. This painting also puts images upon the Nayak's and Nayaka glory with Rajasthani. It also comprises of the following beautiful aesthetic as well:-

- i. The female figure has worn a Ghagra and Choli with transparent Ghunghat knowingly to show all the jewellery Rajasthani style is also depicted and sharp pointed nose with fish stretch eyes.
- ii. The king has worn long figure dress and a turban of Mughal style.
- iii. Two of the escort are with swords trying to protect the king one of the attendant were attending both of them and a white dog is also seen running beside them.
- iv. The color that has been use are shades of yellow, red and a little orange and blue.
- v. There is a calligraphy on the top of a vertical frame of the painting written in black and orange background in the Devanagari script which adds the glory to the painting.

The love story of Dhola - Maru is very popular in Rajasthan and is narrated both in Murals and miniature paintings. The composition of the painting is divided into two parts. Dhola and Maru are shown seated under a yellow canopy with a red curtain in the upper part of the composition. Dhola is dressed in typical aristocratic attire complete with weapons like sword and shield, facing his lover Maru in Rajasthani costume. The lower part of the composition shows Maru caressing her pet camel. Both the figures are prominent against a green background dotted with flower motifs. Stylised motifs of trees are bringing a unity in the composition.

TITLE: RAJA ANIRUDDHA SINGH HARA

PAINTER: UTKAL RAM MINIATURE PAINTINGS OF RAJASTHANI SCHOOL

SUB-SCHOOL: BUNDI

MEDIUM: WATER COLOUR ON PAPER

TECHNIQUE: TEMPARA

CIRCA: EARLY 18TH CENTURY

COLLECTION: NATIONAL MUSEUM, NEW DELHI

The painting titled 'RAJA ANIRUDDHA SINGH HARA' was painted by Utkal Ram in the early 18th century. The painting done in Water colour on paper using the Tempara Technique has been attributed to the Bundi-Sub School of the Rajasthani Miniature painting. This painting is a pride possession of the National Museum, New Delhi. The painting portrays a young Rajput king, wearing a decorative apparel, studded with jewels and a wonderfully decorated turban in the Moghul style on his head. However his eyes are shown in a rather sentimental mood. The white well-built horse with a flowing straight stretched tail is a prime attraction of the painting in the dark background, thus having a striking effect on the viewer. The dark background adds to a cut out effect of the subject which is very easily visible. The white coloured dress of the King beautifully compliments the colour of the horse and is presented in a charming combination. The King holds the reign of the speeding galloping horse with his left hand, and also gracefully holds a beautiful flower in his right. His sword also painted in bright red colour stands out in tune with the motion of the rider and the horse.

This miniature painting from Bundi, Raja Anirudha Singh Hara represents the encroachment of realism in the decorative style of Rajput miniature painting. The painting shows the Raja on the back of a galloping horse. He is dressed in typically Mughal costume along with the headdress (turban). There is refined craftsmanship in the drawing of the galloping horse's head. The king's dress is decorated with orange and brown colours. He holds a flower in his left hand. The scabbard and sword-hilt are elaborately ornamented. The small head of the horse has added realism to the body of the horse. There is a peculiarity of the Bundi paintings which contains a minor figure in one corner.