

## CHAPTER 12

### MODERN SCULPTURE OF RAJASTHAN

Traditionally, Rajasthan is famous for the outstanding sculptures on the walls of the temples. The temples of Delwara, Ranakpur, Jagat are living examples of the same. The Murti Mohalla stone market of Jaipur does not require any introduction. The sculptors here are dexterous enough to shape any stone in any form. The artists of Murti Mohalla sculpt commercial statues and figurines. The life-like statues of Gods and Goddesses are supplied to the whole world from here. The originality of the artists has been buried in favour of livelihood but still a few potential artists have tried to develop here whence a few matured and many lost in the battle of struggle. There are not many modernist sculptors in Rajasthan to deviate from the trend of traditional sculpture. Ustad Maliram Sharma tried to infuse new thought in the sculpture scenario of Rajasthan with his realistic works. His sculptures are considered at par with the classical European sculptures and he is also known as Michelangelo of Rajasthan. He played a vital role in mentoring budding sculptors at Rajasthan School of Arts. Tarapada Mishra of Bengali descent also tutored students in portrait making with clay modelling at School of Arts. Many of his students earned name in the field of modern sculpture in Rajasthan. The artist Gopichand Mishra became famous for traditional realistic works and Mahendra Kumar Das gained fame for portrait sculptures. In the second half of twentieth century, the sculptors of Rajasthan tried hands on other mediums beside stone like plaster, wood and metal sculptures. Narayan Lal, Jaimini, Ayaz Mohammad, Anandi Lal Verma, Brijmohan Sharma, Sohanlal Khatri etc. enriched the sculpting scene of Rajasthan. Experimentalism can be seen in the sculptures of Rajasthan after 1960-65. The wooden sculptures of Haridutt Gupta and cement sculptures of Usha Rani Hooja are noteworthy. The management of the sculpture departments of various art institutions also became a guide for new experiments and creations. The names of Usha Rani Hooja, Gopichand Mishra and Arjun Prajapati are well known for their contribution to the development of modernist approach to sculpture in Rajasthan.

#### LATE GOPICHAND MISHRA-

Artist Gopichand Mishra was the sculptor who gave a new direction and identity to the sculpture of Rajasthan. On 13<sup>th</sup> November 1907, he was born in a family which was familiar to chisel and hammer. He learnt this art from his maternal grandfather and devoted his life to carving a new life out of stones. He impressed people with his art during his short stay at Haridwar but made Jaipur his work place and made a name for himself with works like Boating (*Nauka Vihar*) and The Dance of Shiva (*Shivtandav*). He not only made religious figurines but also gave form to his own inner self. His work 'Mother and Child' is one such example which represents the aspect of motherhood and playfulness of a child (PLATE 1). This work was awarded by Rajasthan Lalit Kala Academy.

The work titled '*Shivashakti*' depicts an unusual form of Shiva with a beautiful harmony of physical symmetry, grace and dynamism. “Ye Bojh Nahin Mera Bhai Hai” (This is My Brother Not a Burden) is a beautiful representation of the love between two brothers where two brothers are returning from school and the elder brother is affectionately carrying the younger brother on his back.

This artwork was also awarded by Rajasthan Lalit kala Academy. The sculpture of an old villager is symbolic of mortality of human form. Besides these he also made several works in marble, sandstone, clay and plaster. He passed on the rich heritage of sculpture to the next generation.

In order to encourage the art of sculpture he founded the “Sanatana Dharma Murti Art' institution.

He was bestowed the title of “Kalavid” by Rajasthan Lalit kala Academy for his service to art. He passed away on 4<sup>th</sup> March 1989 but the works made by him will forever serve as a reminder of his creations and creativity.



**PLATE 1-MOTHER AND CHILD**

### **USHARANI HOOJA-(1923-2016 A.D.)**

Born in Delhi on 18<sup>th</sup> May 1923, Usha Rani Hooja is a well known name in the field of modern sculpture. She studied sculpture at the Regent Street Polytechnic College, London. In 1959, she embraced Jaipur as her work place. Since very beginning she took interest in undertaking complex and difficult sculptures. Large-sized cement sculptures are her signature works. She was influenced by European sculptors during her stay at London for education especially Henri Moore etc. but she considered human activities the basic inspiration for her art. Her subjects were labourers, players, dancers, farmers etc. Her monumental works are exhibited at important places in India and abroad and her landmark works can be seen at Sawai Mansingh Hospital, Ravindra Rang Manch, Durlabhji Hospital, Shaheed Smarak etc. which are a testimony of her devotion to art. She experimented with metal junk and incorporated it into her works. Her works lack any superficiality of undue ornamentation and subject has been depicted very simply on rough surface. “Research Scholar” (All India Institute of medical Science), “Miner monument” (Kota), “Labourer” (Udaipur), “Ghoomar” (Jodhpur) etc. are her famous works (PLATE 2). Critic Hemant Shesh has commented on her art that “Most of her sculptures are an expression of momentum and rhythm of life”. She passed away on May 22, 2016.



**PLATE 2  
A WORK BY USHA RANI HOOJA**

### **PADMASHREE ARJUNLAL PRAJAPATI (1957 A.D.)-**

Arjunlal Prajapati is a noted name in the field of pottery in Rajasthan. Born on 9<sup>th</sup> April 1957, he was inclined towards arts since childhood. He experimented with clay to give a concrete form to his art and his natural talent was honed by his mentors like Late Mahendra Das, Dwarka Prasad Sharma and Anandilal Verma. Arjunlal Prajapati himself attributes all achievements to the blessings of his mentors. He believes that sculpting is a painstaking work and it is an intense exercise that ultimately leads to discover God. This thought of his can be experienced in his works. Finding subjects from the harsh realities of life and giving it a concrete form is his speciality. His skilled hands have the power to treat stone like wax. His “Bani-Thani” is a famous

work (PLATE 3). The folds of clothes and the transparency of the *Ghunghat* are spell-binding. His works are installed at esteemed organizations in India and abroad. He has been conferred with State Award by Rajasthan Lalit kala Academy, Kalidasa Award, National award and many other. The Indian Government honoured him with Padmashree in the year 2010. Arjunlal Prajapati has forever been making efforts at developing the new generation of sculptors and his founding of “Maati Manas Sansthan” is a notable initiative in this direction. Bani- Thani, Cow and Calf, Lady with Rose, Rajasthani Woman, Durga etc are his famous works.



**PLATE 3- BANI-THANI**

### **CONTEMPORARY SCULPTURE OF RAJASTHAN-**

The experimentalist trait entered the field of sculpture a bit late as compared to painting. The sculpture of Rajasthan remained limited to traditional and religious themes. Gradually the sculptors made thematic changes with forms and started creating with life as the premise. Use of different mediums and the impact of world art generated a new era in the sculpture of Rajasthan. After 1965, experimentalism caught pace. The different groups of artists and art institutes played a vital role in creating the environment. Rajendra Mishra, Gyan Singh, Naresh Bhardwaj, Harsh Chhajed, Pankaj Gehlot, Ashok Gaur are important names after the 80's. Their works reflect a new awareness towards art and abstract



**PLATE 4**  
**COUPLE (PANKAJ GEHLOT)**



**PLATE 5**  
**A SCULPTURE BY ANKIT PATEL**



**PLATE 6**  
**A SCULPTURE BY BHUPESH KAVADIA**

forms.

Going by digits, the number of contemporary sculptors in Rajasthan is few but they are in no way secondary to any famous artist in the world. Marble appears like melting wax in the sculptures of Gyan Singh. Pankaj Gehlot has carved out black stone into something as precious as diamonds. Pankaj is happy to work away from the glitter of metro in the lap of nature. There is a beautiful harmony of nature and human in his works (PLATE 4).

Ankit Patel started his journey with wooden sculptures which he elevated to make monumental kinetic sculptures. The essence of experiences of life is reflected in his works (PLATE 5).

In this generation of sculptors, Bhupesh Kavadia is a dynamic sculptor whose works shows continuity. Livening up the different dimensions of women form with the artistic synthesis of stone and wood

There is a beautiful harmony of momentum and pause in the sculptures of Ashok Gaur. There are many young faces in contemporary sculpture of Rajasthan who want to express the restlessness of the inner artist through mediums like stone, metal, fibre etc.

The sculpture departments of Rajasthan School of art and other institutions are playing a vital role in tutoring and inspiring these sensitive souls into rising to international level.

### **IMPORTANT POINTS**

1. Sculpture of Rajasthan headed towards experimentalism after 1960-65
2. Maliram Sharma and T. P. Mitra created a new environment for sculpture in Rajasthan.
3. Maliram Sharma was known as Michelangelo of Rajasthan.
4. Mahendra Kumar Das was famous for portrait sculptures.
5. Artist Gopichand Mishra made several traditional and realistic sculptures.
6. Usha Rani Hooja was a noted female sculptor of Rajasthan.
7. Arjunlal Prajapati gave a new identity to sculpture of Rajasthan.
8. The young sculptors of Rajasthan have created a special place for themselves in contemporary Indian art world.

### **EXERCISE QUESTIONS**

#### **VERY SHORT ANSWER TYPE QUESTIONS**

1. Who is known for kinetic sculptures?
2. In whose sculptures does marble appear like wax?
3. Whose sculpture is “Research Scholar”?

#### **SHORT ANSWER TYPE QUESTIONS**

1. Whose work is titled “Ye Bojh Nahin Mera Bhai Hai” (This is My Brother Not a Burden)?
2. Who is known as Michelangelo of Rajasthan?
3. Which sculptor of Rajasthan has been honoured with Padmashree?
4. Which city is famous for traditional sculptures in marble?

#### **ESSAY TYPE QUESTIONS**

1. Write an essay on the contemporary sculpture of Rajasthan.
2. Throw light on the creativity and personality of Usha Rani Hooja.
3. Explain the development of modern sculpture of Rajasthan.



## UNIT D

### PRACTICAL PAINTING

#### PRACTICAL EXERCISE

The theoretical part of any art is essential for the knowledge of its principles and subsections but art is basically a subject of practice. Without constant practice, it is not possible to embrace any art and render or give it any concrete form. It is possible to be proficient in art by practicing the studied art principles in experimental form. The practical exercise should be divided into two parts for the students to study. They are Still-Life (Object Painting) and Composition.

#### STILL-LIFE PAINTING (OBJECT PAINTING)

Since ages artists have chosen still-life as a subject for painting. There have been many reasons for that. In order to mirror and reflect their inner ideas, to embrace the beauty of nature, for exhibiting their talent and as an effort to show momentum in static life the artists used it as their favourite medium.



STILL-LIFE

The most renowned artists have created masterpieces based on still-life. The still life works of Paul Cezanne, Francisco de Zurbaran, Georges Braque, Vincent Van Gogh etc. are very famous. Vincent Van Gogh's "Sunflowers" is one of the most famous paintings in the world. All the movable and immovable objects around us reflect circle, cone or cube forms. For still-life painting we need to choose objects with focus on these forms. There is

a need for minimum three objects for study in which at least one of the objects should be of geometric shape or cube form. These objects should be arranged according to their size. The use of drapery as backdrop increases the clarity and attraction of these forms. Light from one direction multiplies the aesthetic effect. For sketching HB, B, 2B, 4B or 6B pencil should be used.

The objects should be observed well and their form should be well understood. In accordance with the form of objects the divisional lines should be drawn on the drawing sheet in which the principles of composition should be adhered to. Watercolours, crayons or tempera



STILL-LIFE

technique should be used for colouring. Special papers should be used for tempera and watercolours that have the quality of handling the water such as Cartridge sheet, Kent paper or handmade sheet (especially poona handmade). These papers do not get ruined on getting contact with water. One should proceed from light to dark colours while using watercolours. White colour is not used since these colours are transparent.

The highlight areas are left blank and while using light tones one should gradually move towards the dark tones for completing the painting. Purity should be especially heeded while using water colours. The use of soiled colours can spoil a painting which becomes impossible to retrieve.

Traditionally, tempera as a medium has been very popular. It was prevalent since the times of miniature painting. Earlier resin or glue was mixed with dry colours to prepare them but today these are readily available in the form of poster colours. These are opaque and the artist applies the tones according to self practice but the highlight areas or extremely dark areas are finished towards the end or completion of the painting. These are best for realistic effect. In tempera, usually the whole painting surface is filled with colours i.e. no area even in background is left without colour. In still-life, light and shades should be depicted with special care so as to produce a three dimensional effect. 60 % of the painting surface should be covered with the painted objects and the rest should be left for background and foreground.

### **PAINTING COMPOSITION-**

For this, the life around should be studied and subjects for painting should be searched from them like rural life, *panghat* (bank of river), travel, waiting, bus-stand, folk festival, dance, labour etc. For composition of a scene, human figures should be arranged with nature and its other elements and forms. It is not essential to draw the human figures realistically but they should be rendered with one's own knowledge and creativity. In composition, use of space in accordance with the subject, colour and expression should be given importance. Composition with three human figures should be



### **PAINTING COMPOSITION**

practiced. Their inter-balance and harmony is vital (harmony of concept, form and expression). The knowledge of different techniques and applications can be acquired by studying the works of finest artists. Instead of constant imitation, originality should be attempted. In still-life composition, one has to study the virtue of the objects and bring forth its inner attributes and also its structure. In order to delineate the harmony of humans with the various aspects of nature and to establish it, the forests, hills, streams etc. have to be illustrated with such clarity and precision so



**PAINTING COMPOSITION  
(BASED ON RAJASTHANI MINIATURE SCHOOL)**

that viewer's heart could take all those elements in full and deeply Still-life painting is not just about understanding the meaning but imbibing the emotion, which cannot be done with the form of the object but is possible only by considering its position with respect to surroundings and harmony in the complex arrangement of different parts. Such ideal composition is possible only with regular practice and minute observation. The primary and foremost objective of a painting is presenting beauty therefore while painting



we must give emphasize on making it attractive and beautiful. For proficiency in still- life, painting and composition, sketching and rapid sketching should be regularly practiced. Sketching enables an art student to gain knowledge of the structure of an object, its shape, proportion, perspective and foreshortening. The application of forms can be attractive only when we have the real knowledge of true structure of forms and objects. Practical exercises are a reflection of the practice and creativity of a student. Students should prepare a portfolio of sketching, still-life painting and painting-composition of the entire session.



**PAINTING COMPOSITION (JAMINI ROY)**



**PAINTING COMPOSITION (BASED ON FOLK ART)**



**PAINTING COMPOSITION  
(AMRITA SHERGIL)**



**PAINTING COMPOSITION  
(ASIT KUMAR)**

## **APPENDIX**

**-IMPORTANT ART MUSEUMS**

**-IMPORTANT ART INSTITUTES**

**-GLOSSARY**



## IMPORTANT ART MUSEUMS

1. National Museum, Janpath, New Delhi: the most important museum in the country in which artefacts from Indus Valley to modern times are displayed in different galleries.
2. National Gallery of Modern Art, Jaipur House, New Delhi: This museum houses contemporary and modern Indian art in which artworks including that of Company School and Bengal School to the artists of today are preserved.
3. Red Fort Archaeological Museum, New Delhi.
4. Prince of Wales Museum, Mumbai: the foundation of this important museum was laid in 1905 and is today a huge museum.
5. The Indian Museum: 27, Jawaharlal Nehru Marg, Kolkata: Established in the year 1875 houses many important artefacts besides that of Bharhut.
6. The Victoria Memorial Museum, Queens Way, Kolkata: This museum has the works of Indian and European artists in its collection.
7. Government Museum and Art Gallery, Pantheon Road, Egmore, Chennai: established in the year 1909. The remains of Amravati *Stupa* are displayed here. There is an important collection of South Indian bronze statues and a separate art gallery of works of modern artists.
8. The Fort St. George Museum, Beach road, Chennai.
9. The Calico Museum, Shantibagh, Ahmedabad: An important museum of Indian handloom and textiles.
10. Baroda Museum and Picture Gallery, Sayaji Park, Vadodara.
11. Bharat Bhawan Roopankar Museum, Bhopal: Gallery of contemporary folk and tribal art, and a modern art gallery.
12. Orissa State Museum, Jaidev marg, Bhubaneswar.
13. Artefacts. The Archaeological Museum, Old Goa, Goa.
14. Assam State Museum, Guwahati, Assam.
15. Salar Jung Museum, Hyderabad: Important collection of Eastern and Western art.
16. Archaeological Museum, Khajuraho (Madhya Pradesh).
17. Government Museum, Museum Road, Mathura, Uttar Pradesh: Important collection of sculptures of Kushana period.
18. Government Museum, Buddha Road, Patna.
19. Raja Dinkar Kelkar Museum, Pune.
20. Tanjore art Gallery, Palace Building, Tanjore, Tamil Nadu.
21. Government Museum, Thiruvananthapuram, Kerala.
22. Bharat Kala Bhawan, Banaras Hindu University, Varanasi: A collection of the finest works of Indian art due to the personal efforts of artist and litterateur Rai Krishna Das.  
The government and private collections were displayed for the public at the important art centres of Rajasthan.
23. Government Museum, Jaipur, Alwar, Kota, Bikaner, Udaipur, Jodhpur, Bharatpur, Maharana Pratap, Sawai Madho Singh Museum, and Jaipur etc. are also the museums of important artefacts.
24. Modern Art Museum, Ravindra Manch, Jaipur, Jawahar Kala, Kendra, Jaipur, West Zone Cultural Centre, Udaipur, Lok Kala Mandal, Udaipur are also important centres.

### **IMPORTANT ART INSTITUTIONS:**

1. Sir J.J. School of Art, D. N. Road, Mumbai
2. College of Arts and Crafts, Chennai
3. College of Arts and Crafts, Kumbhkonam, Dist. Thanjavur, Tamil Nadu
4. College of arts and Crafts, Jawaharlal Nehru Marg, Kolkata
5. Ravindra Bharti University, Dwarkanath Tagore lane, Kolkata
6. Kala Bhawan, Vishwabharti, Shantiniketan, West Bengal
7. Fine Arts Faculty, Banaras Hindu University, Varanasi
8. College of arts and Crafts, Tagore Marg, Lucknow
9. Faculty of Ffine arts, M.S. University, Vadodara
10. C. N. College of Art, Ellis Bridge, Ahmedabad
11. National School of Design, Paldi, Ahmedabad
12. Goa College of Art, Miramar, Panjim, Goa
13. Delhi College of Art, Tilak Marg, New Delhi
14. Faculty of Fine Arts, Jamia Milia Islamia, New Delhi
15. Government College of Fine Art, Hyderabad
16. College of Arts and Crafts, Shantipur, Guwahati, Assam
17. Government College of Arts and Crafts, Vidyapati Marg, Patna
18. Fine Arts University, Sector-10C, Chandigarh
19. Institute of Music and Fine Art, Jawahar Nagar, Shrinagar
20. Institute of Music and Fine Art, Exchange Road, Jammu
21. College of Fine Art, Palyam, Thiruvananthapuram
22. Govt. Institute of Fine Arts, Sanatana Dharm Mandir Marg, Gwalior
23. Govt. Fine arts Institute, Krishnapura Bridge, Indore
24. Department of Visual Arts, The I.I.S. University, Jaipur
25. Fine Arts Faculty, Rajasthan University, Jaipur
26. Rajasthan School of Art, Shiksha Sankul, Jaipur
27. Fine Arts Faculty, Mohanlal Sukhadia University, Udaipur
28. Visual Arts Department, Mohanlal Sukhadia University, Udaipur

Besides the above institutions, there are other institutions in the country offering graduation and post-graduation in curriculum together with painting as subject.

## **GLOSSARY**

### **Academic Style**

To paint in accordance with the ancient and academically accepted traditions. The artist cannot make any changes to his liking in this style which is why there is no originality in this style.

### **Achromatic**

Colour scheme where the absence of colour is experienced- e.g. brown, almond, black.

### **Action Painting**

Style in which paint is randomly thrown, splashed or poured on to the canvas that produces an abstract effect which is later improved upon for compositional quality. It was used and made famous by American painter Jackson Pollack.

### **Advancing Colours**

Pure colours which due to being unmixed, are bright and seem to be advancing forward as compared to other colours are known as primary colours. For example, red and orange appear to be advancing and cool colours appear to be receding. Fundamentally, only warm colours are advancing.

### **Aeriality**

The unsubstantial quality of forms due to lack of light and shades and depth.

### **Agglutinant**

Glue-like substance which when mixed with colour, sticks to the paper.

### **Art**

Any work involving creative skill is termed art but specifically, the aesthetic expression of truth for the attainment of the divine is art.

### **Art- Fine and Utilitarian**

Something created for expression and aesthetic or intellectual value rather than utilitarian or practical purpose is fine art. Utilitarian or functional art refers to artworks where utility of an artwork is taken into account. Utilitarian arts are usually termed as crafts but craft is also another aspect of the creation of an artwork which is inclusive in fine arts as well as functional arts.

### **Arts- Visual and Aural**

Arts related to Vision are known as visual arts and that related to hearing are known as aural arts. Painting, sculpture, architecture et cetera are visual arts and poetry, music et cetera are aural arts. Visual arts are known as positional and aural arts known as concurrent.

### **Asymmetry**

In asymmetrical balance, the two sides are not made identical, but differ from one another. Wherever there is a possibility of artificiality in painting, asymmetrical forms are created.

### **Background**

1. The area of the painting surface connected with the horizon and sky.
2. The scenes or things behind the main forms in the picture.

### **Batik or Battik**

The technique of making decorative design or painting on a cloth. Melted wax figure/design is applied on the cloth. The rest of the area is dyed with lac colours and later the wax is removed.

**Binder**

Binder refers to the substance that holds the particles of pigment together in paint- E.g. oil, resin or glue.

**Bloom**

A thin light blue layer formed on old varnished oil painting, also known as Bluining.

**Brightness or Luminance**

The increased brightness in an artwork with the use of mediums like oil or varnish. There are usually three methods. The first method includes mixing of extra medium in every colour. In the second method, once the painting is completed, light colour is mixed with medium and reapplied on the areas of luminance which gives additional brightness to those areas. In the third method, after the painting has dried, a layer of varnish or oil is applied on the complete painting which dries out to form a bright linocyn like layer.

**Chiaroscuro**

The use of deep variations in and subtle gradations of light and shade in a picture.

**Colour Pattern**

A special set of colours applied on a painting.

**Colour Unity**

The colour scheme warm or cool, closest on colour wheel applied on a painting- e.g. orange- red- violet.

**Colour Value**

There are three qualities of colour- (1) Tint, (2) Value and (3) Density.

**Colour Wheel**

The wheel of six warm and cool colours and Ostwald's wheel of eight colours.

**Commercial Art**

The art of business fields such as commerce, publishing, publicity and broadcasting like advertising, caricatures, book-illustrations, calligraphy, poster etc.

**Cool Colours**

The colours that produce cool effect- like blue and green.

**Complementary Colours**

1. Two colours of the spectrum which when mixed result in white (usually white) colour; e.g. red and green, yellow and violet, blue and orange.
2. A complementary colour pair is made up of one primary colour (yellow, blue or red) and a secondary colour (which is obtained by mixing two primary colours).

**Composition**

To design with different elements of art (line, colour, form, space, texture, proportion etc.) in such a way that the artwork is inclusive of qualities like unity, harmony, balance and emphasis.

**Density**

The three dimensional nature of any object or form.

**Drawing**

A technique in painting where only lines are used to create a form or figure.

**Earth Colours**

Some mineral colours are obtained in earth form. These are known as Earth colours- e.g. Ochres, Umbers, Stone Green, Terre Verte, Vandyke Brown, Venetian Red.



**Embossing**

Carving or moulding a design so that it stands out in relief.

**Emulsion**

Mixing of an oily substance with another liquid. Egg, albumin, Casein or wax are mixed together emulsification.

**Environmental Effect**

Light and shades and colour scheme in painting in accordance with place, season, time and feelings.

**Figure**

A form presented with appropriate material in any medium. Chiefly, human, birds animals and plant world forms are included in this group.

**Figure Oriented**

Artworks made using human figures.

**Fine Arts**

Such arts through which an artist has an opportunity to freely create artistic work with own talent like painting, sculpture, music, dance, drama etc.

**Fixative**

A solution which is sprayed over a finished piece of artwork, usually a pastel artwork, to prevent smudging.

**Fixing**

To spray the appropriate solution on paintings made with unstable mediums such as chalk, pencil, carbon or pastel to fix them.

**Folk Art**

The traditionally made and followed art by the common people. There is importance to religion and old customs, the traditional notion of beauty and its suitability but no consideration for novelty or creativity.

**Foreground**

The part of a view that is nearest to the observer.

**Foreground**

The front part of the painted realistic or figurative scene. The use of this term in context of non-figurative artwork would be useless.

**Form**

The form of a work is its shape, including its volume or perceived volume. A visible shape of an object or external appearance of a thing detached from the external elements like emotions of an artist, a spectator and light. It is objective.

**Fresco**

Two techniques have been in use in Europe for Fresco paintings. In the first technique which is known as Secco Fresco, paints are applied to dried plaster. Such paintings are neither durable nor have a uniform sheen of colours. The second technique involves painting on wet plaster which results in durability of colours and the painting cannot be removed without getting rid of the plaster. It is a technique of wall painting executed upon wet plaster and with the setting of the plaster; the painting becomes an integral part of the wall. This technique is known as Buon Fresco and was used in Italy from 14<sup>th</sup> century to 16<sup>th</sup> century. In this technique a

special Arricciato plaster is applied to the ordinary plaster on which the drawing of the intended painting is made. Then another layer of plaster is applied only as much as can be completed in a day. It is known as Intonaco. The work is completed in parts in this way. The Indian techniques of wall painting are varied.

### **Frieze**

A band of sculpted or painted decoration on a wall.

### **Genre Painting**

The painting of common life isolated from religious subjects.

### **Geometrical Form**

Forms based on cube, cylinder, cone and sphere used in geometry.

### **Gesso**

A white paint mixture consisting of plaster or chalk mixed with a binder like glue or casein to prepare a painting surface before tempera painting. It is also used as a base paint for sculpture, relief carvings or painting frames. During ancient times it was used for preparing base of canvas for oil-paintings but it leads to cracks in paintings within time.

### **Glass Painting**

Glass is painted and fixed on windows or doors. For these different types of colours are made. Search works can also be made by putting/sticking small pieces of coloured glass on a plain glass.

### **Golden Ratio**

The ratio developed by Greeks which assists in aesthetic experience. The series includes Fibonacci numbers as 2:3:5:8:13:21 etc.

### **Golden Section**

A **ratio** between two portions of a line, or the two dimensions of a plane figure, in which the lesser of the two is to the greater as the greater is to the sum of both. This ratio is approximately  $\frac{5}{8}$ . Wherever used, this proportion is usually considered an ideal. Voltaire has commented that "There is in invisible geometry in handmade arts also." The credit of formulating the Golden section is attributed to Vitruvius which was worked upon, modified and published as 'Divine Proportion' by Luca Paccioli and led to the famous drawing by Leonardo Da Vinci.

### **Gouache**

A technique of painting with opaque colours mixed with white. Often coloured papers are used as painting surface for it.

### **Graphic Arts**

The art form where a reverse drawing is made on a flat surface and thereafter ink is applied on the surface to take a print. For this usually stone (litho), wood, linoleum and metal plate surfaces are used.

### **Ground**

The surface or area which is painted upon.

### **Harmony**

A concurrence of the fundamentals of lines, colours areas etc. with the internal and other fundamentals of a picture.

### **Hatching**

Hatching is a technique used to create tonal or shading effects with closely spaced parallel lines. When the lines are placed at an angle to one another, it is called Cross-Hatching.

## **High Arts**

In all visual arts, painting, sculpture and architecture are considered as high arts. The terms "fine" or "high" art typically apply to works that carry an intellectual and emotional sensibility with some old-fashioned beauty. Embroidery, jewellery, pottery, toy-making and knitting are considered as lower arts.

## **Horizon**

The apparent line that separates earth from sky and seems to intersect the spherical sky with the Earth's surface.

## **Horizon Line**

If the lines of all the forms and of the painting surface are extended then they meet the horizon line. It is also known as Optical Level. The levels of all the forms in paintings are either parallel, over or below this line.

## **Horizontal Line**

A line joining two points of the horizon or the line parallel to it.

## **Hot Colours**

Red, vermillion and corresponding stimulating colours.

## **Hue**

That quality of colour for which it has a place in colour spectrum and recognized separately from other colours.

## **Impasto**

To paint with thick oil or tempera colours. Brush or palette knife can be used to make such paintings.

## **Inlay Work**

A decoration or picture made by inlaying small pieces of coloured stones, glass or marble on a surface. Such decorations were used on a smaller scale in ancient Greece and Mesopotamia. During the reign of Justinian in Byzantine Empire, large and resplendent mosaic pictures/paintings of outstanding quality were made. Now these have gained importance and besides marble, newly invented material is used to make mosaic on walls and floor.

## **Intaglio**

Applying ink after carving forms on wood, metal, linoleum and printing on paper.

## **Line**

Line is a mark that spans a distance between two points creating impression of motion or continuity but does not have any physical existence. Defining it in art, this impression is drawn finely with dark colour to render clarity as Line. Such drawing is required to present forms with clarity.

## **Mass**

Area without identifiable boundaries created by colour or light and shades.

## **Medium**

That liquid solution in which colour is mixed for painting. It is also known as the vehicle of colour. Water, oil, tempera etc. are mediums.

## **Middle Ground**

The middle part of a painting surface. Usually the central figures of a painting are positioned on it. Behind it is background and below it is the foreground.

**Middle Tone**

A value immediate between black or white (light or dark) also known as Halftone.

**Mineral Colours**

Colours prepared from earth, stone etc. like red ochre, chalk, yellow ochre (*ramraj*), terre verte, umber etc.

**Monochrome**

Picture developed or executed in black and white or in varying tones of only one colour. Black and white colours are mixed to make varying tones.

**Monolith**

Sculpture or architecture carved from a single block of stone. - E.g. Kailash Temple at Ellora.

**Mosaic**

A painting or design made on wall or floor with coloured stone or glass pieces.

**Motif**

A dominant or recurring idea in an artistic work. E.g. *Swastika*, Tandav, Yogi, Madonna, Crucifixion etc.

**Mural Painting**

A painting made on wall or made on a screen or sheet and fixed on the wall. The chief mediums of wall painting are fresco, tempera, oil-painting, mosaic and stained glass.

**Neutral Colours**

Black and white, these colours show the light and shades of objects.

**Ornamental**

The form of figures where details and geometrical forms are used to create beauty in natural forms.

**Over-illumination**

The part where there is maximum light.

**Plastic Arts**

The term 'plastic' is usually used for arts that are moulded which is directly opposed to carved artworks.

**Plotting**

Such part or unit where painting is made with application of repetition.

**Pointillism**

Applying small dots for light and shade or filling in colours.

**Primitive Art**

The art of the primitive man living in deep jungle. Besides Prehistoric art, the art of the tribes living in the same state is included. Due to significant changes between the art of the Prehistoric man and the primitive tribes of modern era (like tribal system, new resources for livelihood, costumes, religious superstitions etcetera), there is much diversity visible in the heart of the modern primitive and some are of a high quality from the artistic point of view. Many great modern painters have also done inspiration from them-Bushman Arts, Negro Arts, Pre-Columbian and Oceanic Arts have been worth following.

**Proportion**

Proportion is principle of art that describe the size, location, or amount of one element in relation to another. In a painting, the proportion between the painted objects and different parts of a creature is not based on the natural form but external elements like tradition, style, inclination of the artist, need of expression, aesthetic



vision, fashion etc. In Greek art, the ideal human height was considered eight-fold. In Indian scriptures different proportions were determined for the figures of Gods, humans and demons. The proportions of the body of male, female and child are different.

### **Rhythm**

An important element in art, rhythm can be described as timed movement through space; an easy, connected path along which the spectator's eye follows a regular arrangement of motifs without any discontinuity and experiences artistic beauty. In order to achieve rhythm in an artwork, the artists has to use all the fundamental elements of art like form, line, colour, tone etc. and not merely dynamic lines.

### **Sculpting**

The technique of using relief and depth in an artwork to produce three-dimensional effect. It renders density to an object.

### **Secondary Colours**

The colours which are obtained by mixing primary colours.

### **Space**

The complete area of painting is known as space. It is of two kinds- positive (active) and negative (auxiliary) space. Positive spaces are the areas that are occupied by an object or form where as negative spaces make up the background. It shows tridimensional extension.

### **Stencil**

A thin sheet like paper with a pattern or letters cut out of it, used to produce the cut design on the surface below.

### **Still-Life Painting**

In this, inanimate objects are painted. During ancient times, no one thought of still-life painting. Some examples of still-life painting have been found in excavations of Pompei and Frescos of Rome but since then still-life painting remained obscure until 17th century. Towards the end of 16<sup>th</sup> century, Caravaggio painted a still-life of fruits. The Dutch art of 17<sup>th</sup> century commenced the development of still-life painting and French painter Chardin became the first renowned still-life painter.

### **Surface**

It is two-dimensional and has length and width but not thickness.

### **Symmetry**

Identical on either side of axis or median plane of a form or creation.

### **Tempera Colour**

Today opaque watercolours are also termed as Tempera Colours but earlier the colours mixed with albumin of egg were termed as Tempera Colours.

### **Tempera Painting**

The technique of painting using colours mixed with albumin or colloidal substance with water.

### **Tertiary Colours**

The colours made by mixing primary and secondary colours are known as tertiary colours.

### **Texture**

The tactile surface characteristic of an artwork. The surface effect produced by material used in an artwork. It can be smooth, rough or of any kind. There are three sources of creating it- inadvertent, created or original.

**Tone**

Lightness or darkness of any colour. The degree of light and shade on an object. Different variations and gradations of colours are shown through it.

**Utilitarian Arts**

The arts where the main objective is usefulness or usage like carpentry. Such arts are known as lower arts.

**Value**

The light or dark of a colour with reference to shadow or light. It is also known as Tonal Value

**Warm Colours**

Red and orange colours also known as advancing colours. The colours made with the help of these two colours like brown and blackish red also fall in this category.

**Wash**

The application of thin layers of colour resulting in semi-transparent layers. When it is applied locally, it is known as Local Wash and when it is applied on the whole painting, it is known as Complete Wash.

There are three kinds of Wash-Graded, Variegated and Flat Wash.