

**PAINTING**

# **INDIAN ART**

**PART-2**

**CLASS- 12**



**BOARD OF SECONDARY EDUCATION, RAJASTHAN  
AJMER**



**PUBLISHER**

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JAIPUR**

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## INDIAN ART PART-2

**Class - XII**

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## INDIAN ART PART-2

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## FOREWORD

Creativity itself retains the basic sense of beauty which is generated from the aesthetic sense of the artist and expressed in the form of an artwork. In Indian philosophy, art has forever carried the human values replete with the concept of *Satyam* (the truth) and *Shivam* (the divine) which has not only preserved the fundamental philosophy despite the geographical, political, social and historical disparities but has kept evolving with new ideas. The Indian art tradition, be it painting or sculptures, has been inclusive of Indian values and the aesthetical, social and ethical values are evident in it. The gradual changes and the global influences post-independence presented a new vision to the Indian art and artists as a result of which Indian art established a unique identity on the global platform. Art and cultural heritage is the fundamental concept of sovereignty and social harmony which has the power to condition and shape the future generations and nation building. In view of the need of upholding, nurturing and preserving this rich heritage and for building a creative personality, for the awareness towards art and the importance of art education, the Board of Secondary Education has made partial modifications in its curriculum and has systematically implemented it at school education level.

For the theory question paper of the curriculum of 12<sup>th</sup> Class, the Board of Secondary Education Rajasthan, has divided the course- book “Indian Art, Part 2” into three units to make studies easier and presented the consecutive development of Indian Art History where in Unit A, the study of the rise, development and artistic subject matter has been included. Unit B is inclusive of the freedom movement and the art forms post-independence as the subject matter of modern Indian art. Since the presentation of the book is chronological, therefore, in Unit C, with context to medieval sculpture and temple architecture, along with Indian and Rajasthani sculptures, an analytical study of modern sculptural art has also been presented. The inclusion of picture plates, maps and sketches will be helpful in achieving the objectives of study.

To help students in practical work along with theoretical study, there is a discussion on the system of study of the practical aspect in the last chapter of this book. Though practical work is conducted in the guidance of the subject teacher, in order to assist the students, still-life painting method, colouring technique, directions for composition and technical glossary and special definitions have been integrated.

All the writers have presented original and notable content based on their knowledge and experience, for which I express my gratitude to them. I am also grateful and appreciative of Miss Swati Lodha for translating the Hindi version of “Indian Art, Part 2” to English and The Board of Secondary Education acknowledges her valuable contribution.

There has been an effort to keep the language of the given book scientific, logical and comprehensible and care has been taken in writing and editing the book. There is a possibility of human error. Suggestions and modifications from the knowledgeable are welcome which will duly be included in the next improved publication.

**DR. MADAN SINGH RATHORE**  
**CONVENER**

## SYLLABUS

# INDIAN ART - PART II

## Class-XII

### SUBJECT- PAINTING

Time: 3:15 Hours

Maximum Marks: 24

<u>Serial No.</u>	<u>Topic</u>	<u>Marks</u>
1.	Medieval Indian Painting	8.5
2.	Modern Indian Painting	8.5
3.	Medieval Indian Sculpture and Temple Architecture	7
<u>S. N.</u>	<u>Syllabus</u>	<u>Marks</u>
	<b>Unit-1</b>	
	Medieval Indian Painting	
1.	Deccan School	1
	(i) Historical Background	
	(ii) Artistic characteristics of Deccan Style (Ahmednagar, Bijapur, Golconda)	
	(III) Study of the Chief paintings of Deccan School	
2.	Mughal School	2.5
	(i) Rise and Development	
	(ii) The Study of the Sub-Styles of	
3.	Rajasthan School	
	Substyles- Mewar-Udaipur-Nathdwara	
	Marwar-Jodhpur-Bikaner-Kishangarh	
	Hadoti-Kota-Bundi	
	Dhudhar-Jaipur-Alwar-Unniyara	
	(iii) The Study of the Chief paintings of Rajasthani School	
4.	Pahari School	2
	(i) Rise and Development	

- (ii) Sub-Styles
- (iii) The Study of the Chief paintings of  
Pahari School

## **UNIT II**

### **Modern Indian Painting**

- |           |  |     |
|-----------|--|-----|
| <b>5.</b> | Company school & Raja Ravi Varma   | 1.5 |
|           | (i) Company school- Rise, Development and<br>Artistic Characteristics  |     |
|           | (ii) Raja Ravi Varma's Personality and Works   |     |
|           | (iii) The Study of Company School & its Important<br>Paintings   |     |
| <b>6.</b> | Indian Renaissance Art   | 3   |
|           | (i) The Rise & Development of Bengal School  |     |
|           | (ii) Characteristics of Bengal School  |     |
|           | (iii) The Art Thinkers & Chief Painters of<br>Bengal School and Study of Their<br>Paintings  |     |
|           | A. K. Coomaraswamy, E.B. Havell, Rabindranath<br>Tagore, Abanindranath Tagore, Nandalal Basu,<br>Abdur Rehman Chughtai, Asit K. Haldar, Jamini Rai,<br>and Amrita Shergil. |     |
| <b>7.</b> | Modern Art & Artists   | 2   |
|           | (i) Foremost art Groups<br>(Calcutta Art Group, Progressive Art Group,<br>Shilpichakra)  |     |
|           | (ii) Chief Painters & Study of Their Paintings<br>K.K. Hebbar, N.S. Bendre, B.C. Sanyal,<br>J. Swaminathan, K.G. Subramanyam,<br>A. Ramchandran.                           |     |
| <b>8.</b> | Modern Art of Rajasthan  | 2   |
|           | (i) Bhoor Singh Shekhawat, Ramgopal<br>Vijayvargiya, Kripal Singh Shekhawat<br>Ratnakar Vinayak Sakhalkar, B.C.Gui,  |     |

	Devakinandan Sharma, Goverdhan Lal Joshi, P.N. Choyal, Dwarka Prasad Sharma, Ram Jaiswal and Suresh Sharma.	
<b>9.</b>	Medieval Indian Sculpture and Temple Architecture (i) The Study of Sculptures of Ellora Elephanta, Mahabalipuram, Konark, Khajuraho etc. temples and Chola Period Nataraja and other Metal Sculptures	2
<b>10.</b>	The Sculpture and Temple Architecture Of Rajasthan (i) The Study of the Temples of Delwara, Ranakpur, Kiradu, Osian, Abhaneri Jagat Temple (Udaipur), Badoli (Kota) etc.	1.5
<b>11.</b>	Modern Indian Art (i) Ramkinkar Baij, Deviprasad Rai Chaudhary Dhanraj bhagat, Satish Gujral, Himmat Shah and Mrinalini Mukherjee.	2
<b>12.</b>	Modern Sculpture of Rajasthan (i) Usha rani Hooja, Gopi Chandra Mishra & Arjun Prajapati (ii) Introduction to the Contemporary Sculpture Of Rajasthan	1.5

## CLASS XII

### DRAWING & PAINTING (PRACTICAL)

Practical Unit	Marks
• Unit- A: Nature (Fruits, Flowers, Vegetables etc.) And Still Life Study (Circle, Cube, Cylinder)	25
• Unit-B : Composition	25
• Sessional Work	20
<b>Total Marks</b>	<b>70</b>

- Unit A: Nature and Still Life Drawing

The study of two or three objects from a fixed angle in pencil and in colour with lights and shades, using drapery as background on the basis of exercises done in class XI.

- Unit B: Composition

Making imaginative painting based on daily-life and nature using colours-dimensions in Watercolours or Poster- Colours.

- Sessional Work

To present a file with the following-

(a) Of the five selected exercise paintings of nature and still-life created in any medium during the session, at least two of them should be exercise paintings of still-life.

(b) Selected five compositions based on daily-life and nature.

The works created by the students during the study term should be duly checked by the subject teacher and thereafter be attested by the school authority and presented to the examiner for evaluation.

**Comment:** The time-table should be set such that the students get an opportunity to work for at least two continuous periods.



## **DIRECTIONS FOR THE EVALUATION OF PRACTICAL EXAMINATION**

### **1. Marks Distribution:**

#### **UNIT A: Nature and Still Life Drawing**

(i) Drawing and Composition	10
(ii) Use of medium/colours	10
(iii) Overall impact	5
Total	25 Marks

#### **UNIT B: Composition**

(i) Composition-form with emphasis on subject	10
(ii) Use of medium (colours)	10
(iii) Originality and overall effect	5
Total	25 Marks

Sessional Work 10 x 2 = 20

(i) Of the five selected exercise paintings of nature and still-life created in any medium during the session, at least two of them should be exercise paintings of still-life.

(ii) Selected five compositions based on daily-life and nature.

**Comment:** The Sessional work will be evaluated on the same basis.

### **2. Types of questions**

#### **Unit A: Nature and Still Life Drawing:**

From the given fixed point (assigned to you), draw and paint the set of objects placed before you on the drawing-board on a drawing sheet/paper of size ¼ imperial (15”x11”) in pencil or colours. Your painting should be proportionate to the sheet/paper. The lights and shades, reflections and shadows of the objects should be painted realistically. The drawing-board is not to be included in the study.

**Comment:** The selection of the group of objects should be jointly done by the internal and external examiners after discussions as instructed. The objects of nature and still-life should be positioned before the examinee.

#### **UNIT B: Composition:**

Draw a composition using any medium (water/ poster/ acrylic colours) vertically on a ¼<sup>th</sup> imperial drawing sheet from one of the five given subjects. Your composition should be

original and impressive. Organized drawing, impressive use of medium (colours etc.), emphasis on subject and well-utilized space will earn more marks.

**Comment:** The selection of five appropriate subjects shall be jointly done as instructed by the internal and external examiners and will be mentioned here just before the beginning of Unit-B examination.

### **3. (A) Instructions for the selection of objects for nature and still-life painting.**

1. The examiner should select two or three appropriate objects that include natural and geometrical forms.

(i) Natural Forms- Large-sized flowers, petals, leaves, fruits and plants.

(ii) Geometrical forms like cube, cone, prism, cylindrical and circular objects made of wood/ plastic/ paper/ metal/ clay etc.

(iii) Non-geometrical forms like utensils and objects of daily use.

2. Generally, large-sized objects should be selected.

3. A fruit related to the examination centre location and climate should be definitely included. The natural items should be purchased on the day of examination so that they remain fresh.

4. In accordance with the colours and tones of the selected objects two draperies of different colours (one of a darker tone and another of lighter tone) should be included for the background and foreground.

### **(C) Instructions for determining the subjects for Composition**

1. The examiner has to select five subjects for composition.

2. Each subject should be such that it is understood by the examinees and they can use their imagination freely to make it.

3. The examiner is free to choose the subject but they should be apropos the standard of 12<sup>th</sup> Class and the environment of school and examinees.

Some related fields for the subjects and themes of composition are mentioned below. A few more fields can be included as per requirement:

(i) Family, friends and activities of daily life

(ii) Activities related to families and professions

(iii) Games and sports activities

(iv) Nature

(v) Imagination

(vi) National, religious, cultural, historical and social events, festivals and celebrations

**Comment-** The skill to transform the sketches from nearby sites and scenes into paintings should be developed and exercises to recreate the imaginative forms in a new space should be done; e.g. singing and dancing, worshipping, people fetching water from wells etc. Subjects with which the students are directly related should be painted; e.g. rural environment, festival, fair, labour etc. There should be at least three human figures.

#### **4. General Instructions:**

1. The group of objects should be placed on a 2x2 feet model stand. In the absence of model stand they should be placed on a stool/drawing board. Drapery (paper or cloth) of appropriate colour should be used for background. The group of objects should not be higher than the straight vision. The height of model stand/stool should not be higher than 50 cms.
2. For practical work, a plain paper should be given with the drawing sheet to the examinees.
3. The practical examination of Unit A and Unit B should be conducted on the same day in 6 hours. For practical purpose, there should be an interval/gap of 30 minutes between the two.
4. The students should be taken to see art-fairs, painting exhibitions (State level) and once in the session, a painting exhibition of the works of the students should be organized on zonal level.

The proposed reference books for the teachers (for the Practical Unit):

1. 'Paint Still-Life', Claretta White, (Walter T. Foster Publication)
2. 'Art of Drawing', Grumbacher Library Book, (Walter T. Foster Publication)
3. 'On Techniques', Leon Frank, (Walter T. Foster Publication)
4. 'More Trees', Frederick Garner, (Walter T. Foster Publication)
5. 'How to Draw and Paint Textures of Animals', Walter Wilwerding, (Walter T. Foster Publication)
6. 'How to Draw and Paint Animals' Expression, Walter Wilwerding, (Walter T. Foster Publication)
7. 'Art of the Pencil', Burrow Johnson, (Sir Isaac Pitman & Sons Ltd., New Delhi)
8. 'Design for You', Ethel Jane Beetler, (John Wiley & Sons Ltd., New Delhi)
9. 'Complete Book of Artists Techniques', Dr. Kurt Herberts, (Thomson and Hudson, London).

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