

CHAPTER 11

MODERN INDIAN SCULPTURE

The 19th century is considered to be the beginning of modern Indian sculpture which was the direct result of changes that took place at that time. The artists at the time of the Indian renaissance made an important contribution to pave the way for transition to modern Indian sculpture. While the credit for the initiation of modern Indian paintings goes to Abanindranath Tagore whereas the beginning of modern Indian sculpture is attributed to Ramkinkar Baij. Ramkinkar Baij is known as the father of the modern Indian sculpture. He was also an inspiration for later sculptors.

In 18th century, Indian sculpture was dying and so far it had received neither conservation nor encouragement by the British, despite the fact that the influence of British Empire had increased. During the British rule the English had established many art schools at different places in India. In these art schools the European system of art was taught and encouraged. The inclusion of the western effect like realism, futurism, expressionism and cubism can be seen in the sculptures of that time. By the end of the 19th century the artists were attracted towards the renaissance of indigenous art because of the *swadeshi* movement. Efforts were made towards the development of specialties of Indian arts by E.V. Havell who was the principal of Government School of Art of Calcutta and Abanindranath Tagore. As a result of these efforts, Indian Society of Art came into existence in Calcutta. The foremost sculptors of this period are Rohit (1868-1895), Fanindra Nath Bose (1888-1926), Hiranmoy Roy Chowdhury (1884-1862), Devi Prasad Roy Choudhury (1899-1975) etc.

At the beginning of 20th century, the western sculptures were more in demand for the people with prosperity. The people of this class took pride in displaying their prosperity by decorating their homes with western sculptures. In the face of such adversity Devi Prasad Choudhury showed his grit by boldly incorporating the Indian element in his sculptures which were different from the European style. Ram Kinkar Baij gave it further strength and affluence by giving Indian sculptures a new dimension. He brought a sense of pride to the commoners with his sculptures. There is a close relationship between the environment and subject matter in his works. These sculptures reflect realism, cubism and surrealism. To take the modern Indian sculpture forward a very important contribution was made by the pupils of Devi Prasad Roy Choudhury and Ram Kinkar Baij namely Dhanraj Bhagat, P.V. Jankiram, Rajnikant Panchal, A.M. Dabriwala and Raghav Kaneria etc.

The Sculptors of Bengal not only developed their own distinct and unique style but also they incorporated the traditional and fundamental elements along with the incorporation of western art style and its elements in their philosophy. This enriched the Indian sculpture in its modern trends and diversities. Amongst these sculptors were Sudhir Ranjan Khastgir (1907-1974), Pradosh Das Gupta (1912-1991), Chintamanikar

(1915-2005), Shankho Chaudhury (1916-2006), Somnath Hore (1921-2006), Mira Mukherjee (1923-1998) etc. One can see the harmony of present, future and past in the sculptures of Chintamanikar. Integration of folk and tribal art can be observed the sculptures of Shankho Chaudhary. Somnath Hore has impressively expressed the poignant aspects of calamities such as war and famines.

For a few decades prior to and after the independence the sculptures made were mostly based on portrait and reality. With the passage of time, following the path of experimentation and innovations, various distorted and abstract sculptures were made. In this phase of journey Usha Rani Hooja (1923-2013), Sarwari Rai Chaudhary (1933-2012), Vipin Goswami (1934), Shankar Ghosh (1934), Dilip Sarhar (1944), Manik Talukdar (1944) etc. enriched the Indian style by displaying a new dimension of western style.

By the decade of 40's the Indian sculpture was completely free of influence of west and started touching new heights in a free environment. From the point of view of style, harmonization of new trends can be clearly seen in the creations of the latter sculptors. They increased their sphere from the point of view of subject matter and medium in their sculptures to a great extent. These sculptors were using stones (like marble, granite etc.), metals (like bronze, steel etc.), wood, plastic, fibre (*resha*), glass, leather, scrap material, wax, papier-mache etc. The sculptors who have established new dimensions with their talent and skill are Basant K. Sharma, Rajat Ghosh, Om Prakash Kher, Dhruv Mistri, Vivan Sundaram, Rajendra Mishra (1950), Ashok Gaur (1965), Gyan Singh (1960), Ankit Patel (1957), C.P. Chaudhry (1951), Bhupesh Kawadia (1969) etc.

It is the result of perennial changes in sculpture sector that one can see a large variety in the present form of sculptures, in which sculptors has given emphasis on innovation and newness. Important features of the modern sculptures-

1. Free of traditional bond
2. Depiction of progressive form of tradition
3. Development of simplified forms
4. Portrayal of free sculptures
5. Development of globalization
6. Harmonization of global art principles

RAM KINKAR BAIJ (1906-1980)-

Ramkinkar baij made an important contribution in the development of Modern Art movement. He was born on 26th May 1906 in Bankura in West Bengal in a family which was financially and socially not too forward. He got a diploma in art from Shantiniketan and after his education he devoted his time to the art and was the head of department in the art faculty. He took his personal style to new dimensions. He made sculptures using different mediums (viz. mud, stone, concrete, bronze etc.). His subjects were influenced by Indianness and life of common people. In his style the effects of geometry, simplicity and casualness of the indigenous can be clearly seen. Amongst his sculptures the foremost are “Santhal Family”, “Mill Call”, “Mahatma Buddha”, “Mithun”, “Sujata” and the bust (portrait) of Rabindra Nath Tagore.

He is the first Indian sculptor who successfully experimented with cement and concrete for making sculptures. Through this medium he created a special kind of texture, which gives special effect and recognition to his sculptures away from the other sculptors.

Even the writers and the filmmakers were impressed with his personality and art. Many books were

written on him for example “Ram Kinkar's Yaksh Yakshi” by R. Shiv Kumar, "My days with Ram Kinkar” by Soumendra Nath Bandopadhyay and a film on the creation of professor A. Ramachandran, which remained incomplete because of the death of Ritwik Ghatak.

The effects of expressionism and hyperrealism can be seen in his sculptures. In 1970 he was honoured with Padma Bhushan for his lifetime contribution to art. he died on 2nd August 1980 in Kolkata which was a big loss to the art world.

MILL CALL

This sculpture was made in 1956 by Ram Kinker Baij which is established in Shantiniketan. Iron was used to make its structure and to give it shape, cement, clod and sand were used. In this composition, the figures have been shown with complex poses and motion. It is a powerful representation of women marching ahead to the rice mill where they work. Here one can sense the speed with which the women are walking and the child running behind. Even dust is given a form. The sheer sense of movement is incredible. Movement was a crucial focal point of Ramkinkar's manoeuvre movement that happened outside and within. He managed to connect both somehow **(Plate-1)**. Speed was the most interesting characteristic of Ramkinkar's approach, combining spontaneity and fluency with reflection.



PLATE 1 MILL CALL

The child is shown gazing upwards. The artist has beautifully depicted the labourer class woman's struggle between traditional and modern and present and future. The coordination between the Indian and western elements in this sculpture and the dilemma of coordinating between the traditional life and modernisation of Santhal cast has been skilfully depicted. The harmonization between speed, expressions, beauty and collaboration has been indulged with the best from the point of view of art.

SANTHAL FAMILY

This sculpture was created in the year 1938 in Shantiniketan in which a man and woman of the Santhal family are depicted. The woman is shown carrying a child to the left flank of her body with her left arm while the man is shown carrying a balance basket of the weighing scale (*kanvar*) on his left shoulder where another child is shown sitting in the front basket hanging from the bamboo pole and to balance the weight some other items are kept in the rear basket. A dog struts alongside. The woman is carrying a basket on her head holding floor mats. The figures are one and a half times larger than their real life equivalents.



PLATE 2 SANTHAL FAMILY

This sculpture is a live depiction of a poor farmer of Santhal tribe. This family travels from one place to another for livelihood. From the point of view of art, balance and relevance has been followed by the artist. It also has the effect of surrealism and expressionism **(Plate-2)**.

The anatomy has been rendered with animate realism. The female form has been depicted with delicate softness. The pose is dynamic suggesting motion and the facial expressions appear lively.

DEVI PRASAD ROY CHOUDHURY (1899-1975)-

Born on 15th June 1899 in Tejhat (presently in Bangladesh) Devi Prasad Roy Choudhury was the foremost student of Abanindra Nath Tagore. Besides being a sculptor he was also an accomplished painter. He studied from the Oriental Art School and also gave his services as a teacher there. He took his initial training in sculpture under the tutelage of Hiranmoy Roy Chowdhury. He developed his own individual style away from the traditions and systems of the Bengal school. His sculptures are an excellent personification of the struggle of common man's life. He is known more as a sculptor than as a painter. He was the initiator of romanticism through his sculptures. As a result of his efforts experimental ideology came into being. He later went to Italy for further training, the effect of which (western effect) can be seen in his sculptures. After that he studied from Bengal School of Art. He went to Chennai in 1928 and studied at the Government School of Art and also served as the Principal there. He was the founding President of Lalit Kala Academy too. For his special contribution to the art world he was honoured with the prestigious Padmabhushan Award in 1958. He had a deep knowledge of human anatomy which can be seen in his sculptures. He used various mediums like (mud, plaster of Paris and bronze) for his sculptures. His foremost sculptures are Martyr's Memorial *Shaheed Samarak* (Patna), *Shram ki Vijay* (Chennai) and Mahatma Gandhi (1956, bronze). There is an amazing harmonization of motion, dynamism and expression in his life-size sculptures. He died on 15th October 1975.

MARTYR'S MEMORIAL (*Shaheed Samarak*) was established in Patna in 1956 in the secretariat building. The casting of this bronze sculpture was first done in Italy and later on established in Patna (Bihar). **(Plate-3)**



PLATE 3 MARTYRS MEMORIAL

This is a life-size ensemble of seven young men who sacrificed their lives in the Quit India Movement in August 1942 to hoist the National Flag on the secretariat building. During the height of Quit India Movement in 1942, eminent Gandhian Dr. Anurag Narain was arrested while he was trying to unfurl the national flag in Patna. As a strong reaction a group of seven young students decided to forcefully unfurl the national flag in Patna and were mercilessly shot dead by the British on August 11, 1942. The Martyrs Memorial has been built in the memory of these seven martyrs. The names of those seven Martyrs have also been engraved who sacrificed their lives. Their names are Umakant Prasad Sinha (class 9) Ramanand Singh (class 9) Devipada Choudhary (class 9), Ram Govind Singh (class 9) Rajendra Singh (class 10), Satish Prasad Jha (class 10) and Jagpati Kumar (Graduation 2nd year).

This ensemble shows the first youth moving forward with the national flag in his hands. Three youths have been shown falling down wounded. Another youth is shown helping the other wounded youth. Two other youths are marching ahead enthusiastically. The sculpture depicts the cruelty of British and the confidence, enthusiasm of Martyrs depicted through an amazing artwork their muscles, and sinews are given emphasis. This is a life size sculpture. The expressions on the face are full of Patriotism.

TRIUMPH OF LABOUR

Shram Ki Vijay or Triumph of Labour sculpture was created by Devi Prasad Roy Choudhury in bronze and was established in 1959 on a sea beach in Chennai. The first labourer day of the country was celebrated

near this place. This ensemble is a powerful display of hard labour showing four people trying to move a rock with full force. The strained sinews and muscles during hard labour have been realistically depicted. All the four labourers are wearing small underwear and a thin cloth is tied on the heads. These labourers are using a wooden log to move the large rock. This sculpture depicts the art and technique of the group effort and hard work of the labourers to successfully complete a difficult task.

The display of power and motion in this culture is unparalleled. We can see the full effect of the realistic style. The struggle of common people has been depicted powerfully. **(Plate-4).**

SHANKHO CHAUDHURI (1916-2006)-

Shankho Chaudhuri was born on 25th February 1916 in Santhal region, Bihar. He made many sculptures in various mediums, giving shape to different dimensions of modern art, realism and simplicity. He was a student of Ramkinkar Baij. He established a separate sculpture workshop in the Baroda University. He taught in this workshop for 20 years. He got degree in graduation in Arts from Shantiniketan in 1939. He got a diploma in fine arts and sculpture from art faculty of Shantiniketan in 1945. He studied Nepali system of metal casting in 1945. In 1947 he toured Europe and also worked in England and Paris. From 1949 to 1970 he was the Head of the Department of Faculty of Sculpture in Baroda University.

He was honoured with many accolades like-National award of Lalit Kala Academy (1956), Padmashree (1971), Kalidas honour, Lalit Kala Ratna (2004) etc. Space has a special importance in his sculptures. Through space, he has given momentum to his sculptures. Primarily his sculptures personify female shape, wildlife subject matter related to wild life. He has exhibited his originality through various mediums like wood, stone, metal, terracotta and marble (black and white) etc.

He died on 27th August 1906 in Delhi. He dedicated his whole life to arts and patronized many art institutions. According to Carl Khandalwala his expression was not influenced by any community.

Important sculptures-Pigeon, Peacock, Cock (1951), Bird, Head of Girl (1958), Toilette, Standing Figures, Curved Figures and many other Untitled Figures.

TOILETTE

This sculpture is made in stone with the dimensions of 36 x 30 x 66.5 cms. It is a simplified depiction of a seated woman. Both her hands are behind her head. Space is depicted via lacuna in this sculpture. The influence of the three dimensional evidence is seen along with cubism in this sculpture. The facial features in this sculpture are depicted only by implication. **(Plate-5).**

BIRD



PLATE 4
TRIUMPH OF LABOUR *SHRAM KI VIJAY*

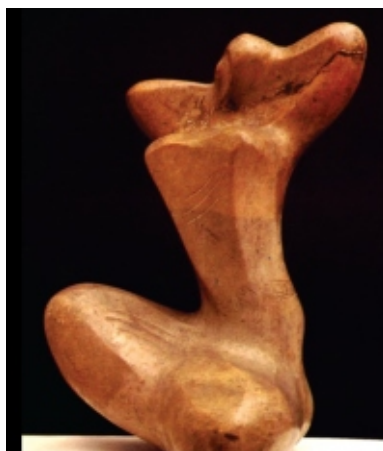


PLATE-5 TOILETTE



PLATE-6 BIRD

Made in stainless steel the dimensions of the sculpture are 62.2 x 25.4 x 20.3 cms. The base of the sculpture is made of wood. Because this sculpture is made of steel, the effect of shadow and light on it is very attractive. His experimentation of creating curved figures in metal has given animation to his sculptures. **(Plate-6).**

DHANRAJ BHAGAT (1917-1988)-

He was born in 1917 in Lahore. He got a diploma in culture from Mayo College of art, Lahore. He served as the Head of Department in the faculty of Sculpture, Arts College Delhi, from which he retired in 1977. Of all the experimental and non-traditional artists his name is the foremost. He experimented with various mediums like paper mache, metal, wood, stone and cement for creation of his sculptures. The outer surface of his sculptures is smooth and flat, and exhibit special characteristics like length, delicacy, rhythm and motion. He has primarily created sculptures in abstract style out of which The King, The Flute Player, The Sitar Player, The Kiss, Cosmic Man, Spirit of Work, Untitled (Horse) and Monarch Series are foremost. He has introduced new experiments in his sculptures like geometrical figures and addition of vehicle parts like nails, wires and bolts etc.



There is an amazing harmonization of ancient and modern art in his figures. His devotion to art was honoured in 1977 when he received Padmashri Award. He died in 1988 at the age of 71. The 'Dhanraj Bhagat Sculpture Park' was founded in his name in the year 2010 in the Government Art College, Chandigarh.

“Cosmic Man”, the creation of Dhanraj Bhagat, with dimensions of 171x81x22 cms is made with cement and plaster. Presently this sculpture is the part of collection at Lalit Kala Academy, New Delhi. This sculpture shows a

PLATE 7- COSMIC MAN **PLATE 8- MONARCH** man in a geometrical shape, with a crescent moon in the upper part, which shows that this is a cosmic man (space man). It is clearly an abstract sculpture. **(Plate-7).**

In the series 'Untitled Monarch', Dhanraj Bhagat has created figure oriented sculptures. The shown sculpture 'Untitled Monarch' is 44.4x 24.1 x 17.7 cms in dimensions. Wood, copper plates and nails have been used in its construction. In the monarch series the ruler (king) has been symbolically presented as public representative. The figures carved in wood have a rough surface. This sculpture is preserved in the private collection of Dhanraj Bhagat (Plate-8).

SATISH GUJRAL (1925 A.D.)-

He was born on 25th December, 1925 at Jhelum (Punjab) which presently is in Pakistan. He occupies a special place amongst contemporary sculptors. Besides being a sculptor he is also a famous painter, architect, writer and graphic designer. At the age of 8, a mishap weakened his power of hearing which impacted his studies. But he devoted most of his time to earth and also read the works of Iqbal and Ghalib which had a profound influence on his personality. At the age of 13 he came to Lahore and here he studied ceramic and graphic design with other subjects at Mayo School of Art. In the year 1944, he took admission at Sir JJ School of Art, Mumbai but due to health problems he had to leave his studies in between. In the year 1952, he received a scholarship to study at Palacio Nacional De Bellas Artes, Mexico. Later he also took

formal education at Imperial Service College, Windsor, UK (Britain). The impact of the division of India in the year 1947 is visibly seen in his artworks especially his paintings.

Between the years 1952 to 1974 he exhibited his works in the big cities of the world. As an architect he also prepared the design of the Belgium Embassy which is in the list of the finest buildings of the 20th century. He is known as the first collage artist of India. Many documentaries have been made on his life and works of which "A Brush With life" was issued in the year 2012 the duration of which is 24 minutes. His elder brother Indrakumar Gujral was the ex Prime Minister of India. His son Mohit Gujral is a renowned architect. His daughter Kalpana is a Jewellery designer and another daughter Raseel is an Interior Designer.

A versatile personality, Satish Gujral, has been presented with many awards in India and abroad. In the year 1999, Indian government conferred him with the Padma Bhushan. He has also received the National Award twice for painting and once for his sculpture. He has also received the 'Leonardo da Vinci' award of Mexico and 'Order of Crown' of the king of Belgium. He has made sculptures in ceramic, wood, stone and metal. There is a deep impact of the environment and circumstances on his sculptures. Once at Lohri the artist was struck by the beautiful pink, red and multi coloured cinders emerging from a burning log. Both the texture and colour attracted him, and immediately he knew that he wanted to work in burnt wood. Inspired by the textures of the bells around the necks of buffaloes, he made many metal sculptures. Similarly, inspired by different colours and tones he created several sculptures of humans and animals. He also made a monumental bronze sculptures in which he has melded man and machines rising up to 11 to 12 feet. It is a powerful expression of emotions and energy. While creating a sculpture, Gujral does not begin with an idea. His sculptures are of small as well as large size. He had previously created some of the same sculptures on a smaller scale but felt that the increased size would give greater expression to this form. Amongst his important sculptures 'Street Singing Couple' and untitled sculptures of man, machine and animals. In the series of burnt wood sculptures figures of Gods-Goddesses and humans have been made.

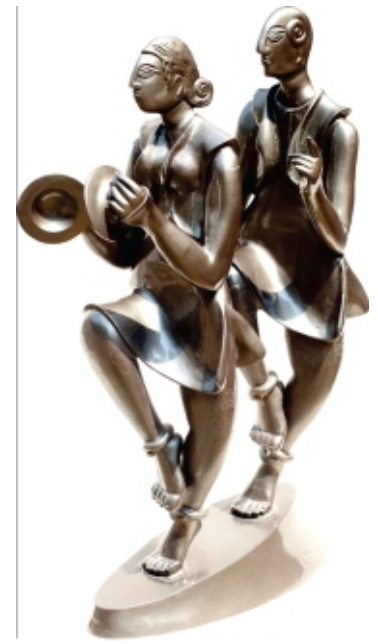


PLATE 9
STREET SINGING COUPLE

The untitled ('Street Singing Couple') sculpture is made in bronze and is 28 inches high. A male and a female figure have been sculpted singing and dancing wherein the female figure is carrying a cymbal about to be played. Both figures have raised right legs and the hands of the male figure seem to be in a dancing pose. Both figures are wearing anklets and a jacket over the shirt/kurta. Their hair is coiled. The composition has tempo, rhythm and energy.

The untitled (Man and Machine series) sculptures are rising up to 12 feet. In this series man and machine have been melded into a unified energy where the biological and mechanical powers complement each other which is a truth with context to the present times. It is a blend of modern and traditional values. The contemporary subject has been dominantly depicted in these sculptures.

HIMMAT SHAH-(1933 A.D.)

He was born on 22nd July 1933 at Lothal, Gujarat. He studied at Gadshala, Bhavnagar and here he started training under Jaggu bhai Shah. After this he went to JJ School of Art Mumbai. He stayed at Vadodara between the years 1956 to 1960 with scholarship from government. Here he trained in art under N.S. Bendre

and K. G. Subramanyam. He was a part of the group 1890, which was short lived. He went to Paris to study in 1967 with the scholarship from the French government. Between 1967 and 1971, he made a monumental mural with brick, cement and concrete at Saint Xavier School, Ahmedabad. After that, he made sculptures in terracotta and bronze. He went to Delhi at Garhi studio and gave a new dimension to terracotta sculptures.

In the year 2004-2005, he made copper sculptures whose moulds were taken in London. His famous sculptures comprise of 'Heads' made in terracotta and copper medium. In the year 2000, he established a studio in Jaipur. Himmat Shah has worked with ceramics, cement concrete, mesh and iron rods to make sculptures. He has received several awards and Honours for his works including Sahitya Kala Parishad Award 1988, National Kalidas Award 2003-04 and Gagan Academy Award 2014. "Can you imagine a tree just looking at seed? Whosoever can envisage a tree by looking at a seed and a seed by looking at the tree is the real reflection of an artistic approach."-Himmat Shah

The size of Untitled Head (2006) is 29.2 x 24 x 12.7 cms. This sculpture is made of bronze and is figure oriented. The face has round eyes, long nose and a small mouth. There is a cross on the side with light and dark lines which exhibits the qualities of simplicity and symbolism (Plate-10).



PLATE 10
UNTITLED HEAD

In this sculpture there is a symbolic depiction of man and his deep emotions which can be realised only with experience and skill. This creation is a silent expression of the rumination of the ideas, experiences and emotions of the artist.

MRINALINI MUKHERJEE (1949-2015 A.D.)-

She was born in Mumbai in the year 1949. She was the only daughter of renowned painter Binod Behari Mukherjee and Leela Mukherjee. She graduated from Arts College, Vadodara in the year 1970. From 1970-1972 she procured Post-Diploma in Mural Design under the tutelage of Prof. K. G. Subramanyam. At this time she started experimenting with natural fibres as a medium. In 1978, she received a scholarship from Britain with which she created an identity for herself in the field of sculpture. In 1994-95, she was invited for an exhibition of sculptures by Modern Art Museum, Oxford. In 1996, she participated in an international workshop in Holland.

She used fibres to create many sculptures. She used to personally monitor the dying of thin ropes procured from Bengal and Gujarat in violet, green, blue, black and gold colours and used them in her sculptures. Besides fibre she also used copper to create many fine sculptures. She has used jute ropes, hemp, threads etc. on a knotted surface with a three dimensional effect using metal coils to render a definite form and expressions interestingly. Her style of art is modern experimentalist and subject- matter is primarily nature. Her famous sculptures are *King of the Jungle* (1991-1994), *Waterfall* (1975), *Man* (1980), *Goddess* (1981), *Woman on peacock* (1991), *Flower* (1993), *Lotus Pond- I & VIII* (1995-96), *Palm Scape 2015 series* (2015) etc.

She was honoured in India and abroad for her unparalleled contribution in the field of art. In February 2012, she passed away at the age of 65 years which is an irreparable loss in the field of sculpture.

Palm Scape (2015) - This bronze sculpture has a wide spread dry branch with large dry circular leaves. This sculpture is related to the dry shapes and composition of palm tree and it depicts the dryness and shrivelling of many of its leaves. It is an almost breathing sculpture where Mrinalini Mukherjee has been

successful in moulding the softness and spontaneity of nature in bronze.

She made many sculptures in the series of *Palm Scapes* which are live in rendering (plate- 11).

King of the Jungle (1991-1994 A.D.) - This sculpture is made with fibre in which the king of the jungle, lion has been depicted standing straight

with hands directed downwards. There is a throne for the king in which patterns have been created using fibre knots. The king of the jungle is shaped with fibres ropes and knots dyed in violet colour (Plate-12).



**PLATE 12-
KING OF THE JUNGLE**



PLATE 11- PALM SCAPE

With the changes in modern sculptures, there is evident diversity and expansion of the techniques and subjects along with harmony of traditionalism and modernity. The sculptors gave their art a new identity on international platform. A new life and dynamism has been infused in the sculptures of modern times. Various sculptors have not only earned fame and renown in this field but also played a vital role in taking art to new heights in world market.

IMPORTANT POINTS

1. The 19th century is considered to be the beginning of the modern sculpture, for which the credit is given to Ram Kinkar Baij.
2. The modern Indian sculpture was free of traditional ties that gave freedom for subject, medium and expression.
3. Ram Kinkar Baij used cement and concrete for his sculptures such as 'Santhal Family' and 'Mill Call' and many others.
4. Ram Kinkar Baij has given a powerful expression to the sentiments of a common man's life through his sculptures.
5. An effective depiction of human anatomy can be seen in the sculptures of Devi Prasad Rai Chaudhury. There is an amazing harmonization of motion, energy and gestures in his sculptures like (Martyr's Memorial, Victory of Labour).
6. Through wood, stone, terra-cotta, and marble etc. Shankho Chaudhury has given shape to female figures and subject matter related to the wild life through his sculptures.
7. Working on abstractism Dhanraj Bhagat created geometrical structures on various subject matters (like 'Cosmic Man', 'Untitled Monarch series etc.).
8. Versatile Satish Gujral, influenced by his surroundings, gave a charming expression to motion, energy and rhythm through his various sculptures (like Street Sitting Couple and Untitled Man and Machine Series etc.).
9. Himmat Shah has created many sculptures in terra-cotta, metal, cement and concrete (like Untitled Heads etc.).

10. Mrinalini Mukherjee has presented subjects related to nature in her sculptures (King of the Jungle, Palm Scapes etc.) using mediums like fibre and metal (copper) attractively.

EXERCISE QUESTIONS

VERY SHORT ANSWER TYPE QUESTIONS

1. Who is Satish Gujral?
2. Write the name of the sculptor of 'Mill-Call'.
3. 'Natural Fibres' were primarily used by which sculptor?
4. Who is known as the father of Indian sculpture?

SHORT ANSWER TYPE QUESTIONS

1. Which artist created the Shaheed Smarak at Patna?
2. Name any two sculptors who were honoured with *Padma Bhushan*.
3. What medium was used for the works of Mrinalini Mukherjee?
4. Where and when was Himmat Shah born?
5. Name any two sculptures of sculptor Dhanraj Bhagat.
6. Name any two sculptures of Devi Prasad Rai Chaudhary.

ESSAY TYPE QUESTIONS

1. Write an article on the style on Ramkinkar Baij.
2. What do you understand by modern sculpture and throw light on its features.
3. What was the contribution of Satish Gujral to Indian sculpture, clarify.
4. What is experimentalist sculpture, explain with examples.
5. Write a comparative article on Ramkinkar Baij and Mrinalini Mukherjee.