



INDIAN SCHOOL MUSCAT
SENIOR SECTION
DEPARTMENT OF FINE ARTS



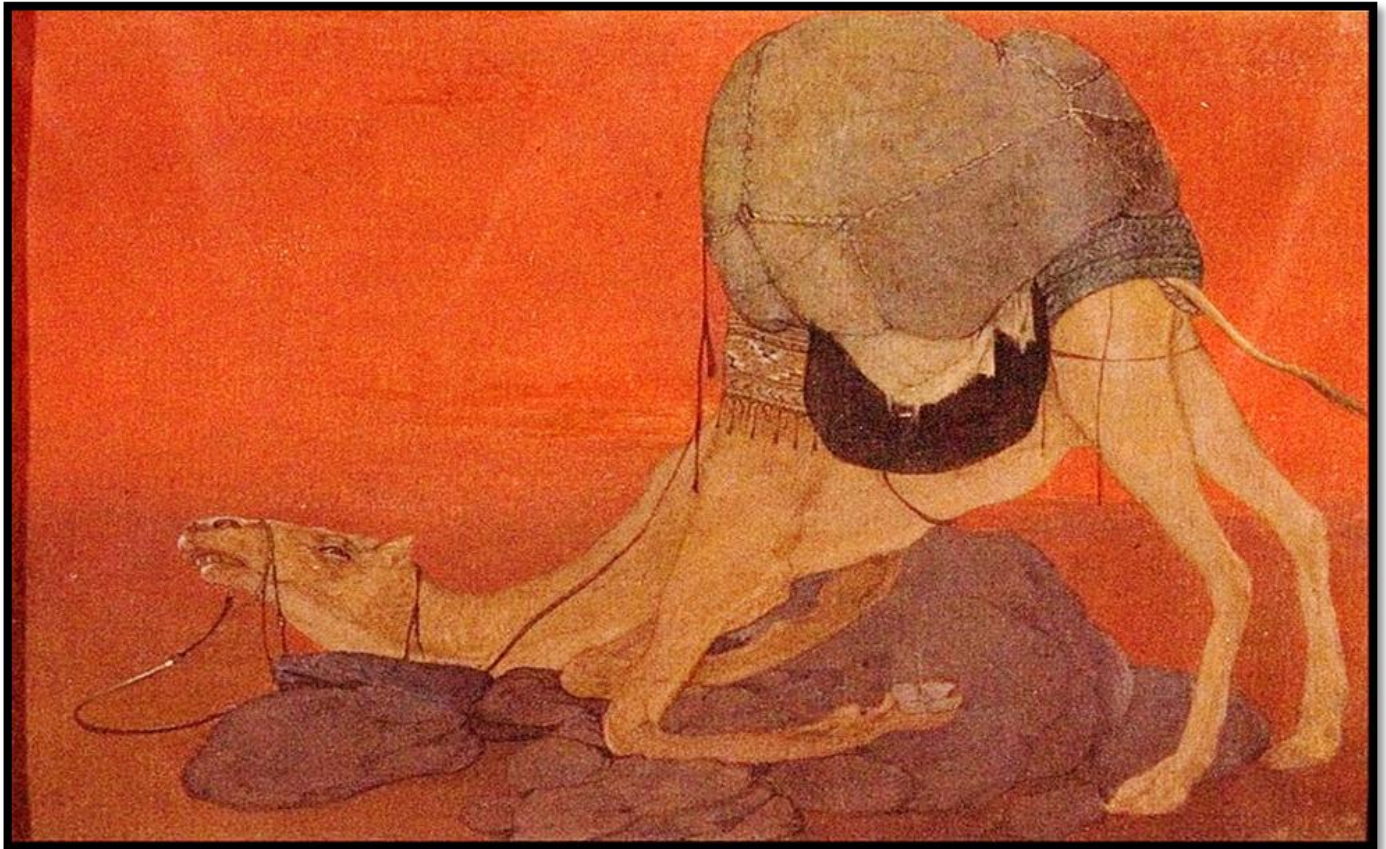
CLASS: XII
PAINTING (049) & SCULPTURE (051)
WORKSHEET No. 15(A)

Unit – III (B) The Bengal School of Painting / Study of Paintings

Journey's End

Artist: Abanindranath Tagore
Period: Modern
Circa: 1937 A.D.

Medium: Watercolour on Paper
Technique: Tempera and Wash
Collection: National Gallery of Modern Art, New Delhi



Description: The painting 'Journey's End' was first published in the Bengali magazine 'Prabasi'. The pain and suffering of a dumb camel of burden moved the painter so much that the pain he felt can be clearly seen in the half open eye of the camel. The picture is painted in the new technique which he evolved with the fusion of tempera technique of miniature painting and wash, the Japanese technique.

Red, brown and yellow wash colours give the background and the sky is filled with the diffused light of sunset. The foreground is painted in the darker tones of the same colour to intensify the sense of pain. There is a tint of blue where the

animal is about to collapse. A massive load on the camel's back shows the greed of the master in exploiting the slaves to their last breath. No one is there to watch the thin stream of blood oozing out of its mouth. The weight he has been carrying all his life for his master is still enacted on his back so that it is not damaged. He has yet not given up hope of standing once more to deliver the goods to his master which he is given to carry. He is on his knees with his back legs upright and his head slightly rose as if he would make another attempt to get up.

His life's journey is about to come to an end with the end of the day. The painting is suffused with a passionate sentiment yet it evokes pity and sympathy from the viewers.

WORKSHEET No. 15 (B)

Unit – II (A) Mughal School of Miniature Painting / Study of Paintings

Shiva and Sati

Artist: Nandalal Bose

Period: Modern

Circa: 1947 A.D.

Medium: Paper

Colour: Sepia

Collection: National Gallery of Modern Art, New Delhi



Description: In this painting, the artist Nandlal Bose has shown a mythological event of Lord Shiva and his wife Sati (Parvati). This dramatic depiction on offset paper using monochromatic effect with various shades and tones.

In the centre of the picture, Lord Shiva and Sati have been depicted prominently in a sad mood. Shiva has been shown in sitting pose looking at the Sati's faded face helplessly and stretching his both arms to support Sati's body which is lying on his left knee in unconscious state wearing necklaces, earrings, armlets, bracelets and light red colour saree to cover Sati's body and sensitive organs. An aura of light yellow colour has been shown behind Shiva's head. His forehead is looking bright. His hair is tied with a bun on the top but it spreading behind his both shoulders. He is wearing necklace and a snake around his neck. The torso of Lord Shiva is looking a little bulky.

In the background of the picture, the light and dark combination of brownish and yellowish colours have been used to show sky which goes to merge with earth's surface looking undulating shape through violet, brownish and whitish colours. The foreground of the painting is blurred using violet, brownish and whitish colours.

WORKSHEET No. 15 (C)

Unit – II (A) Mughal School of Miniature Painting / Study of Paintings

Radhika

Artist: M.A.R. Chughtai

Period: Modern

Circa: 1940 A.D.

Medium: Water colours on paper

Technique: Tempera and wash

Collection: National Gallery of Modern Art, New Delhi



Description: Painter M.A.R. Chugtai painted this painting in 1940 A.D. with tempera and wash technique using watercolour. The painting 'Radhika' is also drawn in profile. In all his works he has painted Radhika as delicate and lovelorn. Postures have also been made romantic.

She is delicately holding two lotuses in both of her hands. She is wearing a light colour Ghagra, a red colour Choli and a yellow colour Dupatta in typical Indian style. Her braided of black tresses is flowing down her back. Her down-cast eye is unique in exaggerated arch of eyebrow. Ornaments that Radhika is wearing are impression of Radhika being delicate, flexible and graceful. There is a lamp with a stand on the left side of the painting in Mughal manner. The lamp is decorated one with the wick in yellow and red colours, it presents a realistic image of the lamp. The light of the lamp has illuminated Radhika and has given a touch of divinity.

The background is painted in a perfect blending of black, red and yellow colours creating a vivid expanse of bright colours in uniform the tonal gradation. The brightness illuminated by the burning lamp is yet another remarkable achievement of the artist. He has also highlighted minute details of the costumes worn by Radhika. Each fold of the drapery has been created with excellent success. The lotuses that she holds in each hand shows a symbolic representation of a delicacy. The honey-bee sitting on the lotus of Radhika's right hand is centrally composed in respect of the totality of the painting, which symbolizes the presence of Krishna.

WORKSHEET No. 15 (D)

Unit – II (A) Mughal School of Miniature Painting / Study of Paintings

Meghdood

Artist: Ram Gopal Vijayvargiya

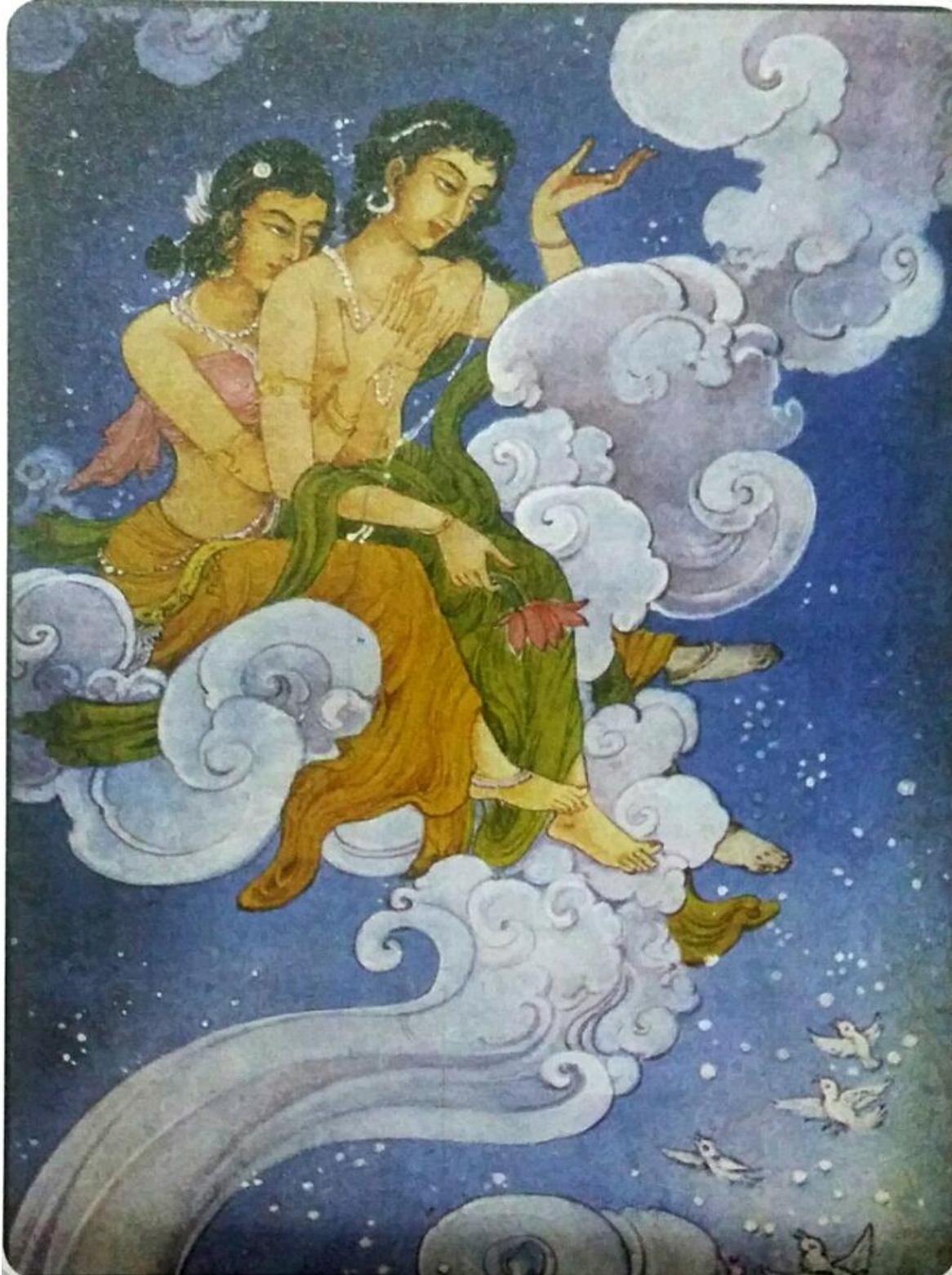
Medium: Water colours on paper

Period: Modern

Collection: National Gallery of Modern

Circa: 1940 A.D.

Art, New Delhi



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