

1: Newar Art of the Kathmandu Valley: Style and Aesthetics

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Mostly, animals were painted, not only animals that were used as food but also animals that represented strength like the rhinoceros or large Felidae , as in the Chauvet Cave. Signs like dots were sometimes drawn. The Altamira cave paintings in Spain were done 14, to 12, BC and show, among others, bison. The hall of bulls in Lascaux , Dordogne, France, is one of the best known cave paintings and dates to about 15, to 10, BC. If there is meaning to the paintings, it remains unknown. The caves were not in an inhabited area, so they may have been used for seasonal rituals. The animals are accompanied by signs which suggest a possible magic use. Arrow-like symbols in Lascaux are sometimes interpreted as being used as calendars or almanacs , but the evidence remains inconclusive. The technique used was probably spitting or blowing the pigments onto the rock. The paintings are quite naturalistic, though stylized. The figures are not three-dimensional, even though they overlap The earliest known Indian paintings were the rock paintings of prehistoric times, the petroglyphs as found in places like the Rock Shelters of Bhimbetka , and some of them are older than BC. Such works continued and after several millennia, in the 7th century, carved pillars of Ajanta , Maharashtra state present a fine example of Indian paintings. The colors, mostly various shades of red and orange, were derived from minerals. Developments in Eastern painting historically parallel those in Western painting , in general a few centuries earlier. The earliest paintings were not representational but ornamental; they consisted of patterns or designs rather than pictures. Early pottery was painted with spirals, zigzags, dots, or animals. It was only during the Warring States period â€” B. Japanese painting is one of the oldest and most highly refined of the Japanese arts , encompassing a wide variety of genre and styles. The history of Japanese painting is a long history of synthesis and competition between native Japanese aesthetics and adaptation of imported ideas. Korean painting, as an independent form, began around B. During the Three Kingdoms period and through the Goryeo dynasty , Korean painting was characterized primarily by a combination of Korean-style landscapes, facial features, Buddhist-centered themes, and an emphasis on celestial observation that was facilitated by the rapid development of Korean astronomy. See also Chinese painting , Japanese painting , Korean painting. A lacquerware painting from the Jingmen Tomb Chinese:

2: Chola Murals | Sahapedia

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Our workshops in major cities help students learn the art form with direct teacher supervision. Online Classes Our classes aim at providing an uninterrupted access to learn despite long distances and time constraints. In those days the student with keen interest and quest for knowledge would approach an adept guru. While staying away from home and family, with no other distractions, this form of education would last for several years, where in the student has an opportunity to learn and master the deepest of skills and knowledge. With respect to Kerala mural the entire process from wall preparation through the anatomy of drawing till the eye opening ceremony of a finished painting, would have been mastered by the student, having given an opportunity to the student to master, with profound understanding the art form, which looks simple but in reality is quite complicated. Now a days, So many people in different corners of the world understand the importance of this art, appreciate its aesthetics, skill and grace. Many people are also interested not just to learn but to study deeply this art and technique of mural painting which is meditative and has higher implications. We have been trying for so many years now to help art enthusiasts in this regard. Today most people are used to trace or copy already existent drawings and color them which does not qualify under creative art. The basic aspects of mural painting are: Anatomy, postures of various characters, 2. Elements like animals and trees, 3. Decorative elements like clothes, ornaments, tools, weapons, designs and fillers and finally 4. We intend to impart all these above mentioned elements to our students through properly structured course. Our training aims at making the student capable of being a skilled artist. Our workshops in major cities help students learn the art form with direct teacher supervision and intense sessions of training, however our online classes aim at providing an uninterrupted access to learn despite long distances and time constraints. Based on the order of the subjects, the course can be divided into four levels. Each level is continuous to other levels. This is the structure module, successive pursuit of each level is the prerequisite for the next. In this level the student gets to learn basic measurements and scales, decorative and ornamental elements etc. We try to simplify these subjects and it helps the students to easily understand. This level is not possible through online mode of learning because the student has to execute all the skills picked up in the previous levels on the walls directly. Now it is conducted only in Kerala. Once the students have completed acharya level 1 can approach our kerala studio, upon testing the skills of the student we select them to be promoted to this level and continue their mural journey. Different Courses Praveshika Course for people who have average ability to draw and intense wish to learn which leads to the creation of a mural art. Naipunya Naipunya is the continuity of Praveshika.

3: Aesthetics and preparation of early Indian murals (Book,) [www.enganchecubano.com]

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Indian Mural Paintings are paintings made on walls of caves and palaces. The earliest evidence of murals is the beautiful frescoes painted on the caves of Ajanta and Ellora , also on the Bagh caves and Sittanvasal. In the old scripts and literature , there were many evidences of mural paintings. According to Vinaya Pitaka , the noted courtesan of Vaishali , Amrapali employed painters to paint the kings, traders and merchants of that time on the walls of her palace. There are more than 20 locations in India containing murals from this period that mostly includes natural caves and rock-cut chambers. The earliest surviving mural paintings in the Indian subcontinent are those of Ajanta. The paintings of Ajanta were made in two phases and the oldest dated to around the 2nd century B. The wonderful final phase was around the 5th century A. Features of Indian Mural Paintings The Mural Paintings are comparatively different from all other forms of illustrative art. The two major characteristics which make them significant are their organic relation to architecture and broad public importance. The Indian murals are rich in expressive practicality. The utilization of colour, design, and thematic treatment in mural paintings has the capability to bring about an extreme change in the sensation of spatial proportions of the building. Mural Paintings are the only form of artwork which is truly three-dimensional, since it modifies and shares a given space. The colour materials on the mural paintings in ancient India were derived from the natural materials like terracotta, chalk, red ochre and yellow ochre mixed with animal fat. The ancient painters did the murals with expert hands and observant eyes. This is evident from the cave paintings of Ajanta, which were made during second century BC and continued till the 5th-6th century AD by the decorative motifs, crowded compositions, figure types and details of costumes. The other significant mural paintings of this period are found at Bagh in Madhya Pradesh , caves of Badami in Karnataka , Sittannavasal in Tamil Nadu and the Kailashanatha temple in Ellora, Maharashtra of 8th century AD and known for their linear styles. Mud plaster had been applied in two coats - the first was rough in order to fill in the pores of the rocks and then a final coat of lime plaster is applied over it. The Mural painting took place in stages. The pigments that were required for the paints were from local volcanic rocks with the exception of lamp black. Animal glue and vegetable gums were also used. The facial expressions were highlighted by patches of light colours. In order to create illusion of depth various methods were used. Tempera painting is done by preparation of pigment into a water-miscible medium. These paintings are aimed at bringing desired consistency in the artwork while inculcating architectural fundamentals. Oil Painting is a standard of painting in oil colours which grips suspension of pigments into drying oils. This technique offers an exceptional mixture of tones or colour which provides it a differentiated exclusivity among other fluid painting mediums. The colours to be used in paintings are prepared by grinding dry-powder pigments in pure water. Encaustic painting practice involves combination of pigments with hot, liquid wax, which are applied regularly over the painting plane. Ladakh is known for its wall paintings in Alchi and Hemis monasteries, made on 11thth century and the Spiti Valley in Himachal Pradesh is known for its Buddhist paintings in the gomphas of Tabo Monastery. North India has a rich heritage of mural paintings even before the Mughal period. The murals at the Vishnu Temple located at Madanpur in Lalitpur district of Uttar Pradesh of 12th century AD reveals the skilful hands of the painters. Though the Mughal era is known mostly for the miniatures, the enthralling murals embellished on the walls of forts and palaces of Akbar and Jahangir quietly speaks of the influence of Persian styles. The Mughal painting traditions influenced the Rajput painting. South India also got rich tradition of mural paintings. In the reign of Cholas , Vijayanagaras and Nayakas , this art reached the climax. The Deccan art of Bijapur , Hyderabad , and Golconda schools were influenced by the Mughal traditions and later by European idiom. Maratha murals are also shaped under the Mogul traditions and employed oil as medium. The mural art of Kerala vividly depicted on the walls of temples and monuments show traces of European affinity.

4: Formats and Editions of Aesthetics and preparation of early Indian murals [www.enganchecubano.com]

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Newar Art of the Kathmandu Valley: Style and Aesthetics - Dina Bangdel With the recent discovery of the spectacular over life-size sculpture of King Jayavarma dated CE and the existing stone sculptures of Mother Goddesses from the 2nd-3rd centuries, we can presume that the Kathmandu Valley was a thriving artistic center during the pre-Licchavi period. Certainly, by the Licchavi period ca. These mastersâ€™the Newar artists of the Kathmandu Valleyâ€™quickly achieved international repute throughout Asia, and were acclaimed as world-class painters and sculptors with unparalleled skill and iconographic expertise. These virtuoso artists, many of whom belonged to the Buddhist castes of Vajracharyas and Shakyas were also patronized by royal Hindu patrons and lay followers. This exhibition, Jewels of Newar Art, celebrates this extraordinary legacy through the works of contemporary paubha artists and sculptorsâ€™ their artistic conceptions combined with stylistic innovations allude to the unique expressions of contemporary Newar artistic renaissance. Manuscript Illuminations Early paintings from the Licchavi period have not survived, although inscriptions mention that the walls of a Buddhist temple were decorated with the Kinnari Jataka and other Buddhist subjects. Given the extensive production of metal and stone sculptures in the Licchavi period, some of the Buddhist monasteries must have been decorated with wall paintings, following the Indian tradition that date back to the 6th century murals of Ajanta and Ellora Caves. The earliest surviving Nepali paintings are the illuminated palm-leaf manuscripts, dated and inscribed to the early 11th century. Since palm-leaves are not native to the Kathmandu Valley, this tradition was likely introduced from Eastern India, especially the Bihar and Bengal regions during the Pala-Sena period ca. The earliest extant palm-leaf manuscript is the Prajnaparamita Shahashrika manuscript, currently in the University of Cambridge Library. The second oldest wooden cover of the Prajnaparamita manuscript is dated to CE in a private collection in Calcutta. Stylistically, these early illuminated manuscripts are generally characterized by deep red backgrounds, slender elegant figures with subtle animations in their forms, and delicate delineations of facial featuresâ€™aesthetics that are different from the Eastern Indian Pala manuscripts. The sharp angularity of the nose, chin, eyes and overt animation of figures in the Pala manuscripts can easily be distinguished stylistically from the Nepali conventions, with the subtle movements of the figures, delicate modeling of the form and gentle charm of facial expression. However, Pala influence continued to be important in Nepali art, especially when the itinerant Newar artists, familiar with Pala aesthetics, began to produce Pala-derived paintings for their Tibetan patrons after the demise of Indian Buddhism in the 12th century. The manuscript is profusely illustrated with various iconographic forms of Vishnu, but is stylistically similar to the Buddhist manuscripts. Other Hindu illustrated manuscripts included the Shivadharm Purana and various copies of the Devimahatmya. The tradition of Newar illuminated manuscripts of Hindu and Buddhist themes continue well into the Malla period, with the copious production of handwritten manuscripts, often exquisitely illustrated. Stylistically, these manuscripts are carefully executed, with an increasing interest in scroll motifs in the background and ornate throne-backs. By the late Malla period, a significant stylistic shift occurs in the manuscript paintings, with the introduction of Rajput and Mughal influences in the 17th century. Increasingly, the animated figures are often delineated in bold black outline, and they lack the crisp definition and refined details of the earlier periods. The intricate scroll designs on the background now give way to a plain monochromatic backdrop and more static compositions. By the late 17th-early 18th centuries, long horizontal scrolls, some as long as thirty feet, are the preferred format to illustrate religious narratives, such as the vrata story of Vasundhara, Svayambhu Purana, or the life of the Buddha. These were commissioned by Hindu or Buddhist patrons to commemorate a special religious event, or given as an offering to gain religious. Historically, Hindu shilpashastra treatises, such as the Vishnudharmottara Purana ca. The descriptions also delineate the ritual procedures during the creation of painting and sculptures, such as purificatory rituals of preparing the materials, empowerment of the artists hastapuja , mental and spiritual preparation to complete the painted image, and finally the consecration rituals

to animate and vivify the finished object. In the Vajrayana texts, the artist is often described as a yogin, a practitioner who is able to reproduce onto the canvas images visualized during meditations. Iconometric guidelines were also important for the study of style. Specific grid measurements of body and facial proportions, and general delineation of deity categories, such as Buddhas, Bodhisattva, peaceful or wrathful deities, follow iconometric conventions of a specific style or school. Stylistic mastery was generally acquired through teaching lineages, often transmitted within family or within an informal guild system. Rather than relying on the strict iconometric grids, master artists tend to sketch freehand. Thus, form, color, composition, and iconography are the key elements of defining the Newar stylistic tradition, and we know from surviving paintings that Newar artists working for Tibetan patrons would use Tibetan conventions of composition as well as specific iconography based on a Tibetan lineage. Sadhana, or visualizations of the image, were critical to the accurate portrayal of the deity onto the canvas, as the final intention of these exquisite works of art was to engage the viewer to experience and evoke the quality of the divine beings. Works of art were based on these visualizations, and this correlation between iconography and visualization is evident in the sadhana of. In the middle of the mandala is a triangular source of Dharma dharmodaya , white outside and red inside with a narrow root and a large hood, domed on top like the back of a tortoise. Inside this, speech is transformed into the syllables of the mantra and the mind into the deities. From PAM arises a lotus in the center of which is a yellow corpse with its head to the left. Light rays emerge from it and spread throughout all directions returning with the Jina of the ten directions who dissolve into the syllable. It becomes myself, Vajrayogini, deep ruby red, as brilliant as 10,000 suns. Her principal face is of goddess aspect, imbued with passion and wrath, laughing and with bared teeth. The right face is that of a pig, wrathful and looking upwards. Her right hand brandishes a vajra knife, her left holds a skull [bowl] of blood at her heart while carrying a white khatvanga in her armpit. Her garland of five dry skulls is strung on a wreath of black vajras and she is adorned with a long, hanging necklace of fifty blood-dripping human heads links with entrails and the five symbolic ornaments of human bone, i. Naked, youthful as a sixteen-year-old, and full breasted, she stands in ardhaparyanka dancing posture with the left leg extended. She is amorous and playful in the midst of the blazing fire of insight. As sacred objects, these paintings were consecrated, and became the focal point of meditation or worship within a monastery or temple. Today, some of the most significant Newar paintings are now in museums and private collections in the West and Asia. To name a few of these magnificent Newar paintings and sculpture: Especially from the 10th to 12th centuries we have accounts in the Blue Annals of the great Indian Mahasiddhas coming to Nepal, staying in the Kathmandu Valley, and transmitting the Tantric initiations to Newar panditas before making their way into Tibet. Similarly, in the Tibetan accounts, there are extensive lineage transmissions of the Tantric teachings, which list some of the great Newar Tantrins who came to Tibet and conferred initiation there. Conversely, as the Nepal Valley was widely known as one of the great centers of Tantric practice, we have innumerable references to Tibetan teachers coming to Nepal "to study with a famous Newar teacher and to receive empowerments, to learn Sanskrit, and to translate the texts into Tibetan with the help of the master. Indeed, these textual references testify to the vitality of the Kathmandu Valley around the 10th to 13th centuries, where there was extensive contact and exchange of teachings among the Indian, Newar, and Tibetan Buddhist practitioners. It is within this religious environment that Newar art flourished through contact with its neighbors. With the decline of Indian Buddhism in the 12th century, Nepal became the rightful inheritor of the Sanskrit Buddhist tradition, including the Pala-derived style of Eastern India. Newar artists were commissioned to build and embellish the Jokhang Temple in Lhasa, and the Nepali princess Bhrikuti, daughter of Amshuvarman, is said to have taken a number of artists with her to Tibet, when she was given in marriage to Srongtsan Gampo. Chinese textual sources were well aware of the aesthetic refinement and artistry of Nepali architectural designs. Its balustrade, grilles, columns, beams, and everything therein are set with gems and semi-precious stones. At each corner of the tower, there descends a copper water pipe, at the base of which is spouted four golden dragons. Although Arniko was only fifteen, he took charge of the hundred artisans and impressed Phagpa with his talents. After completing the stupa, Arniko requested to return to Nepal but Phagpa encouraged him to go to Yuan court and meet the great Mongol emperor, Kublai Khan. Phagpa initiated the artist in esoteric Buddhist rites and presented him before the Great Khan. The Khan

then tested Arniko by ordering him to repair a badly damaged Song-period bronze statue. None of the court artists had been able to accomplish the task, because the statue had a complicated system of arteries and veins. When Arniko restored it successfully in , the young artist sealed his reputation at the Yuan court and remained in favor for more than forty years. In , Phagpa directed Arniko to create an image of Mahakala that was used in a protection ritual to aid Khan in his battles against the Southern Song, whom he finally overthrew in . This same image also became important in the political strategy of the 17th-century Mongols and increasingly powerful Manchus in the Qing dynasty. The history of the Yuan dynasty, Yuandaihuasuji, describes the various artistic projects Arniko oversaw, spanning an impressive array of Buddhist, Confucian, and Daoist commissions. Among his important accomplishments were nine major Buddhist temples, three stupas, two ancestral shrines, one Daoist temple, and innumerable objects for court use and ceremonial and shrine images. Among his many architectural projects, only the White Stupa in Beijing still stands. He was responsible for many imperial works and worked in a variety of media, such as metal, dry lacquer, ceramic, unfired clay images, cloth paintings, and woven tapestry. This marks the definitive authority of Newar stylistic influence in the Tantric Buddhist arts of Tibet, China, and Mongolia. Newar Artists in Tibet and Beyond: These occupations led many members of these caste groups to serve as itinerant artists in Tibet, commissioned to work for monasteries throughout central and southern Tibet. In this regard, devout lay Newar Buddhists were major patrons of the arts, specifically from the merchant *uray* castes, who offered the artworks as tokens of gratitude and benefaction for all sentient beings. They were also skilled traders and many lived in Lhasa and southern Tibet, taking Tibetan wives and maintaining a family. Therefore, by the 13th century, Newar aesthetic and style has made a lasting impact in Tibetan art, and Newar artists were held in high regard, for their skill and expertise of various styles. Indeed, by the early 14th century, Newar artists were actively traveling to Tibet and have been instrumental in the development of the Tibetan *Beri Bal ris* or *Bal bris* style of painting and sculpture from the 14th century. The distinguishing features of the Newar style are the delicate softness of the faces, highly decorative and detailed brushwork, the overall red palette, intricate scroll patterning in the background, and elaborately decorated throne backs with spectacular *makaratails* and *kirttimukhamotifs*. Iconographically, however, the Newar artists were familiar with Tibetan conventions based on specific Tibetan lineage traditions. It belonged to the 15th century Newar artist *Jivarama*, and the inscription mentions that he had worked in Tibet and brought the book back after his stay in Tibet. Another Newar artist *Srimatadeva* had a similar sketchbook, which he prepared in Lhasa in . Toward the late 15th to 19th centuries, the commissions of Newar traders who patronized the Tibetan artists also created distinctly Tibeto-Newar-style paintings combined with a specific Newar iconography. Indeed, some of the most spectacular paintings of this period highlight the interaction between Newar artists and Tibetan patrons and, conversely, the symbiotic relation of the Newar patrons in Tibet. The *Gyantse Kumbum* and the murals are among the best examples of 17th century Tibeto-Newar-style. These works also herald the foundation of the Tibetan *New Menrischool*, which is an amalgamation of Newar aesthetics, Tibetan iconography, and Chinese inspired blue-green landscape elements. Newar Style and School of *Zanabazar Mongolia*: Newar stylistic influence continued into the Chinese Ming dynasty, especially in the sculptural styles of Emperor *Yongle*, and to some degree into the Qing dynasty. One of the most elegant schools of Buddhist sculpture is that associated with the Mongolian *Tulku Zanabazar* ca. As both a religious leader and a master artist, *Zanabazar* single-handedly reconstructed the Mongol school of metal image-making and was a major force in the resurgence of Mongolian Buddhism. The *Dalai Lama* ordered that an entourage of monks and artisans, including Newar artists, accompany him on his return journey to Mongolia. These craftsmen taught the local artisans the technology of metal casting, architecture, and iconography. Of course, *Zanabazar* was familiar with the history of the Mongol ruler *Kublai Khan* and his religious advisor, the Tibetan *Sakya* hierarchy *Phagspa*. Throughout the history of Nepali art, we find that Newar artists were able to skillfully accommodate the visual tastes of their patrons—be it the Newars of the Valley themselves, or their international clients in Tibet, China, or Mongolia. Just as painting, the sculptural techniques, especially of the lost-wax technique with hot gilding process were highly appreciated in Tibet. Newar craftsmen in their trade relations in Tibet never reveal the treasured techniques of fire gilding to their Tibetan counterparts. The Newar traders and artists brought gold from Lhasa back to the

Valley, and the techniques of fire gilding with a mercury amalgam was a distinctive feature of Newar sculptures, unsurpassed in technique to any other artistic tradition in South Asia. Significant in the Newar sculptural tradition was also the medium—pure copper, as opposed to bronze, is the preferred metal for the Newar craftsmen. Technologically, overcoming the difficulties of casting a copper sculpture and successfully transform the metal into a work of sublime beauty could only be achieved by Newar artists. It is therefore this fascinating history of creativity and excellence that spans almost 12 centuries that the contemporary paubhaartists and sculptors must seek to preserve in their cultural and artistic heritage.

5: History of painting - Wikipedia

Title / Author Type Language Date / Edition Publication; 1. Aesthetics and preparation of early Indian murals: 1.

Although his given name was Alex McIntosh, his professional name was taken from Acee, a childhood nickname, and Blue Eagle from a traditional family surname. He enrolled in the University of Oklahoma where he studied art under the direction of Oscar B. Jacobson and Edith Mahier, graduating in with a bachelor of fine arts degree. Traveling abroad in , he lectured on Indian art at Oxford University in England and afterward toured Europe. Blue Eagle exhibited widely and was a recipient of numerous awards. He also fulfilled many public commissions, painting murals for several Oklahoma colleges, libraries, and federal buildings; including work completed for the Public Works of Art Project PWAP and the Section of Painting and Sculpture. Although he had been painting murals for the federal government PWAP in Oklahoma, his work in Seminole was the first of two post office murals completed for the Section the other mural was installed in Coalgate, Oklahoma in . However, he chose to paint the Seminole as they lived in Florida rather than Oklahoma. Are we correct in this assumption? His Seminole Indians are dressed in the patchwork skirts and long shirts that were the fashion after the sewing machine was introduced to Seminole women. The initial impact of the sewing machine was limited as the designs became more complex over time. They began as blocks or bars of alternating colors, sometimes with a saw tooth pattern. In the mural, the female figures wear capes over their blouses and multiple necklaces of glass beads, most visible in the female figure standing at the wooden mortar and pestle, cracking the hard corn in preparation of making the traditional dish of sofkey. They stand underneath the thatched roofed chickee, a structure commonly used by the Seminole when they were on the run from U. Interestingly, Blue Eagle elected to paint the roof of a second chickee in a straw-yellow color rather than the green of the other, indicating an older structure with dried leaves. Beneath the structure, is a small still life with a coffeepot and two calico bags sitting on a wooden table. Outside the confines of the chickee, a Seminole man draws his bow, arrow pointing toward the sky, while two young boys sit on the ground. The boy on the right is being approached by three turtles, a rather whimsical addition to the scene. This scene genre was favored by Blue Eagle and other artists who had studied at Bacone College. In fact, the Bacone artists developed a specific style of painting that, although sharing some aesthetic qualities with the Kiowa artists in Oklahoma and the Puebloan artists in New Mexico, was unique among Indigenous painters. While it may seem odd Blue Eagle elected to paint his Seminoles in Florida, it is important and appropriate he linked the Seminoles, who had been forcefully removed to Oklahoma, with their cultural past, and to those who remained to live in Florida after their relocation. Although depicting the everyday life of the Florida Seminole Indians may seem benign, the inclusion of the making of traditional food is meaningful, in that, the cultural lifeways of the Seminole continued despite many cultural upheavals. When Seminole postmaster Charles W. Pashofa is very similar to the dish of sofkey and uses the same process for processing the corn. Johnston to the Section of Fine Arts, June 5,

6: aesthetics_and_preparation_of_early_indian_murals_1st_edition

Sujit Narayan Sen is the author of Aesthetics and preparation of early Indian murals (avg rating, 0 ratings, 0 reviews, published) and The Story.

Sculpture in India There is almost no individuality in Indian sculpture , because figures are conceived of as shapes that are more perfect than any to be found in human models. Sculpting in India dates from the Indus Valley civilization of BCE, when small items of bronze sculpture and terracotta sculpture were produced. This was followed by the great circular stone pillars and carved lions of the Maurya period c. For 2nd millennium arts in China, see Shang Dynasty art c. A wide range of sculptural styles subsequently emerged in different parts of India over succeeding centuries, but by CE Indian plastic art had reached a form that has lasted with little change up to modern times. This sculpture is distinguished not by a sense of plastic fullness but rather by its linear character: From CE onwards, this sculpture was used mainly as architectural decoration with huge numbers of relatively small figures of mediocre quality being produced for this purpose. For a guide to the principles behind Eastern painting and sculpture as exemplified by art in China, see: For a comparison with another Far Eastern culture, see: Chinese Buddhist Sculpture c. Schools of Painting There is no one style of painting in India. Geography, climate, local cultural traditions, demographics all help to shape art along regional lines. Also, outside artistic influences are more strongly felt in border regions. Not surprisingly therefore, Indian painting is a complex patchwork of differing styles, with different approaches to both figure drawing and figure painting. Here are a few examples. Madhubani Practiced in the Mithila region of Bihar state, India, the origins of Madhubani painting traditionally derive from the time of the Ramayana, when King Janak commissioned artists to portray the marriage of his daughter, Sita, with Sri Rama who was regarded as the incarnation of the Hindu god Vishnu. Mughal Mughal painting is a miniaturist style of Indian painting, typically executed to illustrate texts and manuscripts. It emerged and flourished during the the Mughal Empire in the sixteenth-nineteenth centuries, coinciding with the upsurge in the art of illumination in Persia, which reached its heyday during the Safavid Dynasty In fact, Mughal pictures were a blend of Indian and Islamic art. One of the key patrons of Mughal painting was Akbar They painted on cloth using vivid reds, blues and greens, as well more muted Persian colours of pink and peach. Rajput Another type of miniature court-style art, Rajput painting flourished in particular during the eighteenth century, in the royal courts of Rajputana. Colours used were usually extracted from minerals, plants, even conch shells. Brushes used by Rajput artists were typically very fine and tapered. Mysore Noted for their elegance, subtle colours, and intricate detail, Mysore painting is an important form of classical art from Southern India. Mysore paintings portray Hindu Gods and Goddesses and scenes from Hindu mythology. The process of making a Mysore painting involves a preliminary sketch of the image which is then covered by a gesso paste made of Zinc oxide and Arabic gum to give a slightly raised effect. Afterwards a thin gold foil is pasted. The rest of the drawing is then pasted using watercolour. Bengal An avant garde, nationalist movement which reacted against the dominant academic style of art in India as promoted by both Indian and British art schools, the Bengal School of Art was an influential style of painting that developed in India during the British Raj in the early twentieth century. Its influence waned with the spread of modernist ideas in the s. Architecture Arguably the two greatest examples of architecture from the Indian subcontinent, are the 11th century Kandariya Mahadeva Hindu Temple at Khajuraho in Madhya Pradesh - noted for its Nagara-style architecture, and extraordinary erotic relief sculpture - and the 17th century Taj Mahal in Agra, Uttar Pradesh - noted for its Mughal Mogul designs and serene Islamic art - either of which can compare with the finest architectural works in the West. For a comparison with South-East Asian architecture, see: Arts And Crafts As well as painting, sculpture and architecture, India has a rich tradition of crafts including gold-work, silver and other precious metalwork, paper-art, weaving and designing of artifacts such as jewellery and toys. Timeline of Art History.

7: Rabindranath Tagore's Aesthetics (An Old and Rare Book)

From the Jacket: Perhaps the most versatile of modern creative artists, Indian or Western, not excepting T.S. Eliot and D.H. Lawrence, Tagore doubtless offers us a fairly profound and elaborate aesthetic theory, though, of course, he does not write about art and literature with the deliberate intention of a writer of aesthetics.

Close The Chola royalty zealously built many stone temples all over their kingdom. The Rajarajesvaram is the grandest of all Chola temples. The exact year in which Rajaraja I AD commenced the massive exercise of constructing Rajarajesvaram is not recorded anywhere. Apart from conceptualizing and executing this architectural splendor of gigantic proportion, Rajaraja I also embellished it tastefully and carefully, with an array of sculptures and murals. The foremost aspect about the Rajarajesvaram is its incredible scale and perfect execution. There was no previous model for Rajaraja to learn from, or to emulate, therefore, the source of inspiration for constructing such a grand temple, as this remains a mystery. Undoubtedly this temple assimilated several elements that might have been borrowed from other temples. It is not surprising that Rajaraja aptly chose to adorn the dark pradakshina-path or the circumambulatory path with exquisite murals. The array of Saivite themes painted was the choice of the king as he was also known as Sivapadasekhara. The Chola painter took the opportunity to compose the murals with extraordinary imagination. Unlike his contemporary sculptors, architects or artists carved and cast the marvelous stone and metal images, the medium and large spaces provided the Chola period painter the freedom to explore several dimensions. Rajaraja used this flexibility to impart life to all figures and motifs, making them more alive and communicative with the beholder. Ancient Indian texts on paintings emphasize the aesthetic and auspicious values of the murals bhittichitra as they are considered harbingers of virtuous qualities. This tradition developed into a cognate and coherent convention with depiction of religious themes in the murals. A symbolic relationship was shared between the practitioners of religion and painters, which resulted in gains for both. In tune with this mandate, the Buddhist chaityas and viharas, excavated in the Deccan from the second century B. Among the remains, murals of Ajanta are undoubtedly the most significant. The cessation of painting activity in Ajanta probably triggered the migration of painters to other places where they could find patronage like the ancient Vatapi Badami. The legacy of mural painting in Tamil Nadu can be dated back to the early centuries of the Common Era, as indicated by numerous references in the coeval Sangam literature. The works of this period often mention the existence of mansions and halls embellished with fine murals. However, such structures did not survive the vagaries of nature, because they were built of perishable materials. Obviously, the murals too did not survive. Maduraikanchi is a Tamil poetic work in the Pathinenmaelkanakku anthology of Tamil literature the poems were written by the poet Mankuti Maruthanar in praise of the Pandyan king Nedunjeliyan II on the occasion of his victory at the battle of Talayanankanam. A Pandyan king supposedly came to be known as Chittiramadattu-tunjija Nanmaran after his death. The title means that a Nanmaran, who died in a chittirmadam painted pavilion. Kunramputanar in Paripadal, a collection of poems by several poets, speaks about the graceful paintings found in the Murukan temple located on the venerated hillock of Tirupparankunaram, near Madurai. Nappannanar provides a graphic description of a mandapa eluttunilai mandapam embellished with murals in the same collection of poems. The mural paintings were executed on perishable materials like cloth and leather. Painted curtains called eilini were used by women as camouflage while bathing in the river Vaigai. Nedunalvadai refers to a wax-treated painted cloth that was tied over the cot. Several terms like kannul vinainar, vallon, oviyan and vittakar could be found in ancient Tamil literature referring to the painter while the paintings were referred to as ovam, oviyam and cittram. The painter or vittakar is someone who possessed a very fluent and deft hand, and who produced works, which entranced the beholder with exuberant colours and made him feel as if he was watching tapestry on walls. The Sangam literature gives some information on the materials used by the painters of the period. There are ample references to the use of stucco sudai and brushes tukilikai and vattikai. The brushes were very soft as the patiri stereospermum colais[Buchanan- Hamilton ex Dillwyn] Mabebrley, Sanskrit- patla , a soft yellow or white flower. Another epic, Sivaka Chintamani indicates that painting was the favourite activity of

women. For instance, it mentions that they dropped the palette for mixing colours, when they heard that Sivakan, the hero was taken to the royal court. The aforementioned instances amply prove the influence that the painting traditions of ancient Tamil Nadu had on the people. Tradition of painting that perpetuated from ancient Tamil Nadu through its history blossomed into a great mural practice during the Pallava period, circa seventh to ninth century A. The early decades of nineteenth century saw a mounting interest prompted by the release of several well-illustrated publications on Ajantha murals in exploring monuments to uncover the remains of paintings particularly in the Deccan region. The publication of a treatise on ancient Indian paintings further stoked interest. Consequently, the remains of murals of early Chalukya, Pallava and Pandyan schools were discovered at Badami, Ktanchipuram and Sittanavasal respectively, indicating the spread of the mural painting tradition beyond the western Indian caves. Taking this cue, in , Prof. He reported in *The Hindu*: He appreciates the intricacy of the execution of figures and the brilliant use of lines and colours to infuse a sense of volume to the figures by the painter. The themes are Saivite and Siva in his several manifestations. The discovery of the amazing remains of Chola murals persuaded the Archaeological Survey of India to bring the temple till then maintained by hereditary trustee, the senior prince of the erstwhile Maratha ruling family of Tanjavur, under its complete control. Paramsivan, a chemical curator with the government museum, Madras Chennai was deputed by the Survey to examine the paintings and attend to their chemical conservation immediately. This was followed by line sketches prepared by C. Sivaramamurti, who had the practice of preparation of his own line illustration, which are indeed a marvelous reproduction. During the s the Lalit Kala Academy undertook a project to duplicate the murals to ensure that a faithful record remains at the site as it was feared that further deterioration was likely to take place in the years to come. Once the murals of this temple were brought to light, their importance realized and beauty admired, the art historians and photographers focused their attention on them. Understanding the need for an accurate photographic documentation of the murals, T. Ramachandran, the art historian commissioned a professional photographer, C. It is rather unfortunate that the set given to the Archaeological Survey of India was lost permanently and the documentation was altogether forgotten. The appreciation of Chola murals of the Rajarajeshwara temple pose unique problems because of their large size and location in the dark and narrow pradakshina path. A major portion of the depiction is located well above the eyelevel. The circumambulatory passage is divided into fifteen chambers. The sixteenth on the east is the passage to the sanctum. There are three median chambers along the other axes of the sanctum, four corner chambers and eight chambers in between the median and corner chambers. The division into chambers was achieved by way of sills, jambs with conjoined offsets and segmental walls above a particular height, all done with the purpose to enhance the visual quality of the depictions. Each chamber has two surfaces for executing the murals-the outer surface of the inner wall, and the inner surface of the outer wall of the vimana. The outer surface of the inner wall is cantoned with a series of offsets at either end to create a large recessed space in the middle. The recessed surface, where the themes are painted, measures 3. The other surface, the inner wall, is continued on the offsets and perhaps on the door uprights too. The segmented wall, measuring 2. As one goes around the passage in the usual clockwise direction, chambers 1 to 3 have Nayaka murals. Chamber 4, aligned to the southern median opening, contains a massive sculpture of a seated form of Siva. In chamber 7, there is grand depiction of the Story of Sundrar. Crossing chamber 8, aligned to the western median door opening, the visitor enters Chamber 9, a chamber with panel of the chola period on either wall. On the outer surface of the inner wall of the sanctum, there is a gigantic depiction of Nataraja Adavallan at the shrine of Tillai Chidambaram and Rajaraja along with his queens and others worship him. On the opposite wall, there is a heavily damaged panel. It nevertheless depicts two significant events which happened during the life of the king, and the painter had recorded them with his brush. In the upper portion of the panel, Rajaraja is shown worshipping the linga of the temple before its consecration in the sanctum. Next in line is Chamber 10, the north- western corner chamber. On the offsets around this chamber are depiction of royal women and the popularly identified figures of Rajaraja and his preceptor Karuvur Devar. Chambers 12, 13, 14 and 15 and all other chambers that have not been included earlier, contain Nayaka murals in various stages of preservation. Sriraman is a historian and assistant superintendent archaeologist of the Archaeological Survey of India.

8: Indian painting - Wikipedia

1. Preparation of the ground 2. Sketching the outline 3. Application of colors, and lastly 4. Addition of decorative details. The 'Chitralakshana' section of Srikumara's *Silparatna* had a direct bearing on the style and techniques of Kerala murals.

Painting is as old in India as its Shastra scriptures. Like other arts, Painting in India too has been Shastra-based. Shastra gave certain foundational principles, which were central to the art of Painting as a whole. Of course the cultural diversity of India did contribute in introducing regional styles and flavors and their mutual influences caused multi-faceted art to come about. However, in spite of its diversity, Indian art has remarkable consistency and integrity ensured by the Shastric principles it was largely based upon. Like Spirituality and Religion, Art too was never organized in India. Shastra gave principles and then left all to the free imagination of the artists. Consequently art grew not just in type but many ingenious painting techniques and home made recipes for natural, vibrant colors were created by village craftsmen and artists to meet their own style. Shastra gave these paintings another dimension by opening a spiritual vision of the world for the artist in which both the painter and painting was seen as the manifestation of Brahman Supreme being. This is the main reason why old paintings have a certain appeal and profoundness that is so missing in modern paintings. These therefore serve as valuable records for modern artists to observe and compare their own world-view with that of the ancients. Indian art largely rendered Shastric themes from the Puranas and Itihasas Ramayana and Mahabharata and painters used a cache of symbols to depict concepts in their art. For example, Chakra "the revolving wheel represents Time, Padma lotus represents creation, Mriga deer represents desire and beauty and so on. Similarly there was a set of gestures called Mudras which were determined by the positioning of fingers, hands, limbs which represented fearlessness, giving, wisdom etc. Both symbols and gestures were used in paintings and other art-types to depict concepts as per their relevance. This turned out to be a powerful system to communicate concepts in Indian art. The fact that it is rare to find any Indian painting or sculpture signed by its artist clearly endorses the mindset of that generation of artists. Indian paintings are set much like a drama stage. There is a central figure in a particular stance and mood and the rest of the elements such as the background flora and fauna, celestials, humans and even colors play a specific role in amplifying the central figure in a related totality. For instance consider the murals in the caves of Ajanta and that of Kailasanatha temple of Ellora or Cave-temples of Badami in Karnataka and Sittanavasal in Tamilnadu, the earliest surviving Indian painting with good details. Even among these; Ajanta murals, probably of the early 6th and 7th centuries stand out in popularity. These followed the golden Gupta age. These paintings depict the life of Buddha Shakyamuni on his way to enlightenment. Buddha who has attained Bodhisattvatva is the central figure. He is tranquil, holding a lotus in divine serenity. He is also called Padmapani the bearer of lotus. The sublime peace that pervades Padmapani in this Indian masterpiece is remarkable. The serene, detached Padmapani is shown amidst contrasting paintings teeming with lively, vibrant worldly beings around and on the ceiling. The variety is innumerable: These characters while being so much in contrast to the stance of the central figure of Padmapani actually amplify his detachment and play a role in complimenting the central figure. These paintings were created with a plethora of knowledge that came to these artists through oral traditions solidified in practice by generations of artists that painted palaces, temples and caves. The complex technical knowledge and narrative mastery possessed by artists of Ajanta indicates existence of several Schools of art, all expert in creating colors, painting techniques and procedures to prepare mural surface. Such extensive artistry in painting, sculpturing, carving and architecture were based on many authoritative texts. Some of the main texts extant were: Texts *Manasollasa* and *Shilparatna* describe surface preparation as per Southern traditions that use lime, burnt or powdered conch shells, calciferous clay abundant in South India for preparing painting surface. *Vishnudharmottara Purana* is considered most authoritative among these. Besides it attempts to preserve ancient art techniques systematically in that it empowers artists with a grammar to articulate their expression. After describing the basic tenets of painting, it provides detail on art and painting techniques that literally run into hundreds, collectively called *Chitrasutras*. It was

Chitrasutra that gave a framework of instructions and guides to prepare walls and other surfaces to hold murals, preparation of colors and paints; their choices, ways of shading, proportions and ratios to be maintained while painting male and female figures as per their status and occupation in the society, not to mention the ingenious art of using flora and fauna and other objects symbolically within a painting. Some principles repeatedly endorsed by Chitrasutra are depicted in Ajanta paintings; such as use of free flowing lines to delineate delicate figures along with shading sections of a figure to achieve three-dimensional effect or use of matching and contrasting colors to create spectacular effects. Artists obtained their colors simply and naturally. Blue was obtained from Lapis Lazuli imported from Afghanistan. These basic colors were blended to create numerous colors, bright and subtle, as seen in Ajanta paintings. Chitrasutra regards expression of eyes as paramount and considers the essence of the subject to pour out of the eyes. It goes on to describe five basic types of eyes and tells the artist that eyes are the windows to the soul and it is through these that the figures in the paintings speak to the viewer. These were therefore the final and most important part of the painting, many a time painted in the presence of a master or directly by himself. No wonder then that the expressive eyes of the subjects in Ajanta paintings have and still influence generation of Indian artists. The text, humble and solemn at the same time says thus: Painting is the best of all arts.

9: Sujit Narayan Sen (Author of Aesthetics and preparation of early Indian murals)

preparation is an elaborate process and on the specially prepared wall, the picture is drawn first in line and then coloured, the iconography of most of.

Kaveri Singh-Decorative Painter Kaveri Singh is a decorative painter, based in LA and has been designing, creating murals and wall finishes in interiors for over twenty years. Her work is defined by her deep love of the decorative arts and she brings her passion for art and decoration to all her work. I have never forgotten the sense of freedom I had while exploring the great masters and tracing all the great artistic traditions. It ignited within me a passion for the arts that has endured for a lifetime. That is only part of the story, of course. My Dad, who was an avid history buff, had, perhaps unwittingly, started me on my journey when I was growing up. I remember visiting the caves of Ajanta and Ellora and absorbing those early forms of decorated spaces. I am basically an autodidact, self-taught. I studied the brushwork of Rembrandt, immersed myself in studying the perspective employed by the Renaissance masters and studied the murals of Tiepolo. The visual cache that resulted is a permanent feature of who I am today, both as a human being and an artist. Through it all, of course, I was striving to find my own voice. In Los Angeles, I found myself working at a ceramic shop, something I happened upon through the Indian grapevine. The work involved brushwork and painting, so it was an easy fit. Later, I met a designer who asked me if I could do a nursery, and that commission got me started in this field. The world of interior design and decoration simply mushroomed from there. That was about twenty years ago. Interestingly, I had never painted on walls before and the only paint I was used to at that time was the lime wash I was accustomed to seeing back home. So there I was in a foreign country faced with issues that all immigrants are familiar with. It was an adventure, or as the saying goes: I was happy, though. I had figured out a way to earn a living doing what I loved most. Mind you, I had to take all kinds of odd jobs along the way: My first big break came when a designer that I did the nursery for, got the contract to redo the Gershwin estate in Beverly Hills. While there, I met a faux finisher for the first time and in the process, discovered the world of glazes and surfaces. I ended up collaborating with him on a powder room where I did the pattern and he did the surface glazing. Through this man I was introduced to a person in Hollywood, Mr. Morris, who had a scenic supply business. I used to go there once a week, more or less to satisfy my curiosity, but also to tap into his knowledge of the business. It opened up a whole world of materials and surfaces that gave my career a firm footing. I ended up doing a design house, working for a designer who offered me a position in her firm. While I was extremely flattered to get such an offer I was not yet ready to give up my freedom. I gambled on my ability to do another design house, recognising that I was giving up a steady income for the sake of maintaining that freedom. It proved to be a major milestone in my career. I took on three separate and quite different spaces and, with the help of the lead designer, collaborated with Neutrogena to do a soap sculpture for the Master bath. The recognition that came out of that experience changed the trajectory of my career, as I was now working with multiple designers. It was a gamble, but paid off. Looking back, those were really the two events that set me on the path to a dedicated career in the decorative arts. From one I acquired the tools of the craft, and from the other, the clientele. The one thing they all have in common, however, is a vision of the space. Whether their design briefs are exacting or loose, my job is to sometimes literally and sometimes intuitively to complete and interpret their vision. There is always a great deal to consider when addressing a space: It is a march for knowledge and experience. It is, in a word, obsessive. That compulsion has resulted in a fairly well stocked library, perhaps the most valuable tool in my arsenal. These are intensely personal spaces and as such the process is delicate. It is the whole experience that matters. Not only does the space have to evoke a feeling, but the experience of creating the space has to reinforce that feeling. After all, it is first and foremost an environment in which most clients have invested emotionally. Just being able to convince a client that their living room should have a scaffold for eleven weeks is an art all in itself. At the end of such a messy process it becomes imperative that I deliver. The world of creative excitement, both emotionally and spiritually, is where I find myself most days as a decorative artist. As an artist, I will always create the parameters within which art will find its form. From my

point of view a great project is when the walls, the trim, the ceiling are all considered. This creative journey sometimes begins with just a word, a fabric, or simply a feeling. What is inherently exciting, whether it be a historical emphasis or a folk motif I translate, is interpreting a visual sensibility with a modern mind. The attempt is always to make it current, relevant and, above all, a harmonious environment. Where and how we live is truly who we are.

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