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**“SLOW
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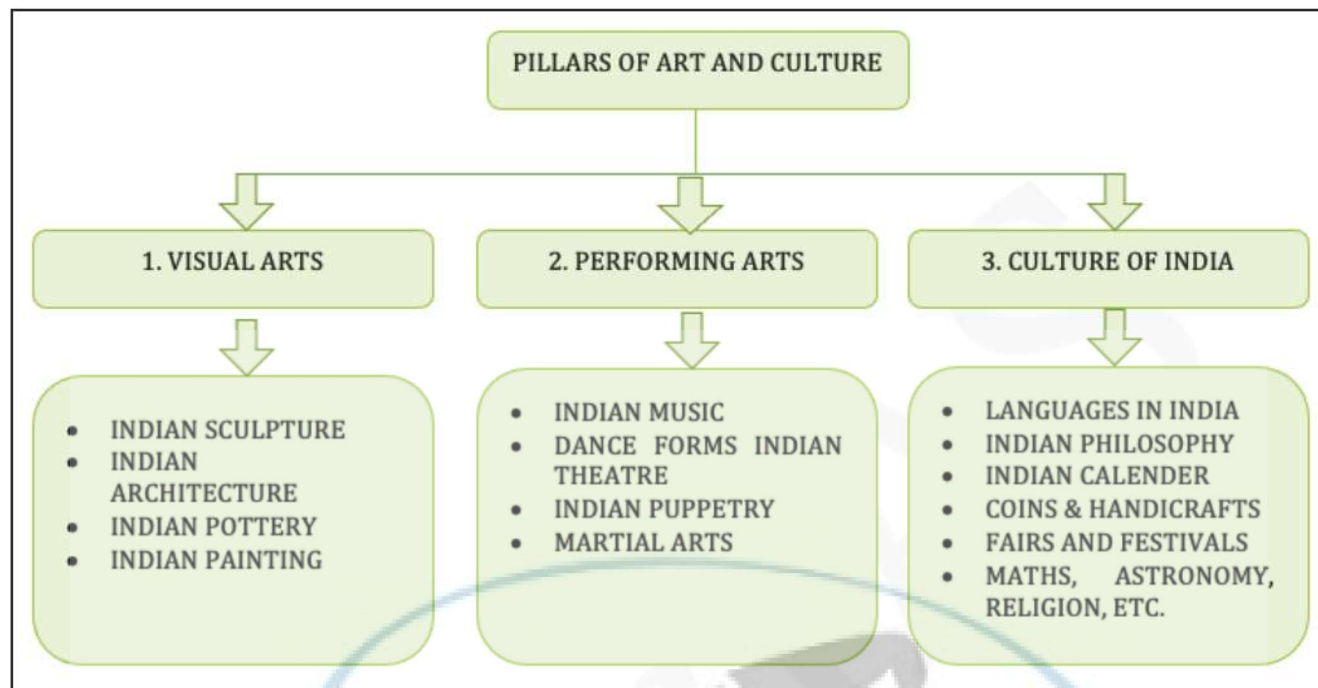
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1. VISUAL ARTS



1.1 INDIAN SCULPTURE

The first known sculpture in the Indian subcontinent is from the Indus Valley civilization.

SCULPTURES OF INDUS CIVILIZATION:

- Sculpture of IVC was made up of Bronze, Stone, terracotta, Clay etc.
- Bronze casting was widely practiced & they used “lost wax technique” or “Cire Perdue” for it.

STONE	A male torso of polished red lime stone from Harappa. Bearded high priest made from Steatite found in Mohenjo-Daro bears a close resemblance to a similar figure discovered in the Sumerian sites of Ur and Susa.
BRONZE	The bronze dancing girl in Tribhanga posture discovered at Mohenjo-Daro. She wears a large number of bangles, probably made of bone or ivory on her left arm together with a couple of pairs on her right arm. Other ex- Bull found in Kalibangan.
TERRACOTTA	Large sized mother goddess is one of the best preserved and comes from Mohenjo-Daro . They used pinching method for making terracotta sculpture. other Examples - bearded man, toys, Bull etc.
SEALS	A large number of seals made of steatite discovered. Seals are of various shapes and sizes but mostly are in square. Most of seals have an inscription in pictographic script (yet to be deciphered) & they were used for educational & commercial purpose. Pasupathi seal (surrounded by four animals - a rhino, a buffalo, an elephant and a tiger) made from steatite found in Mohenjo-Daro is famous one.
ORNAMENTS	IVC people were fashion conscious they used different ornaments. ornaments like necklaces, fillets, armlets and finger rings wore by both men and women. Girdles, earrings and anklets were worn only by women.

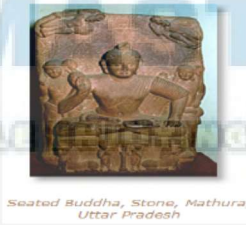
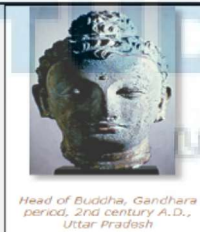
POTTERY	<p>Two types- Plain and painted pottery. Plain pottery is more common. Under red and black pottery, red colour was used to paint the background and black colour to draw designs of trees birds, animals, human figures and geometrical pattern.</p> <p>Uses: Household (Storage of water, food grains etc.) For decoration. Used as perforated pottery (with large hole in the bottom and small holes across sides)- might have been used for straining liquor.</p>
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MAURYAN SCULPTURE:

- Indian sculpture considerably progressed during the Mauryan period & it was largely influenced by **Buddhism**.
- This period marked the **appearance of Indian stone sculpture**.
- Sculptures were used primarily for the **decoration of stupas**, in the **torana** and **medhi** and as the form of religious expression.
- Two of the famous sculptures of the Mauryan period are those of **Yaksha and Yakshi**. They were objects of worship **related to all three religions**.

POST -MAURYAN SCULPTURES:

GANDHARA SCHOOL OF ART	MATHURA SCHOOL OF ART	AMRAVATI SCHOOL OF ART
<ul style="list-style-type: none"> Developed in North west frontier 	<ul style="list-style-type: none"> Mathura, Sonkh and Kankalitila 	<ul style="list-style-type: none"> Krishna- Godavari lower valley.
<ul style="list-style-type: none"> Influence of Greek or Hellenistic influence (Indo Greek art) 	<ul style="list-style-type: none"> Indigenous 	<ul style="list-style-type: none"> Indigenous
<ul style="list-style-type: none"> Earlier period - Bluish green sandstone used. later period- use of mud and stucco. 	<ul style="list-style-type: none"> Spotted red sandstone 	<ul style="list-style-type: none"> White marbles
<ul style="list-style-type: none"> Mainly influence of Buddhist 	<ul style="list-style-type: none"> Influence of Buddhism, Jainism & Hinduism 	<ul style="list-style-type: none"> Buddhist influence
<ul style="list-style-type: none"> Promoted by Kushana Dynasty 	<ul style="list-style-type: none"> Kushana rulers 	<ul style="list-style-type: none"> Satvahana rulers
<ul style="list-style-type: none"> Features: Spiritual Buddha with heavy hairs, wearing less ornaments, large forehead, Buddha seated in position of yogi, large ears, eyes half closed protuberance on his head. 	<ul style="list-style-type: none"> Buddha shown in delighted mood with a smiling face, head and face shaven, Muscularity, tight dress, energetic body, Buddha's face reflects grace, seated in padmasan, right hand in abhaya mudra (indicate devotee not to be afraid), protuberance on head. 	<ul style="list-style-type: none"> Reflects narrative art, less emphasis on the individual features of Buddha. It depicts jataka stories- theme based on life of previous birth of Buddha both in human as well as animal form.


GUPTA SCULPTURE:

- Hindu, Buddhist, Jain sculptures were developed as a result of proliferation of these religions. **Images of god Goddess appeared**.
- The traditional main centre of sculpture was Mathura, which continued to flourish, along with the art of Gandhara, the centre of Greco-Buddhist art.
- Sarnath school of sculpture** developed during the Gupta period. Mathura and Sarnath exported sculpture to other parts of northern India.

- Features - cream colored sandstone, use of metal, dressed sculptures, Decorated halo around the head of Buddha.
- **Example:** Sultanganj Buddha (Bihar) - It is a copper sculpture.
- The stone carving from the temples at **Deogarh** and those from the temples of **Udayagiri and Ajanta** are excellent specimens of figure sculpture in their decorative setting. Example- **Vishnu Anantasheshashayee, Vishnu Temple, Deogarh, Uttar Pradesh.**

SCULPTURE OF SOUTH INDIA:

- **Sculptures on the walls of temple** is the important feature of **Chola temples**.
- An artistic movement of great importance flourished under the aegis of the Pallava rulers of Kanchi and they are credited with having built the seven monolithic pagodas, the rathas, in Mahabalipuram.
- The Descent of the Ganges at Mahabalipuram, is "**the largest and most elaborate sculptural composition in India**".
- Some of the outstanding sculptures that are credited to their patronage are the Mahishasuramardini in relief, Girigovardhana panel, Arjuna's penance or the Descent of the Ganga, Trivikrama Vishnu, Gajalakshmi and Anatasayanam.
- In the middle of the 8th century the Rashtrakutas wrested power from the Chalukyas. They created the greatest wonder of medieval Indian art in their **Kailasa temple at Ellora**. The beautiful architectural rock sculpture from Cave No.29 at Ellora shows the marriage of Siva and Parvati.
- Magnificent **sculpture at Ellora** is a panel depicting Ravana shaking mount Kailasa.
- The **cave-shrine at Elephanta** is another great monument of the Rashtrakutas, which contains the famous Mahishamurti. The three heads emanating from one and the same body represent three different aspects of Lord Shiva
- Sculptures of **Brihadesvara temple at Tanjavur** which is the most mature and majestic of the Chola temples. **Sculpture of Nataraja in the Tandava dance posture is notable and famous.**
- A good example of Chola craftsmanship in the 11th century is the relief carving of Siva as Gajurasamahara murti.
- Orissan temple has representations of young and charming creatures with a seductive smile, luxurious hair full of jewellery, they are, called Nayikas.
- The famous temple at **Konark**, was built by Narasimha Varman in the middle of the 12th century and dedicated to Surya or the sun-god. It has been conceived as a huge stone chariot on immense wheels, dragged by seven rearing horses.

A splendid example of the **Hoysala sculptural art** is portrayed in the carving showing Lord Krishna holding aloft the mountain Goverdhana to save the inhabitants of Gokul from the wrath of Indra Vijaynagar empire, Krishnadevraya one of the Gopuras at Chidambaram.

FEATURES OF THE NATARAJA SCULPTURE:

- The upper right hand holds the drum - Signifies the sound of creation. All creations spring from the great sound of the **damru**.
- The upper left hand holds the eternal fire - Represents destruction.
- The lower right hand - Gesture of **abhaya mudra**
- The lower left hand - Points towards the upraised foot and indicates the **path of salvation**.
- **Ardhanarishwar** - one ear of Shiva has a male earring while the other has female which represents the fusion of male and female and is referred as ardhnanarishwar.
- A snake is twisted around the arm of Shiva symbolizes the **kundalini power**, which resides in the human spine in dormant stage.



MODERN INDIAN SCULPTURE:

- The basic characteristics and problems of contemporary Indian Sculpture are very similar to those of contemporary painting.