

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086
(For Candidates admitted during the academic year 2019 – 2020 & thereafter)

SUBJECT CODE: 19FA/MC/MI75
B.V.A. DEGREE EXAMINATION NOVEMBER 2022
BRANCH X – VISUAL ARTS
SEVENTH SEMESTER

COURSE : MAJOR CORE
PAPER : MODERN ART IN INDIA
TIME : 3 HOURS

MAX. MARKS: 100

SECTION – A

ANSWER ANY FOUR QUESTIONS

(4 x 10 = 40)

1. Jamini Roy moved away from the conventional practice of painting and several of his paintings were based on the everyday life of rural Bengal. Elaborate with any one example.
2. K.C.S. Panicker was one of the best metaphysical and abstract Indian painters of his time. Substantiate the statement using one of the ‘words and symbols’ series as example.
3. Validate that K. G. Subramanyan was among the leading artists who sought to explore a post-Independence Indian identity through art, with a suitable example.
4. Regarded as one of India’s leading Surrealist painters, and a key figure in modern Indian art, Bikash Bhattacharjee’s work confronted the social and political milieu of post-independent India. Justify.
5. Arpita Singh was among the first women artists in India to introduce her domestic world into her pictures. Discuss with any one example.
6. Benita Perciyal’s sculptures are animated and endowed with a sense of the afterlife. Discuss using any one example.

SECTION – B

ANSWER ANY THREE QUESTIONS

(3 x 20 = 60)

7. The Bengal school gave birth to a new painting style based on Indian mural and miniature traditions. Elaborate using any two relevant examples.
8. Citing any two works, analyse how the Progressive Artists’ Group made a vital contribution to the contemporary art movement in India.
9. Critically analyse the treatment of the female body by Amrita Sher-Gil and Anjolie Ela Menon, citing a relevant example for each artist.
10. Elaborate with any two appropriate examples how the artists of the Madras Art Movement creatively interacted with the vernacular art of the region.
