

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

**B.V.A. DEGREE EXAMINATION, NOVEMBER 2024  
BRANCH X – VISUAL ARTS  
FIFTH SEMESTER**

**COURSE : MAJOR CORE  
PAPER : INDIAN PAINTING  
SUBJECT CODE : 19FA/MC/IP55  
TIME : 3 HOURS** **MAX. MARKS: 100**

**SECTION – A**

**ANSWER ANY FOUR OF THE FOLLOWING (4 x 10 = 40)**

1. Briefly explain the Six Limbs of Painting as illustrated in Vatsyayana's Kamasutra.
2. Pictorial space expands continuously, with the narrative viewed as a single unified vision. Justify with reference to any one of the Ajanta mural paintings.
3. While Chola paintings in the Brihadiswara Temple were mainly drawn from Shaivite mythology, they were also rich in historical information. Elaborate with a relevant example.
4. Why is *Goddess Tara* considered a noteworthy example of the style and technique used by the artists in Sumtsek Temple, Alchi?
5. Highlight the significance of the *Rasa Leela* in Badal Mahal, Bundi Fort.
6. Citing one work, discuss the narrative featured in Akbar's *Hamzanama*.

**SECTION – B**

**ANSWER ANY THREE OF THE FOLLOWING (3 x 20 = 60)**

7. Kerala murals boast of a distinctive style reflecting the indigenous culture. Elaborate with any two relevant examples.
8. Compare the Vijayanagara and Nayaka murals with any one appropriate example drawn from each of the periods.
9. Referencing any two paintings, discuss how artists in Akbar's and Jahangir's atelier were encouraged to paint varied subject matter.
10. Krishna was a celebrated subject in both the Rajasthani and Pahari schools. Analyse the stylistic differences with one example from each region.

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