

**Even Semester Examination 2025**  
**Department of History of Art**  
**Kala-Bhavana, Visva-Bharati University**

Name of Examination: **B.F.A.**  
Semester: **VI**

Course Title: **Overview of Modern and Contemporary Indian Art**

Course code: **BFA/AH SECC 4**

Time: **3 hours**

Full Marks: **25**

Questions carry marks as indicated in brackets.

Answer **any two from Section A and any one from Section B**

**Section A** (Answer **any two**; 2 X 10 = 20 marks)

1. Abanindranath Tagore referred to various pictorial traditions but evolved his own distinctive pictorial language. Explain with suitable examples.
2. Gaganendranath Tagore used the language of cubism but transformed it considerably. Discuss.
3. What is your opinion regarding Amrita Sher-Gil's effort to combine her academic mode of training with her experience of India and its visual art? Explain with examples.
4. Jamini Roy evolved a personal pictorial language based on references from folk traditions. How did this bring about a difference in his paintings?
5. Ramkinkar Baij opted for sculpture as his primary mode of expression. How does the Yaksha-Yakshi in front of the Reserve Bank of India in Delhi differ from his large sculptures in Santiniketan?
6. The artists groups of the nineteen-forties are a collective effort towards an internationalism in visual language. Explain with reference to the Calcutta Group and the Progressive Artists Group.

**Section B** (Answer **any one**; 5 marks)

Write a short note on any one of the following:

7. Oleograph prints by Raja Ravi Varma
8. Portraits painted by Rabindranath Tagore
9. Chittaprosad's *Hungry Bengal*
10. *Birbhum village* (ceiling mural) by Benode Behari Mukherjee

**Even Semester Examination 2025**  
**Department of History of Art**  
**Kala-Bhavana, Visva-Bharati University**

Name of the Examination: **BFA in History of Art (Specialisation)**

Semester: **VI**

Course Title: **Indian Art 4: Company Painting to 1940s**

Course Code: **BFA/AH CC 8**

Time: 3 hours

Full Marks: 60

All questions carry equal marks

Answer **any three**

1. Write about the urban popular visual cultural practices in the nineteenth century Calcutta by focusing on any two from Kalighat Painting, Bataala Prints, and Chromolithographic Prints.
2. Provide your understanding of Company Painting and its links with colonialism in India. Answer by analysing in details at least two examples of your choice.
3. Why is Ravi Varma considered the first individual artist of Indian origin in the context of modern Indian art? Answer by explaining his significance and analysing few suitable examples of your choice.
4. Write about the significance of Bengal School painting by focusing on the work of Abanindranath Tagore. Answer with the help of at least two examples of your choice.
5. Explain the history and pedagogic model of colonial art schools in India.
6. Write about how artists with a Communist association responded to the 1943 Bengal Famine. Answer by analysing one work each of any two artists of your choice.
7. Write a short essay on **any two**
  - a. Amrita Sher-gil
  - b. Jamini Roy
  - c. E. B. Havell
  - d. OkakuraKakuzō

**Even Semester Examination 2025**  
**Department of History of Art**  
**Kala-Bhavana, Visva-Bharati University**

Name of Examination: **B.F.A. in History of Art (Specialization)**

Semester: **VI**

Course Title: **Western Art 4 - Futurism to Abstract Expressionism**

Course code: **BFA/AH CC 9**

Time: **3 hours**

Full Marks: **60**

All questions carry equal marks.  
Answer **any three** of the following.

1. Do you find any connection or relation between the visual language of Cubism and Futurism? Explain with suitable examples.
2. Dadaism is usually defined as “anti-art”. Why, or how, is it then considered a significant moment in the history of visual art?
3. Certain individual artists transformed the visual language of Expressionism into one that emphasized fantasy, although they were operating outside any collective. Taking the work of any one such artist as example, explain this transition.
4. Surrealism made a difference by emphasizing the subconscious. Discuss how this is a major shift in the history of visual art. Use appropriate examples in support of your answer.
5. What, in your opinion, distinguishes Abstract Expressionism from Abstract art or Expressionism? Discuss with examples.
6. Write short notes on **any two** of the following (2 X 10 = 20 marks)
  - (a) Umberto Boccioni's *Unique forms of continuity in space*
  - (b) Marcel Duchamp's *The large glass*
  - (c) *Exquisite Corpse*
  - (d) Henri Rousseau's *The sleeping gypsy*
  - (e) Jackson Pollock's *Blue poles*

**Even Semester Examination 2025**  
**Department of History of Art**  
**Kala-Bhavana, Visva-Bharati University**

Name of Examination: **B.F.A. in History of Art (Specialization)**  
Semester: **VI**

Course Title: **Far Eastern Art 2: Japanese Art**  
Course code: **BFA/AHCC 10**

Time: 3 hours

Full Marks: 60

All questions carry equal marks.

Answer **any three** of the following.

1. Analyse the stylistic, ritualistic, and symbolic aspects of various designs and artefacts found in any two early Japanese communities.
2. Critically discuss the hybridised and varied stylistic features of Japanese Buddhist sculptures from Asuka dynasty with any three examples.
3. Analyse the advancements of classical and naturalistic qualities in Japanese Buddhist sculptures and murals from Nara dynasty with any three examples.
4. Discuss the indigenous contexts and unique physical features of Jogan Buddhist sculptures with proper examples.
5. Discuss the new iconographic and technical aspects of Buddhist sculptures from Fujiwara phase.
6. Write short notes any two (2x10=20)
  - a) Haniwa soldiers
  - b) Daibutsu
  - c) Dogu
  - d) Tamamushi Shrine
  - e) Fudo Myoo
  - f) Kongo Rikishi