



Contribution Of The Printmakers Of India In The Field Of Art

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ABSTRACT

A print is defined as a picture that has been created using technological procedures that allow it to be replicated. Numerous printed photographs of diverse sizes and subject matter are available all around the globe. We often wonder what distinguishes commercially produced photos from fine art prints when we see them in our daily lives. These methods have been around for a long time, and they've had a significant effect on the way we create images. Everyone may now be an innovator thanks to the trends and aesthetic characteristics of the twenty-first century and their practical sense.

Key words – Printmaking, Art of Print, Lithography, Print Forms, Techniques, Graphic Art

INTRODUCTION

Mediums' potentials and possibilities have been explored intensively by individual artists. In this sense, printmakers have always been on the cutting edge of developing a completely novel language. Art has always been a means through which an individual's worldview is expressed and shaped. Global warming, racism, spirituality, politics, biotechnology, and the commercial perspectives are just few of the current issues that have been depicted in Indian modern art. Such artwork is not only well received in its own country, but also garners international acclaim. Contemporary art is gaining popularity among people of all socioeconomic backgrounds, and can now be found in the mansions of the wealthy as well as those of the middle class.

Modern and contemporary artwork in general is very divisive and often leaves viewers confused about what they're looking at. The shocking and often consciously absurd and contrived compositions employing objects that in the traditional sense of the word do not qualify as 'art' haunt people who have never been to a museum, let alone bought a picture, and this is because of the fear of the unknown, the unexpected incomprehensible truth, which is often confronted in ways and mediums that are not always easy to understand. Reason is another issue that has been plaguing modern civilization for a long time. As technology

progresses, however, people's ability to perceive the 'experience' might vary. Picasso said it best when he said, "people want to find a meaning in everything and everyone that's the disease of our age, an age that is anything but practical but believes itself to be more practical than any other" As in the rest of the globe, contemporary Indian art is the result of a gradual accumulation of influences from many parts of Asia. To what extent does art now fit the definition of "modern?" This is a common concern that discourages people from engaging with art.

Abstraction, or meaningless shapes and colors slapped together on a surface with no rhyme or reason, has no place in a modern work of art. Artists that are guided by their authentic selves, their fears, and the societal and personal challenges of the day constitute modern art. The significance of "shock and the unconventional" is substantially enhanced by the fact that these artists have opted out of the norm and given rise to novel methods and genres in the visual arts. This process of art and society adapting to new paradigms has been going on ever since the beginning of art practices and will continue as long as there is art. Art has often been shown to be a means by which we may learn about our history, our place in the world, and our identities as individuals and as a nation. Art's primary function is to reveal the truth to us; whatever pleasure we have as a result is only accidental.

Art has an inherent superiority over other forms of expression and communication; this has allowed it to endure despite the passage of time, calm, and scrutiny. For millennia, art has captured and commemorated all major turning points in history, whether or not it made any overt political remarks. As a means of communicating tales that people want to hear but can't get their hands on in written form, art has helped people get a deeper appreciation for the fantastic and fantastical. Art predates written language and has always been a comforting medium for conveying a sense of oneness with the world around us and with humankind as a whole. We look to art to provide us with the unity and sense of belonging we need, and when art appears to move the goalposts in ways we can't follow, our feelings of alienation are understandable. As a direct consequence of art challenging its own nature, it has switched ground relatively swiftly in the last three centuries, encapsulating its message in a complicated maze of unorthodox material.

LITERATURE REVIEW

Kaumudi Prajapati (2017) This presentation provides a concise overview of the evolution of printmaking from its creative origins in India until the present day. The creation of prints, or printed images by artists, is known as printmaking. Printmaking is an evolving art form since it is a relatively young medium in comparison to painting and sculpting. There are primarily three categories, each including a wide range of tools, resources, and methods. There are three main types of printmaking: relief printing, intaglio printing, and planography.

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Manasi Nag, (2018) A common worry among printmaking majors is that they won't know where to go after they graduate. Jogmphan Chopra, a prominent printmaker of the period, may have felt the need for group engagement, as seen by the establishment of Group 8. Anupam Sud, the group's youngest member, became one of the most influential artists of his generation because to the group's unwavering dedication to their work. The group was able to acquire the terminology of printing via collaborative effort thanks to the availability of printmaking facilities outside of academic institutions and the skilled direction of an instructor.

Uttam Kumar Basak (2018) In the context of the arts, the words "art" and "technique" are inseparable companions. According to the artist's frame of mind, these two concepts are useful in the realm of painting. It's possible that the aesthetic potential of a piece of art made via technical expertise goes unrealized, just as the technical potential of a work of art created with an emphasis on the artistic may go unrealized. There are examples of works of art that are well admired for both traits. However, it is quite difficult to fully shape an artistic creation without the use of technology. The picture is supported by the process in printmaking, not the other way around. The image and benefits of Printmaking as a medium need more careful consideration. Since modern printmaking incorporates a wide range of chemical, mechanical, and technological processes, this holds true for all areas of visual art. To elaborate, from a printmaker's vantage point, on how technique plays an important part in the creative process. Printmakers may be studied to see how they express their individuality and progress toward artistic greatness via the medium they choose. Different approaches, shapes, and techniques allow the printer to convey his thoughts, ideas, and artistic growth. The printmaker's method of expression is entirely unique to them. These perspectives are grounded on my time spent in the university's Printmaking program under the Fine Arts Department. This essay will take a printmaker's viewpoint on the importance of technique in artistic creation.

Prasad Kumar Swain and Dr. Rohita Sharma (2020) The purpose of this study is to investigate the visual language of artistic portraiture in Early Indian Graphic Arts, a field that has received very little attention until recently. Because of the researcher's background as a teacher in the field of printing and graphic arts, he or she is familiar with the contexts in which artists from different eras have battled social and formal issues related to innovation and print portrait production. Manual intaglio, copper engraving, brass engraving, relief engraving, metal engraving, and other printing methods and developments in India are discussed in this research paper. William Daniel and other pioneers in Indian printmaking history are serving as resources for his investigation. The primary purpose is to provide a condensed history of printing from the Middle Ages until 1798, when the British were on the verge of gaining complete control over our independence.

contemporary, and a detailed history of the evolution of intaglio and other printing techniques and materials. Both developments of the early 15th century were analyzed in terms of the consistency between intaglio printing's materials and techniques of production in relation to its shape.

Abhijit Kumar Mohanty (2018) This research is based on new information on Odishan printmaking as well as Odisha culture, visual arts, and aesthetics. This is undoubtedly an informative archive of Odisha's graphic art. Odishan printing may not seem like much, but it comes with a lot of personality and a long history. Here I will discuss the current tendency in printmaking, which began in the British era and continues now. Legendary pioneer printmakers like Ajit Keshery Ray, Bana Bihari Parida, D.N.Rao, and Ramahari Jena deserve much of the credit for developing Odishan printmaking as an art form.

TECHNIQUES INVOLVED IN PRINTMAKING

There are few innovations that have had a more profound impact on the worldview and everyday lives of all of us than printing.

Relief Process: In which the relief area of the block is used to make the print. In order to create the block's elevated image, the non-image regions that are more prominent than the image are often carved away. A roller or printing ink is used to ink the elevated region. The inked picture is offset onto the paper by placing it on top of the paper. Illustration techniques including woodcut, wood engraving, Linocut, etc.

Intaglio-Process: This procedure's fundamental nature is the polar opposite of the relief process. The incised region of a plate is inked, and an imprint is taken from it. In contemporary times, the top surface of the plate is occasionally inked using a roller, but traditionally, the ink is pushed through into the incisions and the undesirable inked stain is wiped away. The intaglio technique encompasses a wide variety of processes, including etching, aquatint, engraving, mezzotint, collagraph, and viscosity print, in which dampened paper is placed on top of a plate and a soft blanket is kept over it before being run through a press.

Planograph-Process: Where the print is lifted off a flat surface. This technique relies on the innate animosity of grease and the attractive properties of water. Greasy ink is used to design the picture, which is then laid flat on a specific sort of lime stone. Stone has a delicate aptitude for absorbing grease due to its microporous surface. Gum-arabic is used to seal the non-image region, making it inaccessible. Before printing, the stone is dampened.

Because of its hydrophilic properties, gum maintains a wet surface. When printing ink is rolled with a roller, areas that have been drawn and have maintained remnants of greasy oil attract more ink, whereas areas that have been dampened and

sealed with gum repel ink. After that, the imprint was scraped through. Lithography and offset printing are two examples.

Stencil Process: where the picture is made by arranging cutouts on a thin metal or waxed paper sheet. Gum, gelatin, or a photo-sensitive solution like Bicromate sensitized photo emulsion are used to seal the nonimage portions of woven cloth while keeping the image open. In the silk-screening and serigraphy printing processes, soft inks are pushed into the open region or squeezed through the open performed area in mesh or similar metal onto the surface to be printed on.

The creation of a print begins with the creation of an image on one surface and ends with the creation of an impression of that picture on another surface.

Relief process:



Fig 1: Relief process

The picture carved into the block is mirrored (inverted) in the relief print. Rubber stamps and fabrics printed with wood blocks are two ubiquitous types of relief printing. Almost all books, journals, and newspapers in India were produced with letterpress machines using the relief method until 1960. Bhimji Parkh, a Gujrati trader, imported the city of Surat's first printing press while Aurangzeb was in power. Wood blocks etched by hand were employed in letterpress printing machines before the invention of the photomechanical metal block production method. In the relief method, the artist creates a drawing or other design on a flat surface, such as a board of wood. The picture is made to stand out as a relief by gouging out the areas that are supposed to be white. Only the uncut areas of the surface absorb ink when using any color.

The wood block (matrix) is pressed against a sheet of paper, transferring the inked picture to the paper. Bold blacks and whites or well delineated tonal sections are signature features of relief prints. However, for the most precise work, vertical cross section 12 boards made of fine-grained wood are preferred than horizontally sliced ones. Wood engraving describes this kind of graphic. This is accomplished using a variety of unique implements. In addition to revealing the

grain of the wood, relief prints would also reveal the unique personality of the cutting instruments and the artist's technique. Every artist has their own distinct method of visual expression and tool use. Before photo engraving took over the publishing and industrial printing industries, illustrations for books, textbooks, advertisements, and other printed materials were produced using wood engraved blocks. From 1920 through 1930, Nandalal Bose explored the medium and a new, impromptu language in printing after introducing it to the Kala-Bhavana curriculum. It was clear and concise, without trying to force an obviously Western medium and visual style into a more conventionally Eastern one. Important examples are the reliefs of artists like Bapuji and the subsequent prints of common people and poor people. His latter collection of work is notable not just for his political awareness, affinity with his topic, immense technical proficiency, and huge variety of expression, but also for the way in which these qualities have matured into a unified aesthetic whole. He advocates for a graphic art movement in Santiniketan and for pushing the boundaries of graphic arts.



Fig 2: Nandalal Bose, “Bapuji”, 1930

Perhaps the only Indian painters that employ wood engraving as a personal medium are Romendra Nath Chakraborty and Haren Das.



Fig 3:Haren Das, 'watering contrivance',1950,

Oily ink is often applied to the matrix in woodcut using a rubber roller. However, ancient Japanese printers used a brush to apply fine, delicate splashes of watercolor. So, their prints looked significantly different and had various tonalities. The most common types of relief printing are woodcut (sometimes called Xylography), linocut, and wood engraving. The prints and the techniques used to create them often go by these and related names. Some contemporary artists make large-scale prints on synthetic materials and ply-wood.

Intaglio process

A thin metal plate or sheet (often copper or zinc) is carved with the desired image and then polished to a smooth finish for printing. The surface is engraved or otherwise achieved using suitable but fairly specialized equipment to create the desired image. Working directly on the hard metal plate necessitates using forceful muscular strength to produce a line or mark on the plate, as the tool is pushed away, in addition to the necessary ability and experience. The final visual look of the picture is greatly affected by this. The picture seems rather stiff since all of the etched lines have extremely sharp edges and differ in thickness. Acid etching of the plate has also been used to produce an image. An acid-resistant coating made of grind (a combination of wax, rosin, and bitumen) will be applied to the plate's surface. A instrument, like as a pointed needle, may be used to pull 21 and raise the earth from under the plate, allowing the acid to reach and eat away at the exposed surface.



Fig 4: Jagmohan Chopra, 'composition-29' intaglio

Viscosity:

In comparison to other types of intaglio printing, intaglio simultaneous color printmaking is a relatively newer procedure. The utilization of many layers to produce an embossed printed surface with a wide range of colors is a key factor in the rising popularity of this printing technique. The works of Krishna Reddy provide fodder for individuals in pursuit of fresh visual language and, lastly, those curious about the method via direct experience.

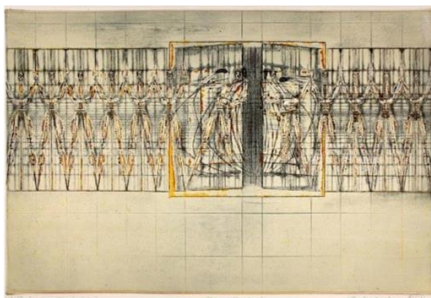


Fig 5: Krishna Reddy, 'rhyme-broken',

While Krishna Reddy was not an Indian citizen, he had a significant impact on the modernist printing scene in India. His technological innovations in Viscosity printing were discovered by the modernist age. It was a new challenge, a new way of perceiving aesthetics, and it stood in stark contrast to the narrative tendency that had dominated Indian art in the 1950s and 1960s. Beginning in the 1970s, artists in Baroda began experimenting with new techniques in printing, such as serigraphy and photo-processes. While most artists focused only on printing, Jyoti Bhatt brought his own graphical sense and extensive visual vocabulary to the technique.

Planography-process:

After almost a century, an Indian artist by the name of Gaganendranath Tagore created the country's first lithographic folio. He was very enthusiastic in compiling a portfolio of his cartooning samples. To do this, he invested in his own Litho press, and in 1917, he published the world's first full-color lithographic folio, *Adbhut Lok*. Santiniketan was the only place in India where you could buy printed folios of woodcuts, wood engravings, etchings, and even linocuts before India gained independence and for a good portion of the twentieth century.



Fig 6: "Realm of the Absurd", Gaganendranath Tagore, 1917

Print art folios gained popularity among artists, art enthusiasts, art critics, and spectators beginning in the 1950s, thanks to the efforts of a number of museums, galleries, art centers, and even some private collectors. The "Shilalekh" lithographic facility in Mumbai, India, in 1956 was one of the first and most renowned of such enterprises in post-independence India, providing artists with access to lithographic capabilities. Shilalekh decided to produce a collection of lithographs by many artists. The collection includes works by M.F. Hussain (3 multicolored lithographs), Ramkumar (2 lithographs), Tyeb Mehta (3 lithographs), and V.S. Gaitonde (3 lithographs). Using 80 pages of his handwritten writing in English, Hindi, and Urdu, M.F. Hussain created a Lithographic portfolio cum album in 1958. Twenty full-color illustrations were included to further enhance the portfolio.

Lithography:



Fig 7:Ravi Verma, Oleographs

Later on, the practice of Graphic Art, with a focus on wood engraving, wood cut, and Lithography, was included into the curriculum of art schools at an early point. Woodcuts, wood engravings, metal plate engravings, and Lithographs were all popular ways to illustrate printed books, journals, and periodicals in India long before the country even had art schools.

Platography

Multiple sites incorrectly refer to "Plate lithography" when they mean "Platography." Since "Litho" denotes stone and "plate" refers to a metal plate surface, the name "Plate lithograph" is contradictory in and of itself. Etymologically, "Litho" the word has been obtained from the Greek word "Lithos" meaning stone and "Graph" has been derived from the Greek word "Graphie" meaning writing, drawing, etc. When referring to the practice of taking prints from any flat surface, the phrase "Planographic printing" is often used, even though stone and metal plate surfaces are employed in practice. Stone surfaces are often used and favored in this manner of impression creation. For this reason, the technically incorrect phrase "plate lithography" has developed to differentiate the use of metal plates from stone. However, the phrase persists in use owing to its widespread use in both everyday speech and scholarly writing. The fact that lithography came first in the history of printing probably helped it gain popularity. I came up with the name "Platography" to describe the process of removing the planographic print from a metal surface, which was essential in order to fix the mistake. The word has slowly but surely reached the mainstream.



Fig 8 -Ajit Seal, Platography

PRINTMAKING CONTRIBUTED TO THE MODERNIZATION OF INDIAN ART

The revolutionary nature of printmaking may be seen in the far-reaching impact it has on several artists. It was a different approach to express originality. There was a long history of printmaking, and it has developed further with the introduction of new printing techniques. Art of this kind has also allowed for the recording of ancient events.

The artist's intention, process, and final product may diverge from one another. Like other artists, printmakers seek outlets for their creativity. He produces multiples of each piece so that he may attract more buyers. If they matter, originality and invention are excellent measures of art quality. Artistic prints are very unique. The Mona Lisa can only be seen and appreciated in person; a 3D printer could never create it. A skilled printer uses the technology to its full potential, making use of its numerous features that allow for more variety in texture, quality, color, etc. than traditional media like as oil or acrylic paints. If the artist produces many copies of the same picture, he or she might increase their earnings by selling each copy at a lower price. However, the print quality of large print runs might be compromised by using specific printing procedures. So, a printmaker employs print to express his ideas and visions. Sometimes he creates works of art that are completely unique and surprising. The printmaker chooses which visual strategies to use. Text was simply copied in the earliest printing technology. Decoration of text and image were the first expressions of originality. Many creatives started using it right away. Some Indian printers may credit the Europeans for teaching them the art of printing. So, it expanded in the middle. Before select European artists documented Indian flora, fauna, and landscapes, all of these sites offered commercial printing. As the number of artists interested in printing grew, many groups and individuals set up printmaking workshops. In the

early nineteenth century C.E., printers in Goa and Bengal created the first printing machines. Quickly, mastering the technique of material duplication emerged.

CONCLUSION

Attempting to pin down a certain point of view on a topic and communicate it in paper or visual form. Artists learn about their craft, mediums, and methods of highlighting significance in prints via the process of comparison and differentiation. If you want to help pioneer novel printing techniques, you need familiarize yourself with the process. The inspiration for their prints was the physicality of the things used to create them. Traditional approaches will provide the basis for the innovative elements. Emotional investment will lead to the expansion of traditional procedures and their materials. Surface creativity included expressions and the psyche.

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