

**CONTEMPORARY EMBOSSING ART PRACTICES IN  
INDIA: AN EXPLORATORY STUDY**

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**FINE ARTS**  
By  
**Tikendra Kumar Sahu**  
**41300154**

**Supervised By**  
**Dr. Abid Hadi**

**LOVELY FACULTY OF BUSINESS AND ARTS**  
**LOVELY PROFESSIONAL UNIVERSITY**  
**PUNJAB**  
**2018**

## **DECLARATION**

I declare that the thesis entitled “Contemporary Embossing Art Practices in India: An Exploratory Study” has been prepared by me under the guidelines of Dr. Abid Hadi. No part of this thesis has formed the basis for award of any degree of fellowship previously.

Tikendra Kumar Sahu

41300154

Lovely Professional University

Phagwara, Punjab

Date:

## **CERTIFICATE**

I certify that Tikendra Kumar Sahu has prepared his thesis entitled “Contemporary Embossing Art Practices in India: An Exploratory Study”, for the award of Ph.D. degree of the Lovely professional University, under my guidance. He has come out the work at the Department of Fine Arts, School of Journalism, Film Production, and Creative Arts, Lovely Professional University, Phagwara, Punjab.

Dr. Abid Hadi

Associate Professor

Dept. of Fine Arts,

Aligarh Muslim University, Aligarh (U.P.)

Date:

## ABSTRACT

The content of this thesis proposes organized studies under the title of ‘Contemporary Embossing Art Practices in India’. However the focus of the thesis renders the embossing art practices in moderation to the contemporary field of fine arts, it attempts in deriving the historic contexts, as well as it intends to approach the futuristic potentiality. The arguments revolve around how the practices of groups of a significant artist in India have been working with conceptual and formal innovations in embossed art practices that transcend local histories and conventions. The account under these studies do not aim to trace the direct evolution of art with embossing tendencies and its mediums; it rather opts to refer the historical account for juxtaposing the meaning, contexts, similarities, and distinctiveness.

The studies underneath this thesis tracing the roots and development from the historical background of visual making in India, and several significant concerns stand as imperative to inquire. The embossed practices were more or less intensely routed to traditional arts and crafts of India. On the other hand route in the transformation was accomplished under the other visual arts disciplines by globalization and migration which reflect postmodernist concerns. The globalization has been stimulating visual art to have bigger platforms. For instance, plenty of non-conventional or new media-based mediums are being utilized as in printmaking discipline. On account of all such reasons, changes occurred in visual outlook; the amalgamation of interdisciplinary practice emerged as installation art and collaborative works of art with new artistic value. Such transformations help to understand the broader sense of the act of making art in the context of embossed practices.

The shift of the fundamental attributes of embossing art practices in mark with material-oriented formalism is a core interest of the argument under this thesis. The artists were selected for in-depth analysis from various parts of India, whose creative practice deals with deeply rooted cultural traditions to the transformed new language in visual arts. Addressing innovative activity in this thesis exposes new possibilities by a theoretical, practical and aesthetic framework in the existing practices.

**Keywords:** Contemporary Art, Embossing Art, Metal Embossing, Paper Embossing, Print Embossment

## PREFACE

The artistic conception deviates depending on various cultures and remodels their subject on embossing practices accordingly. It is a universal language conceived by those who have a sympathetic understanding of the subject. The study, of course, remained quite interesting though any study of this nature cannot be expected to cover all the facts and information, which come within range of the proposed topic. In the course of this study a trail to present the roots of works of embossing art which is more significant. The artist plays an important role to express his idea by using various mediums as well as techniques toward contextualization of the concern.

The medium itself cannot consider as an art, it required many functional elements which make sense; like when we write an essay, it will not serve to get deliberate meaning from a single word it required to add an element, conjunction, context, rhythm, suggestion, and proposition. All the grammar substances help to create formulation, whereas creative individual understands the grammar formation then explore and achieve innovative levels. Subsequently, an artist develops new meanings out of the composed passage and reflects the intention and concerns. If the intention is good and effort given by worth concern the fruitfulness of outcome will be benefited to the society.

The mediums, techniques, and processes of embossing have worked as mediation to impart an art; it could not be a goal for the artist. For instance, an artist makes sculptures of God/Goddess. What does he do? An artist will prepare clay by beating, punching and processed that clay which can be moderated. The artists are evolved to cultivate and transformed from normal clay to the level of iconic form. The people worship idol by giving efforts to establish with design, grace and worthy environment only after installation (*Pran Pratistha*). People don't pray all the roadside stone as a God, similar way embossing or embossed surface only cannot be considered an art. The art is the highest level of (meditation) qualitative composition which bent works of arts in the faculty of mind as a form of fruits.

Categorization of visual art is generally based on mediums. Painting, Sculpture, Printmaking, etc. are the examples of such categorization it is very rare nomenclature that deals with categorization based on outlook and aesthetics. The same reason is the matter that carried the studies under this thesis to have subjectivity on embossing art. Embossing art is the possible category that is neither fully mural nor the sculpture because art in the contemporary context is being cultivated through plenty of traditional, conventional and non-conventional medium. The research study gives the void sense of understanding about the various medium, material and methods have been used in the contemporary embossing art practices.

These research studies are based on explicit artist's interview and their given insights through the works of arts; it allows understanding their thought process, symbolism, and philosophy. Each artist has the various cultural and social ground of inspiration that shows the distinguish

technique, method, process, and expression; the creative expression also extends with new context and dimensions in visual art practices.

In the commencement of chapter one, the content covers the context of the embossment, a general introduction of embossment, significance, and scope of research, objectives of the research, and its methodological Justification. The literature informing contextual review prepares the ground to understand the historical background of Indian arts and its development. The institutional development plays an important role in the contemporary arts of India; chapter two addresses the origin and expansion of printmaking in India.

Chapter three is based on the research design, research methods and procedure applied to obtain specified objectives. The further chapter covers technical disclosure and conceptual orientation both are very much important to understand the core area of embossing art practices. The brief overview of embossment extends by types and purpose of embossing, under those relevant forms of the embossing techniques in visual art. Techniques seem to body and concepts like the soul in the works of art, both aspects are very much important to contextualize and interpret for a deeper level of understanding. The investigator elucidates the theoretical orientation under human mind, creation of embossment, and aesthetic sensibility of the creative process deals with framing its significant approaches.

An explicit research study is the core of studies which is based on direct observation of the works of artists, personal interviews, studios, galleries, and museum visit; this studies impart the contents by analysis's and synthesize the expansion of the embossed art practices. Specific methods and context developed by rigorous art practices effortlessly by an artist. Alternative senses of visual aesthetics were developed by continuous practice so they evolve with their distinctive style that can be reflected in their expressive works of arts. This chapter is accounted with the individual approach under- medium and technique, concept and context, philosophy and symbolism of selected artist. The thought process has been narrated to understand the development of accomplished works of art as well as observe and discuss formalistic expansion in the thesis.

The last chapter discusses the futuristic possibilities of embossments as an artistic medium, an artist establishes his imagination through the mediation of mediums it means the importance of the concern with appropriateness is significant. Innovation and experiment in the embossed art exposed towards globalization, installation art, and collaborative projects, etc. We have a specialized area in visual arts like painting, printmaking, and sculpture but some of the artists think beyond its fundamental limitations and exchange of discipline amalgamated which imparted new forms of artistic expressions. Modern techniques and experiential techniques in printmaking influence in the academic institution by migration and transcultural exchange; now the printing surface extended from flat to several dimensional planes. Limitation and delimitation are moderated by the creative minds and expressed an inventive manner. The author is not only a research scholar but also an academician and artist, so that conceptual and technical skills are not

only theorized but also practiced. Researcher's art process and transition expressed the teaching-learning-practicing cycle to being a creative individual.

In conclusion and preposition, the study summarizes results and findings. The theoretical contemplations drive the expansion of fundamental principles of embossing as evolved from the artistic concerned from the ancient civilizations. The motivational factors of individual artists cultural and social background that stimulated embossing art practices to embrace a wider latitude of art activity. The study describes the uses of postmodernism and the influences of aesthetic sense as a guide, embossing has been transformed, as demonstrated in the artists' works. These reasons are impacted by contemporary embossing art practices of visual arts.

This research study exposes several possibilities for further research in embossments which shows the wide scope in visual arts with human emotions and expressions.

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I salute lord Madhava by whose grace the dumb can become eloquent and the lame can cross over mountains.

-Dhyan Sloka of Bhagvat Geeta

The voyage of this thesis began in 2005 when I started my post-graduation at the Department of Fine Arts, Bangalore University Karnataka India. After producing several emboss prints with pursuing of Printmaking at Bangalore University and freelancing in the field of art, I got magnetized by the various approaches to creative practice. In the year 2007, my interest in research study went to zenith as I joined National Institute of Design, R&D Campus Bangalore as a visiting faculty. Although I got appointed as an Assistant Professor at Department of Arts and Animation Lovely Professional University Punjab in the year 2011, there I met Dr. Abid Hadi. His approaches in visual art offered an obliging study to conventional assessments of the embossments and resonated with my own concern so that I could see him as an ideal mentor then I decided to work on my thesis under Dr. Abid Hadi as my principal guide. After Dr. Hadi's relocation to the Aligarh Muslim University, Aligarh, Uttar Pradesh, and my relocation at the Department of Fine Arts, Amity University, Noida, Uttar Pradesh in 2015 I got his positively official supervisory role and valuable guidance. This was an ideal permutation traveling with various states regarding the research study guided by experts in the field of Arts, with that assuring I formed the thesis arguments with much asperity possible and imparting their wealth of knowledge in the specific area in the visual arts. There are many others who have contributed to this research by their example and professional expertise, including eminent artist like late Prof. K.G. Subramanyan (Vadodara), Prof. Deepak Kannal (MS University Vadodara), Mr. Suresh Jayram (Art Critic / Curator 1. Shanti studio Bangalore), Prof. V. Ramesh (Andhra University, Vishakhapattanam), Asst. Prof. Sistala Srinivas (Andhra University Vishakhapattanam), Asst. Prof. Sudhakar Reddy (Andhra University Vishakhapattanam), Asst. Prof. Y S Alloni (JNU Delhi), Asst. Prof. Savi Savarkar (Delhi College of Art, Delhi University, Delhi) etc. The aesthetical aspect for generalization in visual art was stimulated by Asst. Prof. Kumar Jsakiya and essential philosophy of living life with ingenious potential triggers to being creative all the



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## LIST OF ABBREVIATIONS

<b>ABBREVIATIONS</b>	<b>DESCRIPTION</b>
PAG	Progressive Artist Group
LKA	Lalit Kala Akademi
NGMA	National Gallery of Modern Art
KNMA	Kiran Nadar Museum of Art
AIFACS	All India Fine Arts and Craft Society
KCKP	Karataka Chitra Kala Paisad
MFSM	Maharaja Fateh Singh Museum
CCCA	Cholamandala Centre for Contemporary Art

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CHAPTER ONE

**THE RESEARCH CONTEXT**

# CHAPTER I

## THE RESEARCH CONTEXT

### **1.1 General Introduction of Embossment**

Gombrich's Delphic observation suggests that art is something which artists do. The various examples used to illustrate this primer –ceramics, constructions, paintings, land art, installations, performance art, photomontage and sculpture – all have aesthetic status. In other words, the label 'art' connects very disparate objects, practices and processes. Recognizing this diversity, various categorizations have been made within definitions of visual art.

(Gombrich, 1984) However, regardless of categorization, all definitions of art are mediated through culture, history and language. To understand these differing concepts of art, we need to look at their social and cultural origin.<sup>1</sup> (Reid, 1969) The poet feels for or about the things which interest him; he evaluates them, spontaneously or more deliberately, and his representations are in one sense expressive of his feelings for things or of things as self. But representation is finally not just expression, but discovery through embodiment in the medium of new meaning, freshly known, untranslatable.<sup>2</sup> Most of the people think they are able to understand everything but not it required involvement and surrendering self. Sensible for one particular things is also non-sensible of other things and it requires when you walk through the forest may be a small flower inspires, you have several opportunities to get inspiration but only your mind have occupied with seen and taught by the masters to look this work, that work and fixed your mind to take it in the structure and framework. Yes, neutrality to see the nature that's good but what next, you need to share that experience what have been observed that message you try to execute.

“Art is a great matter. Art is an organ of human life transmitting man's reasonable perception into feeling”  
- Leo Tolstoy

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<sup>1</sup> Gombrich 1984: 4

<sup>2</sup> Louis Arnaud Reid, Meaning in the arts, 1969, published by George Allene and Unwin LTD, London, SBN 047010045, Page 99

All human have senses but what every person does not able to utilize intuition within inside as an artist do paint, write, sculpt, sing whereas other can't because of they have not got enough intuition, impulse, and command over the medium of expressions. A Photographer may click a photo, a director may make a film and a do engineer, the scientist can able to do it, but yes that experience of looking these practice help to understand the nature of beauty. To realize similar feeling one must have the support of other experience for example when you watch a movie the scene to come with an old lady in the courtyard you relate with some one looks like at similitude in nature and reach to the similar emotional level. It's depending upon the level of enquiry to relish the aesthetical sense by observing art. At the first attempt, one may not understand but practice to create interest definitely helps.

(Tagore, 1961) The woman has realized the mystery of life in her child more intimately than man has done. This woman's nature in the poet has self the deep stir of life in the entire world.<sup>3</sup> The art might see everywhere; vision and observation are needed for the artistic impulse for execution that serves the job of the observer, analyzer and critic which several acts in life.

This research thesis is not merely discussed the embossing procedures and techniques but also the artistic approach to command over the medium. Most probably printmakers who are practicing they either go for techniques or experimentation but what is the purpose of print should be they don't even realize and after passing out from the art institutions they quite that practice for creative purpose, skill's which they acquired and shift towards painting even though printmaking disciplines helps in different way to impart aesthetics in works of art. It has a very big question mark in the school system in India where teacher fails to develop the conceptual thinking in printmaking practice because of the technical frameworks. The motivation in school must be given to the students for medium and techniques are only the mediator the main goal must be solved by utilizing these to justifying the purpose of art.

Today, unfortunately, printmaker's have only restricted themselves to technical aspects and procedures. The thoughts and idea what is insights that must be reflected not the

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<sup>3</sup> Rabindranath Tagore, Art & Aesthetics, published for international cultural center Dew Delhi, edited by Prithwish Neogy, 1961, Page 25

experiments, yes of course experimentation are required for certain level to get the scope but after achieving the result it must be utilized for artistic purpose through the aesthetic sense.

(Brothwell, 1976) This is not to say that creative work is the result of abnormality, but perhaps one can question whether phases of psychopathy might at times provide an extra dimension of experience of some relevance to creativity.<sup>4</sup> Very few people from India are practicing embossing for artistic concerns, several works of embossing come as craft works or design oriented the artist need to do self-criticism what he has done and what needs to be achieved for further development. For the situation an artist is responsible as well as the gallery, museum, art collector and critics are also responsible for ignoring and not giving importance to the vanishing art practice. Adopting applying and experimenting is not only the physical properties of the media but the inner soul what purpose it wanted to represent, should be clear and verified by the artist. New young generation of the contemporary artist must understand the idea of approaching the tools; tools are only the helper to establish thoughts or sculpt artist's imagination. The void range of medium and methods are available the only need to think and serve it with aesthetic sensibilities for artistic purpose.

When we talk about the contemporary art scene its always being changing, work remains the same but perceiving it makes difference. The universal idea of the art depends on the each individual, an artist or the creative thinkers only gives new concept to the viewer about to see the world with new perspective people who stop learning are like a dead and to learn the things and acquiring knowledge the age will be no bar but what to learn what to unlearn that is the only direction given by guru when realization take place the way to worthy intention of action produce works of art. Art cherished by not only interest but zeal and admiration of nature the artist only perform his excellence of skills of acquiring the new world of thoughts by his concentration and determination. Mundane things may be taken as a resource but the presentation will make to appears as an extraordinary that's why everyone sees the nature but an artist vision are not simply through his sensory experience as well as not non-sensory experience.

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<sup>4</sup> Don Brothwell (Investigations into the nature of visual art General Editor), Beyond Aesthetics, 1976, Thames and Hudson Ltd., London, page-14

(Sertun, 1974) Aesthetic appreciations are the gaining of knowledge about these features by means of aesthetic perception or taste this theory needs not appear implausible. The aesthetic interest has encompassed the sphere of moral judgement and this is revealed in the features of actions that most awaken his praise or blame.<sup>5</sup> The world itself a beautiful creation so why need to represent it again because of the human ego. Every object in the world have existence but within the limits. The ego expresses an individual identity which makes difference from the other things, objects also respond to nature as being part of it.

A learner has impulses to give importance of the activity term observation and acquire to understand what is essential out of the mountains of information. Some time may junk object also come to your contact, which has to decide whether you need it or not or how it can be utilized for the worthy purpose? We should not underestimate the other's knowledge, the things we can do is to accept as a part of nature and extract the useful things or meaning into the practice for example if researcher is going to meet a person they may not speak a sentence without using slang but the content which they provide is an important and relevant so that need to understand that's his content of knowledge with ignoring the language how the other person speaks. But as a researcher's neutrality, focused, priority and commitment to the work are equally important.

(Muldoon, 2006) An embossing is a process to create rise surface from the paper or metal or any kind of surface which contains the positive and negative or male and female mold all prints which have either mold or casted surface, it is recognized by the importance of the space. You make subject as an important element in the composition that will be positive whereas exceptional remaining space is considered as negative.<sup>6</sup>

When a farmer plants Potato in farm land he doesn't think how it will be used in the kitchen in states of Maharashtra, Kerala, Delhi or Bengal. His job is to produce the Potato

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<sup>5</sup> Roger Sertun, art and imagination, Richard clay (The Chaucer press) ltd Bungay, Suffole (1974), ISBN- 0 416 80790 9

<sup>6</sup> Magdalena S. Muldoon, Metal embossing workshop, Sterling Publishing Co. Inc. 2006, ISBN: 13:978-1-4027-2444-2, ISBN: 10: 1-4027-2444-6



afterwards the people used their own sense of understanding, their own style of cultural cooking and aesthetics to serve. The receiver and observer are the responsible to collect data, analyze and interpret according to the culture obtained by him. When a person going in the city by bus, someone has picked his pocket; the person who lost his purse immediately experience he seems to be aware and learn a lesson for future and admit the fault of himself. Thinking idea may also come like without investing money or hard work one can get money; so the culture what he learnt from his family or society is responsible for constructing thoughts.

The judgment of self and personality development a teacher cannot able to teach instead you accept, adapt and experienced it. These are several methods materials, tools, concepts, ideology, Philosophy, theories are available what the purpose is, how to use, where it executed all answer must be given by individual artist himself with responsibility and consciousness. To understand art one must understand first the purpose of art and its aesthetics contemplation without looking it as an object. What we understand mass printing media as a Kitch art; artist Andy Warhol established this medium as an Elite Art practice. No one gives power, it has to be taken, acquired and directed.

When expression reflects on any medium on surface it will come up with demolition of nature's creations which is also said by gods creations but when an artist depict or represents with lyrically and rhythmic composition it please and that same ordinary idea which all common people have energy the way it presented everyone may think like the same but can't produce or create the works of art it only created by the deep concern thinker-philosopher what live life to pursue *Dharma* by his *karma* (worship) world is very small as per human concern it's like a small insects in the stomach of human which don't know where it lives but have own functional intelligence and sometimes it may realize or not where it is.

Belonging you may be heard about the churning it requires the medium, material and methods after the coordination of medium good and bad results comes out, which is rules of nature but need the understanding to utilize the acquired energy and to hold its evil effects also. Art may be chaste but the artist may not, it is all concern with what we do and why? if the action helps humanity or self without hurting anyone it in good but it is not possible on the ground level one on other is depend and clashes are there so the system of recycling mentioned and nature balance ecosystem by surviving beings embossing is all around not only in surface but also in

language also according to *Dhwani Theory- Sphota* in phonetic makes an impression of emphasis which comes out as an embossed with rhythm and harmony to sounds pleasing. You can take any language the pronunciation and accent make language more beautiful through the sound only.

This argument is not going deep into linguistics but the common factors in all the way a person perceives it make more beautiful. Maybe a person who speaks an English very good but very strict may not feel good but with lyrically in modulation makes more audible and you love to hear again and again.

Similarly all embossed is not art, it has to be cultivated for the purpose of art and that will be created by an artist and when he/she realize the purpose of art and the role as an artist he/she perform duties without any biases. Then the quality work definitely produced by an artist will be beneficial to the artist community as well as the world of art the discussed artist work in the research gives insight about the embossing.

Is an art easy to understating? First, we have to understand why art needed, which have discussed in the second chapter already. Human has God gifted qualitative functions of intuition which allow thinking and express, for the purpose of expression opted for various media, and media supported what types of intention trying to communicate by the human.

Abstraction in the context of Indian art is interred different; we have to see it through the cultural specific perspective because Indian social, political situation defined spiritual and religious specificity for the creation of arts. Painting sculptures' and religious specificity for the creation of art painting, sculptures' and architecture was more integrated into the early civilizations of India.

People work with dedication to achieve '*moksha*' without thinking of individual identify became part of the overall identity of nature and given the effort to embellish the highest level of creative marvels, for instance, we can see the care painting, sculptures, and architectures from Ajanta, Ellora, Elephanta, and Mahabalipuram. Artistic practice very much closer to the mediator to achieved the command over the sensory limitation and realized the spiritual, actual truth and self.

## **1.2 Significance and Scope of Research**

This prevailing research contributes to the process of adding another dimension in the area of printmaking by embossing activity in the realm of contemporary arts; focusing concept and contextual analysis in selected artists' works. Pragmatic and empirical, this thesis would not have been possible to write without the available assessments on practicing embossing arts with motivational aspects and development of visual language by various artists from different parts of India.

### **1.2.1 Significance of Research**

All the primary case study of an artist was evident researched by having a direct observation to their practices, through interviews and by examining primary and secondary textual sources moderated by their artistic process as the contemporary modernist approaches. In analyses of these innovations and their thought process, my research has been influenced by own practice as an artist and teaching position in the field of visual arts. Hence the research problem includes questions to do with the cultural difference, identity, and the motivational factors.

An individual artist has used embossing medium for artistic practice with utilizing symbolism, philosophy and visual language in embossing practices. Nevertheless, artist reinterpretation its traditions in to move the print into more demanding conceptual and aesthetical concerns; these approaches accommodate new dimension to the definition of visual arts.

The acknowledgment as being accomplices in proclaiming new aesthetic codes and viewership which open scopes for sensibilities as an artist and teacher to transcend the knowledge for making future. The print practice moves beyond the margins of the visual arts to become multifarious which demolished former definition. Research across the wider area in contemporary embossing art practices trace the roots of printmaking and provide a complete picture as it has evolved since the 1900s.

The case studies draw attention to the themes that have constituted their transformative practice, aesthetical density, cognitive complexity and ambition in the artist's work.

Postmodernism has been a convenient term used to describe those who have explored personal and cultural identity in ways that challenge dominant to express accurately.

The thesis is to determine, reveal and explain how these artists from India interviewed their own print traditions, created a vigorous interdisciplinary art practice based on the print and reflected theories and practices. The artist's practices were influenced by social-political and psychological contexts, for the aesthetic, interdisciplinary engagement, situations of flux and geographical domain under the contemporary realm of visual arts.

The study on printmaking predominantly dwelt on its history and technical grounds focused upon key categories of relief-viscosity, collagraph, metal embossing, paper pulp, and sculpture creation; these encompass biographies of the denoted artists content and contextual juxtaposition from their works.

Thesis arguments about the act of making art through the long tedious process which required by persistent; young art practitioner want an instant result, however, few masters have explored but today it demands more efforts to acquire new perception.

The thesis classifies under acknowledged practices based on embossed medium in the context of contemporary visual arts dominion. The research will contribute to new knowledge through recognizing what has not been explored and recognized.

### **1.2.2 Scope of the Study**

#### 1.2.2.1 Research Practice as facilitation and dissemination in artistic field.

- Creative Practice as enabling and dissemination in activities associated with visual arts, design, craft and new media, for example education, administration, and activities such as curating, commissioning, critical writing, and so on.

#### 1.2.2.2. It is the process of gaining an in-depth knowledge of the medium and technique which have been practicing by artists.

- As a printmaker I have been working with paper embossing from wood-block engraving. By studying and practicing I can explore the possibilities in the manual embossing

techniques such as paper pulp embossing and metal embossing so, to benefit the students in their artistic studies.

- Practice as individual creative activity, perhaps the most obvious understanding ‘making’ in its broadest sense.

1.2.2.3. This approach could involve making, facilitating, disseminating, as well as negotiating, fund raising, and so on.

- Art practice as a collaborative activity, involving other practitioners, participants and professionals from other disciplines, and/or external bodies, for example studios, galleries, exhibition curators and private art collectors.
- The study is also to understand the applications of embossing as an artistic media and as a visual communication media.
- Though this medium which is been part of our daily life did not get much attention by the researchers.
- This study is to provide a scope for further scholarship as artistic and visual communication media.

1.2.2.4. Focus on professional development and reflective in embossment.

- Aspiration to understand casual relationships between the idea and techniques.
- Social thinking and awakening towards art practices would motivate artist/art lover/people to appreciate creative works.
- Cognition of form, theme and context of the art work helps to achieve new insights into visual arts.
- Research work gives a stimulus of rigorous study for further in particular medium for example paper, metal, acrylic, terracotta, ceramic, sand and wood embossing.

### **1.3 Key Research Questions**

The subsequent inquiries are addressed within these extensive research issues:

- What theoretical contemplations drove the expansion of fundamental principles of embossing as it evolved from the artistic concerns from the ancient civilizations?
- What were the motivational factors that stimulated embossing art practices to embrace a wider scope of art activity?
- Using postmodernism and the influences of aesthetic sense as a guide, how has embossing been transformed, as demonstrated in the artists' works?
- What is the impact of the selected artists for contemporary embossing art practices in visual arts?

#### 1.4 Operational Definitions

In the field of art following terms will be used as a part of thesis discussion and argument.

**Embossing-** The art term of any method – e.g. casting, chasing, stamping, carving or molding-created to make a composition stand out in relief. Etymology of the word ‘repousse’ also used as an equivalent for embossing which is derived from the French term that means ‘pushed back’.

**Relief-** It is about sculpture consisting of shapes carved on a surface so as to stand out from the surrounding background.

**Bas relief** is a sculptural relief in which forms extend only slightly from the background; no figures are undercut.

**Embossment** is an impression produced by pressure or printing; Sculpture consisting of shapes carved on a surface so as to stand out from the surrounding background.

**Blind Emboss-** In graphic art (Inkless embossing, inkless intaglio, and inkless relief): A depiction of raised above the surface on a piece of paper that is produced in a press without uses of ink. It is made visible by shadows casted from the resulting relief.

**Globalization-** Variation in uses of the term "culture" in the globalization discourse. Globalization is the process by which regional economies, societies and cultures have become integrated through a global network of political ideas through communication, transportation and trade.

**Contemporary Art World-** Reminder of the way discourses construct objects of knowledge, objects that do not pre-exist the discourses which form them

**Internationalizing the art world-** Distinction between culture and art: world of multiple cultures, but the art world provides the criteria for defining art. International professionalization of the art world: curators, dealers, auction house specialists all part of international network. Art now requires an internationally networked market of galleries, collectors, museum donors

**Aesthetic Sensibility-** Aesthetics is fundamentally a theory of sensible experience and it raises challenging questions about the experience of appreciation. The sensibility provokes us to identify and illuminate the perceptual experiences that these new applications evoke and considering the range of social, environmental and day to day changes which help an artist or sensible human being to develop an aesthetic sensibility.

**Modernity-** ‘The Modern’ was constantly shifting within the landscape of art in the late nineteenth and early twentieth centuries. Thus, to be modern could mean a radical approach to the formal qualities of the artistic medium and the creation of new visual languages through which to assess modernity.

**Nationality-** The status of belonging to a particular nation by birth or naturalization; identification as to national origin. The national understanding of a people creates a nationalist a fever which means an identity with the nation and its society. In the Indian context, it doesn't mean to Hindu, Muslim and others but is meant for every people who are the part of Independent India.

**Formalism-** An aesthetic and critical theory especially influential in the 1950s and 1960s that focuses analysis on form – the structural qualities of a work –instead of on either content or context. The most important thing about a work of art is considered to be the effective organization of its visual elements through the use of the principles of design.

**Synthesis-** The combination of components or elements to form a connected whole; the synthesis combines the mixture of all elements, principles of art and material which finally create a body of art with significant formal appreciation.

**Figurative -** A term used to describe art which is based on the figure, usually in realistic or semi-realistic terms; Artworks representing the form of a human, an animal or a thing.

**Abstract/Abstraction** - Abstract art is usually contrasted with figurative art. Abstract means the modification of a natural form by simplification or distortion. Abstraction is the category of such modified images which form and color are stressed at the expense, or in the absence of, a representational image, also known as non-objective art.

**Semiotics**- The study of signs and symbols and their use or interpretation. Semiotics also shifts the focus of study away from the maker of a work and onto the work itself and how it functions within the broader culture of signs.

**Ontology**- The branch of philosophy that studies the nature of being; the area of metaphysics relating to the being or essence of things, or to 'being' in the abstract.

**Phenomenology**- The branch of philosophy that studies all possible human experiences (phenomena). It aims to disregard considerations of objective reality and purely subjective response.

**Dyeing**- The process of applying color to a textiles product by soaking it in a colored solution.

**Essentialism**- The belief that certain properties possessed by a group (e.g., people, things, ideas) are universal and not dependent on context or historical change.

**Existentialism**- A philosophical theory and attitude to life concerned with being in the world or existence of the free individual in an absurd or meaningless universe.

**Empiricism**- The philosophical position that says that experience, especially of the senses, is the only source of knowledge; it is also use of empirical methods.

**Postmodernism**- Postmodern a tendency in contemporary culture since the late 1970s characterized by the rejection of objective truth and global cultural narrative, and a general distrust of cultural norms. It emphasizes the roles of language, power relations and unconscious motivations.

**Juxtaposition**- An act or instance of placing close together or side by side, especially for comparison or contrast; in visual arts, it is also called as co-existence of Form, Content, and Material within a conceptual frame.



## **1.5 Objectives of the Research**

1. To study the techniques of embossing and their usage since the ancient civilizations and situate embossing techniques within the historical context.
2. To research and document the features and applications of embossing prints in the field of visual arts from 1900 to present.
3. To explore and analyse various aspects involved in the embossing process along with resources and motivational factors of the artist, printmakers in their practice.
4. Investigate and explore the use of medium, method, techniques, subject, tools, symbolism, visual language and philosophy in the works of art.
5. To envisage the possibilities and further scope of embossing method, new innovation and experiment in the field of visual art.
6. As practicing artist the researcher himself adopting, experimenting, and inspiring in his own creations. This research will help to enhance creative skills in his art practice.

## **1.6 Methodological Justification of an Objective**

1. In this research the researcher will be using Qualitative Method by collecting data, analysing data, and comparing the collected data.
2. Historical method will be used for textual and contextual analysis of the embossment in the works of ancient civilisations (Indus Valley, Egypt, Mesopotamia, Sumerian and Greco-Roman) and the medieval art sourced from the publications, books, handbooks, reference and abstract guides, research papers, manuals, videos and documentaries.
3. Questionnaire method- developing questionnaire and extracting required data.
4. Experimental method: The application of embossing technique will be directly applied and tested in the researcher's own works.
5. The photographic and video-graphic documentations of the practicing Indian artists and their works by semi-structured interviews along with the analysis of exhibition

catalogues, critical reviews, press clippings and research papers connected with their works.

6. The structured interviews will be conducted to study the method, material, visual, textual and content analysis, and inspiration involved in the choice of the medium.
7. The semi structured interviews used to the fine arts experts for information, discerning opinion and follow up of questionnaire.
8. Study is to gain familiarity with a phenomenon by the visual language. Analysis of art works will be based on the language of art -Visual Elements of art, Principles of arts; Style, Form, and Content.
9. The future possibilities of the conventional manual practices and the modern technological processes would be discussed on the basis of secondary data and research papers.
10. Interview method- meeting the artists personally, discussing about their work, process, and language of execution. Studying their original works and extracting required data for the research then compiling and analysing the different aspects of embossing techniques.
11. Study of original sources: original art works by the selected artist for the purpose of the research will be studied and analysed in the light of embossing techniques artists have experienced in their practice.

CHAPTER TWO

**LITERATURE INFORMING CONTEXTUAL REVIEW**

## **CHAPTER II**

### **LITERATURE INFORMING CONTEXTUAL REVIEW**

Review of literature is the inception of any research through which the available data on the detailed history of the discussion is possible. This study precedes us to the objective understandings of the subject matter. They also let us enquire about the aspects which have been addressed and the gap identification leads us to the research problem. The researcher has realized that the embossed art practice should be seen in the broader perspectives of modern art. Therefore, in the Review of Literature, the aspects of the art has also been discussed from a historical context; the birth of modern Indian art. In these references, the published articles by art critics, artists, journalists and those who are associated with them has been included, where the researcher has tried to keep those interpretations for this research and broader study.

There is a limited significant body of published work on the subject although most is selective in attending to aspects of the picture or particular paradigms of research with the wider model of fine art research. This is balanced by some exceptional theoretical contributions although these tend to lack grounding in relevant practice of research.

#### **2.1 The Embossing and Its Historical References**

In the study by Davies (2011), covers vast area in the history of arts with detailed and focused description on periodical development of art. It helps in historical study and analyses. Janson focused on Eastern art, significance technique, style, and distinct point of view.<sup>1</sup> The text on this book focused on the visual and technical characteristics of the objects discussed with effective writing skills of a story to interconnect a history of styles and its transformation of stylistic language in visual arts.

Significant advances in the use and development of materials and techniques in the search to express ideas has discussed in the developmental study by (Collins, 1983), the most important

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<sup>1</sup> Penelope J.E Davies, Walter B. Denny Jansons, History of Art, The Western Tradition, Eighth Edition, 2011, Pearson Education Inc. ISBN: 978-0-205-68517-2

styles in the history of images have been illustrated through selected paintings for detailed analysis from varied standpoints. The various introductions set these works firmly in the broad artistic context. The nature of inquiry in this book is to discover the significance of the nature of modern art.<sup>2</sup> The content of this book demonstrates that the medium of painting, far from being conservative and outmoded, is dynamic and flourishing. Vying for attention with new forms of art such as installation, radio and performance, this apparently traditional format has continued to attract rising young artists who have continually adapted it to tackle contemporary issues.<sup>3</sup>

Experimentation with new materials, techniques, and procedures, they amply demonstrate the diversity and resources of arts and its vital contribution to the contemporary art scene. In the study by Gombrich (2006), the Egyptians held age-old belief that the preservation of the body was not enough, if the likeness of the king was also preserved, it was doubly sure that he would continue to exist forever one Egyptian word for sculptor was actually 'he who keeps alive'.<sup>4</sup>

(Strickland, 1992) The first "Painting" was probably made in the cave approximately 15,000 years ago. These pictures of bison, deer, horses, cattle, mammoths, and boars are located in the most remote recesses of the caves, far from the inhabited, sunlit entrances; Archeologists speculate artists created the animal images to guarantee a successful hunt. Many are portrayed pierced with arrows, and gouges in the rock indicate cave-dwellers may have flung spears at the painted game.<sup>5</sup> (Mitter, 2007) The western primitivisms were chiefly concerned with the predicament of urban existence whereas Indian artist used primitivism as an effective weapon against colonial culture. Indian Buddhist and Hindu Philosophy described as the intellectual

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<sup>2</sup> Judith Collins, John Welchman, David Chandler, David A. Anfan, Techniques of the Modern Artists. 1983, quarto publishing Plc. ISBN-0-86288-190-0

<sup>3</sup> Vitamin P, New perspective in painting, (2002), Phaidon Press Ltd., ISBN 978-0-7148-444-6-6

<sup>4</sup> E.H. Gombrich, The story of Art, Phaidon Publication, ISBN: 879-0-7148-47-03-0, Page 50

<sup>5</sup> Carol Strickland and John Boswell, The Annotated Monalisa, 1992, ISBN 0-8362-8009-1, Page -4

context of the abstract method. Global 'Critical Modernity' forces to revise a simple notion of cultural influence as a one-way flow of idea from west to the other cultures.<sup>6</sup>

(Sivaramamurti, 1972) Excavations at Mohan Jo -Daro and at Harappa have revealed the Protohistoric phase of ancient civilization in India, which existed long before the dawn of recorded Indian history; this civilization was skilled, sophisticated, craftsmanship and a freedom of religion and thought that suggests a highly developed intellectual society.<sup>7</sup> All artefacts are testaments of the earlier phase of civilization in a country where art has flourished beyond the expectation. But historians are not yet able to present a clear picture because of the recent diggings in recent years and there are unable to trace the transitional period between the protohistoric and the Mauryan Age. The works of artefacts are still sticking with its remarkable aesthetic science and vivid pictorial arrangement.

In following chapters, an attempt is made to study the significant and informative works of art from the available resources that help to trace the artistic process, context and style of works. The study begins with a form of an ancient civilization namely Indus Valley, Egypt, Mesopotamia, Sumerian, Greek, Roman cultures with special reference to the development of embossing practices. A brief study of the material culture such as seals, coins, and plates of this Historical period helps us to understand its significance and expansion as an artistic praxis.

“Art is glorious above religion and race. Not a single solitary soul these days believes in the religion of the Assyrians, the Egyptians, or the Greeks... Only their art, whenever it was beautiful, stands proud and dignified, rising above all time.”

-Emil Nolde

## **2.2 Techniques of embossing and their usage in the ancient civilizations:**

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<sup>6</sup> Partha Mitter, *The Triumph of Modernism*, Oxford University Press, 2007, ISBN: 13:978-0-19-569336-2, Page-16

<sup>7</sup> Calambur Sivaramamurti, *The Art of India*, Harry N. Abrams, Inc, Publishers, 1972, ISBN 0-8109-0630-9, Page 26

It's the instinctual human tendency that wants to share happiness and sorrow with others. But creative ways uses indirect approach to express affection or emotions. Usually a person who likes someone, can express his/her feelings in a direct verbal speech but these same feelings can be reciprocated by making the portrait of the muse, one can write a poem or can make a film as a tribute to the person.

When we walk on the streets, sometimes we get hurt by the nail lying on our way. It hurts and we give a response back to the road; that is also an expression of events but an artist lives with these experiences to create beautiful narratives. An artist makes more lyrical, enjoyable and pleasant form and translates the event which is developed by an aesthetic sense.

There is a significant difference between Western and Indian art traditions. European academia believed in physical appearances, scientific perspectives where Indian arts stressed on essential realities, feelings and spirituality arising from the myriad diversities and the unities.

Before starting the discussion on art, we must understand about an image. Images are iconic mental representation on the two-dimensional surface. An image has its own power and identity which cannot be simply collaged, it requires understanding to use in the appropriate manner for making sense in the specific context in art. Without reaching the destination we directly distinctively reach to the level by an image that's the achievement. For example, when I am remembering my teacher and giving tribute to them, I create his image and find satisfaction with his non-physical level of existence; but if I call my teacher and his physical presence will not allow me to engage with my other mundane activities. An image invokes certain memory or association and thus navigates us between time and space.

The realization of supreme power through image symbolically helps to reach mentally and indirectly tribute to the teacher. For instance, if I thinking of cow dung the image reminds me of that smell where feeling exists rather than direct cow dung kept in the workplace. Similar possibilities I found in music which works simultaneously. Our hearing senses allowed hearing and other senses make us engaged in other works. Without teacher we cannot get knowledge; we know the stories of famous epic Mahabharata, where *Eklavya* mentally accepted *Dronacharya* as a teacher and started learning from his symbolic presence through the portraits.

Every dimension has its own significant possibilities and limitations but we can do analyses, interpretation, and concision through the possible level of references on embossments

in Arts. For instance, scientific, cultural, political aesthetics, geographical, philosophical, spiritual, logical, social ritualistic, linguistics, traditional and psychological level of specificity to find relative of existence. Analyses are based on above level of classification and may allow in understanding the various approach to embossments in arts. Art is always cultivated by spiritualism; nothing is generated without shades of spiritualism.

There are two levels of existence, first, the logical level of existence of reason and second illogic is non-accepted by the logical. Specificity may be analyzed by reasoning and its various aspects, if yes so why and if no then why? Geographical level of specificity is also an important aspect to analyses because some of the things can grow everywhere for instance if we take the seeds of saffron from Kashmir to south India or any another reign it cannot grow because of the specific environment is needed for the development of such things that's also a reason most of the civilization flourished near the riverside.

Egyptian relief murals are the examples of cultural specificity of that time where sculpture also had been created but relief mural created with slandered ratio and within the profile style and symbolism. Carving on the stone wall mural was based on debossed techniques with symbolic image depiction used in the narrative storytelling at the time of middle kingdoms period. Lyrically and harmony in the image making is an important characteristic of Egyptian's creations of large size relief mural. Sumerian used to do embossment with rolling seals for different belief systems in small formats.

The ritualistic level of specificity we see in the contemporary examples when politicians install leader's statue on the city circle to get the communities attention. Once in every year, they need to put garland every 15 feet tall sculpture so they installed iron ladder permanently. It is only to get photographs with the statue while putting garland and least bothered about the add look at the remaining days that is actually ritualistic practice. Afterward, whatever happens, they never try to understand ones the job is done; that reflect the lack of sensibilities.

(Glencoe, 2005) The importance of art to human life is evident in one basic fact: art existed even in prehistory among the hunters and gatherers of the Palaeolithic Age. The cave paintings of large animals found at Lascaux in southwestern France and at Altamira in northern Spain are evidence of this cultural activity.<sup>8</sup> Prehistory includes all of the human existence before

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<sup>8</sup> Glencoe/McGraw-Hill, World History, 2005, National Geographic contributions, ISBN 0-07-860703-5, page 25



the emergence of writing, though long before that defining moment people were carving objects, painting images, and creating shelters and other structures. Thirty thousand years ago our ancestors were not making works of art and there were no artists as we understand the term today. They were flaking, chipping, and polishing flints into spear points, knives, and scrapers, not into sculptures, however pleasing these artifacts are to the eye and to the touch. Wall paintings, too, must have seemed vitally important to their makers in terms of everyday survival.

In the study by Marilyn (2011), Prehistoric art provides a significant clue along with fossils, pollen, and artifacts to understanding early human life and culture. There may be no single meaning or use for any one image on a cave wall; cave art probably meant different things to the different people who saw it, depending on their age, experience, and specific needs and desires. Making prehistoric art one of the most speculative, but exciting, areas of art history; it's very hard to make validation of statements, conclusions, and interpretations based on hypotheses.<sup>9</sup>

The Bhimbetka rock shelters are an archaeological site of the Paleolithic, exhibiting the earliest traces of human life on the Indian subcontinent, south of these rock shelters is successive ranges of the Satpura hills.<sup>10</sup> Human existence and development of civilization we can see in evidence found in the prehistoric caves. If we see the human activity and cultural understanding of their aesthetics it will be easy to find out the roots of art. First of all what we can understand the image depicted on the wall of the rock. Most of the images are hunting scene because it was the primary things or basic instinct for surviving. If we think about an animal which was tried to find out in the dense forest they get fear because unknown things always make terrifying, frighten greatly and curiosity. People leave their family to bring food from the forest but them it was uncertainty for coming back. They hunt an animal for food but other strong animal harm and

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<sup>9</sup> Art History / Marilyn Stokstad, Michael W. Cothren; contributors, Frederick M. Asher, Laurence King Publishing Ltd, London, 4th ed.2011, ISBN-13: 978-0-205-74422-0, page 2

<sup>10</sup> Jump up^ "Rock Shelters of Bhimbetka". World Heritage Site, Archived from the original on 8 March 2007. Retrieved 10/06/2016.

kill them also so they started to aware other family persons, these types of animal are dangerous and we have to kill them for surviving.

(Rathus, 2013) The first sketch was maybe an accident, possibly some Stone Age human ideally draw or mark through soft clay and amazed to find an impression of this gesture on the ground. Perhaps this individual then made such impressions as signs for family members and to record experiences, such as the hunt for a beast or a gathering around a fire. Similarly, children may learn to trace a shell fragment through damp sand at the shore's edge and soon expand their shapes of vocabulary. Artists engage in an essentially similar act when they sketch from life, from memory, from their imaginations.<sup>11</sup>

It was the human's basic existential reason so that they started depicting images like rhinoceroses, bison, and tigers. People were not a professional to paint but painted with animal fat and blood to convey imagery to the community so they can aware and improve confidence in fear of unknown. So that's the reason they required reference of images which can be guided by the elder person to the younger one. And an act of following the strategy/plan makes cultural, tradition activity of the community. The warm-up activity for hunting with a ritualistic process developed to gain confidence, to create focus and fearless ambiance.

In the period of Mesolithic, they started communication with various images in relatively small in size the stylized figures in this group show linear decorations on the body. In addition to animals, there are human figures and hunting scenes, giving a clear picture of the weapons they used: barbed spears pointed sticks, bows, and arrows. The portrayal of communal dances, birds, musical instruments, mothers and children, pregnant women, men carrying dead animals, drinking and burials seem in rhythmic movement.

In one developmental study (Rathus, 2013) it is further believed that the paintings covered the walls and ceilings of a kind of inner sanctuary where religious rituals concerning the capture of prey were performed. Some have suggested that by "capturing" these animals in art,

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<sup>11</sup> Rathus Lois Fichner, *Understanding Art*, Tenth Edition, 2013, ISBN-13: 978-1-111-83695-5, ISBN-10: 1-111-83695-7, page 105

Stone Age hunters believed that they would be guaranteed success in capturing them in life. This theory and others are only assumed but not proven.<sup>12</sup>

It is said that in the early historic eras, the first Gods appeared. Here in the desolate rock shelters, you will find the very beginnings of known religion. In the Rock Shelter 10 Bhimbetka, the painting of a man holding a trident-like staff and dancing has been christened as “Nataraj” stated by Dr. Wakankar.

Now we can see the purpose and power of an image which developed from a representation of images through the gradual periodical progress of time. Drawing is the most basic of two-dimensional art forms. Archaeologists have conjectured that the cave served over a long period of time as a center for the performance of hunting and magical rites—a theory supported by the depiction of a number of arrows and traps on or near the animals.

After depicting images people are able to identify and understand the strategic plan for hunting and warm up for pre-hunting exercise to get mental strength; nevertheless, embossments gave a new dimension to an image it because image starts from 2D surface and end at 2D surface only but Embossments satisfy the tactile human desire. The logical understanding of images build confidence towards the goal and these images make an event more aware for the young people to erudite.

(Gombrich, 1960) Primitive man must have been prone to the state of tension to project his fears and hopes into any suggestive shapes for identification. Not only in the day but also in the dark night fear works so that shapes taken into the forms for three-dimensional in the light to become the story to include in the strange rock formation, cracks and veins in the walls of caves. The Bull and Horse could be the discovery in these mysterious haunts before they were fixed and made visible to the others.<sup>13</sup>

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<sup>12</sup> Rathus Lois Fichner, *Understanding Art*, Tenth Edition, 2013, ISBN-13: 978-1-111-83695-5, ISBN-10: 1-111-83695-7, page 271

<sup>13</sup> E.H. Gombrich, *Art and Illusion*, 1960, ISBN 0691070008, Phaidon Press London, page 87

Abbe Breuil's famous watercolor and illustration make such an explanation make imaginative, but the whole purpose was short out the painted silhouette from the surface of the stone. Perhaps the photographs of the sculpture house from Cap Blanc give the better idea of the way these man-made shapes raised from the irregular rock.

Admittedly there are prehistoric depictions remarkably the well-known treasures of Lascaux, which look for too controlled and intentional to be the result of accident and projection. Psychological makeup of these primitive hunters and their weird power of visualization were exploited by the so many years of the practice and identification of shapes and forms. Possibly the circumstances of their lives prompted the early hunters to look for animal shapes in the sacred caves rather than to make animals to scan the irregular form of patches and shadows for the revelation of a bison much more impact on the three-dimensional illusion on the uneven shapes of the rocks.

(Britannica, 2007) The function or purpose of art in Palaeolithic life remains a subject of argument. Some scholars see the human and animal representations as evidence of the use of magical rites to ensure success in hunting or to guarantee fertility. Others have suggested that accurate representations of animals may be an early attempt to produce a seasonal notation system. Another viewpoint, refuse utility altogether, sees the art of Palaeolithic peoples solely as an extension of a basic human need to creatively record and reproduce aspects of the contiguous world.<sup>14</sup>

When a child sees the things first time on paper or notebook they try to touch and feel. The tactile sense of curiosity makes human to go beyond the 2D surface. And it changes and makes different visual experience while changing light sources. When we see Rock shelter 15 of Bhimbetka in one painting, a large wild boar is seen and human figure depicted small as compared to the animal because of the power domination reflect in the works; as it was for awareness of terrified boar. As human started expressing other activity on the wall they found similarity on three-dimensional forms and created drawing on that which makes more interactive as compared to the drawing on the wall.

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<sup>14</sup> Prehistoric Cave Painting, Encyclopaedia Britannica, Inc. 2007, page 8

Embossments are the based on 2D and origins from drawing but make feel towards sculptures' along with one part connected to the flat surface. The image is more arousing to the visionary senses whereas the imprint things are aroused not only visionary but evoking to tactile things. Human curiosity is instinctually trying to check or feels to develop exploration of tactile sense. Where image appears the same what it appears from the first sides and last sides. Nowadays we mostly see the online shopping on the trends but when it comes to the clothes which required tactile feels to understand the qualities I never buy online; even if I take example to buy a mobile phones I just check the model configuration and value in the online market but satisfied by teaching originally model than by from the online after surety.

(Marilyn, 2011) Since the discovery of Altamira, anthropologists and art historians have formulated several hypotheses to explain the existence of cave art. Like the search for the meaning of prehistoric female figurines, these explanations depend on the cultural views of those who advance them. It was proposed that the cave paintings might be products both of rites to strengthen clan bonds and rituals to enhance the fertility of animals used for food.<sup>15</sup>

Human psychology can be understood from the examples' of sculptures from Hampi in the state of Karnataka, at the entrance of temple there are *Nayika* figures with (*tribhanga mudra*) rhythmic position of seminude figure welcomes; tourist comes in regularity to these place but large scale of area was not justified with security people; people come and set interacted by the welcoming *Nayika* reliefs and they touch the breast of that figure with provocative relieo even females also touches aroused area by impulsive human psychology to feel the aroused and plasticity in the sculptural quality in reliefs.

The regular tactile activity with moisture in hands made dark patches and glaze surrounding on the relief figure of *Nayika's* breasts and secret parts that reflect the human curiosity, psychology and secret sexual act of human activity. That's the power of embossments and limitation of an image which fulfil by making an illusion of three-dimensional qualities within the attachment of image. Embossment is sculpturally treated images; the conscious level of awareness comes from the visual presentation which leads towards Impression.

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<sup>15</sup> Art History / Stokstad, Michael W. Cothren; contributors, Frederick M. Asher, Laurence King Publishing Ltd, London, 4th ed.2011, ISBN-13: 978-0-205-74422-0, page 8

If we try to understand the purpose of making embossed images after creating 2D images; it's probably to get best achieved tactile feelings of images. Image having itself limitation but embossment evokes sculptural quality within the image. Perhaps after a period of time of ritualistic practice; in the night image may not appear properly so that they found shadow casting of embossed images more appealing and efficacious with different light condition while dancing encircled by the fire to celebrate or achieve confident before going for hunting.

The sculptural persisting entity also may be identified by similitude characteristics on the three-dimensional objects for instance bison sleeping image can be similar to round object or rocks which may suggest to that character and believed by other people makes more recognized. We cannot make obligation but can assume with found evidence and makes interpretation from the geographical, social, philosophical and spiritual level of context.

All those studies make us understand the interconnected elements which are the part of creation called art. Prehistoric people may not aware when they draw images with unknown circumstances but now we can see the connection of human development, creation, impression and expression; and trying to find out our intuitive knowledge coming through the jeans from ancestors.

Let's try to understand with an example of nature, how humans set attracted from a flower accompanying different senses like smell, touch, taste and visible appearances. The attraction couldn't become an art unless it reached to the fascination of translating emotions through the creative expressions. For example- poem, perfume making, painting, dancing, performing or singing.

The purpose of sharing idea or emotion through the imitation, an imagination of life situation and events with aesthetical aspects might reason for the birth of art. For ascertaining the historical development and different technique of embossing, research and analyses of the artistic praxes in the ancient civilizations have to be done.

Practicing Art is not an easy task as similar to the science; it can get the information of the tangible things and gives exact equation result. Nevertheless, we always find new perspective every time in arts and reflect onlooker's emotions as said beauty is in the eyes of the beholder. Aesthetics deals with the non-tangible aspect which comes from the intuitive knowledge of

Plato's aesthetics theory. Understanding art is not an artistic activity, creative people most of the time produce work of art but not understand what he painted exactly; however, the artist expresses his emotional expression through the medium of art.

Habitually People who understand not create art and artists never bother at all what he paints rather he lives with that. All creative production comes from the preconscious stage of mind which is interconnected with half conscious and half unconscious stage. Sigmund Freud talks about the theory and psychic analysis of artwork according to the artist biography he identified the new dimension of Vulture image in the works of Leonardo the Vinci's works. According to the aesthetics theory, we can analyze the works of art from the different point of view even though they contradict each other; but it's new every day when you see with the fresh eye.

In the study by Davies Penelope the Willendorf and Hohlenstein-Stadel figures are sculptures in the round. The Laussel woman is one of the earliest relief sculptures known. The sculptor employed a stone chisel to cut into the relatively flat surface of a large rock in order to create an image that projects from the background. When discovered, the Laussel woman was part of a great stone block that measured about 140 cubic feet in a Palaeolithic rock shelter. The left arm draws attention to the midsection and pubic area, and the raised right-hand holds what most scholars identify as a bison horn with 13 parallel incised lines. Scholars continue to debate the meaning of the horn as well as the gesture of the left hand.<sup>16</sup>

Indus Valley civilization also known as Harappa civilization was the first city or urban culture known in India, flourished during the third millennium B.C. contemporaneously with the ancient Sumerian culture. Civilization is the most advanced stage of human evolution. A first step towards the establishment of human advancement or civilization near the valleys is known as the Indus, the Nile, The Tigris and the Euphrates, The Karun (centered at Susa in south-west Iran). The terminology of Indus Valley civilization is given the name of river Indus. The Indus,

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<sup>16</sup> Davies Penelope, Janson's history of art: the western tradition, 8th Edition, Laurence King Publishing Ltd, London, I. Davies Penelope J. E., II. Janson H. W. (Horst Woldemar), ISBN 10: 0-205-68517-X, ISBN 13: 978-0-205-68517-2, page72

spread across by far the largest area, of half a million square miles, spills over Pakistan's boundary to the east.

The artifacts articulate so many things, thus, the hypothetical question arises when we see the 4000 years ago civilization. When such information technology services like Facebook, internet, credit card, and mobile phone did not exist. Researchers are trying to find out answers from the found artifacts of the sites of Indus valley which have no any other records found because of the sign language used on the terracotta seals; however, there is the contradiction about the language. Indus valley civilization was the much contemporary of the Egypt and Mesopotamia civilization. Size-wise Indus Valley was largest than the two others civilization which covers one million kilometers.

The site consists of artifacts such as pottery, stone seals, copper plates and symbols along with animal's figures. Archaeologists and researchers conjecture are these seals used for the badge or packing slips for import and export purpose, script and symbols are not encoded. Indus valley seals beads and other objects are found in Mesopotamian towns such as Lagash, Tel Asmar that indicate the import-export relationship between Indus Valley or Harappa civilization and Mesopotamian.

Artifacts, pottery, stone seals, Copper plates and one large signboard were found from the sites, the only question ascends about the symbols...What do they mean? These symbols are most commonly found on the seals. (Fig. 2.1) Seals included symbols along with animal's figures. Mostly 1"x1" seals used for seals which they use for identifications and used for packing slips for business or goods services, it's all prediction but we don't know. Researcher thinks the script does not encode language. Few people believe the Script encodes an Indo-European Language in the North Indian zone and another hand South India is considered as Dravidian language.

The unusual text was decoding by utilizing the theory found from the far away from Indus to Iran. Merchant used the foreign language to communicate through seals. The script found similarities in seals and Text strips. An ancient script used by the Rebus principles; for example, Belief can be symbolized with Bee and Leaf. (Tomory, 2013) Indus Valley seals, beads and other objects found in Mesopotamian towns such as Lagash, Ur, Tel-Asmar and other places indicate some communication and commercial intercourse between the Indus Valley or



Harappa civilization and Indus Valley or Harappa Civilization and that of Sumerian.<sup>17</sup> Foremost was the oldest example of city planning and a functioning sewerage system. Archaeologists from Pakistan and several other countries have excavated some 70 sites. The most important being Mohenjo-Daro and Harappa; discovered in 1922, these are assumed to be the twin capitals of this 'state'.

(Carven, 1995) For almost a thousand miles up the broad but sparsely watered plains of the Indus valley, the vast wasteland spreads until it ultimately revives in the greenery of Punjab. During the construction of the railway in 1856 by the process of excavating out the brick, they found small square steatite seals intricately carved with images of animals and a curious glyphic script; steatite seals remain the most impressive and mysterious artifacts from the Harappan civilization. The seals might be considered the first art objects in India.<sup>18</sup>

The fascinating objects found in the two sites are the famous seals. They are significant for their artistry as well as the information they reveal and conceal. About 1,200 seals have been discovered at Mohenjo-Daro and Harappa and elsewhere in Pakistan while another three thousand have been found at sites in India, such as Lothal and Kalibangan.

The seals are predominantly made of steatite, a soft stone, but there are also some made of copper. Each seal depicts a real or imaginary animal, with a short inscription in a deciphered pictographic language, head noting it. Both the pictures and the words are made by intaglio (incised carving) stamped either on soft clay or lac or bitumen to create an embossed effect.

Other cultural items, such as combs, beads, rosettes, and buttons made of ivory and the ladles and spoons made of the conch shell, help in filling up the details of the people's daily life. But the most interesting objects in this distinctive culture are the steatite seals with enigmatic writings and portraits of various animals. The Harappan seals, as these are generally known. Appear in two conventional shapes, for example, rectangular and square. The rectangular seals,

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<sup>17</sup> Tomory Adith, A history of fine arts in India and West, 2013, Orient Black Swan private limited, ISBN: 978 81 250 07029

<sup>18</sup> Carven Roy C. Indian Art- A concise history, 1995 Thames and Hudson Ltd, London, ISBN 0-500-20146-3

exclusively bearing inscribed texts, are reported to have been found more numerous in the lower or earlier cultural deposits.

At the time of Indus Valley civilization, seals are made with embossing technique and the material used for that is steatite a soft stone, but there are also some made of the metal known as copper. The sizes of Indus civilization seals are  $\frac{3}{4}$  to 1-  $\frac{1}{4}$  inches and they are scheme was mostly square. The subject matter of seals is an animal that may be real or imaginary found with a short inscription written in pictographic articulation. Pictures and words are made of the seal by the technique known as intaglio (engraved carving) imprinted either on soft clay or bitumen (an asphalt of Asia Minor used as cement and mortar) to create an embossed effect.<sup>19</sup>

Scheme of Harappa civilization seal is two that is rectangular and square. Another subject matter of seals is real and mythological animals or various kinds of deity in human form that was less frequent in the previous stages. Seals are used for other animus such as it was worn by the Indus Valley civilization people as amulets or it also defines social status of people such as official position in the society. The animus of square seal is for stamping commodities passed through the customs or taxation formalities, as a badge for import and export.

The square seals, bearing inscriptions as well as miniature shapes of real and mythological animals or various kinds of deity in human form, were less frequent in the previous stages But increased in number in sequential layers upwards. Only a few examples of cylindrical seals of the Sumerian pattern are on record from excavations of the Indus Valley sites. Some of the rectangular seals of copper and steatite appear to have been worn by the people as amulets, or as identity cards signifying some official position of the bearer. The square seals generally seem to have been used for stamping commodities passed through customs or taxation procedures or as hallmarks of commercial perspective. The impression has been noted on clay sealing probably attached to cotton bales or spun yams and even on certain pieces of terracotta pottery. In later cases, the seal impressions must obviously have been applied before the wet clay had dried hard

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<sup>19</sup> Davies Penelope, Janson s history of art: the western tradition, 8th Edition, Laurence King Publishing Ltd, London, I. Davies Penelope J. E., II. Janson H. W. (Horst Woldemar), ISBN 10: 0-205-68517-X, ISBN 13: 978-0-205-68517-2, p.174

and been put in the firing kiln. A correct determination of the purpose or purposes for which the various kinds of the seal were used is a task of prime importance.<sup>20</sup>

Tiny terracotta seals discovered from the valley reveal carvings of Peepal leaves, deities, and animals. These elemental shapes of stones or seals were enshrined and worshipped by the people of the civilization; a Swastika symbol seems to be part of their ritual practice. Seals are sources of getting knowledge about Indus valley civilization people, their rituals, life deities, and animals. These elemental shapes of stones or seals were enshrined and worshipped by Indus valley civilization people.

One seal discovered from the site known as Mohenjo-Daro. The seal was inscribed with the cited figure iconography reveal that it is Pashupati seal. (Hindu god is known as Shiva) sited in the yoga posture. The word, Yogi is derived from Sanskrit from the root yuj-to unite or to join. The human made with five elements from nature and end with the same, but experience life with five *Karmendriya* and five *Gyanendriya*; a yogi acquired command on the both to achieve a higher level of wisdom. Here the afford to enter into the heart begins in uniting the divergent thought process and the vital energy particles into a single movement - a thoughtless state, the quietened mind in the beginning and then further compressing it and constricting into its Cause. The Yogi's desire is to discover his true nature and the target is the Self-realization.

During the time of king Kanishka in India embossing technique on a gold coin that is the sophisticated and well-developed image of Buddha. The iconography reveals that it is an image of standing Buddha. The image of the Buddha as a god, which here emerges for the first time, is already sophisticated and well developed. This depiction of the king contrasts dramatically with the Buddha image on the reverse: it is more stylized and primitive, but it affirms power and authority. Bearded wearing a crown and holding a spear, the king stands with his feet expanded outward, in long saggy trousers and heavy soft boots. His long tunic flares to the knees and is gathered at the waist by a belt.

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<sup>20</sup> Shaikh Khurshid Hasan, Moenjodaro: a 5000-year- old legacy, Khurshid Hasan Shaikh and Syed M. Ashfaque Published in 1981 by the United Nations Educational, Scientific and Cultural Organization 7 place de Fontenoy, 75700 Paris Printed by Arts Graphiques, Imprimeries Populaires. Geneva. ISBN No.: 92-3-101881-7, P. 22

Mesopotamia, the core of the region often called the Fertile Falcate and the presumed locale of the biblical Garden of Eden, was where humans first learned how to use the wheel, cultivator, and control floods and build agricultural canals. In the developmental study (Kleiner, 2014), the inhabitants of ancient Sumer, the first great Mesopotamian civilization, also established the earliest complex urban societies, called city-states, and invented writing. They may also have been the first culture to use pictures to tell coherent stories, far surpassing Stone Age artists' tentative efforts at pictographic description.<sup>21</sup>

Mesopotamian Seal – Corporeal used for Mesopotamian seals are stone, ivory glass. Scheme of Mesopotamia seal is flat stamp seals and cylinder seals. In Mesopotamian society classification of position done according to seals like a cylinder, seal signifies high position. They believe in afterlife tradition so, these seals are buried with them after their death.

Incised designs are made of seals and stamp by the Mesopotamian artist as embossing it produce the raised pattern and when pressed on soft clay or on any other material. Seals are the source of information about Mesopotamian rituals, religion, and their society. The function of the Mesopotamian seal is it was used for an import-export purpose. The miniature artwork was produced during the time of Mesopotamian civilization by embossing process in which artist incised design or pattern into stone cylinders and then rolled them over clay. Subject matter such as banquets scene was shown.

Nourishing of the shrine people, who provided a significant portion of temple's wealth depicted in the Mesopotamian seal, a significant portion of temples wealth was provided with that. Though the iconography such as human figure with typical costume and hat; may identify him as a priest. Earliest cylinder seals are an example of glyptic art term came from the Greek word glyphs meaning "carved" were produced during the Uruk period seals impression was used originally to designate ownership and to keep inventories and accounts and later with subject ranging from divine and royal scenes to monumental architecture animals and daily activities.

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<sup>21</sup> Fred S. Kleiner, Gardner's Art through the Ages: The Western Perspective, Fourteenth Edition, Volume I, Publisher: Clark Baxter Student Edition, 2014, Volume I: ISBN-13: 978-1-133-95481-1, ISBN-10: 1-133-95481-2, p. 31

An artifact of the embossing technique is the epic of Gilgamesh was renowned work of Mesopotamia civilization. During the second millennium B.C., its Babylonian version was thought to have been written. It was depicted on cylindrical seal it consists of 3,600 lines of the verse were written on 11 tablets the epic tells the story of Gilgamesh's quest for eternal life.

The first major civilization in Mesopotamia was in the southern region of Sumer, near the junction of the Tigris and Euphrates rivers, where several city-states flourished from before 4000 BCE until about 2340 BCE. Archaeological excavations since the middle of the nineteenth century have extracted many clay tablets with cuneiform writing comprise proceedings and lists of kings, as well as poetry.

Numerous excavations focused on Sumerian cities stated in the Bible, such as Ur-the birthplace of Abraham and Uruk- the biblical Erech. As well as architecture and writing, works of art in the form of sculpture, relief, and pottery inform us about Sumerian society. For Sumerians, life itself depended on appeasing the gods, who controlled natural forces and phenomena such as weather and water, the fertility of the land, and the movement of divine bodies. Each city had a patron deity, to whom residents owed both devotion and sustenance.

In the study by David Penelope the god's earthly steward was the city's ruler, who directed an extensive administrative staff based in the temple. As the produce of the city's land belonged to the god, the temple staff took charge of supplying farmers with seed, work animals, and tools. They built irrigation systems and stored and distributed the harvest. Centralized food production meant that much of the population could specialize in other trades. In turn, they donated a portion of the fruits of their labor to the temple. This system is known as theocratic socialism.<sup>22</sup>

In modern society tax system and its facilitation by the governing bodies are a good example of socialism, however, still, so many areas required balancing to make reservation system by giving an opportunity to encourage lower cast society. (Adams, 2011) The earliest-acknowledged written language comes from Sumer, in southern Mesopotamia, and persisted as

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<sup>22</sup> Davies Penelope, Janson s history of art: the western tradition, 8th Edition, Laurence King Publishing Ltd, London, I. Davies Penelope J. E., II. Janson H. W. (Horst Woldemar), ISBN 10: 0-205-68517-X, ISBN 13: 978-0-205-68517-2, P. 22

the language of the priestly and intellectual classes throughout Mesopotamian history. Its script is termed cuneiform, from the Latin word *cuneus*, denotation “wedge”.<sup>23</sup>

Archaeologists, farmers and treasure hunters have excavated seals in great numbers at sites across Mesopotamia. Generally made of stone, seals of ivory, glass, and other materials also survive. Cylinder seals were esteemed assets, intending high positions in society, and when their owners died, they frequently carried the seals with them into the afterlife.

The miniature reliefs the seals produce are an invaluable source of information about Mesopotamian religion and society. Without them, the anthropologist would know much less about how they dressed and dined; what their shrines looked like; how they depicted their gods, rulers, and mythological figures; how they battled wars; and what role women played in society. Clay seal impressions excavated in architectural contexts shed a welcome light on the administration and organization of Mesopotamian city-states.

In Mesopotamia, artists adorned both stamp and cylinder seals with incised designs, producing a raised pattern when the owner pressed the seal into soft clay. The Mesopotamians castoff seals to identify and secure goods. Artists incised designs into stone cylinders and then rolled them over the clay to produce miniature artworks such as this banquet scene.

The subjects of the seals provide critical information about Mesopotamian existence and values. (Adams, 2011) The earliest examples of cylinder seals are examples of glyptic art the term derived from the Greek word *glyptos*, meaning “carved”, were produced during the Uruk period.<sup>24</sup> The Scene shown has been interpreted as a leather shop (note the man carrying an animal hide). (Fig. 2.2) Seal impressions were used originally to designate possession and to keep inventories and accounts, and later to validate documents. They offer a rich view of Mesopotamian iconography and the development of pictorial style over a 3000 year period.

The Epic of Gilgamesh is celebrated as being one of the oldest known literary works. The initial tablets of the Babylonian version are thought to have been written at the beginning of the

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<sup>23</sup> Lauaurie Schneider Adams, *A History of Western Art*, Fifth Edition, 2011 ISBN: 978-0-07-337922-7, p. 37

<sup>24</sup> Lauaurie Schneider Adams, *A History of Western Art*, Fifth Edition, 2011 ISBN: 978-0-07-337922-7, p. 37

2000 B.C. It's about 3,600 lines of verse were transcribed on 11 tablets. The epic tells the story of Gilgamesh's quest for eternal life.

Another example of embossing from the period of Mesopotamia civilization was the creation of Humanity it indicates the presence of god Ilu in humans (Aio – Ilu). According to the mythology blood of rebellious god of knowledge and clay mixed together for the creation of human. According to them in this way, humans were said to share the gift of divine understanding and received something immortal a spirit.

The late third and early second millennium B.C. was considered to be the time period of war in Mesopotamia. The region was ruled by Babylonian dynasty. The ruler is known as Hammurabi (1792 – 1750 B.C.) ruled over city and city was under the dominance of Akkad and Ur combining military powers with respect to Sumerian tradition.

Hammurabi was known for his law system. He was well known for his justice so that strong will not oppress the weak. His law system was written as Hammurabi code. It was written on black basalt slate its height is seven feet, and was written in the Akkadian cuneiform language. There are different laws for different issues like property law or domestic issues and the question of physical assault. He followed strict rules such as Hebrew Bible principle of an eye for an eye.

In the study by National Geographic (2008), in the first unit, Gilgamesh tries to perform heroic manners in order to win perpetual fame for his name. His friend Enkidu accompanied him in these renowned adventures. The Second part of the epic, after the death of Enkidu, revolves around the basic physical survival of the hero. Alone, during this part of the journey, Gilgamesh searches for a way to astound the obstacle of death. His journey took him through the Tunnel of the Sun and the Water of Death, and on to Utnapishtim, a hero of the flood, who told Gilgamesh where to find the herb of life. He found the herb, but it was stolen and eaten by a serpent, and thus his search for eternal life failed.<sup>25</sup> All that remains of Gilgamesh's fame today is the wall built by him around his city, Uruk.

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<sup>25</sup> National Geographic, Essential Visual History of World Mythology, 2008, ISBN 978-1-4262-0091-5, P. 47<sup>31</sup>. P.32  
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(Chris, 2007) The Creation of Humanity specifies the belief that something of the gods (ilu) also existed in humans (aw-ilu). People were made of clay mixed with the blood of a rebellious god of knowledge. In this way, humans were said to share the gift of divine understanding and received something eternal, a spirit.

(National Geographic, 2008) A gift for the god (as well as the ruler) was a must in order to soothe him so that third millennium B.C. Each high god was assigned a family with a wife and children, as well as a heavenly household with ministers, scribes, messengers, and even bakers, cupbearers, hairdressers and groundskeepers and was always distinguished on these lists of gods.<sup>26</sup> City God of Ur Nanna was the god of the city of Ur. He controlled Ur, which by the third century B.C. was already a thriving city. The late third and early second millennia BCE were a time of turmoil and warfare in Mesopotamia. The region was then integrated for over 300 years under a Babylonian dynasty.

Egypt under the Pharaohs – Concept of divine kingship was followed by Egypt civilization “King as divine power”. Different kinds of stones were used for carving statues and fashioning building blocks. Egyptian civilization priority is given to monumentality of structure like pyramids. They believe in afterlife tradition and there is a hierarchy of king. King is known as pharaohs. Pharaohs are honored by monumental sculptures.

The dominating personality such as king Narmer was depicted largely by the sculptor. The dominance of the Pharaoh is also reflected in art. The identity of Pharaoh is described through iconography such as white bowling pin shaped crown was the identity of only upper Egypt pharos. The iconography of pharaoh generally shown as a profile view of the head, legs and arms with front views of the eye and torso, a similar pattern of the composition of a figure was found in Mesopotamia and Persian art. The pictorial representation, artifacts show that Egyptian king was the center of the civilization.

The victory of king or hierarchies of the Pharaohs is shown through pictorial representation. A pictorial representation such as falcon with human arms is the god Horus. Kings protector depicted the falcon with human arms that is god Horus. Egypt was divided into



two regions upper Egypt and lower Egypt, both regions are differentiated through symbols in art; like a land of lower Egypt consist of man's head and papyrus plant.

Embossing technique's rich example was metalwork. Metalwork was also source of Egypt civilization people's ritual and their day to day life, among them subject like hunting scene was popular king's I hunting gazelles was shown on the works of silver bowl on a lathe and hammered out the king and his prey from behind, before applying gift and inlaying details such as patterns on the quarter with niello a compound of sulphur. The subject such as hunting continues as tradition known to Assyrians, as well as to Egyptians and Romans. There is the import-export relation between western countries and there is a strong impact on the art of the middle ages. There is retaking over Sasanian vessels during the time period of the mid-17th century and later on, design motifs are adopted by Islamic art.

Architecture such as pylons, hall and enclosure walls are covered with Egyptian form of decoration. Sculptor cut sharp outlines into the stone's face and modeled the figures within the outlines below the level of the background, rather than carving away the surface around figures to allow them to emerge from the stone. Light shining onto the stone's surface then cast shadows into the outlines animating the figures without compromising the solid planar appearance of the wall. Imperative less carving so relief was in the mainstream for decorating hard stone. Subject matter such as king's relationship with God was seen at the relief of Kamak. Different scenes are depicted in the architecture such as from the north, exterior wall to the hypostyle hall site was shown on upper register. I sacking the Hittite city of Kadesh on the Orontes River and on a lower register his Libyan campaign, subject matter like the king and his horse-drawn chariot was glorified the Kings' presence. The figures of the king and his horse are also cut more deeply than surrounding figures resulting in a bolder outline.

Blessed with ample sources of stone of different hues suitable for carving statues and fashioning building blocks, the Egyptians left to posterity a profusion of spectacular monuments spanning three millennia. Many of them glorify the kings whom they called pharaohs and believed to be divine. Indeed, the Egyptians devoted enormous resources to erecting countless monuments and statues to honor the pharaohs during their lifetimes and to constructing and furnishing magnificent tombs to serve as their god-kings' eternal homes in the afterlife.

The representation of the pharaoh combines profile views of the head, legs, and arms with front views of the eye and torso, the same composite view of the human figure found in Mesopotamian and Persian art.

(Kleiner, 2014) A standard pictorial formula in Egyptian art is signifying the inevitable triumph of the Egyptian god-kings Narmer over their enemies. Above and to the right, the falcon with human arms is the god Horus, the king's protector. The deity takes captive a hieroglyph of the land of Lower Egypt consisting of a man's head and a papyrus plant.<sup>27</sup> Metalwork continued to flourish in the Sasanian period, using a wide variety of techniques. Hunting scenes were a popular subject, as seen in figure 15, a late fifth-century CE silver bowl that probably represents King Peroz I hunting gazelles.

In the study by David Penelope, a metalworker turned the bowl on a lathe, and hammered out the king and his prey from behind (a technique known as repoussé), before applying gilt and inlaying details such as the horns of the animals and the pattern on the quiver, with niello, a compound of sulphur. The hunting subject continues a tradition known to Assyrians, as well as to Egyptians and Romans. Sasanians traded many of their wares to Constantinople and to the Christian West, where they had a strong impact on the art of the middle ages. Artists would manufacture similar vessels again after the Sasanian realm fell to the Arabs in the mid-seventh century CE, and these served as a source of design motifs for Islamic art as well.<sup>28</sup>

The representation is conceptual or intellectual rather than visual: the artist depicts what the mind knows, not what the eye sees. The canon body proportions are also consistent enough in royal and elite sculpture in the round and in relief and painting to suggest that artists relied on guidelines for designing the human image. In the Egyptian canon, size indicated social status. For elite male officials, there were two kinds of ideal image, each representing a different life stage.

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<sup>27</sup> Fred S. Kleiner, Gardner's Art through the Ages: The Western Perspective, Fourteenth Edition, Volume I, Publisher: Clark Baxter Student Edition, 2014, Volume I: ISBN-13: 978-1-133-95481-1, ISBN-10: 1-133-95481-2, p. 57

<sup>28</sup> Davies Penelope, Janson's history of art: the western tradition, 8th Edition, Laurence King Publishing Ltd, London, I. Davies Penelope J. E., II. Janson H. W. (Horst Woldemar), ISBN 10: 0-205-68517-X, ISBN 13: 978-0-205-68517-2, p. 46, p. 61

Paintings and Reliefs Like statues in tombs, paintings and reliefs played a role in the Egyptian belief system. The conquest of nature, for instance, served as a metaphor for triumph over death.

Throughout the complex, a distinctively Egyptian form of decoration covered the pylons, hall and enclosure walls: sunken relief. In this technique, the sculptor cut sharp outlines into the stone's face, and modeled the figures within the outlines, below the level of the background, rather than carving away the surface around figures to allow them to emerge from the stone. Light shining onto the stone's surface then cast shadows into the outlines, animating the figures without compromising the solid planar appearance of the wall. This type of relief was especially popular for decorating hard stone since it required less carving away.

The subject of the relief following concord the king and his horse-drawn chariot are motionless against a background filled with hieroglyphs and soldiers, whose reduced scale adores the king's presence. The figures of the king and his horse are also cut more deeply than immediate figures, subsequent to a bolder outline.

Egyptian artist attains to used debossing techniques for sculptural relief, where we can find out positive as well as and negative space utility in giant stone; Egyptian relief making was very much into the drawing based relief making which depicted human figures along with sign and symbols.

(Gombrich, 2005) Hieroglyphs was more like constructing a pictorial puzzle which symbolizes specific meanings for instant If they wanted to write the name of god Osiris, they draw a thrown symbol which pronounced 'Oos', and an eye which pronounced 'iri', so both together made 'Os-iri' that indirectly communicates 'Throne-eye, they keep little flag like inscription to indicate god. In a similar way, Christian used to draw across to symbolize that a person was dead.<sup>29</sup>

(Arnold, 1999) The association between this dissolution of classical standards and the changes of structure of the social strata that buy works of art and determine public taste is plain

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<sup>29</sup> Gombrich Ernst H., A Little History of the World, Yale University Press, 2005, New Haven and London, ISBN 0-300-10883-4

to see. The most important change is the appearance of the former middle class, hitherto almost without influence in this field, as a new and substantial clientele for works of art., naturally, this class looks on art with different eyes from those of the decency, second the art market and one of critical position for the future, and is the existence of the kings and their courts.<sup>30</sup>

Although the Greeks borrowed many ideas from Egypt and Mesopotamia, they quickly developed an independent artistic identity. (Kleiner, 2014) Their many innovations in painting, sculpture, and architecture became the foundation of the Western tradition. Indeed, no building type has ever had a longer and more profound impact on the later history of architecture than the Greek temple, which was itself a multimedia monument, richly adorned with painted statues and reliefs.<sup>31</sup>

The Celtic society was a group of related Indo-Germanic tribes who colonized France (Gaul), Spain, southern Germany, Hungary, and northern Italy from the 600 B.C to approximately 50 B.C. Mainland Celts shaped the Hallstatt culture in Central Europe during the early Iron Age. A cultural peak began during the La Tene period of the 500 B.C. which was characterized by Mediterranean stimulus, and ended with Caesar's defeat of the region around 50 B.C in contrast, "Island Celts," who shared the Irish-Gaelic and British-Welsh cultural sphere, were able to carry their cultural life on into the Middle Ages by harmonizing their culture with the early Christian culture.

In the study by David Penelope, the Great Pyramids of Egypt, these monumental tholos tombs exalted the dead by drawing consideration to them. On excavating Grave Circle A, Heinrich Schliemann revealed five astonishing death masks of beaten relief gold, covering the faces of dead males. (Fig. 2.3) Although far from naturalistic, each mask spectacles a distinct treatment of appearance whereas some faces are bearded while others are clean-shaven. This

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<sup>30</sup> Hauser Arnold, *The Social History Of Art, Volume I, From Prehistoric Times to the middle Ages*, with an introduction by Jonathan Harris, Third Edition 1999, ISBN 0-203-98484-6 Master e-book ISBN, Page 49

<sup>31</sup> Fred S. Kleiner, *Gardner's Art through the Ages: The Western Perspective, Fourteenth Edition, Volume I*, Publisher: Clark Baxter Student Edition, 2014, Volume I: ISBN-13: 978-1-133-95481-1, ISBN-10: 1-133-95481-2, p. 105

suggests that the goldsmiths individualized the masks somewhat to correspond to the deceased appearance.<sup>32</sup>

The Vaphio Cups: Two gold cups from a Mycenaean tomb at Vaphio near Sparta, in the southern Peloponnesus, are most fascinating. The external level was embossed with scenes of bull catching a theme with Minoan roots while the internal lining is smooth. On one cup, bull-trappers try to capture the animal with nets, while on the other; a cow is set out to pasture to entice a bull into captivity.

Knowledge is the part of our psychological result of perception, learning and reasoning. Sufi mystic Kabir says if we share knowledge it grows accordingly which no one can steal. We can see the flow of knowledge by overflowing from the container if the experience of knowledge is full we can see the force of expression, for example, a tank filled with full of water makes high forces when it relies upon and less acquired water force will react with low force. Holding knowledge is like holding water in palm; if we keep distance between the fingers, we lose water; to hold the water one needs a compact container.

We can understand with an example of sea water when it comes to the high tide and low tide if the person sitting on the beach does not make right position filled water in High tide may take away water along with person so that's the lesson if we need to gain knowledge we have to be in right practice otherwise the acquired knowledge also will be forgotten. The Wisdom of Solomon comes from the psychological result of perception and learning and reasoning; which influences the others and that creates good work culture, culture makes an ambiance and respect; respect makes satisfaction of being a good life, and good life reflects in works of art and art makes good individuals. If we are having good community our thought changes through the wisdom same as an infection. A person talks about others to represent him in better ways to keep spreading happiness, joy for good life and the better world.

The research is the eventual experience while exploring things. Final destinations of result is not the ultimate goal but the travelling experience with the vehicles of objective which

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<sup>32</sup> Davies Penelope, Janson's history of art: the western tradition, 8th Edition, Laurence King Publishing Ltd, London, I. Davies Penelope J. E., II. Janson H. W. (Horst Woldemar), ISBN 10: 0-205-68517-X, ISBN 13: 978-0-205-68517-2, p.98

takes towards light focused area in the darkness, ones it reach with allot of visual experience which observer may not be expected but small-small serious effort one day makes huge changes overall.

### **2.3 Background and Development of Modern Indian art:**

The investigator wants to trace the roots on which modernity developed in India. Art is the reflection of the society which is reflects of its cerebral influence. Modern Indian art deals about contemporary time and our present aspirations. Captivating it as an imperative phenomenon, the researcher wants to comprehend its historic significance.

However visual art is the vast field and embossing practice is the part of printmaking practices the historical background with a brief introduction is needed for these research study to connect the idea of the origin of art. The historical study of ancient civilization gives a broader idea of the conception of art and development of human understating towards it.

The contemporary art scene has changed and developed in today if we see the timeline from the proto-historical period too because of the development of theory, literature, culture and political situations. The contemporary artists are taking individual identity through their thoughts and explicit creative expressions. If we compare with the medieval period of Indian art, it was based on workmanship without thinking about the individual self; after independent in India various school of thoughts helped to construct new ideas, Rabindranath Thakur (Tagore) established Shantiniketan where classes were scheduled under the tree in the natural environment to look into it and learn. The inspiration was taken from Indian folk traditions, taken Asian methodology for creating art. Most of the Institution like Govt. college from Calcutta, Madras, Luck now MS University, JJ School of Arts etc. contributed to developed modern Indian arts; Baroda focuses on theatrical and conceptual levels as JJ School of Arts moreover influenced by the commercial value and Western ideology; whereas Madras school and Cholamandala adopted folk and traditional practice as the keys of developments of thoughts.

The significance of specific artifacts with used method and techniques indicates the social-political-religious and cultural transformation which connects the relationship between the civilized society existed within the similar time period.

(Biggs, 1950) An Artist is always striving for a higher and higher standard of craftsmanship and it develops with an increasing clarity of vision, together with mastery over technique and materials. It is evident that the mind can be expressed only through the body and it is equally evident that the artist can express the vision of his mind only by means of tools and materials. Therefore the sooner the technique is acquired the easier it will be for the artist to express his vision.<sup>33</sup>

After understanding fundamental of art and understanding historical context researcher is trying to connect with contemporary practice in Indian perspective. After the independence of India came up with a concept of revivalism, nationalism, and individualism; a brief history of Indian art scene also helps to better understand the art practice in the region of India. British rulers brought printmaking machines in India for the reproduction of Bible, books, and magazines. They used for documentation of historical sites as well as Indian traditional crafts, architectures also. The migration of Indian artist for studies to the abroad one of the influence we can see in the contemporary art. After coming from an adaptation of Indian arts and crafts few artists developed with individual identity, though they connected with the spiritual, Philosophical and universal concepts in the visual arts.

In the development of visual arts various sectors have been emerged and identified as individual efforts and contribution but the embossing has been practiced an art form not very popular but developing the interest in the contemporary art community. This thesis tries to communicate the potentiality of the medium and experimentation by the various artists for the further development of the art practice.

The medium or methods never considered an art but the implementation of an idea with concern makes art forms. Indian artist Krishna Reddy born in Andhra Pradesh and educated in

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<sup>33</sup> John R. Biggs, *Illustration and Reproduction*, Blandford Press, (1950), Great Britain, P. 49

Shantiniketan developed his unique techniques of viscosity printmaking at the studio 'Atliar 17'. It was the technique which developed under his master Stanley William Hyter in Paris studio. The color prints are taken from the single place with the use of various density of roller, which required specific skills to prepare the inks for various layers of the created matrix of the plate. (Sengupta, 2003) "Most artists driven by these impulses are preoccupied with themselves some succeed in gaining social recognition" this is only a limited world, believes Krishna for, art making is living process expressed through one's lived life and learning.<sup>34</sup> (Shiva Kumar, 2002) When an artist limits himself to exploring single strand of human sensibility a personal style makes sense, but not when he is a man of varied sensibilities like Picasso or he is creative at varying levels like Nandalal. For them a personal vision and resource person in the use of language becomes more beautiful.<sup>35</sup>

Somnath Hore introduced the paper pulp casting on the texture created with wax and found objects for the series of works titled "wound". The subject depicted on the human suffering and riots from the Bengal and Bangladesh, establishment of art schools of India plays an important role in the development of various concepts and thoughts by the institutions. Individual growth can be observed by the variations of the school of thoughts. This chapter will contain are the contemporary situation of postmodern India which connects with the contemporary embossing art practices.

(King, 1999) Rabindranath Tagore had played a key role in the Bengali renaissance the creation of a rich body of poetry, novels, and drama in the Bengali language in the first half of the nineteenth century. These works were felt to recapture the quality of ancient Indian literature while adapting western genres.<sup>36</sup>

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<sup>34</sup> Ratnottama Sengupta, Krishna Cosmos: The creativity of an Artist, Sculptors & Teacher, 2003, Mapin Publishing Pvt. Ltd ISBN 81-88204161, Page-77

<sup>35</sup> R. Shiva Kumar, Culture Specificity, art language, and the practice of modernism an Indian perspective, Contemporary Indian art: Other Realities, edited by Yashodhara Dalmia, Marg publication, Vo. 53, No. 3, March 2002, ISBN: 81-85026-55-6, page-16

<sup>36</sup> Edited by Catherine King, Views of Difference: Different Views of Art, 1999, published by Yale University Press, ISBN 0-300-07763-7, p. 179



(Gimpel, 1969) Artists have a reputation for detachment from the goods of this world. They profess not to be interested in money. This behavior results from their firm conviction of belonging to a superior order of beings. They do not account to simple mortals to be an artist is to fulfill one's destiny it is a vocation, not the profession.<sup>37</sup>

Embossing is the process of creating raised surface either by printing or carving or casting beating. India has very rich craft imprint culture since from the Indus valley civilization where mold and cast clay seal found. Embossing practice developed and practiced with fundamentally with Jewellery design in which gold to be cast in the mold because of its malleabilities and polarity to Trans forced into another shapes or forms is the qualitative property. Indian temples we can see the majority of shrine have covered with metal embossing craft because of the richness of the material quality admired by people not only from the today's generation as well as ancient also. Tanjour is also a place where craft workers do relief paintings on images of the deity with ornamentation for detailed jewelry and designs.

(Zolberg, 1997) The works proposed by artists and the art world can take into consideration by only a three-dimensional study the characteristics of the participants and the nature of situation allows a complete understanding of the difference between the values on which accusation and justification rely.<sup>38</sup> (Strickland, 1992) The oldest technique for making prints (long known in China) was the woodcut, which originated in Germany about 1400. Once printing with movable type was developed around the mid-fifteenth century, a book illustrated with woodcut became popular. Woodcut reached a peak with Durer but was gradually replaced by the more flexible and refined method of engraving. In the late nineteenth and early twentieth

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<sup>37</sup> Jean Gimpel, *The cult of Art against Art and Artists* (1969) by Weidenfeld & Nicolson Ltd, ISBN 297179519, P. 3

<sup>38</sup> Vera L. Zolberg and Jani Maya Cherbo, *outsider art contesting boundaries in contemporary culture* Cambridge university press (1997) ISBN 0521581117, P. 126

centuries in Europe, the woodcut enjoyed a revival, with Munch, Gauguin, and the German expression adopting the medium for its jagged intensity.<sup>39</sup>

According to the Indian tradition and culture crafts are very close to the ritual of the day to day life. Art perspective came into the lights of miniature paintings from different places of India which flourished as the kingdom supported. After the end of the Mughal period, most of the craftspeople went to the several hills where under the patronizing of other kings developed their new style of art. When British rulers came to India they had keen observation and interest in Indian arts with the different perspective to show they have the best collections and most of the artifacts you can see at the national museum London but they take so many sources as well as given many things which help to arise the modern art practice.

The art school was established in Madras, Calcutta, Mumbai, and Delhi, for the western-oriented practice. When India got independence it was the time to take stand and represents the identity so few schools of thoughts taken initiative for adapting Asian techniques, folk and tribal arts like that nationalism concept established few individual groups also came to preserve the cultural heritage and monumental sites, museum, and art and crafts of rural India also they documented and started recognizing. (Dalmia, 2002) Notions of pluralism and multiculturalism infect the artists of the '90s, as there is a confident borrowing from all cultures and frequent crossovers. The young artists of India have evolved an even more a van grade vocabulary of the articulation of the new sensibility.<sup>40</sup>

Colonial period also somehow played role and revivalism of Indian art taken place, the modernism of India discussed in details the book titled as 'When was Modernism' written by Dr. Geeta Kapoor given more focused on the development of India with works of Amrita Shergill and Raja Ravi Verma. Both taken western application but theme and concepts are taken from India. Few people criticize them but at that time period, there was no other artist emerged with

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<sup>39</sup> Carol Strickland and John Boswell, *The Annotated Mona Lisa*, 1992, ISBN 0-8362-8009-1, Page 54

<sup>40</sup> Yashodhara Dalmia, *Contemporary Indian art: Other Realities*, Marg publication, Vo. 53, No. 3, March 2002, ISBN: 81-85026-55-6, page-6

the potentiality of works. Raja Ravi Verma gets supports from the king and did so many paintings for the court on popular God and Goddess posters, produced to reach the common people's house where they worship those images. To understand embossing art practice need to understand the core aspect of Indian traditions and culture which influences artists' thoughts. Afterward, the Bengal school and Bombay progressing artist group come up with individual identity and approach towards the modern art scene to contribute milestones in Indian Art.

The Western approach we can see in various schools of thoughts as compared to the establishment of Western art progress. In the western school of teaching, they allowed going far interdisciplinary approach for creating works of art that's gives advancement for conceptual thinking and associations with application experts. Similar kind of idea established by KCS Panikar at the Madras in Cholamandala village; it was the purchased land for a group of artist started traditional art and craft practice by calling experts from the sources they get to enhance practice for artistic purposes. The nation did not exist in their modern form country defined by the borderline, territory, language, and government; the sense of belonging to a nation developed only over a period of time.

In the study by National Council of Education (2006), India nationalism was shaped by the experience of colonialism and the anti-imperialist movement. The aspirations and activities of ordinary people expressed in small events of everyday life and shaped by a variety of social movements. Nationalism spread by the speech of the leader's words was understood and interpreted by people. Nationalist sensibilities are nurtured by the artists and writers and through their art and literature.<sup>41</sup>

The modernity in India is symbolized as – globalization, industrialization, urbanization, which are the reasons for these expansions. The reason to connections of the contemporary world is the growth of printing made possible to spread the information and ideas, debates and discussions, advertising and propaganda, debates and discussions, advertising and propaganda, and a variety of new forms of literature, as novels wise widely read, they began to influence the

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<sup>41</sup> India and the Contemporary World-II, 2006, National Council of Education, Research and Training New Delhi, p. 167

minds of people, shop identities and behavior and became connected to the culture and politics of the time the leader appeared and suggested a new mode of struggle were the idea of satyagraha, the civil disobedience, these all emerging was a nation with many voices wanting freedom from colonial rule.

1. Print began in India: Manuscripts before the age of print Indian had a very rich and old tradition of hand-written manuscripts in Sanskrit, Arabic, Persian, as well as in various vernacular languages, manuscripts were copied on palm leaves were sometimes beautifully illustrated. It covers between the wooden planks for preservation it continued to be produced until the late 19th century. Before colonial period India had the oral tradition where teacher early gives the lecture from memory and students write it down.

2. Print comes in India: the first printing machine came to Goa with Portuguese missionaries in the mid-sixteenth century by 1664; about so many books had been printed in Konkani and in Kanara languages. Catholic priests printed the first Tamil book in 1579 at Cochin, and in 1713 the first Malayalam book was printed English language press did not grow in India till quite late even though the English East India Company began to import press from the late 17th century the first to appear was the weekly Bengal Gazette a commercial paper open to all, but in floundered by none.

3. New forms of reproduction:

A new visual culture was taking place by the end of 19th century. Painter Raja Ravi Varma produced the visual image for mass circulation. The poor quality of prints was also shaping popular ideas about modernity and tradition, religion, and politics, and society and culture.

Metal embossing was more popular in the temples of South India to create relief *Gopuram* and ornamentations. Few artists have denied the western influence and adapted traditions of Indian folk arts, tribe's arts, and crafts that embellished as a nationalist movement. Chalamardala village artists have worked with crafts as well as other teaching practices for the new establishment of artist's generation. Janaki Ram, Nanda Gopal, and S.G.Vasudev have followed the traditional metal embossing which is also called in French (Repose) practiced and made their own artistic language in visual arts. Janaki Ram worked with Metal hammering work with relief imagery which extended by his students and Nandagopal was one of the students who

took to the three-dimensional level by embossing the metal sheets by welding and color enameling. S.G.Vasudev extended his drawing qualities learned from the Madras school for spontaneous exploration on the metal sheets with his own extended techniques; created a unique identity by the works of art which make distinguish from other artists' works of the Madras school.

The origin of an idea came from the craft itself but handling the medium change the entire appearing by aesthetics. When a person builds a house he provides raw materials to the constructor it depends upon the materials as well as the approach how he perceives, it can be developed with very funky manner also and creative manner also with the same material.

Interdisciplinary and cross-cultural interaction started by information technology, globalization, and mobilization from one to another country.

Susan S. Bean describes the contemporary art applies to work created anywhere in the world, the temporal aspect of contemporary art in India is unusually rich because of the complexity and sophistication of Co-present philosophical, theological, and scientific concepts. Time can be cyclical or linear, mythic or quotidian; eternity may be beyond or in the present moment; memory can bring the past into the present and the future can be anticipated and captured.<sup>42</sup>

The situation was changed in Indian Art School from the West Bengal; the Tagore family established with different school of thoughts with sitting outside the classroom in the natural environment. The artists were also started looking into their surrounding landscapes, the lifestyle of peoples, culture, and philosophy of the Baul which is commonly practiced in Bengal. Abninadranth Tagore, Gananendra Nath Tagore, and Rabindranath Tagore initiated to give their teaching expertise for the modern art practice; they started with using Asian developed techniques in the art practice like wash painting, tempera, gouache, murals, and other cultural practice. Master Nandalal Bosh Contributed his knowledge for practicing as an artist as well as teaching to the pupils.

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<sup>42</sup> Susan S. Bean (now, then, beyond): time in India's contemporary art, p. 48

Jamini Roy adopted folk art forms from the rural Bengal into his practice with natural colors and oil colors. Ram Kinkar Baij explored his tremendous skills as a sculptor worked with the nonconventional medium to execute his works. The mixture of small pebbles, clay with the binder of lime powder and bamboo armature he created monumental sculptures. The application of throwing pebbles as an additive process, which came out as a result of new approach into the works. Few artist groups of Calcutta denied to follow the traditional practice and came up with individual idea and approaches. They started following western art movement and their ideology so the idea of revivalism break through such practice. The school of thoughts like Madras, Baroda, Shantiniketan and JJ School started with significance ideology which can be analyzed. JJ school adopted Western art movements and commercial approaches in their practice; Baroda School of art developed as an identification of conceptual, modern, experimental practices as well as art history and art criticism. These theoretical and practical inputs emphasized in student's practice, even in the contribution by creating work environment between teachers and students.

(Bhagat, 2009) With the rise of nationalism, the making of Indian art institutions and an Indian art consciousness allowed an indigenous modernity to be carefully determined by artists and ideologues. In 1980s Indian art debates for the role of state and Indigenist values and symbols in art practice the new shift towards the popular taste and aesthetics influenced by Indian political and religious environments.<sup>43</sup> Art School was stabilized in Madras in 1850 by the British were built with nations of Art In Eurocentric Sense, and were impositions from above in a country that already had a sophisticated visual culture.

In one development study (Macdowall, 1992) The Bombay progressive artist group established their individual approaches into their works. We can see the cubism and impressionism were more influential in most of the artist's works. But in continuous practice, they developed own visual language, for example, Souza, Ara, Kumar, Hussain, and Raza. There is a rare artist who has worked in the embossing practice from progressive artist group. Yet, it is important to understand the social and political situation of India how the nation came to the level of modernism and postmodernism art practice which had very rich cultural, social

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<sup>43</sup> Ashrafi S. Bhagat, *Modernity in the South, Art and visual culture in India 1857-2007*, edited by Gayatri Sinha, Marg Publications, 2009, ISBN 10: 81-85026-92-0

and political history since from the Vedic period and the peach of the Golden era for art, culture, astronomy, architecture, science, sociology and economic wealth in 5th century itself when European country came to the level at 19th century.<sup>44</sup>

## **2.4. Origin and Expansion of Printmaking in India**

The first incised lines can be traced to the rock-cut caves in Bhimbetka, Madhya Pradesh and other prehistoric sites in India. The relief impression obtained from Mohenjo-Daro and Harappa seals are other examples of printmaking's origin. The first woodblock was found in 5th Century A.D. in Pakistan.

Woodblock carving preceded stone carving in India. There were other religious images of Gods and Goddesses embossed on metal sheets and various impressions on wall surfaces for religious purposes. Revolution in printmaking and the possibility of printing impressions came with the invention of paper. The Chinese invented paper in 105 A.D.

The earliest evidence we found was during the East India Company. The Jesuit priests set up a press in Goa in 1556 A.D. and along the Coromandel Coast. Printing in India was done by movable type where Image/text to fill the whole paper was cut out from wood blocks.

Printmaking initiated in China (about 105 A.D.) after paper was invented. Relief printing first flourished in Europe in the 15th century, when the process of papermaking was imported from the East. Since that time, relief printing has been augmented by the various techniques, and printmaking has continued to be practiced as one of the fine arts.

Stone rubbing essentially predates any form of woodcut to facilitate Chinese scholars for their scriptures, the classic texts, and associated holy images were carved onto huge flat stone slabs. After the lines were incised, a damp paper was pressed and molded on the surface so that the paper was held in the incised lines. An ink was applied, and the paper was then carefully

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<sup>44</sup> Indian Numismatics: History, Art and culture, volume-II edited D.W. Macdowall, Savita Sharma, and Sanjaya Garg. Agam Kala Prakashan Delhi (1992), Page 309

removed. The resulting image appeared as white lines on a black background. In this technique lies the very conception of printing. The development of printing continued with the spread of Buddhism from India to China; images and text were printed on paper from a single block. This method of combining text and image is called block-book printing.

Contemporary printmaking came to India in 1556, about a hundred years after Guttenberg's Bible was first printed. There is, however, evidence that the use of the concept of mass duplication dates even further back in India, to the time of the Indus Valley Civilization. Printmaking as a media for artistic expression, as it is recognized today, emerged in India less than eighty years ago.

The book, *Spiritual Compendium of Christian Life* by Gaspar De Leo was printed in Goa in 1561. This book has been recorded as the earliest surviving printed compilation in India. The process of intaglio printing was introduced in India by the Danish missionary, Bartholomew Ziegenbalg. He published a book titled *The Evangelists* this became one of the first recorded instances of color printing in India.

In 1767, the British painter Tilly Kettle traveled to Madras about sixty amateur artists from other countries visited India. A number of these artists worked and eventually settled in Calcutta, then the capital of British India. The artist William Daniell and Thomas Daniell were prominent had explored the possibility of single sheet printing on a large scale in India.

During the British ruled in India, were keen to introduce their education system and encourage the talent of craft and design-oriented artists to fulfill the demand for Indian crafts in the foreign market.

The art school in Madras was founded by Dr. Alexander Hunter in 1850. Other schools that were established the School of Industrial Arts in Calcutta in 1854, the Sir J.J. School of Arts in Bombay in 1866, the Jeypore School of Industrial Art in Jaipur in 1866; and the Mayo School of Art in Lahore in 1875. Raja Ravi Varma was the first artist in India who used printmaking, not as an artistic medium in itself, but as a means for his art to reach the masses.



In the 19th century, Calcutta was one of the important centers of the British, printing activities were centered here. These traditional craftsmen mastered the art of taking impressions and were centered on the Battala area of North Calcutta; Battala was the cultural hub of Calcutta.

Raja Ravi Verma was another artist who aided to popularize prints; his content had typically Indian subjects derived from religious and mythological sources. Though he was a court painter to noble houses, it was his oleographs which brought him eminence, popularity, and fame. During the 19th century, a technique was popular for wallpaper used in 'oleographs' reproductions of paintings stamped with a texture to imitate canvas.

The practice of printmaking as a fine art medium gained immense popularity with the establishment of Kala Bhavan founded by the Tagores in 1919. An earlier organization, also established by the Tagores, was the Bichitra Club - where new styles of painting and printmaking were explored, prominent artists were Mukul Chandra Dey, Nandalal Bose, Ramendranath Chakravorty, Binode Behari Mukherjee, Ramkinker Baij, Manindra Bhusan Gupta and Biswarup Bose are some of the Indian artists who generated and sustained the great interest in printmaking during the 1930s and 40s. They experimented freely with its various techniques and created several intaglio and relief prints. This was the turning point for printmaking in India, as artists no longer associated the techniques with their reproductive value, but instead, concentrated on using them to make fine art.

Somnath Hore is another artist who contributed greatly to the development of printmaking in India. He experiments with various processes in the field of practical printmaking, mastering many of them including relief, multi-colored intaglio, and lithography. K.G. Subramanyan is an extraordinary artist who effortlessly incorporated several printmaking processes and materials into his already diverse oeuvre. So many artists have made an outstanding contribution to Indian printmaking are K. Laxma Goud, Sanat Kar, Lalu Prasad Shaw, Amitava Banerjee and Jyoti Bhatt.

The Indian Printmakers Guild was established in 1990, the devoted printmakers of the group include Ananda Moy Banerji, Dattatraya Apte, Jayant Gajera, K.R. Subbanna, Bula Bhattacharya, Jayant Gajera, Kavita Nayar, Kanchan Chander, Moti Zharotia, Sushanta Guha, Sukhvinder Singh, Subba Ghosh, and Shukla Sawant.

The organization called Chhaap literally meaning stamp or impression aspires to promote printmaking and continually offers new work opportunities to artists is a printmaking workshop in Baroda established in 1999. Chhaap is encouraged by the artists and printmakers Gulammohammed Sheikh, Vijay Bagodi and Kavita Shah.

Printmaking has changed radically by images created or deployed on a computer can now be created at the push of a button. This technology has led to some stimulating variations on traditional prints, as can be seen in the works of artists like Bharti Kher, Jyoti Bhatt, Nataraj Sharma, Ravi Kashi, and Gulammohammed Sheikh amongst many others. The scene of contemporary printmaking in India emerged in the 40's and 50's when a lot of artists went to Paris and London to learn the technique; they came back full of zeal. They set up studios in a major metropolis and introduced printmaking courses in educational Institutes; this gave birth to a whole new generation of artists who are termed, printmakers. Besides institutions, other individuals who contributed to its growth were Kanwal and Deviyani Krishna in Delhi, Krishna Reddy at Atelier 17, Jagmohan Chopra and Anupam Sud with Group 8, Somnath Hore in Shantiniketan and other artists like Jyoti Bhatt, P.D. Dhumal in Baroda school of Art and Laxma Goud in Hyderabad.

The technical distinction between these prints shows that printmaking has matured over the years as a medium of artistic language. Nowadays, as contemporary art is developing towards even greater diversity, their role is bound to become even more important than in the past.

Recent Contemporary Indian prints have changed utterly with the bombard of imagery, diversity of methods and techniques; artists have used digital computerized prints for their images. It is a new realm with new sensitive approaches.

## **2.5 Influences of Western Art on Indian Printmaking techniques**

Printmaking or the art of fine prints is said to be the most liberal means of artistic expression. Prints are not mere mechanical reproductions; they are an artistic and direct response to the medium and experiences. The technique of making prints is only an instrument to communicate ideas and experiences with an equally convincing visual vocabulary. It is ultimately a language - a language of forms, line, and textures! An artist can capitalize on the inherent advantages of each print process by choosing the right material.

Printmaking offers immense possibilities of methods each medium like- lithography, serigraphy, woodcut, linocut, etching, photography, digital technique, etc. has its own special quality which acquired and imparted by an artist.

Prints like paintings or sculptures command technical exactitude along with aesthetic sensibility. A printmaker is first and foremost an artist and the medium is only a vehicle of self-expression.

Some of the major artists in the past have used prints to effectively communicate their ideas artists like- Durer, Rembrandt, Goya, Daumier, Toulouse Lautrec, Kathe Kollwitz, and Picasso have imparted their feelings and ideas through this medium. Contemporary artists like David Hockney, Paula Rego, and Ken Kiff have passionately given a lot of time to make prints.

(Herrick, 1908) The earliest inkless prints to survive in the West are the rare 15th-century 'seal prints', imitating bone or ivory reliefs. Embossing was consistently used in the mid-18th century by Arthur Pond and Elisha Kirkhall. English artist John Baptist Jackson made several unusual reproductive mural prints combining color woodcut with passages of uninked embossing worked in 1940's. The full-color Japanese ukiyo-e woodcuts, often refined by blind embossing called 'gaufirage' (Fr. gaufre: 'to goffer or emboss'), examples of these Japanese prints, imported into Europe from the mid-19th century, inspired French Art Nouveau artists. Pierre Roche employed gypsography, a Victorian technique of 1837 based on the use of incised plaster as a mold for defining.<sup>45</sup>

Intaglio experimentation between World War I and II resulted in the greater attentiveness of paper's sculptural potential. In 1925 Rolf Nesch unexpectedly bit a hole in an etching plate and exploited it pictorially after realizing it would create a bubble in the paper. S. W. Hayter, at his Parisian workshop, Atelier 17, also capitalized on the skill to model paper three-dimensionally by the practice of deep-etched plates.<sup>46</sup> (Newman, 1977) In 1950's Etienne Hajdu found a graphic equivalent for his elegant marble sculptures by smoothing the ruggedly of a

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<sup>45</sup> T.P. Herrick, ed.: *Embossing and Dye Stamping: A Practical Guide to these Processes* (London, n.d., rev. 2/6. 1908)

<sup>46</sup> *A Practical Guide to Embossing and Die Stamping*, Maclean-Hunter Publishing Corp. (Chicago, 1908)

heavy paper with loose zinc shapes placed on the bed of the press; Hajdu's 'stampilles' marked a revival of white-on-white and were used.<sup>47</sup>

(Stohlman, 1986) The inkless embossing was exploited around the same time among innumerable artists like Omar Rayo (Colombian), Marjan Pogacnik (Yugoslav), Gunther Uecker (German), Kazumasa Nagai (Japanese), and (Americans) Boris Margo and Romas Viesulas. The artist Birgit Skiold (Swedish) both Chimes and her Zen Gardens (Guildford, 1973) utilized blind printing from linocut, the latter framing photo-etchings within wide embossed border suggesting raked Japanese gardens. Jasper John exploited embossing on paper and Bauhaus master Josef Albers had precision drawings for his Linear Constructions.<sup>48</sup>

In the context of printmaking, Somnath Hore explored and worked with various medium but 'Would' series of paper cast work more influential in the Indian society, before that there is no one has used pulp medium with artistic purposes in the art history in India according to the artifacts. Yes, we have lots of evidence with craft-oriented work from traditional practice. Indian-born artist Krishna Reddy developed viscosity with his teacher Stanley William Hyter at the Atelier 17 in Paris studio. The print can be taken by multiple colors on the single plate with the various density of roller at the single rolled in the Printing Press machine. The approach towards getting prints from the various layered of depth created on the matrix. The Atelier-17 provided big opportunity to practice in that studio with teaching experts like Stanley Hyter and Krishna Reddy most of the other printmakers and Indian artist worked in this studio like Zarina Hashmi, Ravi Kashi, and Dattatreya Apte.

Overall whatever influence artist may take from the world of art when it comes to the expressions the internal reflection with social, cultural and religious background implied, whether an artist is conscious art unconscious but the contemporary art scene changing day by day to see the new perspective. In 1961, Neogy's study of Arts and literature seek to realize and

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<sup>47</sup> T. R. Newman: Innovative Printmaking: The Making of Two and Three-dimensional Prints and Multiples (New York, 1977)

<sup>48</sup> A. Stohlman: The Art of Embossing Leather (Fort Worth, n.d., 1986)

communicate this essential joy and everlastingness of the true. The poet has said: Beauty is the truth, the truth is the beauty.<sup>49</sup>

So many medium and techniques have been explored but not utilized with potential efforts and concerns that need to be prudent by postmodernist artist print embossing or embossment should not just merely a technique for craft making it can be cultivated by the dedication of skills with thoughts by the artist.

The purpose of discussing these all background of India art is very much important because we do not just get into the modernism we had various political social, cultural transformation which is significant; and through the process of development, only one can differentiate from the western art progress. Now artist have responsibilities imparting art through diversify cultural and traditional strength to give another level or heights of the modern art world.

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<sup>49</sup> Rabindranath Tagore on Art & Aesthetics, published for international cultural center Dew Delhi, edited by Prithwish Neogy, 1961, p. 9

CHAPTER THREE

**RESEARCH METHODS AND PROCEDURE**

# CHAPTER III

## RESEARCH METHODS AND PROCEDURE

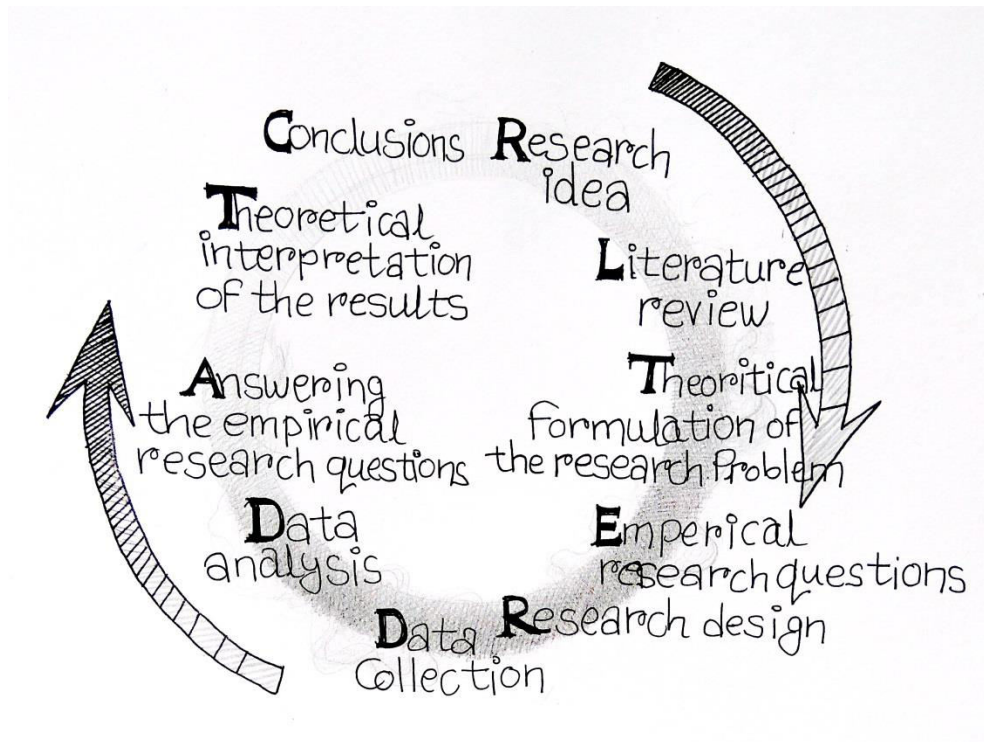


Figure 3.1 The research process (Illustration) created on 20 Sep 2017 Sahu T. K.

### 3.1 The Nature of the Research Prospects

A case study approach comprising the selection of particular medium, explicit artists and their significance contribution in the area of embossed practice guides this thesis. This particular artist's case study was supplemented by observations from other visual arts contexts and references to cultural theory with context to postmodernism, post colonialism, and globalization.

(Hauser, 1999) The surviving work of art of the prehistoric age is of quite outstanding importance for the sociology of art -not because they were perchance to a higher degree dependent on social conditions, but because they allow us to see the relationships between social

patterns and art forms more clearly than the art of later ages.<sup>1</sup> (Denzin, 2000) Case study methodology of qualitative approaches to research is widely accepted across many academic disciplines in the late 1960s, which is unique in order to understand an evolving phenomenon.<sup>2</sup>

(Simons, 1996) The epistemology of the particular has been considered in depth by theorists such as Helen Simons- 'A case study can generate both unique and universal understandings; which focusing in depth and form a holistic perspective'. A field of question that associates to a range of disciplines and subject matters but uses specific examples rather than a random selection for organizing and reporting information.<sup>3</sup>

Qualitative model and historical perspective used to investigate and achieve objectives in the research study. The case studies of distinct artists are expected to draw attention to what can be uniquely learned from their selection in the qualitative investigation. Artists have selected aspects of their own context techniques as innovative printmakers or artists.

In scrutinizing the diverse cases, it's important to note that the thesis represents an instrumental study that chooses innovative printmakers to understand better, it requires theorizing, about the still larger collection of cases'. (Kirker, 2009) When we study approach through the historical survey that theorizes the wider body of objective and qualitative inquiry help to understand realistic shifts in the art discipline. Marjorie Anne Kirker research study re-alignment of the significant attributes of printmaking, in line with materialist formalism, is a core consideration of his arguments.<sup>4</sup> Her methodology help to concede the basic form of research design.

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<sup>1</sup> Hauser Arnold, *The Social History of Art*, volume-I, 1999, Routledge, ISBN: 0-415-19945-X, p. 11

<sup>2</sup> Norman K Denzin and Yvonna S. Lincoln, 2000, *Handbook of Qualitative Research*, Second Edition, California: Sage Publications

<sup>3</sup> Helen Simons, 'The Paradox of Case Study', *Cambridge Journal of Education*, 1996, Vol. 26, N.2, p.225

<sup>4</sup> Kirker Marjorie Anne, *Printmaking as an Expanding Field in Contemporary Art Practice: A case study of Japan, Australia and Thailand* (2009), p. 42



(Muszynska, 2004) The Polish wing of abstraction- Creation pursued a different understanding of 'Concrete'. Wladyslaw Strzeminski took the logic of non-objective abstraction to the point where the unity of the painting was a most vital concern, allowing the work to be perceived in a single glance.<sup>5</sup> (Hopkins, 2000) This book's structure is broadly chronological with much of the established artistic cannon in place, although a number of non-standard names and lesser-known works have included this book deals with extensively issues of cultural politics, gender identity and the institutional support structures for art brought forward a strong sense of historical agency of individual artist's.<sup>6</sup> This research pursues to make the significant contribution to contemporary embossing art practices; it will recognize previously underestimated area of demonstrated support by which influential artist expanded and transformed printmaking norms as a region of artistic expression.

This thesis also takes the point of view that an analysis of the embossing and relievo practices which have not confined the technical considerations even the content dealt displacement and shifting identities and transcultural issues are importantly retained.

The case studies of historical, cultural specificity and symbolic representations convincingly invite a reconsideration of their artistic impression and demand; the expansion of new theoretical principles through which to releases their value.

The case study methodology allows for the investigator to identify and explain the wide variety of adoption and adaptation processes undertaken by these practicing artists.

The context has been amalgamated according to its own histories and perceptions of embossed works; the conversions of material into the aesthetical associations discussed by the objective analyses.

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<sup>5</sup> Anna Muszynska, *Abstract Art*, Thames and Hudson world of art Pvt. Ltd. London, 2004, ISBN 0-5000-20237-0, Page- 174

<sup>6</sup> Hopkins David, *Oxford History of Art After modern Art 1845-2000*, Oxford University Press, 2000, ISBN: 978-0-19-284234-3

### 3.2 Case Study Methodology

(Kothari, 2004) Exploratory research studies are also termed as *formulative research* studies. The main purpose of such studies is that of formulating a problem for more precise investigation from an operational point of view. The major emphasis in such studies is on the discovery of ideas and insights. As such the research design appropriate for such studies must be flexible enough to provide an opportunity for considering various aspects of a problem under study.<sup>7</sup>

Inbuilt flexibility in research design is required because the research problem, broadly defined initially, is transformed into one with one or more precise in exploratory studies, which fact may necessitate changes in the research procedure for gathering relevant data.

Accompanying three methods in the context of research design for such studies:

*'The survey of concerning literature'* happens to be the most simple and fruitful method of formulating precisely the research problem, stated by earlier theory or concept may be reviewed and build upon the work already done by others; their usefulness is evaluated as a basis for further research.

In this study it is a Descriptive Research and marks a Qualitative Research in the broader context. Being a Qualitative Research in the researcher's view, it explains and explores the research properties or situations. It focuses on the association among the event and its effect and also stresses on subjective engrossments for analysis. Qualitative research exposes the dimensions of subjectivity and objectivity on both sides of the research. This method of research is related to the analysis of the cause and the interpretation of the objective position. In view of all the elements of this research, the Descriptive Research Method has been used for the interpretation of data. This research also includes the design of Exploratory Research and some elements of Historical Research. Therefore, Case study, Sample survey, Content Analysis and Self-observation methods have been used here.

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<sup>7</sup> C.R. Kothari, Research Methodology- methods and techniques, 2004, New Age International(P) Ltd., Publication, ISBN: 978-81-224-1522-3, p.36

(Adam, 1996) Different ways of interacting art depend upon the methodologies of art history and artistic analysis which also dependent on medium, within complex multiple levels of meaning. Laurie Schneider Adam's effortlessly erudite; this book provide the main methodologies used in the artistic analysis, formal analysis, iconographic, maxims, feminism, biography, and autobiography semiotics (structuralism) post-structuralism, and deconstruction and psychoanalysis.<sup>8</sup> The different approaches to describing and interpreting art constitute the so-called methodologies of artistic analysis.

(Carlyle, 1995) Artists of various historical periods were able to achieve specific visual effects by the use of special artists' materials or by methodical application of proven painting techniques. Because detailed documentation is seldom available today to help artists learn the steps needed to re-create a given visual effect, artists must rely on the results of systematic art research to learn old master techniques.<sup>9</sup>

There was a very strong agreement from institutions with the statement that research-active academics make a distinctive contribution to curriculum and teaching. Comments included: The output of undergraduate and Master's-level work has now found bigger platforms because of staff practice-led research.

In the study by Carole Gray and Ian Pirie in collaboration with Julian Malins, Anne Douglas & Irene Leake (1995), attempts to advance some of the ideas proposed in our initial paper on 'artistic' research procedure (*Gray & Malins, 1993*) The paper sets out the importance of procedure for research, examines the 'methodologies' used to date in formal Art & Design research in the UK, and outlines some of the recently completed research for the award of Ph.D. The development of these 'artistic' procedures is taking place simultaneously with advances in other disciplines: as Social Science evaluates a number of alternative paradigms of inquiry,

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<sup>8</sup> Laurie Schneider Adam, *The methodologies of art, An Introduction*, 1996, Library of Congress Cataloging in Publication Data, ISBN: 0-06-430312-8

<sup>9</sup> Leslie A. Carlyle, *Beyond a Collection of Data: What We Can Learn from Documentary Sources on Artists' Materials and Techniques*, Historical Painting Techniques, Materials, and Studio Practice at the University of Leiden, the Netherlands, 26-29 June 1995

Scientific Philosophy is moving away from a Newtonian position to embrace Complexity. The paper concludes by suggesting that Constructivism in Social Science and Complexity in Science has implications for the development of modes of inquiry in Art & Design.<sup>10</sup>

In 2013, Pillai's study of copper extracts, soliloquies in sheet metal attributes works of S. G. Vasudev. Vasudev's copper relief works stand out because the medium itself is turned in to a dramatic spectacle.<sup>11</sup> This book has covered the development of S.G. Vasudev's works, inspirations, and various medium how he has evolved. He has blended the traditional art and craft practice to contemporary context and spontaneous creative oeuvre.

In one developmental study (Foster, 2004), art since 1900 to the present this book has presented the diverse theoretical frameworks that explain their relationship to the works and practices discussed in the individual art works. Each introduction begins with an overview of criticism, describes the historical and intellectual context, its relevance to the production and interpretation of art.<sup>12</sup>

(Rathus, 2013) Artists select from a variety of mediums, the vocabulary of the visual elements or plastic elements of art to press themselves in the selected medium. Self-expression of the artist can be analyzed by use of these elements of compositions of a certain style, form, and content.<sup>13</sup> Style denotes to an idiosyncratic handling of elements and media associated with the works of an artist, a school or movement, or a specific culture or time period in the visual arts. Creativity, originality, and authenticity dwell in the style or unique handling of the artist. The form of a work denotes to it's totality as a work of art. The form includes the elements,

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<sup>10</sup> Carole Gray and Ian Pirie in collaboration with Julian Malins, Anne Douglas & Irene Leake, 'Artistic' Research Procedure: Research at the Edge of Chaos? (1995) Print

<sup>11</sup> Vriksha- The art and times of S.G. Vasudev, 2013, Published by Popular Prakashan Pvt. Ltd., ISBN: 978-81-7991-627-8 (4375), p. 340

<sup>12</sup> Foster Hal, Rosalind Krauss, Yve- Alain Bois, Benjamin H, Art since 1900 Modernism, Anti Modernism, Postmodernism, volume-2, 1945 to the present, (2004) Thames & Hudson Inc, ISBN 978-0-500-28534-3, p.14

<sup>13</sup> Lois flincher Rathus, Understanding Art, 10th edition, 2013, Wadsworth, Cengage Learning, ISBN-13:978-1-111-83695-5, p. 120

design principle, and composition of a work of art. The content of a work of art is everything that is contained in it which refers not only to its line or forms but also the subject matter and its essential meanings on themes.

There are three levels of content: Subject matter, Elements and Composition; and Underlying or Symbolic meanings or themes. The research was initiated because of my direct involvement as a researcher and art practitioner in the field. I began as drilling printmaker and then promised a carrier as an artist, educator, and theorist in printmaking, notably as it evolved in the deepest level after growing interested in Indian aesthetics and generalizing by life examples.

This thesis is involved with exploring and mapping new ways of conceding the expanding nature of printmaking within the embossing practices in the modern era. There are many absurdities that transpire with respect to the case study of the artist, and these have been used as opportunities to examine cultural identity in relation to embossed practices and their contextual frameworks within an eccentric language of art.

### **3.2.1 The Cases and Criteria for Selection**

As inquiry in the exploratory study, I have taken most of the primary data through the personal interview as well as the focused group discussion of experts in the field of art which impart the significance artist and their works to locate within the embossed art context. The case study in the acquired subjective area of inquiry will help to accomplish the objective of a research study. Through observation and analysis improvise the synthesis and reach the better understanding level and conclude my discussions.

The art historians, practicing artist, teachers, curators, art consultant and educators in the field of visual arts have given their cherished feedback to shape the structure of research design. A central requirement for the case study artist is that they have evolved imagery through their experience as trained printmakers or eclectic nature as creative potentials. This study sought to examine innovation in a field of artistic creation, embossed had a strong presence in these explicit artists' case study and contextual analysis will be discussed in the thesis for broader visual art frames.

### 3.3 Data Collection

Research methodology is an essential component of any research to examine and investigate the characteristics of the problem. The methodology is the controlling body that implements the suitable tools to solve the purposes of the inquiry. After the formation of the related assumption in the predicament of research, it requires the necessary and rational data to be examined.

In the studies of the research, the case study methodology directed characteristics of embossed practices in works of the artist from India, taking into account:

- The history of the evaluation of embossing practices by its civilizations
- Historical and library research by using methods of analyses of historical records
- The historical development of contemporary embossing practices and the impact of postmodernism
- The philosophical and aesthetical orientation of the individual approaches in the context of embossed art creation, artistic style, content and form analysis
- The understanding motivational factors of embossing art practices which have become "establishes and prolongs" and amalgamated with other disciplines within the visual arts, applying the explicit research interview from the accumulated artisans.

The research tools help the researcher to find-out suitable data and these data deliver information on the problem of research. The research tools also accommodate the researcher to explain the characteristics of the problem and guide him to develop an approach to conclude the problem. When the researcher goes to the field for collecting the data, then he finds two types of data which the researcher calls primary and secondary sources of data. Tools and sources of data are very important to resolve the problem of research. In this research, the researcher has employed various types of components which are as follows:

- 3.3.1 Interview Schedule for Art Practitioner
- 3.3.2 Questionnaire for Art Critics, Curators, Art Consultant and Art Educators
- 3.3.3 Observation Schedule and Recording of Focused Group Discussion
- 3.3.4 Interview Schedule for Selected Explicit Artists
- 3.3.5 Primary and Secondary Sources of Data

### 3.3.1 Interview Schedule for Art Practitioner

The researcher has selected such questions for this interview that associate to the field of general studies of visual arts. In this section, issues were raised in the historical context of the embossing art practices and motivational factors of an artist to choose specific mediums. The investigator has analyzed to comprehend their artistic and socio-political contribution to the community of the selected professionals. The full questionnaire is a part of the appendix but some of the specimen questions are given below:

1. How do you get motivation towards the embossing medium in your art practice?

Ans.....  
.....

2. What are various aspects involved in exploration while the use of medium, method, techniques, subject and tools.

Ans.....  
.....

3. What are the various encouragements and impressions that have shaped you as an artist?

Ans.....  
.....

### 3.3.2 The Interview of Art Critics, Curators, and Educators

The researcher has tried to understand the art practice of embossment, uses, historical evolution and the new perception of adaptation in the contemporary contexts. Here various types of questions have been addressed to understand the arts of distinct artists, the language of art, formal presentation and its personal and social contexts were considered. The full questionnaire is the part of the appendix but some of the specimen questions are given underneath:

1. What are your observation and point of view repute to embossing medium and technique which are explored by contemporary artists?

Ans.....  
.....

2. What are the other medium of embossing enthral you?

Ans.....  
.....

3. Whom you consider has used medium as well as context for further artistic exploration?

Ans.....  
.....

### **3.3.3 The Observation Schedule and Recording of Focused Group**

The first observation schedule of the focused group on the research by the researcher was performed at the house of Suresh Jayaram at Shanti Studio Bangalore (Art Critic and curator), in which 6 members participated. These members included art curator, art consultant, art educator and freelance art practitioner. In a discussion of about one and a half hour, these people expressed their views on various questions and introduced their experiences to the investigator.

The second observation of the focused group was done in the studio of Sudhakar Reddy (Associate Professor, Andhra University Vishakhapatnam) at Kala Gram, Vishakhapatnam. It was attended by 6 members, which included art educators and art critics. In this discussion, about two hours, these people expressed their views on the art of embossment from various prospects and informed to the investigator.

The third observation of the focused group was done in the studio of Kumar Jasakiya Assistant Professor, Faculty of Fine Arts Amity University Noida). It was attended by 6 members, which included art historian, educators, and artists. It was for two hours duration of discussion, these participants have expressed their views on the *Alankar*; Art and Aesthetics under border context of visual arts.

### **3.3.4 Interview Schedule for Selected Explicit Artists**

The researcher has delineated the subsequent questions to know the development of embossed artistic creation of selected artists of the purposive research study. Personal observation has been taken into account in the formulation of questions. The investigator has also tried to understand the gradual development of life and their artistic vision. The full questionnaire is the part of appendix but some of the sample questions are given below:



1. You are an established / you are one of the prominent artists/ artist working with this, embossing medium for quite some time now, what do you think that inspired you to choose this medium?

Ans.....  
.....

2. Instead of regular painting in oils and watercolours you have been working in this particular medium and technique – what are your contributions and innovative ideas which are not explored by other contemporary artists?

Ans.....  
.....

3. There is a dilemma among the artists about the ‘idea’ and ‘technique’ factor. Some say that technique is important and others say the idea is. How do you balance these two in your works?

Ans.....  
.....

### **3.3.5 Primary and Secondary Sources of Data**

The preliminary data will be accumulated from oral assertions and measurements obtained from a visit to places, which include the following:

Studios and workshops of artists located in the various parts of India; the National Gallery of Arts, Museums and Cultural Centers in custody of written and archival documents. Subordinate data will be gathered from preceding literary materials on the subject and other sources relied upon were the print media, photographs and video clips taken from agencies that have direct link with art affairs: books, published literature like press clippings, reviews, articles about the embossing practices will be resourced from the archives of MS University of Baroda, Dr. Krishna Library Andhra University Vishakhapatnam, College of Arts New Delhi, ChitraKala Parisad Bangalore, Indira Kala Sangeet Viswavidyalaya Khairagarh, Colamandala Library Chennai, Bharat Bhavan Bhopal and Lalit Kala Akademi in New Delhi.

### **3.4 Analysis Techniques and Synthesis**

In the course of analysis, extensive use was made of literature written on printmaking and contemporary visual arts. Literature references also took the form of books exhibition catalogs, journals on contemporary Indian art. I have matched the results of these statements with empirical observation, that is, the first-hand experience of viewing works and by image appraisal.

Analysis of insight-stimulating' examples are also a fertile method for suggesting for research problem. The intensity of the study and the ability of the researcher to draw together diverse information into a synthesized interpretation are the main features which make this method an appropriate procedure for extracting insights. Primary flexible outline of research design adopted so that many different facets of a problem may be considered as and when they arise and come to the notice of the investigator.

Analysis techniques are of transcendent for research studies; it helps the researcher in leading towards research findings. In this study, the researcher has pursued the survey through purposive sampling techniques. The researcher has selected several art practitioners, who have been associated with the life and creation of embossed art practices to collect an appropriate sample. Subsequent that the semi-structured interview process pursued by the researcher to interviewed them. Explicit embossing practicing Artists have also been interviewed to collect primary and secondary data in terms of their thought process and formulation of arts. By this procedure, the investigator tries to understand the research problem and conclude with his interpretation.

The researcher has also used the content analysis technique in this research, through which selected artists experience in different levels and artworks are described according to the classification in the context of form, content, material and stylistic device. Hence, the researcher investigated the facts according to the objectives of the research, in the process of content analysis, the theories of 'Elements and Principles of Art' and 'Formalism' were used for the formal analysis of the art works of artists to study. The researcher has also used the case study technique to understand the various aspects of visual art practice. Under this, the researcher has collected primary and secondary sources of data and tried to outline his development in the historical context also in which the researcher has enabled to execute artists' brief biographical records.

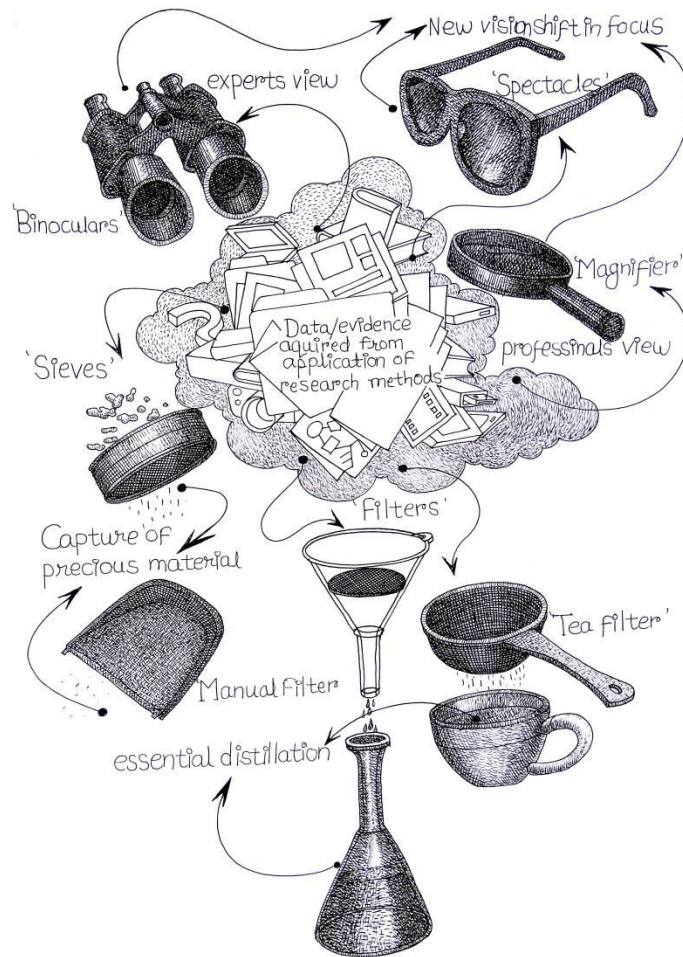


Figure 3.2 Various methods for criteria in analyzing data (Illustration) created on 21 Jan 2017 Sahu T. K.

Since the researcher himself is an artist who has been practicing Art and Teaching for many years, for the last fifteen years, the researcher is profoundly associated with the problem. This has been acknowledged through discussions, debates, interviews, focus group discussions and studies of various kinds of literature. Therefore, the researcher has investigated the Self-Observational Method to interpret the distinctions of this research. The researcher has established more emphasis on the primary data, provided by the individual artists conducted self-observational interviews to narrate his artistic development in the broader context of life experiences. Researcher was attentive to the traps in alluring conclusions from information derived from interviews. The researcher often gets information but all information is not required to omit nevertheless structural frame helps to justify the significance of the study. (Gray and

Malins, 2004) A very useful chapter then details the definition of new knowledge and how to recognize it and then outlines how to communicate the findings of the research project in a thesis. Another aspect of this book that I like is how it derives from a deep belief in, and promotes, the relationship between research, practice, and teaching in the creative arts.<sup>14</sup> Learning is not one which we direct received from the masters but it required to understand or digest the lesson by practice; specimen of works and experience gained by investigator will discuss with appropriate theoretical context.

### 3.5 Sample and Research Design

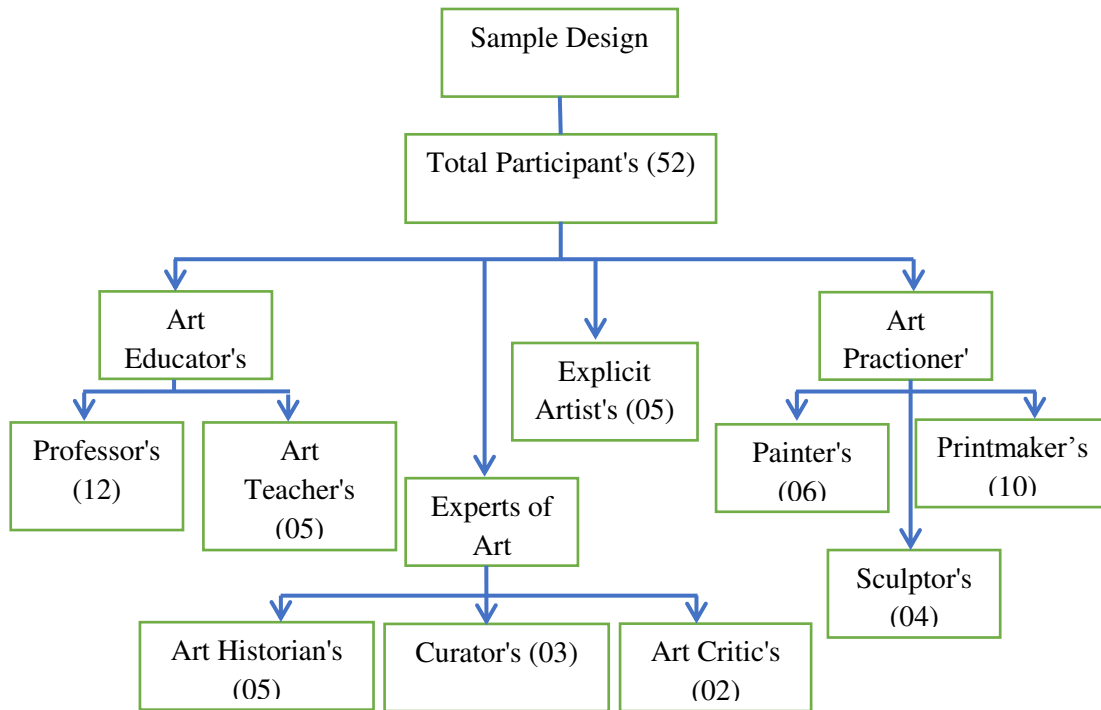


Figure 3.3 Flow chart of Sample Design (Diagram) created on 18 Jan 2017 Sahu T. K.

The investigation is to ascertain a group of artists that can be inquired reliably. But the study of all the available personalities are not possible, therefore the researcher selects some individuals/objects according to the characteristics of research, which represents the entire population, they are called samples. On the basis of the researcher's view, the sample is the basic

<sup>14</sup> Carole Gray and Julian Malins, *Visualizing Research: A Guide to the Research Process in Art and Design*, Ashgate Publishing, Farnham UK & Burlington USA, 2004, ISBN: 978-0-7546-3577-2, p. 230

unit on which the process of research progresses. This research acknowledges 52 art participants, which transpired elected for data collection. For this, the researcher has used the purposive sampling procedure.

### **3.5.1 Research Design**

- a) The qualitative research methodology will be used while documenting the information and resources.
- b) This study adopted both historical and exploratory study method.
- c) The primary data will be collected from oral testimonies and observations made from visit to places, which include the following:
  - Studios and workshops of an artists located in the various parts of India; The National Gallery of Arts, Museums and Cultural Centers in custody of written and archival documents.
- d) Secondary data will be collected from previous literary materials on the subject and other sources relied upon were the print media, photographs and video clips taken from agencies that have direct link with art affairs:
  - Books, published literature (in print) like press clippings, reviews, articles about the embossing practices will be resourced from the archives of MS University of Baroda and Lalit Kala Akademi in New Delhi.
- e) About 5 practicing artists will be interview in the thesis from different parts of the India
- f) About 10 experts from the industry such as artists, art historians, critics, gallery curator and art educators will be interviewed to know and understand their opinion towards present day status of the paper embossing art.
- g) About 8 artists selected for interaction to get there opinion on rilievo and contemporary practice.

Following methods will be the constituent of fine arts research methodology:

- Observation
- Visualization
- Photography

- Video
- 3D Models/maquettes
- Qualitative Case study
  
- Observation: methods used in Art to watch something/someone/an environment/situation closely and accurately record in some way the activities/situation in order to capture data relevant to the research project issues. Analytical drawing is a core skill and an important method for acquiring primary data in order to understand the world. Artists have observed themselves making work (usually through video) in order to become more aware of their creative processes (self-observation - SO). Qualitative techniques including analytical and expressive drawing, mapping and/or making diagrams of what is being observed, video, photography; taking notes tools will be used.
  
- Visualization: is making use of visual expertise to externalize and communicate concepts, interpretations, evaluations, and so on; in collaborative research as a means of sharing information, acquisition feedback and generates new ideas. Drawing (in all forms, for example objective/analytical, expressive), diagrams, Concept maps/mind maps, flow charts, storyboards, matrices, and so on; the used for metaphor and analogy can stimulate visualization.
  
- Photography: for capturing and producing a static image of an object/person/environment, providing evidence of particular significant features related to the research project issues; acquisition of visual data, storage/management of visual information, analysis of visual data.
  
- Video enables the capture of dynamic information, for example simultaneous movement and sound and emergent qualities such as 'atmosphere' the presentation of research findings in order to interactions, sound/ noise, environments, installations, dynamic visual qualities can be useful evidence.

- 3D Models/Maquettes: used in art research, where two-dimensional information is insufficient for understanding and communicating complex ideas, structure, form, texture, and so on. For example art/ design, relief-sculpture, crafts. Any relevant material and process, for example paper/card, metal, stone, wood, clay, plastic, and so on; construction, carving, modelling, rapid prototyping, simulated modelling using computer software can be used.

Three-dimensional embossing research project issues with materials and processes (3D 'sketching', envisioning) that may result in a range of 'approximations' (various versions of maquettes) towards a more resolved construction/object; in some instances a scale model will be used.

According to these research situations Audio reflection used in order to capture reflection-in-action and spontaneous spoken thoughts (stream of consciousness, reflection in action); can capture expressive qualities of voice and so on - all possibly useful data; needs to be prepared so that the process becomes as 'unconscious' and natural as possible. Pocket audio recorder and voice-activated could be used for persistence.

- Qualitative Case study needs to be studied for in-depth and comprehensively; an art practitioner, studio/workshop, a project, a commission, a consultancy, an erudition situation, and so on. Visual methods, Case evidence may include all types of data, for example audio/video recordings and transcripts, field notes, diary entries, letters, other documents, visuals, objects of material culture, artefacts, and so on.

### **3.5.2 Within a case study following methods will be used:**

In pursuing Interview the particular opinions of experts/artists/curators about an identified research topic case study of many different methods may be used. A purposeful conversation commenced and focused on content specified research objectives by the interviewer. Case study research where used in a particular and in-depth will be scheduled; exploratory study of research will be used to elicit views, identify ideas, important factors as a method of

structuring auxiliary research. Recording equipment, for example audio, video, interview schedule (identified questions or prompts); notebook or schedule Performa for taking notes on responses (verbal and non-verbal) will be used. Several types of interview, for example structured, semi-structured, unstructured, focused shall be conducted as required.

### 3.5.3 Structured questionnaire/ semi structured questionnaire prepared for an artist/ experts

Question prepared in quest of the general opinions of an identified research objectives. Analysis to gather data, describe the method and material, thought process, comparisons; determine the relationship between techniques and idea. Context for the questionnaire is used by descriptive methods; useful for identifying trends in large populations; can yield good generalizations. Nevertheless Paper-based Performa for questions and responses by e-mail is a good way of eliciting response also use in some cases. Structured questionnaire applied for an artist, expert and Semi structured questionnaire for artist specific and medium/technique specific, and research writing module of APA (American Psychology Association) standard will be followed.

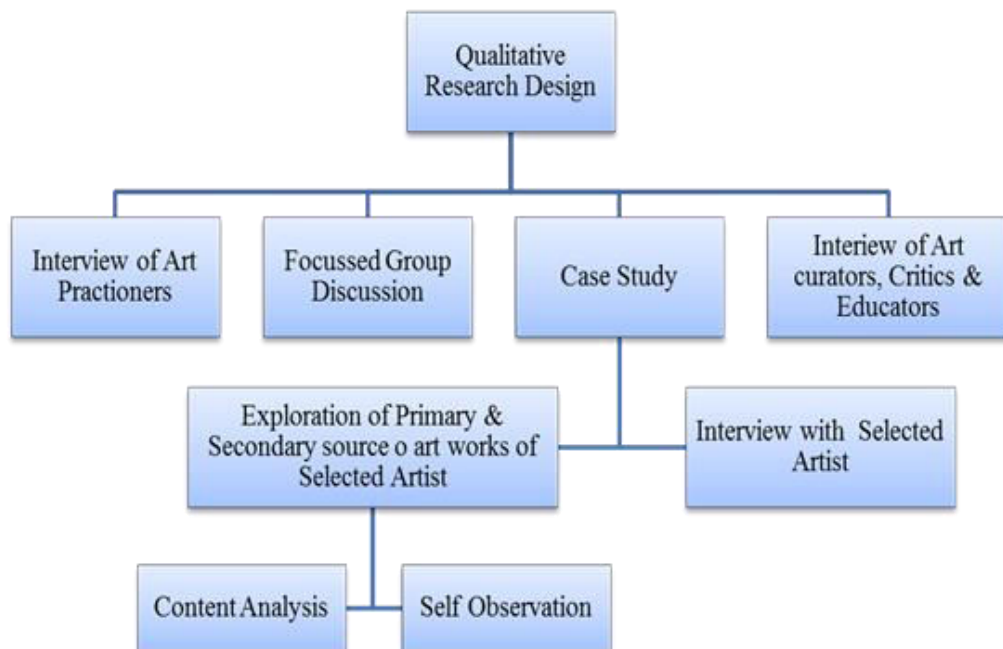


Figure 3.4 Qualitative Research Design (Diagram) created on 18 Jan 2017 Sahu T. K.



The subsequent diagram illustrates the overall design path for the research. It exemplifies how the individual cases followed from problem identification through to identifying emerging themes and then ultimately to answering the research questions. The best exertion to attain the research objective and that will be useful for the art professionals, researchers and students to understand the embossing arts and its new possibilities.

It helps to gain in-depth knowledge to the artist's expression and idea in various interesting ways of presentation. The research gives the stimulation for the students and new researcher to generate new perspective in the field of embossing art practices; research content and output will be useful to all art community of the global village.

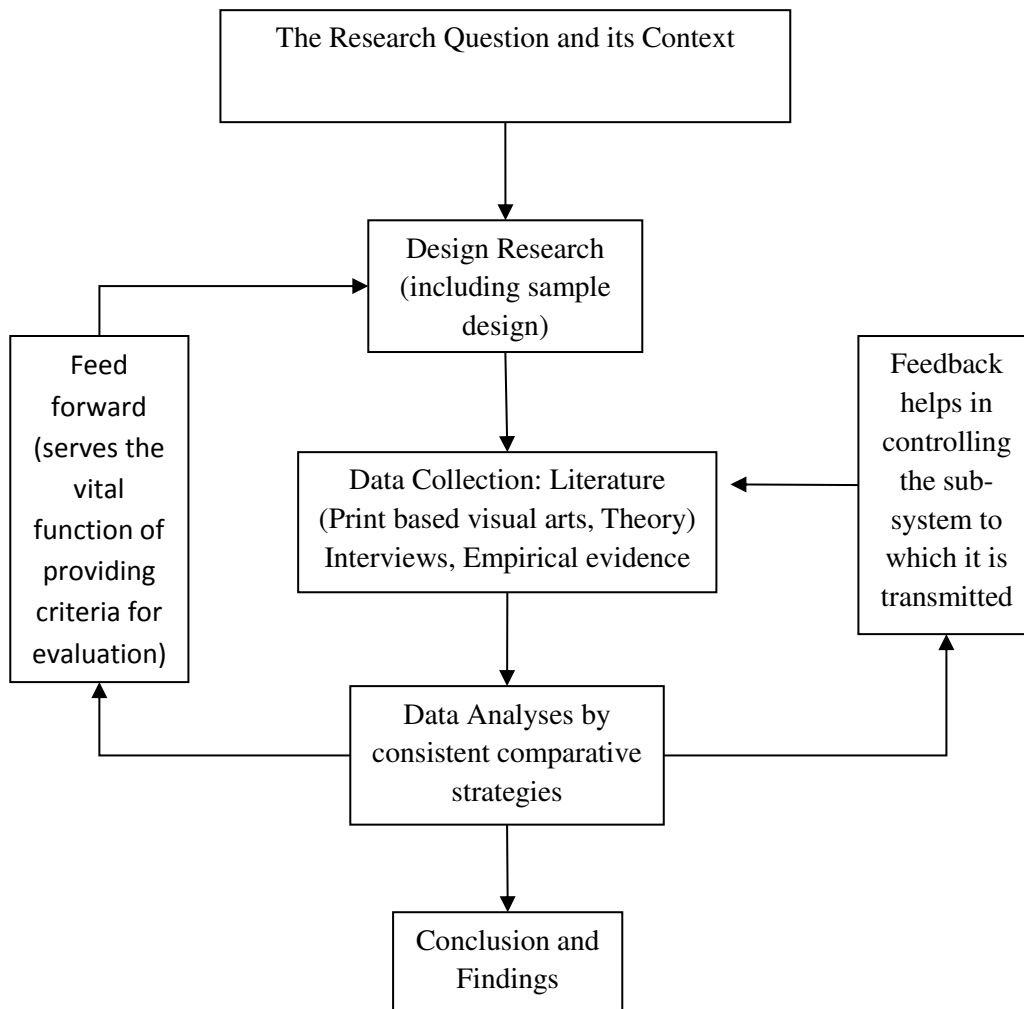


Figure 3.5 Research process Flow Chart (Diagram) created on 14 Oct 2015 Sahu T. K.

## CHAPTER FOUR

### **BRIEF OVERVIEW OF EMBOSSEMENT**

## CHAPTER IV

### BRIEF OVERVIEW OF EMBOSSEMENT

#### 4.1 Relevant Histories of the Embossing Practice in India

(Anupam Sud, 2003) Krishna Reddy's images are imbued with a meditative quality that radiates light, enchanting the beholder with a rare serenity his works have a sensuous feel for tactile surfaces which becomes apparent as he sculpts his plate with acids and mechanical tools.<sup>1</sup> Art is an expression: Art making is an expression and activity of mind, it is a way to give shape to our ideas and thoughts. It can also be a creative activity, depending on the deposition of the mind.

In one developmental study by (Popular Prakashan, 2013); this book contains S. G. Vasudev works in multiple mediums like oil on canvas, ink drawing on paper, copper embossing and tapestry. He has explored various mediums in his works with themes of *Vriksha*, *Mithana*, *Humanscapes*, *He & She*, *Earthscapes*, *Theatre of life* and *Rhapsody*. Vasudev has collaborated with draftspersons to introduce art into the craft and use craft to cultivate art.<sup>2</sup> This book is chronicles of his remarkable life, the showcase of extensive art practice and development of thoughts on both.

(Ross, 1990) The overwhelming number of participants in contemporary printmaking insures in this book that all directions and viewpoints are represented the technique should be only a means to an end—that of creative expression at the highest level.<sup>3</sup> These books provide textual information about origins and development of printmaking the methods and material

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<sup>1</sup> Ratnottama Sengupta, Krishna Cosmos: The creativity of an Artist, Sculptors & Teacher, 2003, Mapin Publishing Pvt. Ltd ISBN 81-88204161

<sup>2</sup> Vriksha, The art and times of S.G.Vasudev, 2013, Published by Popular Prakashan Pvt. Ltd., ISBN: 978-81-7991-627-8 (4375)

<sup>3</sup> John Ross / Clare Romano / Tim Ross- The complete printmaker, The Free Press, New York, 1990, ISBN: 0-02-927371-4

describes from very basic level to the explicit with illustrations and covers traditional printmaking to modern practices.

Chennai based artist R. Baala has noted in his website on the conceptual orientations to justify requirement of demand of accomplishment in his visual arts practice. (Baala, 2015) A living thing is a living thing only if it gives birth to another living thing. That is a 'life' is a life only when it gives 'life'. A living thing can give birth to another living thing. Can a non-living thing give birth to a living thing? If a non-living thing gives birth to a living thing then can it be a non-living thing? Now if a non-living thing gives birth to a non-living thing then on what means it would become a living thing?<sup>4</sup> The mode of expression through art too cannot escape this inevitability when an abstraction is carried out to be expressed into a figurative form.

In the study by Viesulas (2013), reviews briefly inkless embossing as an art medium and suggests some methods and materials for embossed printing that are easily accessible to artists. The use of linoleum as the plate material for making inkless embossed prints is discussed in detail to the making of the print. In addition, the author discusses his procedure for dyeing the paper from which he makes inkless embossed prints and he describes effective means he has found for displaying and illuminating his dark colored prints.<sup>5</sup>

In the study by Oladumiye & Kashim (2013), is in introductory part which is just explaining the embossing technique. Hence investigator found the gaps to introduce interpretation of idea with different technical approaches for example metal embossing, blind embossing, paper casting technique in his research studies.

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<sup>4</sup> Baala R, Retrieved on 22 Apr. 2016 from <http://www.timeproofart.com/works.html>

<sup>5</sup> Viesulas Romas. On Making and Displaying Inkless Embossed Prints on Dyed Paper Vol. 12, 2013, pp. 101-105 print

The materials used for the execution of the prints are rubber, wood, plate, offset printing inks and glass, which records the events as an alternative to the use of photographic documentation.<sup>6</sup> The prints represented in this paper are expression of myths and mythologies demonstrating African culture, which stands out as sacred. Cultural influences and thematic expression directly reflects in these research works because of cultural belief and trust.

Print Production Essentials: Embossing, Foil Stamping, and Die Cutting. Adding a die cut or emboss to your print job can make a striking visual impact; it's a way of sculpturing and increasing a reader's engagement with your work. Learn about the various types of embossing and die cutting as well as the proper ways to set up your documents to achieve consistent results. Lynda (2013) Author Claudia McCue covers manufacturing concerns like cost, time, choosing the appropriate paper stock, and file formatting; preparing your artwork for embossing and stamping; and then designing your die-cut project in Adobe Illustrator or In Design.<sup>7</sup>

(Sourin, 2001) The technique is not an art but to give the aesthetical meaning with visual to communicate the idea. This literature will help the artist to understand the different embossing techniques used in Industrial design. Artist can identify formal object and gives new meaning that process is called the ways of seeing. The purpose and the intention will change the craft and technique to the meaningful direction.<sup>8</sup>

Function of using machine for the embossing purpose is important aspect to understand the process how it works and in which format will applicable and required to use, that is very important.<sup>9</sup> When information, accessibility and opportunity are more open that can be helpful to

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<sup>6</sup> Oladumiye E. B. and Kashim I. B. Visual illustration using printmaking as a medium: A case study of coronation ceremonies of kings among the Yoruba of South West Nigeria, Vol. 3(1), pp. 5-15, May 2013, DOI: 10.5897/JFSA12.002, ISSN 2141-6524 ©2013 Academic Journals, <http://www.academicjournals.org/JFSA>

<sup>7</sup> Print Production Essentials: Embossing, Foil Stamping, and Die Cutting  
Date 22-08-2014 Excess from <http://www.lynda.com/Illustrator-tutorials/Print-Production-Essentials-Embossing-Foil-Stamping-Die-Cutting/114002-2.html>

<sup>8</sup> Sourin Alexei (2001) functionally based virtual embossing

<sup>9</sup> Sourin Alexei, Functionally based virtual embossing, Retrieved from- The Visual Computer 17:258–271\_c Springer-Verlag, 2001

everyone who wants to use it. Traditional work and CNC machine will only help to generate the embossed effect with different time constant but visual manipulation is the only key role player, which can change the direction of viewers mind.

In the study by Rathus (2013), the geometric image created by etching the lines of his design to two different depths. Furrows in the plate appear as raised surfaces when printed. We seem to feel the image with our eyes, as light plays across the surface of the paper to enhance its legibility. Perceptual shifts occur as the viewer focuses now on the thick, now on the thin lines. In trying to puzzle out the logic of the form, the viewer soon discovers that Albers has offered a frustrating illustration of impossible perspective.<sup>10</sup>

In 1977, Sidney's study of Buchanan's work, progressing from standing metal sculpture to metal wall reliefs, is described. He exploits the contrasting surface texture and lustre of steel, chrome-plated steel and aluminum. Often he modifies surfaces by grinding and polishing to achieve painterly qualities. These effects are enhanced by the use of paint and by shading with the use of soot from an acetylene flame. In fact, his reliefs occupy an intermediate category between sculpture and painting. Now he proposes to make reliefs in the horizontal plane, 'table reliefs'.<sup>11</sup>

In one developmental study (Apte, 2005) has chosen, adopted and moulded paper pulp as the primary medium for his creative visual expression. His works have physical textures and dimensions to understand the structure, character of the material, color, arrangement of various elements. The environment in which we have lived or presently living, witnessed the changes, brought in by various factors, for years together, through all seasons, leave various abstract impressions.<sup>12</sup> These impressions endure in the artists mind prompt to concentrating my thoughts and energies for creativity.

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<sup>10</sup> Fichner Lois - Rathus. Understanding Art 10th edition, The College of New Jersey (2013) ISBN-13: 978-1-111-83695-5, ISBN-10: 1-111-83695-7

<sup>11</sup> Buchanan Sidney with Van Wagner Judith K. Metal Sculpture Life's: 'Metal Paintings', Source: Leonardo, Vol. 10, No. 2 (Spring, 1977), pp. 89-93  
Published by: The MIT Press Stable, URL: <http://www.jstor.org/stable/1573683>

<sup>12</sup> Apte Dattatraya, 2nd October 2005, retrieved from <http://dattatrayaapte.com>

The paper pulp also provides enough time to deal with various modifications, Apte intend, in the process of dyeing the pulp, casting and impart works of art by final touches to the pulp casts.

(Muszynska, 2004) Since late 1970's Art has often been described as pluralist rather than encompassing one dominant style, the period has embraced many. The terms such as 'appropriation', 'deconstruction', 'simulation' and post-modern have been liberally applied by observer's and practices trying to deal with the complex nature of the times, and abstraction has been in the forefront of a debate that has centered on the so-called 'death' of modernism.<sup>13</sup> (Januszak, 1987) The history of painting techniques is as realistic and accurate a guide to the development of western art as any aesthetic assessment or biographical essay. Technical considerations perhaps provide more crucial insights into the history of art than a bookcase crammed with artist biographies.<sup>14</sup> Major developments in technique have tended to go hand in hand with innovations in the materials available to the artist.

In one developmental study (Khanna, 1998), the author lucidly explains how the current artist renaissance came about in an old country steeped in traditionalism, and one which had endured foreign rule for two centuries India embarked from the late forties on quest for identity that was new, and yet would reflect the ethos of its ancient heritage Indian artists have quietly brought about an experimentation exploration and forgoing individual style that may aptly be described as a charmed revolution in India art.<sup>15</sup>

(Chamberlain, 1972) When an image is down directly at the plate with, for example, varnish, or stopper, and the clean, unprotected background surface is etched down, the drawn image is left in raised relief. Relief etching emphasis on the more on positive relief and corroded

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<sup>13</sup> Anna Muszynska, Abstract Art, Thames and Hudson world of art Pvt. Ltd. London, 2004, ISBN 0-5000-20237-0, p. 219

<sup>14</sup> Januszak Waldemar, Techniques of the World's great painters, 1987, Quarto Publishing Ltd. ISBN: 1-85348-015-0

<sup>15</sup> Khanna Balaraj and Kurtha Aziz, Art of modern India, 1998, Thames and Hudson Ltd, London, ISBN: 0-500-23755-7

metal has become the negative area. With relief etching, the sunken portion of the plate can be left without ink, and the ink applied only to the raised surface, usually with a roller.<sup>16</sup>

On the print, the intaglio portions will show, more or less, as embossed white shapes, the positive surface relief will print as a flat, hard – edged black. The most extensively it seems to be method or formula worked by S.W. Hyter and in his Atelier 17 studio, other appearance of several versions can be seen. Krishna Reddy is another name in the relief etching works who has explored the medium with various levels of experimentations. (Muldoon, 2006) The art of metal embossing imparts luster, radiance, intriguing dimension, and texture to metal sheets of metal pushed from the back to give rise surface or design that process is known as repujado in Spanish and repoussage or repouse in French.<sup>17</sup>

This book explains the techniques, tools and procedures how to use them. For the learner, its good but the artist needs to come out from the craft orientation while creation because there is very thin line distinguishes between the art and craft. The purpose of art and design are opposite to each other design followed by the specific requirement or demand of the client but art does not depend on the client, work of art born first then the artist shows his work and find the client even without client it inspire so many people (viewer) by itself and the way an artist express the idea/concept of his continuous, thought process with own language of art.

#### **4.2 Broader Visual Art Contexts**

The author wants to discuss one important issue related to the art practice. Most of the time people think about sales of an artwork and misinterpret the value of art. Contemporary gallery systems also promote the name of the artist not art, that kind of practice makes disturbing environments in the young mind and they follow the market trends what have been sold and saleable. Art never depends upon the survival instinct it exists and not expects to prove anybody. The only things are the governing body and social structure must give an opportunity to

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<sup>16</sup> Walter Chamberlain, *The Thames and Hudson Manual of Etching and Engraving*, 1972, Thames and Hudson Ltd., ISBN 0-0500-68001-9, p. 72

<sup>17</sup> Magdalena S. Muldoon, *Metal embossing workshop*, Sterling Publishing Co. Inc., 2006, ISBN: 13: 978-1-4027-2444-2, ISBN: 10: 1-4027-2444-6



understand the value of art and culture for better growth of the society. Artist never follows the groups, works alone and the potentiality in term of context and concept brings him within the group by his given efforts.

In the study by Hopkins (2000), Artist Piero Manzoni produced ready canned and given title 'The artists shit' which closely related to Duchamp's provocative ready-mades connotative of relief suggested that, socially, art objects, were on a par with supermarket commodities, a reading strengthened by a remarkable mock advertising photograph in which artist posed with one of his 'products' ready canned this clearly correlates with the anti-aesthetics nature of Monzon's gesture – its unresolved relation to a parent culture.<sup>18</sup>

(Stallabrass, 2004) The filtering of local material through the art system ultimately produces homogeneity. The interests of all the bodies, private and public, that make up the alliance to produce an art that speaks to international concerns. More specifically if reinforces neoliberal values, especially those of the mobility of labor and the linked virtues of multiculturalism.<sup>19</sup> (Walter, 2011) Rather than getting lost in endless speculation Bosch works is far more appropriate to consider in terms of the folklore and historical context of his day and to identify as one of his sources of inspiration the moralizing proverbs and songs that were in widespread circulation at that time, Bosh's paintings often house visual translations of verbal puns and metaphors.<sup>20</sup>

In 2009, Hoy's study focusing temporality allows the phenomenologist to avoid many of the metaphysical questions that arise about the reality or the identity of time.<sup>21</sup> So whatever medium may use whatever techniques can be used but one must aware of it, what has been

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<sup>18</sup> Hopkins David, Oxford History of Art After modern Art 1845-2000, Oxford University Press, 2000, ISBN: 978-0-19-284234-3, p. 86

<sup>19</sup> Stallabrass Julian, Contemporary Art: A Very Short Introduction, Oxford University Press, 2004, ISBN: 0-19-280-646-7, p. 29

<sup>20</sup> Walter Bosing, Hieronymus Bosch, Taschen, (2011), ISBN: 978-3-8365-1340-1

<sup>21</sup> David Couzens Hoy, The Time of our lives, A Critical History of Temporality, The MIT Press, 2009, ISBN: 978-0-262-01304-5, p. 16

expressed that reflects the self. An artist might don't get money when he lives and works but the pursuit of happiness only acquired by the involvement in process of works.

In one developmental study (Anthony, 2009) the myth is certainly the most complex of the genres. Definitions frequently emphasize the anonymous nature of myths, and all too often include an imprecise term like traditional or in oral tradition, and state that they are "passed from one generation to the next." Some scholars have spoken of "sacred narratives" and have tried to locate them in a remote past while others have suggested that the narrators believed the stories to be "literally true." When we create such stories today we call these images simply "Metaphors."<sup>22</sup>

(Rathus, 2013) The language of art is the language of our visual and tactile experience in the world, and the words or vocabulary of this language consist of the visual elements that human is more likely to sense and hence to represent in art.<sup>23</sup> This book provides basic frame works to understand the expression of an artist; can be analyzed by use of the elements of compositions of a certain style, form, and content.

In the study by Walton (2000), writes "*How marvelous*" in his paper- If we take pleasure in admiring the work for whatever we admire it for, this pleasure is aesthetic and if such pleasure is properly taken in the work, this constitutes the works aesthetic value. In 2000, Anderson's study discussed on his book "*Aesthetic concept of art*"- The place of the concept of art in our conceptual framework might well have the very practical consequence of saving the world an important work of art.<sup>24</sup> An artistic creations from a platform over which we mirror our senses of appreciation, drawing and painting are related to a firsthand imitation that is not directly

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<sup>22</sup> Anthony S. Mercatante, The facts on File Encyclopedia of World Mythology and Legend, third edition, 2009, Facts on file Inc. ISBN 13:978-0-8160-7311, p. 13

<sup>23</sup> Lois flincher Rathus, Understanding Art, 10th edition, 2013, Wadsworth, Cengage Learning, ISBN-13:978-1-111-83695-5, p. 48

<sup>24</sup> Carroll Noel, Theories of Art Today, 2000, The University of Wisconsin Press, ISBN: 0-299-16350-4, p. 59, 69

dependent upon nature for its development. (Multhiah, 2007) Human discovered his hands and its various uses which cause for evolution. If the hand is called the parents of civilization so drawing can be called the first born of the hands. Sculpture and architecture are prolonged dimensions of drawing and painting where mind overpowers matter by various processes of designing and redesigning for better presentation of thought.<sup>25</sup>

(Benndtson, 1969) The strict and explanatory sense which is neither necessary nor sufficient expression occurs in the act of aesthetic contemplation; for in that, act and emotion is experienced in a state of fusion with or embodiment in an object or form. The object may be a work of art or a product of nature; what makes the object aesthetic is not its source in art or nature, but its function in expressing emotion.<sup>26</sup> When an object expresses emotion, a third term emerges in their relation. That term is beauty, which takes its place as a part of expression.

#### **4.3 Experimentation in Forms, Contents and Materials**

Art has nothing to do with taste. Art is not there to be tasted." -Max Ernst

(Karcher, 2010) An entire generation practiced Sachlich Keit glorified functionality as well as rationality, and celebrated objectivity-yet it means something different to everyone. Ambiguity was the most conspicuous future of the Neve Sachlicket, a term that changed its colors like a chameleon. The term signified a claim to value neutrality with the economic development of a standard of individual and social communication.<sup>27</sup> (Elger, 2009) 'Fruit of long experience' dates from 1919, the title is an ironic allusion to the labor of the creative process. As a result of the identical painting, the frame of wood construction here is more than just a frame for the picture, forming as it does a thematic unit with it. In this way, the relief can be recognized

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<sup>25</sup> Dr Meena Multhiah, Tanjore painting, Chettinad publication, Chennai, 2007, ISBN-13:978-81-904693-0-2, p. 5

<sup>26</sup> Arthur Benndtson, Art, Expression and Beauty Rinehart and Winston, Inc., 1969, ISBN: 03-073590-4 Printed in USA, p. 12

<sup>27</sup> Karcher Eva, Dix, Taschen, (2010), ISBN: 978-3-8365-2485-8, p. 7

as a work which deals with the aesthetic process itself. This work stands among other things for an artistic paradigm shift.<sup>28</sup> Kathy Alcaine states the New York School as often referred with artists such as Jackson Pollack, Willem de Kooning, and Franz Kline created works of art in which the natural representation of objects was of less importance than the artists' feelings about them or the aesthetic experience of painting itself.<sup>29</sup>

The Abstract expressionist artist Jackson Pollock was one of the main pursuers of this so-called "continuous dynamic" process. Another was Arshile (Gorky, 1962) whose explanation is very similar to Pollocks: When something is finished that means it is dead, doesn't it? I believe in the everlasting. I never finish a painting- I just stop working on it for a while. I like painting because it is something I never come to the end of.<sup>30</sup> (Nauman, 2005) Such "anti-visual" works, however, are then paradoxically attributed a set of common visual or even stylistic characteristics: reductively spare, dry in tone, and void of perceptual pleasures. Language, in this framework, is viewed as occupying the realm of the purely immaterial or ideational or at least, referencing only itself.<sup>31</sup>

In one developmental study (Nisbet, 1976) The problems, insights idea and forms which come to the artist and to the scientist seem to come as often from the unconscious as the conscious mind from wide, electric, and unorganized reading, observing or experiencing, from musing, browsing and dreaming from buried experiences. As from anything immediately and

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<sup>28</sup> Dietmar Elger, Dadaism, (2009), Taschen ISBN: 978-3-8365-1399-9

<sup>29</sup> Kathy Alcaine, edited by Allison Reid, Pop Art, OP Art, Minimalism, Teachers' Manual, The Rosa Mary foundation, p. 11

<sup>30</sup> Richard Taylor, Fractal Expressionism- Where Art Meets Science, Santa Fe Institute, February 14, 2002, (Gorky's statement was originally quoted by Talcott Clap, Arshile: painting, Drawing studies 43, The Moma, New York, 1962), p. 7

<sup>31</sup> Bruce Nauman edited by Janet Kraynak, Pay Attention Please: Bruce Nauman's Words, The MIT Press, 2005, ISBN: 0-262-14082-9, p. 19

consciously in view creative faculties is to be regarded with all the hostility we give as ascent's, philosophers and artist to limitations of any kind, political or other to freedom of thoughts.<sup>32</sup>

Currently statues of the profession in contemporary pursue at represent sociology as composite a very ordered composite. It must be emphasized of precise rules for designing problems, arranging data, achieving hypothesis, verifying results and in triumph and satisfaction setting forward what is called theory.

(Hockney, 2004) The depiction of water is a more specific problem, the constantly changing pattern of reflection and highlights and transparent visible things below the surface. Hockney captured such fleeting effects with a variety of mediums.<sup>33</sup> 'A large Diver' (Paper Pool 27) 1978, work resulted in the process involved in making a piece of paper from scratch, from chewed-up rags and water, pressing the pulp and when moisture relished it becomes a piece of paper. Hockney added dyes to the pulp and the color become more vivid and stronger than applying paint on the surface. Technically metal molds give better results to pour all the colors next to one another.

#### **4.4 Types and Purpose of Embossement**

This research pursues to make a significant contribution to contemporary embossing art practices; artist expanded and transformed individual artistic expression. This thesis classifies under acknowledged practices based on embossed medium in the context of contemporary visual arts domain.

This current research contributes to the process of adding another dimension in the area of embossing activity in the realm of contemporary arts; focusing concept and contextual analysis in selected artists' works. This paper was written based on pragmatic and empirical

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<sup>32</sup> Robert Nisbet, *Sociology as an Art Form*, Oxford University Press London, 1976, The source of imagination, p. 19

<sup>33</sup> Hockney David, *Hockney's pictures*, 2004, Thames and Hudson Ltd. ISBN: 0-500-09314-8, p. 75

practicing embossing arts with motivational aspects and development of visual language by various artists from different parts of India.

All the primary case study of an artist was evident researched by having a direct observation to their practices, through interviews and by examining primary and secondary textual sources moderated by their artistic process as the contemporary modernist approaches.

The art is neither easy nor complex however it required sometimes less, sometimes more efforts to understand. The mainstream of the artist does not choose the material because the accessibility of material or technological support nevertheless reason of connecting idea or approach towards thoughts to reach goals of creation. Material or technology used by an artist is merely a mediator, not the final goal. The final goal will come as the aesthetical embellishment by justifying artistic concern and penetration of an idea through the visual language.

The artists are more selective using a term to signify those things associated with the making of creative works- plastic and visual arts and crafts, creative writing, music and the performance arts- that is, objects and practices which, as Panofsky (1955) states, 'demand to be experienced aesthetically'.<sup>34</sup>

The case study methodology allow to an investigator to identify and explain the wide variety of adoption and adaptation processes undertaken by these practicing artists. The context has been amalgamated according to its own histories and perceptions of embossed works; the conversions of material into the aesthetical associations discussed by the objective analyses.

In the study by Dalmia (2002), notions of pluralism and multiculturalism infect the artists of the '90s, as there is a confident borrowing from all cultures and frequent crossovers. The young artists of India have evolved an even more a van grade vocabulary of the articulation of the new sensibility.<sup>35</sup> An artist imparted art to dominate the techniques however it required at the

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<sup>34</sup> Understanding the visual- Visual art, visual culture, Tony Schirato and Jen Webb, Sage publication, 2014, ISBN: 978-1-4129-0156-7, p. 107

<sup>35</sup> Dalmia Yashodhara, Contemporary Indian art: Other Realities, Marg publication, Vo. 53, No. 3, March 2002, ISBN: 81-85026-55-6, p. 6

initial level of practice; contemporary practice demolishing the all those barriers of limit and borderline to redefine in the field of visual arts.

(Edward, 2003) Embossing is the art term of any process – e.g. casting, chasing, stamping, carving or molding- designed to make a pattern or figurative composition stand out in relief. Sometimes also used as a synonym for repousse’ (French word ‘pushed back’): Metal hammered into a relief design from the back.<sup>36</sup> (Oxford University Press, 1996) Embossing- the term also used in printmaking to describe an intentional relief produced by stamping or molding. It is derived from ‘boss’ (Mid. Eng. boce, bouse), meaning a rounded protrusion.<sup>37</sup>

A raised design or symbol that has been embossed by an impression produced by pressure or printing while relief is a type of artwork in which shapes or figures protrude from a flat background. The word relief is derived from the Latin verb *relievo*, it means to rise.

Embossing, art of making raised patterns on the surface of metal, leather, textiles, paper, and other similar materials; rigorously saying, the term is appropriate only to raised impressions produced by means of engraved dies, matrix or plates.<sup>38</sup>

Relief is a sculpture oriented technique and the sculpted components remain attached to a solid background of the same material in which the material has been raised above the background plane. Various materials can be used for relief making for example- metal, clay, plaster stucco, ceramic, or paper-mâché the form can be developed through to just added or raised up from the background. Bronze reliefs are made by Modelling, molding, waxing, heating, and casting in these process wax were melted so that casting is called as the lost wax process.

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<sup>36</sup> Edward Lucie-Smith, *The Thames & Hudson Dictionary of Art Terms*, 2003

<sup>37</sup> *The Dictionary of Art*, Grove An imprint of Oxford University Press, 1996, ISBN: 13: 979-0-19-517068-9, edited by Jane Turner

<sup>38</sup> <https://www.britannica.com/art/embossing>, Retrieved on 19<sup>th</sup> Apr 2018

Embossing is based on the positive and negative surface which often called as male and female die where the artist decides the final outcome with raise in relief surface. The curved surface is called mold or die or negative and printed image or casted image imparts as the final result of print or cast or positive. We can interpret mark, mold or decorate a surface with a raised design or symbol as raise surface result that made by process of embossing.

Though embossing is the process of creating rise surface which comes up final result with the relief surface. There are no as much study found in the area specific on the embossing art practices but few scholars have written about the types of embossing in industrial, craft and design perspective.

According to the process of embossing it is basically divided in four types and under it sub categorized types of embossing will be elaborated in following paragraph which may help the reader to understand in more efficacious way to analyze the creation of art in embossing. Thus, there are many types of embossing to elect from liable on the use of embossing.

In general, embossing can be achieved through the following process; it depends upon the quality of result expected with specific medium and material through reaching the purpose of making art because in art material also a concern when an artist chooses to specified contextual justifications. In these papers researcher will discuss the contextual frameworks on embossment under the process- pressing, carving, punching, and casting with the instance of works by artists’.

#### **4.4.1 Pressing**

Embossing means a process pressing an embossing roll (engraved a pattern on its surface) to an artifact to improve a design and deliver a function to it. Improves the designs of the products; upgrade of appearance and texture provides the functions to the products; thermal-bonding, bulking, cleating, anti-sticking, making holes etc.<sup>39</sup>

#### **Types of embossing process**

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<sup>39</sup> [http://www.yuri-roll.jp/en/technology\\_emboss.html](http://www.yuri-roll.jp/en/technology_emboss.html) Retrieved on 17<sup>th</sup> Apr 2018



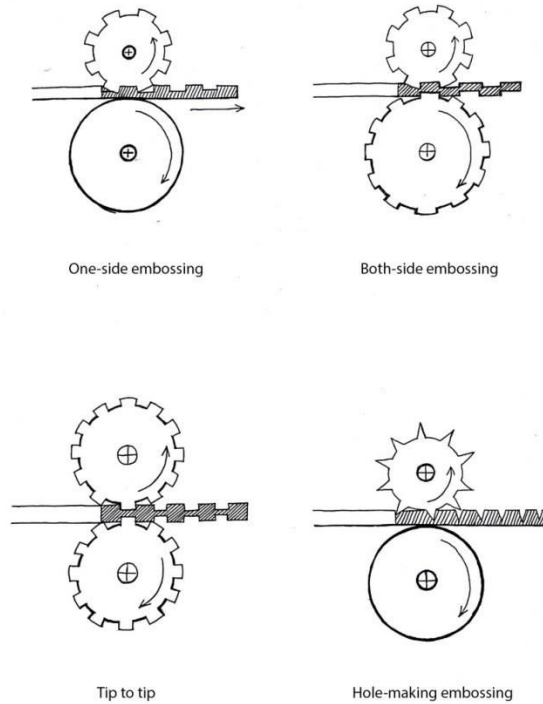


Figure 4.1 Types of embossing process (Illustration) created on 12 Jan 2017 Sahu T. K.

#### a) One-side embossing

Erastic Roll- Combination of embossing roll and elastic roll (woollen paper, rubber etc.) useful for embossing of shallow patterns on the surface of papers textiles films and so on.

Most common Embossing practice is observed as a 'single sided' effects in which the fibers being pushed up in to the embossing die or matrix from the back; double-sided embossing works in the commercial area for mass production. See the pictures on the below.<sup>40</sup>

The embossing makes elegant result when an artist uses depths and styles to approach aesthetical value in the final embossed surface. When depth and raise surface has been increased the embossed works will appear more appealing and attractive with a sense of composition in arts

<sup>40</sup> <http://www.dynamicprint.co.uk/embossing.html> Retrieved on 18<sup>th</sup> Aug 2018

and design.<sup>41</sup> Also, as two parts of the matrix come together very fine lines avoided by the artist as they simply doesn't work only few exception can be seen that depends up on the requirement of justifying in the works of arts.

#### **b) Both-side embossing**

Steel Roll- Combination of embossing roll and steel roll (plain surface), it is useful for thermal-bonding of non-woven fabrics.

Woolen paper Roll- Coupling of embossing roll and woolen paper roll, transferring the pattern of embossing roll to the surface of woolen paper roll, obtain a couple of the embossing pattern. It is Useful for embossing of deep pattern for papers, textiles, films and so on.

Steel match- Coupling of embossing roll and embossing roll, the embossing patterns of two rolls are matching each other, indispensable for bulking up of cushion sheets and embossing of steel plates.

#### **c) Tip to tip**

The coupling of two embossing rolls which have the same embossing pattern and this process provides the products which do not have a right and a wrong side.

#### **d) Hole-making embossing**

Combination of embossing roll engraved sharply and elastic roll. This process enables to make holes on films etc.

#### **e) Methods of engraving embossing rolls**

There are three methods of engraving embossing rolls as follows, According to the shape, roughness; depth etc. of embossing pattern, engraving method is selected out.

- Mill engraving- Typical method for engraving embossing rolls which use a mother roll called "mill" A mill is engraved by its prototype, called "die". Therefore, a die and an embossing roll

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<sup>41</sup> <http://mcintoshemboss.com/Embossing.html> Retrieved on 20 March 2017

have a same pattern; a mill and embossed products have a mirror image of the embossing pattern. A die as a prototype is made by handwork or the special machine tools.

- Etching (Photo engraving) - It is partially coating with light cartable resin, corroding by etching make an embossing pattern on the roll surface.
- Machine engraving- Typical method for engraving embossing rolls which use high-precision CNC lathe, High-precision CNC lathe directly engraves embossing rolls according to computer software of embossing patterns, This is the newest method for engraving embossing, The following are strong points of this method.

Types of embossing can be understood by the embossing press hence few scholars describe 6 types and others about 10 types. Through the types of embossing we can understand with examples of art works.

The texture of the label when combined with an aesthetically pleasing ink job works wonders in engaging the senses; which creates a more innate craving within the observer.<sup>42</sup> However, attraction isn't the only reason that brand manufacturers emboss their products.

Embossing is done by pressing a sheet of paper (or other substrate) into a female die, which has a design engraved or etched into it. This is usually done with a male counterpart underneath the paper, so that the paper is sandwiched between the two and the design is transferred to the paper.

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<sup>42</sup> <https://www.companystampingsingapore.com/6-types-of-embossing-press/> Retrieved on 18<sup>th</sup> Aug 2018

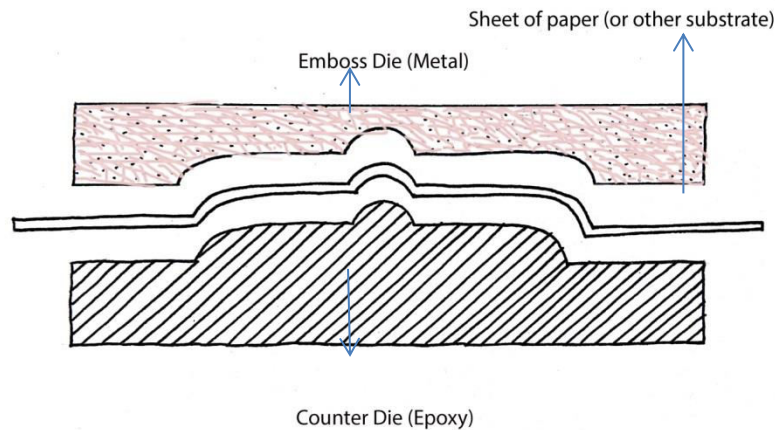


Figure 4.2 Male and Female Die (Illustration) created on 14 Jan 2017 Sahu T. K.

- **Counter Dies**

A counter die (also denoted to as “counterforce”) is the male counterpart to the female emboss die. Most die producers will provide you with a counter die when they send you an emboss die. This counter die is made with an epoxy that hardens into what appears to be a translucent hard plastic. These are made by putting epoxy on a thin, fiberglass board and then stamping the emboss die onto it.

The edges of emboss, especially when using a single-level, photo-etched die, are largely influenced by your counter die. The softer your counter die, the more rounded your edges will be. Conversely, the more solid your counter die (such as the epoxy plastic), the sharper your embossed edges will appear.

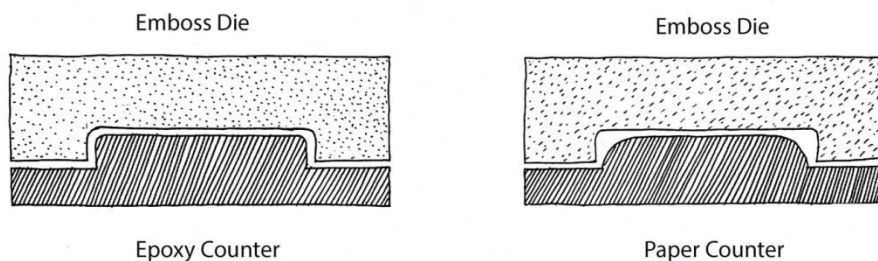


Figure 4.3 Epoxy and paper counter (Illustration) created on 15 Jan 2017 Sahu T. K.

(Rikard, 2016) Although embossing seems to be quite deep visually, it is commonly no more than 15 microns and at most, 25 microns. That's 25 thousandths of an inch. Your average emboss is about 1/64th of an inch. You can see in this photo how the depth of an emboss die affects the appearance of the final piece. Note that as the depth of the die increases, there's a higher chance of the paper tearing.<sup>43</sup> The most common presses used by an artist are Clamshell press, Straight stamp press, and Roll press.

### **Embossing Typography**

Underneath individual example picture is a cross sectional line drawing of the embossing style or edge. The embossing makes elegant result when an artist uses depths and styles to approach aesthetical value in the final embossed surface. When depth and raise surface has been increases the embossed works will appeared more appealing and attractive with sense of composition in arts and design.<sup>44</sup>

Typography style- 1. Single level, 2. Multilevel, 3. Sculptured level

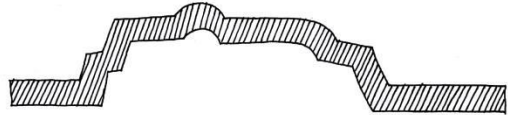
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<sup>43</sup> Rikard, The Graphic Designer's Guide to Embossing, Jun 14, 2016, Retrived on 19<sup>th</sup> Apr 2018 from <https://zevendesign.com/graphic-designers-guide-embossing/>

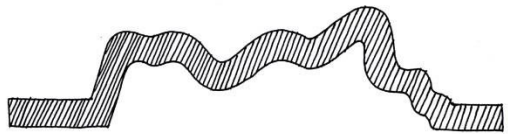
<sup>44</sup> <http://mcintoshemboss.com/Embossing.html> Retrieved on 18<sup>th</sup> Aug 2018



1. Single level embossing



2. Multilevel embossing



3. Sculptured level embossing

Figure 4.4 Embossing typography Style (Illustration) created on 15 Jan 2017 Sahu T. K.

Edge- 1. Beveled, 2. Roofed, 3. Rounded



1. Beveled Edge



2. Roofed Edge



3. Rounded Edge

Figure 4.5 Embossing Edge (Illustration) created on 16 Jan 2017 Sahu T. K.

- **Blind Emboss:** A blind emboss is one which is not stamped over a printed image or with a foil. The color of the embossed image is the same as the color of the surface. You can also call it a self-emboss or same color embossing.

Omar Rayo Reyes was a renowned Colombian artist. Rayo worked with abstract geometry primarily engaging black, white, red and yellow. (Fig. 4.6) He was part of the Optical Art movement. Rayo's work shows that geometric art is as much a part of the past as it is of the future.

- **Single-Level Emboss:** In this kind of embossing, the image area is raised to just one flat level.

The artist will get at most pleasure and contentment if the works are valued for their true conceptual orientations, without giving pseudo significance of any other external values.

Embossing involves the creation of an impression by placing the dies in contact with the stock under high pressure. Different kinds of paper show diverse categories of embossed effects. There are also many different kinds of embossing that can be done like blind embossing, tint embossing and glazing to achieve different results. The process of embossing is relatively inexpensive and has many uses.

Embossing is use for aesthetic purposes as well as functional uses in industries. From embossing names on credit cards to embossed Braille books for the blind, embossing has a wide range of applications and uses.

An artist uses embossing for specific purpose because the medium itself has mystic effect, which is visible and obscured in such light condition. The effect is the reason why most of the artist gets attracted and implemented by embossing techniques. Mixing another medium along with embossing is creates a layers which is also one of the important reason and opportunity to show idea. Horizon is the place where the earth and sky meets, similarly visible and conceals effect play an important role to show efforts, calibre and creativity on the one ground with artistic magical touch. Artist used pencil, etching, pen, watercolour, woodprint, silkscreen on embossed print to artistic expression in the work of art.

- **Multi-Level embossing** is the image area raised to multiple levels having different depths. This gives the embossed image texture and added relief and makes it all the more interesting. (Fig. 4.7) The hundreds of layers overlap on it, not deliberately because of the techniques so this was subjectively and its need to explore in such ways, so this is the R Balla's way of working in every work.
- **Printed Emboss:** In this kind of embossing, the embossed area registers with printed image. Depending on customer requirements and specifications, the bevel can stay inside the printed image or go outside it.

Krishna Reddy is an Innovative teacher by far the most outstanding, innovative experimenter in the art of color viscosity printmaking. Krishna's excellent not only in the technique imparted the philosophical approach to one's pictorial language but admired by teaching also.

Viscosity developed by the artist Krishna Reddy in the Atelier-17 studio of Stanley William Hayter at Paris. He used various layers of plate surface to create multiple layers of embossed prints. His most of the work has deeply etched to use the different dimensional level of the surface so that various density of rubber roller can be used to apply thick and thin ink with various pressures. It creates the multiple color application on the single plate at the same time which required explicit expertise. The pressure of the roller must be controlled and preparation of the ink creates the contraposition to achieve the depositing ink transferring from the matrix to the final prints, most of the time an artist not achieved the similarity of edition prints so they write artist proof or monoprint.



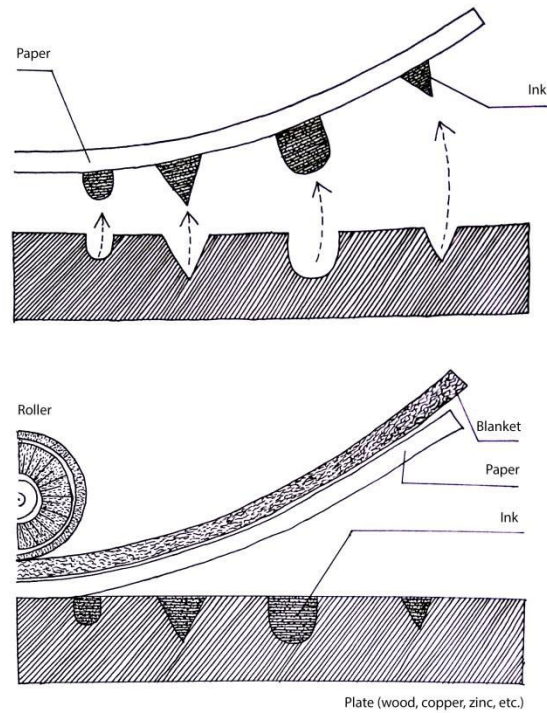


Figure 4.7 Viscosity ink transfer process (Illustration) created on 20 Sep 2017 Sahu T. K.

He speaks of man's urge to gain knowledge from the immense source of nature and the artist's desire to experience and penetrate into creativity itself. Stanly William Hayter's prints were produced brilliant color but too technical, his works speak of pure form, color and automatism, in contrast, Krishna builds up his plate almost as it is sculpted out.

Krishna Reddy's images manifest themselves in the form of embossed lines and impregnated color, both of which are variegated and subtle. A theme drawn from nature has been etched vividly and presented with all the nuances that the medium is capable of rendering and with much that was inspiring in the natural manifestation.<sup>45</sup>

Krishna converses his feeling for the seminal forces around him, the natural and the elemental, the human and the spiritual. That the elemental is associated and is consonant with the spiritual in his work is implied. Krishna is not bothered with events or stories, with the intensity or the storyline content of subject matter, more essential than a subject is the life dynamism that binds the Universe together.

<sup>45</sup> Lalit Kala Contemporary-34, Published by Lalit Kala Academy, Rabindra Bhavan, New Delhi 1987, p. 51

Though creation an artist transmits a feeling that inside into the mysterious sources and inner workings of reality is exciting; the task is to show that art making can be a breakthrough in creativity and learning.

Krishna says- “As we want to know ourselves and where the other exists when we are open but we not there with our prejudice of self. There is a breakthrough in creativity, revelation, and learning. The art-making as a learning process and a creative process this is real joy of life to find enlightenment, live, discover, understand and learn.”<sup>46</sup> In one developmental study (Sengupta, 2003), a philosophically minded artist, in his experiments with matter and explorations in quest of meaning and understanding, takes himself beyond the given and expected. He builds an image out of intense living, intense love and total involvement; such work breathes life and has no boundaries.

(Krishna Reddy, 1988) We stand between the immense cosmos and the unfathomable universe within us. If we pause for a moment and watch these great mysteries, we filled with awe and wonder. (Fig. 4.8) There is an urge in us to discover and learn what lies behind these mysteries, the hidden reality that is the very source of life. Just as our bodies want nourishment, our minds want to know.<sup>47</sup>

The intricacy of techniques and materials in printmaking can lend themselves to a compulsive development of technic. The commercial influence is a force and directly opposes creative experimentation. Techniques are obtainable to us as proven formulas to be tracked. If we follow the dictates of formula we lose ingenuity essential to building a meaning full image. If we do not question the techniques, they become our authorities. The artist will get most pleasure and contentment if the works are valued for their true conceptual orientations, without giving the pseudo significance of any other external values.

Vadodara based artist Sandeep Suneria works with his fine skills of stencil cutting for blind embossing and graphics prints. The work he represents is toward the antagonistic society of contemporary times, he exerts elements from the time-space and converting those using

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<sup>46</sup> Sengupta Ratnotama, Krishna’s Cosmos: The creativity of an Artist, Sculptor & Teacher, Mapin Publishing Pvt Ltd, ISBN: 81-88204-16-1, 2003, p. 87, p. 81

<sup>47</sup> Reddy Krishna, Intaglio Simultaneous Color Printmaking, 1988, ISBN 0887067395, p. 18

metaphors in visual forms, his basic concept is to stimulate an observer transmitting a chance to react, acquire and negativity in certain forms which turn back into the society. The series that Suneria has worked by using a metaphor of pigeons and incidents of the past like the Mumbai blast, Politics, Fashion.

- **Tint Emboss:** This is a relatively new creation where pearl or pastel foil is used for embossing. The methodology is the same as other embossing but the technique is very much in demand and vogue currently. Also, for tint embossing it is best to use white stock because pearl and pastel foils are transparent.
- **Combo Emboss:** This refers to an embossed image that is also foil stamped. More usually referred to as a “combo die”—this type of die allows embossing and foil stamping to be accomplished in a single impression. (Fig. 4.9) This means that every part of the project that is being embossed is also being foiled.

This is an effort to visualize the relativistic nature of ‘time’ by pursuing the expanding nature of ‘time’ along with motion. Time is reckoned by noting the intervals that occur by the motion of visible or invisible material things. It is in consequence of this that space and time are welded together. Every material thing can also have an absolute character, providing we choose the appropriate reference frame to consider with. So, we can agree with the materialistic view that time is solidly linked to the motion of matter.

Balla says-The precise concept initiates the whole understanding of movement, motion, and momentum exist altogether with space-time simultaneously called the “qualitative process of motion”.

In the search for the understanding of the phenomenon known as ‘life’, and with the understanding that ‘life’ can never be located in the constituents of any living form or organism, the only and inevitable criterion is the ‘holistic perception’, the perception that of a human form is the realization of the life as a whole.<sup>48</sup>

- **A sculptured emboss** actually refers to a hand-tooled process. (Fig. 4.10) It is made from a photograph or a drawing with various levels of depth to make the image appear realistic

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<sup>48</sup> Baala R- <http://www.timeproofart.com/works.html> (accessed 15 March 2015)

and multi-dimensional. R Balla says- an artist needs to take the responsibility and create responsible works of art for the society. The adopted from the Indian orientation and implementing in his life practice.

Almost all the practices and especially all the scientific practices of the society, as on today, sharpen the question, 'Whether man belongs to nature or nature belongs to the man?' Man can never survive even a moment without nature around, which is being consistently utilized, enjoyed, explored, amazed, protected, exploited, destructed and destroyed.<sup>49</sup> The knowledge and practices of the human society, 'artificial' could be specified as something which is invented by man as the product of ignorance coupled with artificial intelligence. Artificiality is not coupled with the material; it is a kind of mental state which is against nature, the realization of 'self' and on the human society as a whole towards 'existence' and true living.

#### **4.4.2 Carving**

The carving is sunk below the level of the surrounding surface and contained within a sharply incised contour line that frames it with a powerful line of shadow. The surrounding surface remains untouched, with no projections. Sunken relief carving is found almost exclusively in ancient Egyptian art, stone carving from the flat surface is the appropriate example for the relief. Carving is the final stage of the works of art so that carved surface itself become most important and interplay significantly of positive and negative space together.

Peter and Linda Murray describes- the difference between woodcut and wood engraving is in the block itself which, in woodcuts is usually cherry wood cut from the plank and therefore along the grain, while in wood engraving it is boxwood, cut across the grain.<sup>50</sup> According to the process, embossing can be achieved by use of one or more processes. Only carving cannot come alone in the category of embossing thus it can be a stage of the process of embossments and taken print or cast on the created surface as a die. I would like to make clear about the relief and embossed image; when a person is very clear about the final outcome and results, it will be distinguished technically and depends upon the intention of the artist.

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<sup>49</sup> Baala R- <http://www.timeproofart.com/works.html> (accessed 18 March 2015)

<sup>50</sup> Peter and Linda Murray, Penguin Dictionary of art and artist, Seventh Edition, ISBN: 0-14-051300-0, p. 162

(Khanna, 1998) The majority of Indian artist had looked on the bemusedly from afar at developments in post-war European and American abstraction Jeyram Patel came to prominence in Delhi in the 1960's with his powerful abstract imagery made with a blow torch on wooden surfaces with highly individualistic abstract and semiabstract sculpture.<sup>51</sup>

(Shukla, 2008) Simplicity becomes the hallmark of Jeyram's creations; the works are simple, direct, in their bare minimum entities, yet are multifarious in their visual appeal and intent.<sup>52</sup> A magnetizing surreal world where created by Jeyram Patel in his landscape, slowly changing with his positive areas of the work plywood contrast created away from the submissive surface of the area with glowing glossy shiny steel or paint. (Fig. 4.11) (Fig. 4.12) The landscape of life's drama is transient; reflecting in the diffused light of these reflections would have even more elucidations of the art.

(Veena, 2009) Myriad reflections of self and surroundings, moving and changing with every twist turn. These shifts and changes were reflected on the polished surface of the stainless steel that encased the carved, engraved and semi-burnt amalgamated plywood sculptures of Jeyram Patel.<sup>53</sup> There are several artists practicing by carve the wood surface and paint to create relief as a final result of works of art for instance artist- Alex Mathew, Chippa Sudhakar, Dhiraj Choudhury, Piraji Sagara, Gulam Mohammed Sheikh and many more have used similar relief works to express artistic concern. (Fig. 4.13)

The purpose of creating embossing works according to the transformative process from negative to the positive but in relief merely carving stand out as the final justification of the work.

According to the process embossing can be achieved by use of one or more process. Only carving cannot be comes alone in the category of embossing thus it can be a stage of process of embossments and taken print or casted on the created surface as a die. Researcher like to make

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<sup>51</sup> Khanna Balaraj and Kurtha Aziz, *Art of modern India*, 1998, Thames and Hudson Ltd, London, ISBN: 0-500-23755-7, p.35

<sup>52</sup> Shukla Prayag, *Art Home*, Vadodara, *Mirrored reality with cognitive images*, 2008

<sup>53</sup> Veena Chandra, Kala Dirgha, *International Journal of Visual Art*, October 2009, Vol. 10, No.19, p. 14

clarify about the relief and embossed image; when a person is very clear about the final outcome and results, it will be distinguish technically and depends upon the intension of the artist. For instance if we take reference of works of an artist Basuki Das Gupta; he creates raise surface by pasting thick board layer by layer and use fevicol as binder and paint the surface acrylic color. So the artist intends towards his final results and keeps the surface layer in positive. The intentionally working with collage process to get rise surface not to get print impression so that the work is consider as relief work not the embossing. It is very essential to understand the limitation of medium term and category, thus requirement of the specific result may demolish and redefines by an artist.

These specific works is made like relief mural technically by the concept of collage making with treated multi-layers and intaglio effects though still it cannot comes under the embossed work stand as relief. This works is nearby the printmaking process of collagraphy; the surface can be established for the purpose of intaglio print with top roll and printed with the high pressure, but the artist don't want that print result and execute expected results by painting methods. In process of making art an artist try various methods but achieve expertise in any one area it may be exceptional for the genius express in the explicit manner.

In general embossing can be achieved through following process, it depends upon the quality of result expected with specific medium and material through reaching the purpose of making art because in art material also concern when an artist choose to specified contextual justifications.

#### **4.4.3 Punching**

The most substantial stimulus of Janakiram has been the south Indian temple, with its wealth of pillars metal door reliefs, icons and the polished covers in the repousse technique, called Kavachas which were fitted on to stone or wooden deities and mounts.

Janakiram does not let any pre-conditioned material inflict itself on him and limit his ideas. He uses fresh copper or iron sheet which he beats and fashions at will resorting to bracing or welding bits of metal, metal tape, nail and wire for special effects. (Fig. 4.14) His

compositions drawn from the pantheon of popular deities and images inspired by a wealth of folk images-are not beyond the understanding of the common man.<sup>54</sup>

Clarifying sculpture extensively of the more subtle possibilities of illusionist identification, he cut into the continuities of extension and outline that Janakiram rested on, broke up further into smaller distributions of the same elements, making up on the whole, articulate, calligraphic patterns of quite some complexity and detail.<sup>55</sup> In Janakiram's sculpture, it is felt in its rarified sheet-thin body and in what might appear as decorative details in his later work. (Fig. 4.15) Whereas it functions to disperse in Nanadagopal's work into open, free-standing patterns of points, angles, curls, edges, and planes.

(Chamberlain, 1972) Deep etch is in a sense, a deep open bite, although, as a rule, the bitter areas are generally more definite and condensed. (Fig. 4.16) It is the abrupt wall of metal, enclosing the corroded area, that characterizes the really deep etch, and it is this wall or edge that holds the main body of ink, enriching both plate and print surface. (Fig. 4.17) As deeper the bite, the stronger and darker each embossed area of deposited ink will be on the print.<sup>56</sup> (Fig. 4.18) A deeply etched plate can be printed in relief, intaglio or both together. While using intaglio method actual depth appeared with a greater illusion of depth, and the range of tone and color.

(Robin, 1973) Most of the blocks are extremely adaptable and by experimenting and employing the techniques with a large variety of prints is possible from a single block Overprints used by Reversal and Subtractive process. Part can be cut away or glued on; depending on the might also entail the use of a different block or technique combinations of positions and colors will give a variety of prints.<sup>57</sup>

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<sup>54</sup> P.V. Janakiram, Lalit Kala Akademi- monograph, Lalit Kala Contemporary-34, 1974, p. 72

<sup>55</sup> Josef James, The New Figurative, Lalit Kala Contemporary-35, Sep.1987, Published by Lalit Kala Akademi Rabindra Bhavan, New Delhi, p. 15

<sup>56</sup> Chamberlain Walter, The Thames and Hudson Manual of Etching and Engraving, Thames and Hudson Ltd. ISBN 0-0500-68001-9, 1972, p. 69

<sup>57</sup> Robin Capon, Introducing Abstract Printmaking, Watson –Guptill Publication, New York, ISBN 0 7134 24419, 1973, p. 83

(Pillai, 2003) S G Vasudev's copper work seems to flow like poetry. It spurts into the life of imagination dream, fantasy and the common relationship between human and nature in order to Shiva Shakti and ever spacious speaking tree. This holds allots of the mystic, physiological and spiritual message into within the forms of creative exploration.<sup>58</sup> His copper embossing works surpass because the medium itself is turned in to a dramatic spectacle, according to the light we can see changes in the works of the metal surface. Creative abilities can be justified precise care by the designer to makes appropriate, comfortable and aesthetically pleasing to others; the sensibilities imparted with creative practices by an artist.

#### **4.4.4 Casting**

When an artist creates sculptures relief through the process of sculpture making by modelling material like clay, pop, thermocol etc.; creates die and cast.

Modelling divided with two ways one is additive methods and another is reductive or subtractive method. In additive methods we can add the material in to surface layer by layer to create modelling whereas reduction method reduce the property from basic surface by cutting, carving, pinching to achieved desired structure through the modelling process. In clay modelling both methods can be used. In thermocol we get ready made block which carving or rubbing apply but if it is required for an artist can be used the industrial production techniques and make meddling according to the choice. The artists are approaching the multidisciplinary coordination to create such installation or art project in packaging design mostly these kind of modelling, molding and casting has been developed with impressive ways.

For molding fiber glass, silicon, plaster of Paris, paper pulp, latex, alginate etc. has been used for various embossing, sculptures and relief making process.

Die can be considered as the negative from that positive impression or casted impression comes out with positive and considered as the final output. The artist use mold as well as cast image sometimes as a works of art and involve making different ambience through the installation works according to his idea, justification and perceptions. Mold is known in the other word die, there are various types of die used in sculpture making and industrial production.

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<sup>58</sup> Pillai Manju P, Copper extracts: Soliloquies in sheet metal, 2003, p. 340



In sculpture making mold can be taken in various ways but basic three types are important- 1. Single mold, 2.Piece mold and 3.Mother mold.

Single mold is created mostly on the structure of frames created from the three sides so that poured die material cannot come out from the expected area or other solutions are available according to the selection of materials. Single mold remains open only from the one side and piece mold created with two pieces to several pieces and for more complex detailing areas can be taken as piece mold and which can be connected from the separate mold which makes it united and after casting with the help of keys it can be easily detached and again can be used for multiple casting.

In contemporary art they go beyond the studio practice for stance the residency and factory production with team and collaborative projects which makes bigger change and results.

Somnath Hore introduced the paper pulp casting on the texture created with wax and found objects for the series of works titled “wound”. (Fig. 4.19) The subject depicted on the human suffering and riots from the Bengal and Bangladesh. His white on white paper Pulp done on the smooth surface of clay, like knife marks on human skin; immortalizes the wound by transferring it into works.<sup>59</sup>

While the works of Zarina is as though this language takes up refuge in a void and frames concealments within lines and barriers. (Fig. 4.20) The surface of cast paper sculptures was the simplest and most iconic geometry which struck the eye; minimal, dramatic and enigmatic results were more sensuously expressed. She mapped from house to the world; from personal to universal that is amazed evolution dealt by an artist.<sup>60</sup>

Set of sixty books were created by Ravi Kashi for the corporate office of the Embassy group builders in Bangalore 2013. Entire office from reception to MD’s chamber to the dining hall, all the rooms have Kashi works.

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<sup>59</sup> Ghose Arun, Somnath Hore- Life and Art, Gallery 88, Mumbai, 1977

<sup>60</sup> Robert Kimbril and Geeti Sen, Paper Houses, Gallery Espace, New Delhi, 2006, p. 5

Collecting photos, images, add clippings, discarded objects, headlines, quotations and the like, which interest Kashi Jotting down ideas with drawings and text; it comes filtered through this secondary source, resulting in the construction of an altered reality. Ravi Kashi says, “I see myself as a witness to my times, to the ways it is being interpreted in the media and a witness to the visual culture around me”. (Fig. 4.21) The books have been strung together with themes related to architecture from visualizing to planning to construction and all the emotional aspects of an architectural space. Kashi don't want to get in that kinds of strictness occur; according to him when we free from strictness we have more possibilities.

(Bordewekar, 2013) The work on one of the Tagore's poems which said that- “no amount of cajoling could open a flower bud; only a ray of sun can do it.” (Fig. 4.22) Subramanyan thought it was articulately symbolic of the process of education. Thus, he used sand cast-cement technique, worked on a large sun image with a number of flower buds below it in various stages of blossoming.<sup>61</sup> In the works of Subramanyan most apparent things found was playfulness with great vision. (Fig. 4.23) Simplified approach within a complex arrangement of the things influenced by nature and overall entity with complexity makes it simple and dynamic.

Sand-cast cement mural installation which artist K.G. Subramanyan made for the centenary exhibition of Gandhi in Rajghat, Delhi, 1969. Works contain various impressions of relief dots and textures which allow perceiving works with sculptural qualities.<sup>62</sup>

Dattatraya Apte recycled waste color paper from the paper factory and created his color palate. (Fig. 4.24) He gets inspiration from the artist Somnath Hore; actually, he was familiar with the industrial production of paper mill and then saw the artist final work of art wound series. Understanding the material, techniques, and application is an important aspect as well as creating the idea through expression.

(Lochan Rajeev, 2001) The flight of imagination of the artist believes in the synthesis and not the synthetic; searching and working towards a newer language for his creative endeavors.

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<sup>61</sup> Bordewekar Sandhya, Art India Magazine of India, November 2013, Volume XVII issue I, p. 57

<sup>62</sup> <http://www.aaa.org.hk/Collection/CollectionOnline/SpecialCollectionItem/15630> (accessed 10 March 2017)

The composition of space form and color reveals certain fluidity; forms of relief blend with those that are on the surface and color often creating blended relief and flat surfaces.<sup>63</sup>

Ingrid Pitzer was (born in Siegen, Germany) trained at the University of Arts, Berlin in sculpture, she specializes in paper reliefs and paper sculptures, now she lives and works in India. Pitzer's technically sound and clear about the type of result occurs in juxtaposing variations of colors and textural quality of pulps; her minimal and sensible approaches of articulation gives a wider range of aesthetical perception in the works. (Fig. 4.25) Her collaged and stencil approaches impart a strong and appealing visual textural quality which holds sensitive observation of the colors and space in the works of her composition.

Deviating from becoming a conventional sculptor, working in non-perishable mediums like stone, bronze, fiber, etc., Ingrid has carved out a space for herself in contemporary art with her original and impeccably crafted paper artworks. Further through the use of this unusual material art history could benefit new discourses on fragility, vulnerability, effect, and sensitivity.<sup>64</sup> Pitzer says "Paper is not as fragile as we imagine, and it never acts against its' own nature." The challenge is to be as artistic as possible and to make out of a very ordinary medium, an interesting piece of art which can evoke a new sensitivity.<sup>65</sup>

Until the sharp tool and hammer beats will not insert in the shoulder of rocks unless the creation of the sculpture is not possible. Same as a frightened pinching tool need to place on the ground for harvesting; without these, hardship and painful process creation is not possible. Maturity is possible only with the tough examination; a person must get through fear and becomes strong by accepting challenges.

The specific skill set to communicate or express but basic knowledge already inbuilt exist within that is called intuition. Every person is acting, expressing but all that expression cannot be considered as an art. Distortion (*Vakrata*) makes the simple manifestation or words more

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<sup>63</sup> Lochan Rajeev, (2001), Xth Triennale India, Available at <http://dattatrayaapte.com/Rajeev.php> (accessed 20 March 2015)

<sup>64</sup> <http://www.sumukha.com/artist.php?artist=333> (accessed 12 Jan 2018)

<sup>65</sup> <http://www.artheritagegallery.com/artist/ingrid-pitzer> (accessed 10 Oct 2017)

stimulating, exciting and appropriate; it may be available in the same vocabulary and grammar but those special capabilities to make a composition.

All human action comes along with such expression but all expression cannot be considered as a creative expression, for instance, people move hands feet to dance in various occasions and the performer enjoys also but it has no connection with the viewer whether they are watching or may not. But in the creative person whom we consider performer especially represents the expression through the presentable stage along with aesthetical value which deliberately moves hand gesture to express meaningful concern. That's why it is different from the act as a mundane activity and act of making art; so this knowledge cannot be learned or taught but the external effort can help to develop technical expertise so it reaches to the higher level of expression which is required in the artistic practice.

The way an artist brings cherished rasa and aesthetical value in mundane life inspiration which may be common for all other people but an extraordinary representation of mental imagery makes new which distinguishes from the imitation of the real world. The artist adopts imagery but representation on the surface of any medium changes the perspective along with juxtaposition of images and concern keeping practice with the meditative process in works of art. Artists involve reaching selflessness which reflects in the absurdity of expression which is one of the aspects of creative expression. Art cannot be always beautiful it is one part of the life another side may appear differently.

The level of maturity only comes through the seasoning it can't work out immediately if a gardener pours twenty buckets of water every day it will not give fruits earlier; similarly uniqueness and originality only come through the effort given in all directions, for instance, practical, understanding, technical, material exploration, visual composition, contextual understanding and theoretical justification. Artmaking is deeply rooted from the social, cultural, institutional and individual psyche. We see the small plant and see the final product as fruits, there is the problem; process needs to be observed so that it can be analyzed with each fragmented value. Sprout, branch, bark, thorn, flower; fruits are the one aspects of a tree inside roots are connected with soil. It does not exist without soil, same way art is not all about the surface making or visual making it is the essential reflection of human emotions and thoughts.

Writing about an art is just not possible by seeing but it should be lived within sensibilities, it cannot be separated from the art self-refinement is one of the important procedure which takes towards spiritualism. Every time to think and produce original or authentic creation is merely an illusion so that work and its process can be given focus and it should not only focus by self-realization; by practice, analytical and synthesis process it must purify eternal self. Except spiritualism art can only be a craftsmanship with these approach artist may become craftsman but cannot be an artist. So that statement elucidates said by Keshav Mallik (1924-2014) “Art is greater than any artist”.

The study on printmaking predominantly dwelt on its history and technical grounds focused upon key categories of relief-viscosity, collagraph, metal embossing, paper pulp, and sculpture creation. These papers have exemplified artist’s content and contextual juxtaposition from their works within the context of various scopes embossments in visual arts.

Individual artists have used embossing medium for artistic practice with utilizing symbolism, philosophy and visual language in embossing practices. Nevertheless, artist reinterpretation its traditions in to move the print into more demanding conceptual and aesthetical concerns; these approaches accommodate new dimension to the definition of visual arts.

#### **4.4.5 Purpose of Embossing: Commercial, Artistic**

In any creative efforts, there will be two purposes either it concerns for the commercial value or an artist. These pages will describe the purposes of contemporary time how these process evolved to create visual attractions to the common people as well as the artist for their selection of the specific medium before going to the purpose going to the purpose of making embossed surface we must understand why embossing gives a visual appealing the embossing is a process of making raised surface either by chasing, carving, punching or printing relief surface gives space to cast shadow as per the light falls on it. Within the variations of light and effects also vary which gives new tactile aesthetic experience within the objects. Second texture quality allows to touch and feel the depth of field even it is visible to the views; we can see the images from Indian temples where still images would not allow to touch and feel hence the relief surface of a shape/forms give that advantages.

We can see most of the temples ornamented with metal repousse works for the dedicated God or Goddess and natural elements of flora, flower and birds animal depiction which given to the commission to the craftsman which they practicing traditionally. The commercial art and fine arts are having the significant difference between both which makes unique in the context of the creative purpose of art. Fine artist adopts embossing medium to express particular idea needed for the concern whereas the craft repeats design and follow the patterns.

Craftworks only communicate what is visible, beyond that there will be no any theory or aesthetics involved but in creative works. It depends upon the artistic choice to adopt particular vision to the see the art, sometimes it required to see an artist's background of previous works of art to understand the language which the artist developed but in craft no need to see the previous work for understanding its complete within an art. Nevertheless, exceptions are there some of the craft works and creative works merged together where you cannot identify or separate both of them.

CHAPTER FIVE

**EMBOSSEMENT AND ITS SIGNIFICANCE**

**APPROACHES**

## CHAPTER V

### MOTIVATIONAL FACTORS AND METHODOLOGIES TO ACCOMPLISH EMBOSSEMENT

The development of visual vocabulary and understanding takes the individual to the heights of aesthetical releasements, which can be seen through the way one live life. Researcher realize the knowledge cannot be gained without *Guru* so as Dattatraya adapted guru from the nature and get lesson out of it similarly the research study endorsed to sensitivity within contextualizing on focused enquiry of knowledge. These most of the writings are deeply rooted from the focused discussion with Kumar Jasakiya Assistant Professor Department of Fine Arts Amity University Noida India. The analytical and pragmatic examples from the wider field of visual arts adapted to impart generalization through the investigation in these research studies.

#### 5.1. Insights in Embossing Art

The surface of paintings treated by on artist creates more or less visual attractions towards viewers, it depends on the depth of field which imparted by practices. Why human likes landscapes, nature, and space within the forms or shapes, it does not merely work with the figurative representation but also abstract also we can take the example of Jackson Pollock's painting, there dripped paint on the canvas surface created various layers of color which makes a distinctive depth of visuals. Color field painting by Mark Rothko also created and treated by various layers why don't artist paint which is readily available in the material and an artist governed by his or her imagination and intuition. Through the justification of idea, it takes time by the regular attempt and involvement. (Baala, 2015) Like any other living thing man is also active and when the basic activity of human activity is material activity, and any such usual activity can be called as practice and any 'active activity' that is directed towards a change is normally known as 'creativity'. That is, something known as creativity will always oppose the convention of any form and will be an expression of the interaction of somebody with the surrounding essentially towards a change.<sup>1</sup>

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<sup>1</sup> Baala R, Retrieved on 25 Apr. 2016 from  
<http://www.timeproofart.com/works.html>



The artist justifies his visual representation emerge in the mind by his or her acquired set of skills, and artist involved in his practice by depth in root level, not just superficial. Subject, content, forms are the materialistic body of the embossing, hence nothing to do with aesthetics or enjoyment of the embossing. When actually viewer enjoy a work of art soul is not there but body presents, it means viewer go through the processes of layer's to feel the depth and enjoy the beauty of painting one must understand the process to go through for instance seeds required soil, water and become a plant, tree, flowers, and fruits come up; through the process it reaches the maturity level and then experience of rasa gain by living being, it can't reach directly to produce rasa from seeds.

In one developmental study (Barlingay, 2016), in Visnudharmottara Purana, music, dance and drama performance thought it should be classified under one head by the ancient Indian critics, taken further steps and pointed out that painting, sculpture, dance, and music cannot be considered in isolation and without reciprocal reface to one another in some respects they overlap one another.<sup>2</sup> Music is based on several factors but basically, it requires three constituents one is called *Laya* the second is *Tala* and the third is *Svara*.

There is a difference between Thumari and Raga which need to understand the classical Indian music; we must know first the aesthetic value. Through the theory of *Natyashstra* we can able to comprehend essential aspects of art which is in the broader context; contextual base has elaborated by several scholars in visual art. There are two ways describes to relish rasa-1. *Draksha Pak* – Grapes, 2. *Narikel Pak* – Coconut

Grapes can be adopted very easily, its tree plants can be approach by a child also, easy to pluck, eat without pear anything no seeds inside totally grapes can be taken and taste also gives very good. With these all qualitative function of grapes it is very accessible and adaptable. Whereas coconut tree is very tall in size, very difficult to reach; to reach the Coconut one must learn skills to climb with the care of damage by the hard texture of the tree, it's surface will not so simple it's very complex to reach into that level. Holding in one hand the cutter tool and

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<sup>2</sup> S.S. Barlingay, A Modern Introduction to Indian Aesthetic Theory, Cataloging in Publication Data DK, 2016, ISBN: 978-81-246-0377-2, p. 16

another hold to the tree need balancing act and expertise. After cutting fruit should not fall on head need to be take care; subsequent cutting from the tree when it's get down on the ground level one must get skills to cut outer surface of the coconut if we give cutter to the new person who doesn't have the experience to cut that he may not able to cut. Even after cutting only a very less quantity of water and cream you get which taste has very subtle not very sweet as compared to the grapes. See the level of approaches in both fruits, one is very easy to adopt and another one is very tough to gain Emanuel Kant says- beauty exist or beauty does not exist which later philosopher explains with easy beauty and difficult beauty.

Climbing on coconut tree is easy but to reach the top and come back on the ground is not so easy. That effort to get down requires skills; within the aesthetical context it is more relevant. To understand these things we can get more clarity with some examples; Gazal is closer to the poem in classical music having close approaches and dependent on poetry. On the other hand Raga not dependent on poem, and ornamentation, it has priority of expression; the sound will become the mediator in the Raga to reach the feeling.

Cognize this mediation we must go through this example when we go to the hill peak, few people go through the majority of accepted conceptual levels of thoughts of staircase or follow steps, and few of them will have curiosity to enjoy the nature, to see bird and unknown experience within the natural environment, those followers intention is for '*Prakriti Darshan*' go through and being part of the nature.

Krishna speaks in the Geeta Upadesh in conversation with Arjun. Krishna says oh dear Arjun: don't be lost in the magic of poetry. (*Dushkritin Bhakta*) means the negative tendency of pupil like 'Ravana' who was a devotee of Lord Shiva, a worshipper who created Shiva Tandav Shrottam with full of ego Ravan tried to Shake the Himalaya, Shiva angered on him and people understand the poetry how he was knowledgeable person who created Shiva Tandav Shrotam and made happy of Shiva. Human should not influence by word, meaning, and ornamentation. Over load of words is called (*Prachuryata*). Without purpose or intention, ornamentation is waste. There is another word in Gujarati called (*Shabda Chada*) means distorted by the humor way. You may remember a child whenever vegetable seller comes to the street he repeats with distortion to enjoy the very poor mimicry, few people fascinated with words only for example Visakhapatnam is not looking extraordinary so people enjoy telling Vizag.

According to the standard of the poem, overloaded words and distortion must be avoided, do not get lost in the ornamentation and do not affectionate with the bodily object.

From the mythical story of 'Ramayana' we can understand these context, Ravan is the exact example of this, Ravan worshiped Shiva, fascinated with worship; he detached from the worldly thoughts but get stuck on the knowledge. Ultimately he was not able to understand the meaning and essence of Shiva more fascinated with fame as a favorite worshipper of Shiva and Shiva associated with detachment and god of destruction. Ghazal is closer to the classical Raga which generally people do not understand but exceptional people like, so-called intellectual people like because they understand few words and meanings with their own and interpretation it represents very easiest approach with understanding people satisfy themselves. It is the example of *Drakshapak* (Grapes). According to the Bharat muni and Aristotle, the soul of art is Bhava Rasa, aesthetic beauty reach by the expression which empathizes by the artistic approach and representation.

For understanding this emotion these are one example when a person got accident and lost his feet the observer stop on the roadside and empathize with not only it has happened with him earlier because a small experience of pain multiply and calculation value he assumes if a small wound may pain that much, a person lost his feet how much pain bare by him. On the other hand the person who got accident not feeling pain because he was out of sensation in the stage of senseless. Observer do imaginations from cut wound and burnt and realize the beauty of poetry with empathy. The people who enjoy the surface level because of the lack of talent or intuition or impatient; his talent will be on the materialist focused so that cannot get into the depth only enjoy easy, simple, superficial and materialistic things. Creative talent and intuition is beyond from the survival instinct and materialism. Ghazal is based on word-meaning and ornamentation whereas Raga is based on the *Bhava* (feeling), *Rasa* (emotion). Simple people understand work based on the understanding only and creative person reach to the emotion and Rasa.

People give an example of appreciation when someone comes with the new dress they said you look beautiful, from where you brought. It means clothes are beautiful, not a person, who wears it without that clothes person don't look beautiful. Sense the beauty of clothes is materialistic approaches whereas character, attitude, personage, and behavior are internal which is more important.

Bhattlollat- Indian scholar says 'Pragya' institution is a talent which cannot be learned or though which is Bhava. When understanding comes with the logic understanding there merely understand the level of superficial to learn something *Sahridayata* (similar heart) required and *Sahriday* (similar emotion) reach to the Bhava and Rasa towards the epitome of the aesthetic beauty. In these levels you mesmerize and lost your-self, don't bother the mediation only reaching to the aesthetic pleasure will be more concern.

### 5.1.1 Aesthetics

Aesthetics is western terminology and it is the branch of Philosophy esthetics known in Hindi "*Soundrayashastra*" the word aesthetics derived from the Greek terminology aesthesia which means a capability to sense something. In medical science, you may hear a term called anesthesia which used to make a particular body part senseless or painless while operating body by the doctors. It means sensitivity happens with only living being, non-sensitivity happens with nonliving being. If I cut the table or chair it would not have any pain but living being is sensitive and feels sensation.

(Adam, 1996) The living beings are able to process for sensation, feel the experience. Formalism: Plato, Kant believed in an essential ideal beauty, which is distinct from both nature and art. Considerations of utility, origin, context, and so forth interfere, in Kant's system with the experience and judgment of an object's aesthetic qualities.<sup>3</sup>

The world called 'sense' we need to understand with three type of sense within that: *Sensable*, Sensitive, and Sensible. Five senses eye, ear, nose, mouth, skin.

- Sensable: There is no such word exists according to the dictionary but to understand the context it is required. The word is conjunction of Sense + able, mean particular object or being able to process sensation that is called *sensable*, which can be sensed by five senses. It must be in the bodily form that can be sensed by five sensory elements.

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<sup>3</sup> Laurie Schneider Adam, The methodologies of art, An Introduction, 1996, Library of Congress Cataloging in Publication Data, ISBN: 0-06-430312-8, p. 16

- Sensitive: The object for example table is *sensible* but not sensitive. The tube light can be seen by the eye from a sense of vision so that it is *sensible* but not sensitive; bodily sense from organs that are called sensitive.
- Sensible: The ability to *sensible* elements though mental area by intellectuality.

(Stallabrass, 2003) There was a confusing chain of works and places, and a lack of contextual material for both; given that the event's principles were argued at best, the experience became primarily an aesthetic exercise in seeing work against an architectural situation, except for specially well-informed art world insiders.<sup>4</sup> A young boy in the sunlight first time encounter his own shadow and running because of the following shadow. It means a body is *sensible*, sensitive but not sensible to understand what is happening and concludes the shadow is a part of body form against the light that derivation of experience has not been perceived and understood and concluded by a child. So that we say the child is not sensible.

(Gosh, 1979) The mystic force that works by remote control establishing its own subsidiary centers in the bodies of the dancers, in even more effectively visible power than the naturalistic appearance of self-expression on the stage. What a work of art expresses in not raw feeling, but 'an idea of Feeling' and it is 'idea of feeling' this 'mystic force' or the conception of the dancer which the dancer makes visible to the knowledgeable onlooker.<sup>5</sup> If a capability to sense something is not there so you can not feel sensation and reach the level of beauty. For instance, a dog may feel the pain but not beauty if you show the painting of Leonardo's 'Mona Lisa'. The dog is not sensible enough to understand it and may touch and taste but not enjoy the beauty.

So the six senses are called mind which animal may not have; sensitivity can be achieved by five sensory organs. Sensible is the capability to sense something not only through the sensory organ but with the mind so the mental faculty is absent that's why they are unable to sensitivity and we called nonsensible.

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<sup>4</sup> Stallabrass Julian, *Art Incorporated: The story of contemporary art*, 2003, Tate Publishing, London, ISBN: 0-19-280165-1, p. 32

<sup>5</sup> Ranjan K. Gosh, *Aesthetic Theory and Art*, Ajanta Publication, 1979, (A study in Susanne K. Langer), p. 101

Skill can be developed but intellect cannot be developed, it comes from heredity. Aesthetics is not derived from aesthesia only the second word called metaphysics. If you have a brain it no means you are sensible it requires a mental sense that is also called intellectuality. *Soundrayashastra* derived from the Natya Shastra (Dramaturgy) and later further elaborated by the scholars for specific field.

## 5.2 Human mind

Aesthetics faculty of Human Mind first of all to understand the aesthetics we need to understand primary source of mind. The object like a fan is *sensible* but not sensible because it would not have a brain. Aesthetics is related to beauty, beauty in reference to art and art is created by the human mind; an art is governed and facilitation of human mind.

That's the reason a dog can see a painting and touch – taste but not sensible to understand art, it happens with human's also all humans are not sensible to understand art. However, to understand these the example of people how they buy Apple phone in fifth–sixty thousand rupees, most of the people invest money only for the *sensible* things which they are sensitive and enjoy the physical sensation. Only things are valuable for them which they can utilize, they never go beyond the five sensory utilization for them remaining all are the waste, useless; there sensitivity for those areas which are able to justify their survival needs.

Art is created by the human mind; it's for the facilitation and consumption through the beauty. The goal and spirit of sensation and other areas where it does not depend upon any survival needs; overcome by a state of sensation where imagination, emotion, feelings originate that is the field of aesthetics.

People tried to create non-conventional medium to create sound to meet aesthetics, making noise is not music. The sense of understanding developed by the observation of sounds of the object and organized with rhythm and harmony to create a composition with *sensible* material with sensitive and sensible concerns. (Kenny, 2006) Every form of human experience, according to Descartes, included an element that was spiritual rather than material, a phenomenal

component that was no more than contingently connected with bodily causes, expressions, and mechanisms.<sup>6</sup> Human mind by Science: A creative faculty before the birth of a child in the womb, do mind works before even the activation of five senses.

How human mind works?

When a teacher said to you look the works of Lucian Freud, you go to the google and search than you find the images of the artist works. It does not mean you only asked or searched than the answer given on query, therefore, Google updated information; the information already being there in that before you inquire, that means mother also whatever has been experienced that transpired to the child's mind as a parental heredity. (Wray, 2005) Leonardo recorded all observed and the results of many studies on his notebooks, none of these were ever completed; although these incomplete works are a goldmine of scientific observation and invention. They indicate Leonardo's thoughts and insights as to the purpose and meaning of life. Looking world through Leonardo's eye, in the process, discover so much more about the scope of the human mind.<sup>7</sup>

Before the formation of the human brain, was there anything exist as in content?

The answer is yes, there will be the human desire which will be transformed by the chromosomes of forefather and parental exchange or parental hereditary. Which is already there so that's why when baby born already knows how to cry and laugh, no one teach how to cry? That's what no need to learn, understand or govern; it's already being attained by birth. In any living being, when the child born and such qualitative function comes with the parental hereditary. For instance, a baby chameleon comes out from the cell and within a seconds start adjusting skin tones; from where that particular skills acquire, that's the natural and qualitative functions already comes from the ancestors. Something even already there before the sensation took place, that same thing we call it as a desire.

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<sup>6</sup> Kenny Anthony, *New History of Western Philosophy-III, The rise of modern philosophy*, 2006, Oxford University Press Inc. ISBN: 0-19-875277-6, p. 228

<sup>7</sup> William Wray, *Leonardo da Vinci in his own words*, Arcturus Publishing Limited, 2005, ISBN: 0-572-03062-2, p. 11

When five senses are active what will be in the brain?

So something was already there and more information and experiences of every organ of the five senses will be added. For instance, when you buy a mobile phone already installed basic software will be there, the basic internal memory will be there which functions; according to the user's information and customization and external memory can be expanded, the similar way the human mind works.

When new information will be added on to the brain, where, already previous information is consequently suppressed by both these different experiences.

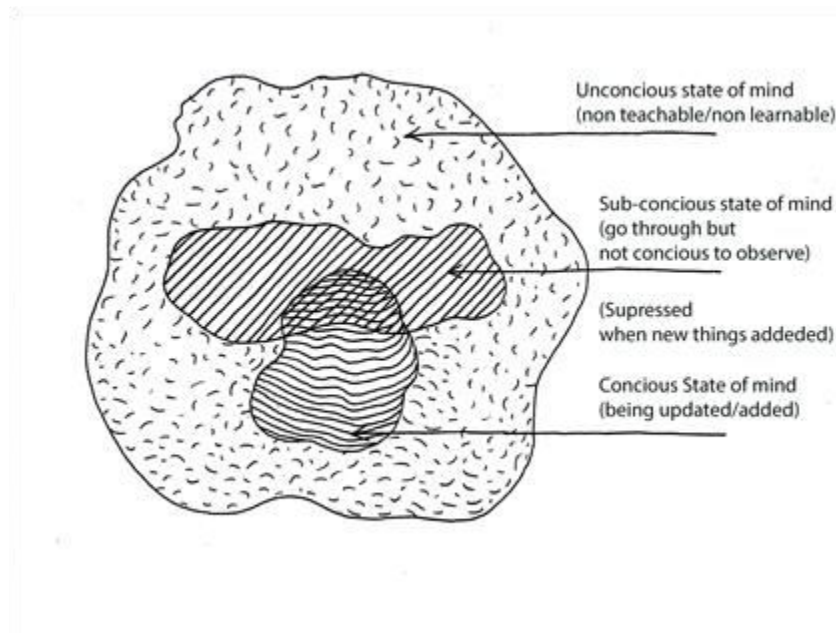


Figure 5.1 State of Mind (Illustration) created on 17 Jan 2017 Sahu T. K.

There are three states of mind exist in the human brain:

1. Unconscious state of mind- which is non-teachable and non-learnable and came by the heredity by nature.
2. The conscious state of mind – which is updated, added by the new experience and acquired information



3. Subconscious state of mind – go through but not conscious to observe all.

Few great people you might have seen they lived the most of life with ordinary way because of the strong unconscious state of mind when they have updated their skills and added information and being conscious they achieved something, that state is called conscious state of mind.

Never two things together come separately when black and white things come the gray zone will be created which is not fully conscious and not fully unconscious that state is called subconscious state of mind.

In the state of unconscious mind, nothing can be added because it is already non-teachable and non-learnable so organs that will come to your storage of subconscious mind; you may go through the experience but not conscious to observe in detailed. When extra information added the suppressed situation has been created so in that situation adjustment commences. The competitions of desire will start which one desire will come out first in the state.

### **5.2.1 Dream**

Organize memory and fragmented memory momentarily satisfied with the subconscious state of mind by a mechanism of adjustment that is called the dream. If there is desire it has to be satisfied, if it will not be satisfied it makes the disaster. Most of the people called mentally retarded it does not mean they don't have a brain but all desire pressurized by the conscious mind. They are actually not capable of moderate or control their unconscious states and its desire so they do whatever they feel so people say that the person is not in the order.

Suppression created by the competitive desire in the conscious state, there is numerous desire momentarily not been satisfied by the person so they become mentally retarded. How People, who are unable to full-fill their desire and being normal in life? So that functionality created by the human inbuilt system to be satisfied by momentous adjustment or replacement. Illusively your mind creates a mental functionality which is momentarily satisfied by a mechanism of the dream.

The mechanism of dream has been created to rest the body and you have so many works like tomorrow you have exam, result will come, police will come, you have to face someone etc. that

all things are like an alarm, which diverted by the dream so you can sleep at night and your body get relaxed.

Dream satisfied the unsatisfied desires. The dream shows symbols and such desire being satisfied in that particular moment in the functionality of dream. The great scholar and psychologist Sigmund Freud says that few resemblances developed by the female as a male genital and male also resembles female genital as a symbol. A symbol which directly not looks as it is but represents the similarity which contextualizes and something needs to comparative.

The dream is never ending process, the time your sensation is very active and the mental ability is active in the process of dreaming until the human's death. We all human dream every time when rest or sleep. When you are not sleeping that time mostly governed by conscious mind, in the state of sleep you governed by subconscious mind, it is more possibilities to experience what is happening there. Human dreams in every sleeping state but only a few people able to remember, it means the state of subconscious captured few images of dreams and conscious mind remember few last clips. The functionality of dream is to not send any information to the conscious mind, you sleep properly and body gets full rest. If you don't remember dream means you are healthy.

The conscious state has less active and you remember that the reason to recall few things. For example, if you take an interpretation form a movie that shape will be reminded of the conscious state when you are listening to a song and enjoying it. If in between you say you are very happy and like the song in between the continuation of the rhythm of enjoyment will break which indicate you are really not enjoying at all.

When you are not sleeping also dream is happening, you are governed by your conscious state and dream process is accessed by your subconscious state, very little while your conscious mind breaks the dream. You suddenly remember someone what is that you consciously not reminding it randomly you see or relate something and remember. In a very fraction of the second, your continuation of dream process break and few snaps will be actively remembered by the conscious state of mind that is the dream process. A real thought never created by your conscious mind; it is generated by subconscious state and executed by the conscious state of mind.

(Freud, 1925) Creative writers create a world of phantasy which he takes very seriously that is, which he invests with large amounts of emotion while separating it sharply from reality. Language has preserved this relationship between children's play and poetic creation the unreality of the writer's imaginative world, however, has very important consequences for the techniques of his art, for many things, if they were real, could give no enjoyment, can do so in the play of phantasy, and many excitements which, in themselves, are actually distressing, can become a source of pleasure.<sup>8</sup>

### 5.2.2 Thought

A thought is a cut off information from the dream process which is generated or created by the subconscious state and it is captured or recognized by the conscious state. Thought cannot be created by the conscious state; it is done in the subconscious state of mind. All experienced which you gathered that I stored in the subconscious states mind which churning process the pressure occurs; the pressure of information which comes first your stored sensory experienced stored so many data. The extra particles come in the conscious states mind by the churning signifies thoughts. Idea: All those thoughts (not original) generated and created by the conscious mind and even recognized by conscious mind these thoughts technically we cannot say that's we call it an idea. The Idea is a subsequence thought (not the original one) which is created in reference with/in context to the main (original) thought.

You remember someone these thoughts (original) come in your subconscious mind, now you think about what to do? Consciously generate subsequently thoughts (not original) but you may not apply all those ideas so you think about and substitute through the process of a constructive idea. From the numerous fragmented ideas, you create a constructive idea that is called ideology. *Hazart Mohammad Paigember* leads a different philosophy which he felt to require different lifestyle to live, why?

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<sup>8</sup> Freud Sigmund, Book 14, Art Literature, Shrijee's Book International, New Delhi, (2003), Creative writers and day-dreaming 1908(1907) 1925 collected Papers, 4,172-83 (Tr. I.F. Grant Duff), p. 148

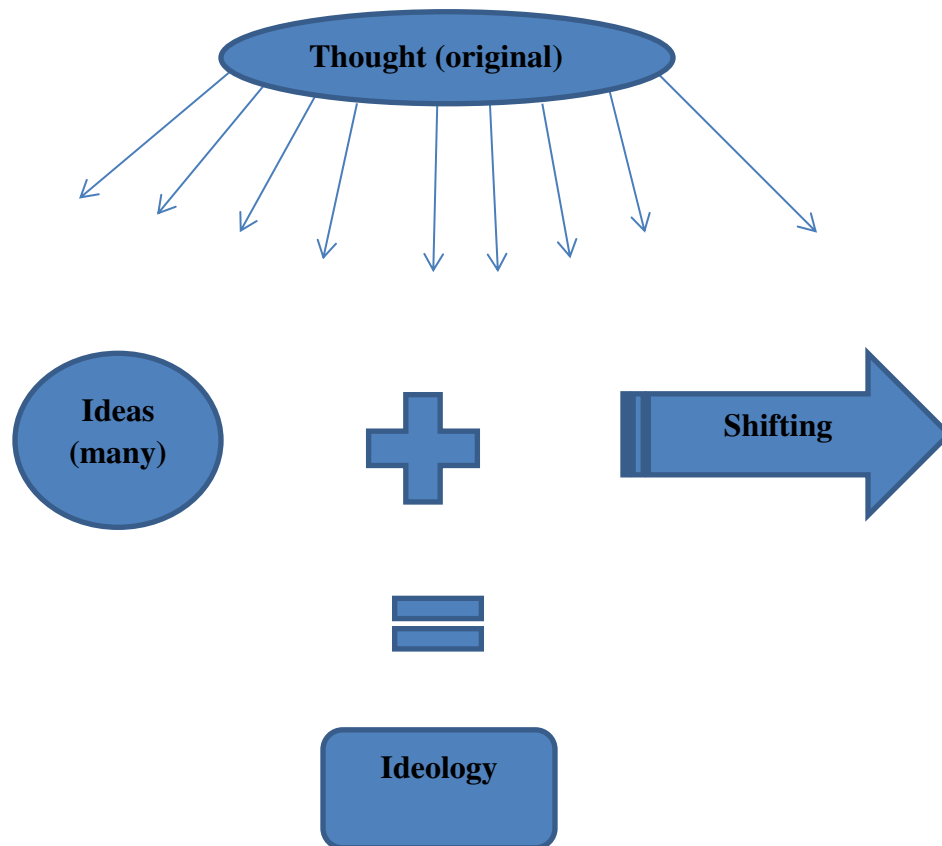


Figure 5.2 Thought Process (Diagram) created on 18 Jan 2017 Sahu T. K.

India become fertile land and we have been able to grow vegetables and foods by farming but it was not same in the Afganistan or Pakistan or Arab country, so for survival needs, they used to have non-vegetarian food so if they eat nonveg, people feel sin so somewhere by inner sense Prophet Mohamed felt, we need to have different philosophy different thinking process so that they do not feel guilty and live a good life.

These thought never created in the conscious mind, he felt whereby; this should be done so developed idea. All ideas of *Hazrat Mohammad Paigamber*, he processed ideas to shift and finally, these should not be an idea, connected each other. The idea which comes strongly that is his ideology; it may be the personal level that is not universal. When someone's ideology has been accepted and agreed by a group of people that are called concept.

### 5.2.3 Concept and Idea

A bunch of idea or ideology which accepted and agreed that is called concept, conceptualization in an imposing process. We deny the things which are not agreed by me or not accepted by me. So if my new ideology has been followed means new concept generated. Each and every language is a conceptualization of some idea so the concept is accepted ideology. When Sun rises we call it east, no one question about it and accept the concept. Each and every point is known by all of us because of universal agreed and accepted ideology is the concept. The concept never be mine, your concept, it is agreed on the level and accepted level; for instance, an idea invented by Einstein  $E=mc^2$ , but the concept of gravity was not invented, gravity is the concept. Newton only recognizes these things and gives a name and we all agreed that so the object comes down with the force of gravity, which is called the process of conceptualization.

Many a time it happens that we illusively or by reality, we feel the same situation, however, I know my best level of the conscious state that I am experiencing for the first time but even then somewhere feeling that same thing happened even earlier. The reason can be experience explained by the dream process. Our human brain is the epitome of the possibilities which we think can be possible through the evidence which we claim it not happen that is logic, evidence. When evidence and logic do not exist there would not be possibilities for doubt; it actually not happens.

The conscious mind which understands as a truth will be replaced, you believe what you can do and cannot do. For instance, you kept something in your drawer like a pen you know where you kept pen, compass, comb, books you clear and sure about their places where it is exactly located. If someone changes the object in your drawer the conflict starts, you know one side of the location of the object but the evidence is exactly contrast, so you admit your fault because unable to get the proof. So many times you feel the experience by anything which may be a similar experience you gained, there your conscious state unable to bring doubt and proof and somehow you even felt this you have experienced before the experience.

Creative people don't bother about survival needs and they don't have an even clerical mind, the conscious state not aware of all these. A conscious state is not interested and another level comes up an answer with the spiritual way there, it says the experience of former birth that comes through the resemblance and that will communicates similarity by symbolism.

Art is created by the human mind and it is for the facilitation of the human mind and that's why we are trying to study the general development of the human mind of a fetus. Before even sensation gets active something will be there in the unconscious mind of a particular knowledge that does not need to learn or tech. The way human child laugh in all many other areas no need to learn; without learning a child even knowing these all area comes under the knowledge of desire, and through the interaction of five senses that is always being added by obtained until you die. So the knowledge you do not acquire consistently acquired developed the human mind. Technically the gray stage of subconscious mind developed the foremost part of the human mind which is known as the unconscious state of mind; on the other part consistently being developed through our sensation is called conscious state of mind. The third part the desire has to be satisfied by created dreams by the unconscious state of mind. There is the competitiveness as known as the desire to being on the surface of the conscious state will not be able to understand until you do not recognize, how you satisfy so that all desire in the state of competition.

Momentously there are certain desires, through the competitiveness thousands of desire if it will not reach to the conscious state you will not able to realize; which has a command to establish the desire is subconscious mind. If desire not full filled right now the substitute full filled illusion created by the subconscious state, it concerns with alarm or danger zone or any other concern part. When desire not satisfied it creates disorders that create the force which conscious mind unable to manage that comes up with mental disorders so the excuse given by subconscious mind it not happens with all humans mind because of the functionality is known as the dream.

The illusion created by a dream satisfied, however human conscious or nonconscious state or in the sleeping stage. Sudden memory to remember that information is called though that conscious mind resonance it created accidentally in a subconscious state of mind and conscious mind generates an idea. Though cannot be commendable idea will be. It is the foundation head of thinking part known as thought and consciously produced alternative ways to execute several ideas. We cannot use all ideas at a time so shift or filter the idea, out of thousands idea; you obtain as the efficiency of an idea that is called ideology. When these ideologies accepted by

people that are called 'concept'; in Hindi we called 'yugat'. Epistemologically derived from *Yukti* it means idea, from *yugat* it became *jugat* and today's most common word used as a *jugad*.

The question comes from conscious state of mind and answer also generated by (*yukti*) ideas from the conscious mind. Ideology can be anything, based on visual or calculation etc. if it is based on calculation goes for mathematics but if it is based on less calculative, it goes for image or visual. If ideology and visual comes together imagination takes place.

One of the western scholars Thomas Hobbes talks about imagination and states- "There is nothing called imagination" 'imagination merely is a distortion of reality'. What is called real? An existing sensory experience that we understand as a real; when we are able to understand through any one or all sensory organs or more than one, able to sense that is called real. Distortion-change of identity and destruction is the form transformed into another form. If we burn the chair it becomes ash this is called destruction but the specificity of identity change; anything which exist in the reality that have form.

What is the form? The form is three dimensional whereas the shape is two dimensional; a shape is a partial appearance or a partial impression of a form. A form is made of so many shapes shape is the basic structure of order. Reality dependent on form, form dependent on shape, and the shape is dependent on order. So we are trying to understand what is distortion? Distortion happens when order change, order changes so shape change when shape change form change and term distortion comes. The order of form change in distortion but the order of form transformed in another form that is called a distraction. That's why Thomas Hobbes says- "an imagination is the distortion of reality." Can you imagine a disgusting animal? The neutral level of reality, utilization of imagination will be more fertile.

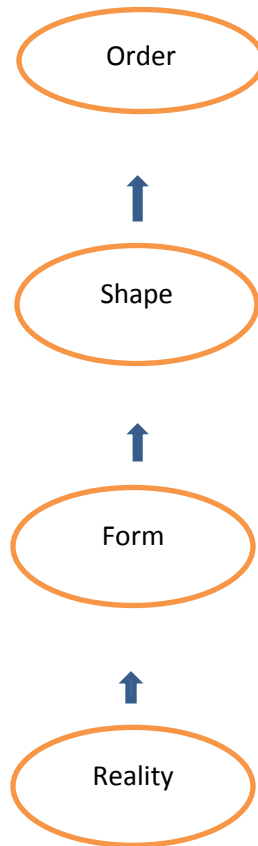


Figure 5.3 Flow chart of the distortion (Diagram) created on 18 Jan 2017 Sahu T. K.

The human being does not conclude with our own sensation, we relieve on other's reaction. When your perception is insensitive your imagination will not be fertile any time.

### **5.3 Creation of Embossement**

More the reality and neutral level of reality your imagination probably more fertile and more prosperous.

We are still inside the brain, while the imagination got materialized or when the imagination is formalized or materialized, it results in creations. Art cannot be taught, art cannot be learned, but you ask what people study in the art college, they learn to control the skill. The contextualization of reality is very natural than the creative flourishing. A particular creation is art and specificity of creation originates art, design, and craft. Creation is a physical or nonphysical form which is created not through the means of imitation.



The story in which a Rishi is known as an honorable person so people gathered to get knowledge (*Gyan*) there as a student who thinks come up with the intention of calling as a great student. The Rishi was known for his knowledge and use very few words and determination, so the students came up with the question who is Vishnu? And the clause was there you need to define and not describe when we always expect this kind of tricky question answer must be given tricky. There is a difference of the intention of asking a question like what is a horse? And how a horse looks like? The very first question is demanding a definitive answer and the second one is demanding a descriptive answer.

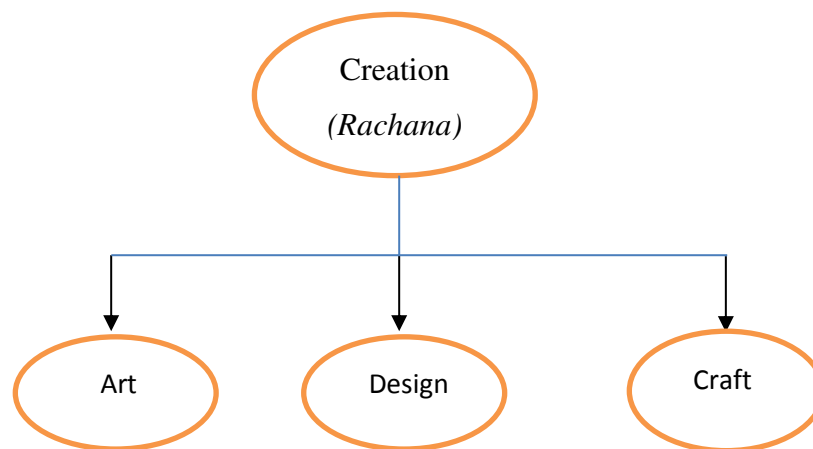


Figure 5.4 Flow chart of Creation (Illustration) created on 18 Jan 2017 Sahu T. K.

The Rishi answered his question with the inferred smile Vishnu is one who is not Brahma and Mahesh (Shiva). He knows Gods three trinity is Brahma, Vishnu and Mahesh so if you want to define one which is not as the other's two.

The purpose was not to give an answer it was to win the event so that question prepared by the students in such ways and answer delivered to justify the concern. In some circumstances definition is not possible but answering and cross responding may provide justification if you go to direct answer it may the interrupt.

So the question is what is creation? The imitation means coping and in Hindi well call it "Anukaran". Plato speaks about the imitation through mimesis and says the only imitation is not

art and his student Aristotle says first we know the goal of creation. Students goal is to gain the knowledge you come through the bike, car metro these all are mediation is to reach pathway of a goal. Imitation is the process but the ultimate goal is something else which supported by mediation. An artist goal is to achieve emotional expression by creatively. When an artist paints rose on canvas imitation of reality is there but the goal is to express the feelings of beloved one; so there it is creatively represented and expressed through the mediation of imitating rose. It does not become imitation only and that is the creative process of an artist to express, the imitation is not to the goal of the process.

The artist who creates the first time is the creative product and he is called creator but when the goal is only to produce same to same is known as imitation or copy.

### **5.3.1 Art**

The things which human creates has the final goal should not copy. Is every creation an art? The art created by human and facilitation by the human; every creation is not art few creations are art, craft, and design so which creation is art? So every creation is not art. There are certain creations which come under art, craft, and design. If you know the one you can easily understand second and third one. It is like asking the question who is Vishnu? The one which is not a Brahma and similarly Mahesh; the art is a formulation which is not craft or design. What level is required to create art and other's craft and design; to express you need initiator and receiver that is called expression.

For instance, you are angry with a particular person so it is origin by you and express by you but the receiver is indirect. You write something in toilet or lift but the receiver is not aware or bothered about it. You have expressed your anger can we call it art?

There is another example when a person is got the injury by the window so slapped it to express his anger. It is the expression here also can we call it creation? No, because the window is not sensitive and sensible to understand your feeling. You might have seen when a small child gets hurt by any object child starts crying and parent act like to punish that particular object, here pain will not reduce by taking revenge or show anger even a child also know; it will not heart the object so the only expression is not art, creative expression originates art.

There is a story of a young boy in the fine arts college felt emotional towards a girl; she was from the science background. So he started feelings of love for her and wrote a poem and after so many days of mental efforts and struggle prepared to express his feelings by reading a poem for her. They meet in the canteen and boy started communication about he has written some poetry for her, she says why you wrote for me? Anyhow he read poem, one day, two days three days one weeks he tried to discourse she was unable to understand than finally boy went directly with confidence and said he loves her and she replied if it is the matter you should go to market and buy a red rose to propose, you don't have even ten rupees for propose. You don't have a sense how to propose.

The act of giving the flower to a girl is very normal not creativity. The person who wrote poetry has a creative expression but receivers don't have the sensibility to understand his poetry. She only knows the general human behavior that's why unable to concede creative expression created by a poet. The person who channelizes his emotion and, expression to reach the level of creative expression is considered as an artist.

When people go to the marriage or dance party they move their body and enjoy the dance, and assume dancing is one of art. Most of the time people use word art very elusively moving body according to the music is not actually art because your expression is not at all creative expression.

What things make the creative expression as an art? In the following paragraph we discuss about creative expression as an art; Emanuel Kant talks about the beauty in details. First of all to comprehend the art we must able to understand the key functioning area of craft and design.

### **5.3.2 Design**

Why we need design? Once in a TV channel, Aap Ki Adalat host by Rajat Sharma asked Bollywood actor Nana Patekar about his written poetry inspired by Madhuri Dixit. In that poetry is not exactly what I am writing here but the essence is important he writes- "you are the month of spring, you are the fragrance of flower and *fried Pakoda* also." it means everything within you only the intention to shows the poetry about the entity surrounds by her. You need to understand writer knows about he loves her, not going to marry or live life with her so the creative expression comes up without purpose. (Margolin, 1995) Properly conceived, the object was an

instrument for improving social life and bringing order, reason and expressive Vitality to everyday experience. It carried enormous symbolic weight, and battles were fought over the proper form of the objects as an expression of personal vision, aesthetic sensibility, and cultural values. Good design imparts the form of objects to enhance the quality of life.<sup>9</sup>

When purpose to full fills the desire there design exists; when you write a poetry for beloved one she will not become yours, you write a poem and it will remain as the poem and called as poetry. It will not give wind; whereas the fan works under desired functionality to give a flow of air. It is built by purpose through solve desired purposes only; if you switch on the button and it will not function can you keep it on the ceiling. You throw it in the scrap or repair; defiantly it is based on the purpose. But in art, it is not based on purpose although the goal to express the creatively by emotion. If a poem is understood by the person whom it was written or not understand poem will remains poem only. Even though the poetry was written is not get the person whom he loves still poem is called as a poem. The purpose of making a portrait or a poem is not the goal of work of art it was the mediation. You may make a portrait to give homage someone and unable to give, it does not mean your work of art governed to achieve the purpose only; without showing to the person also your work is called art.

Artist gets the personal level of desire to express that can be purpose however the design is made with purpose and that is goal also. If it is not providing desired facilitation you consider that object as a useless but art we keep with us, it would not depend on the goal. Whom do you know as great lovers in the world? Your answer might be Heer-Ranjha, Romeo-Juliet, and Radha-Krishna etc. If the purpose to meet together is only the mediation, they have not met in the life but they are recognized because of their love. If you love only to get someone means you are the highly materialist person. People are unable to understand or perceive a very thin layer of creation and art. Is every creation is art? Sometimes designer also acclaimed themselves as an artist because somehow the art, design, and craft have originated by the roots of creation, and people used word 'art' very loosely. There are other areas which considered as design and craft

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<sup>9</sup> Victor Margolin and Richard Buchanan, *The Idea of Design*, The MIT Press, London, 1995, ISBN: 978-0-262-63166-2

which makes difference from the art. If you have a long vessel made of the terracotta pot and want to drink water, what will you do?

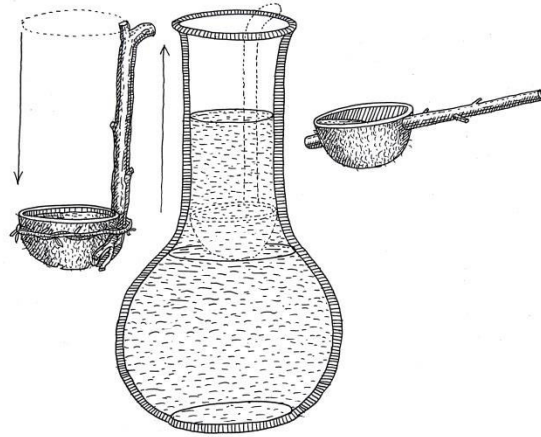


Figure 5.5 The Functionality of Design (Illustration) created on 20 Feb. 2017 Sahu T. K.

Primitive people identified coconut cell and stick and organized to gather to bring or take it water from the pot.

### 5.3.3 Craft

The functionality: You make the functional tool to fulfill the purposes if functionality fulfills the purpose and satisfactory functionality, idea or form is called design. Design not only with the functionality it comes through the formula, once you understand the formula you can approach the functionality. The design basically exists with a logical structure and you are able to reach to the level of formula so the material selection is important.

When efficient material meets the formula and conceptualizes than it works with functionality and solves the purpose of design. People have tried to build airplane not only in the Western country but also by Indians when a mercury used to build an airplane now NASA experimenting these materials to formulate for the airplane functionality. When right material meets the formula and conceptualizes become craft that is why we called aircraft. The design is more of the intellectual component of the logical part. There are several ways to fly but the most efficient way or material formulation is called as a craft. The design is conceptualized for the universal functional purposes that become craft.

What happens when a recital has to write? Writing is the purpose so it can be written on a leaf, paper, stone, copper, and clothes etc. but so many ideas meet to conceptualize than the most convenient material of paper which accepted by the people and we use it, that is called craft. On other work, we can say conceptualize design is called craft where many ideologies have been created but anyone will full fill the purposes, it goes for the mass production in the craft.

When the purpose is important than the expression their art and craft meet. A city Hampi in the state of Karnataka a sculpture is called Rai Ganesh very huge size on granite. It is also Ganesh but in Ganesh Pooja people create the statue with clay and pop of Lord Ganesh with customized and desired ornamentation. Here it is more into the commercial purposes but Rai Ganesh not built to shift or sell it is the pure expression of an artist so we call it sculpture or creative art whereas Pop/Clay Ganesh we worship and after the festival, it got '*Visarjan*' in river or pond that's why we call it craft.

When electricity was not available people found a solution to the concept of fan there it is design but when people ask for specific painting is depicted on the surface so the intellectual property of the creator is known as designer, while it goes to make similar product to fulfill the demand of costumer is the known as craft.

When the person is creating less emotional approaches to work with the concern of his own and do only because father likes this, mother likes, as brother likes that's way he is painting so, there it was for the purposes to make someone happy and fulfilled their expectation in the work there we say the painting having craftiest orientation rather than the art. The design and craft if we consider in together we must understand the difference between the arts which is called illusion.

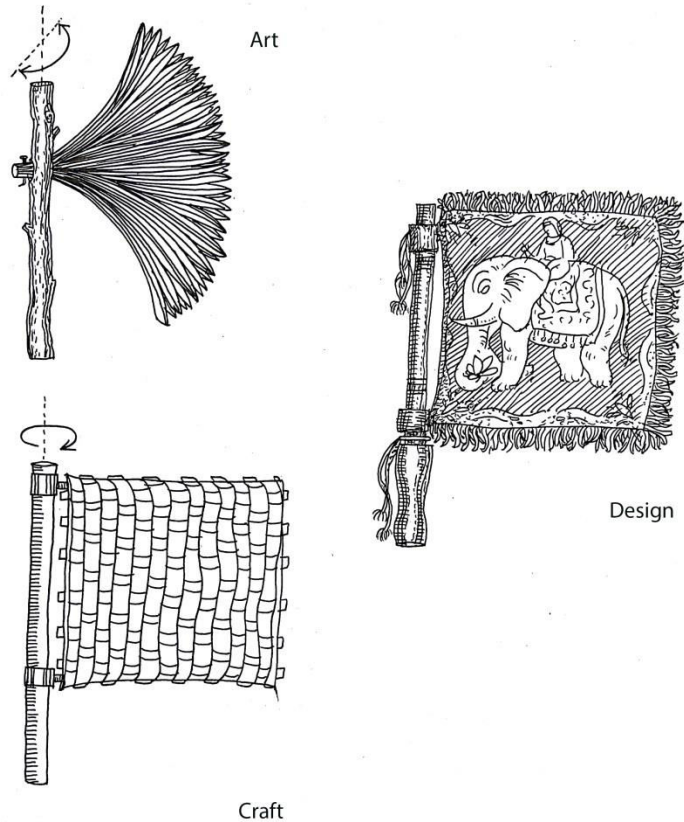


Figure 5.6 The Functionality of Creation (Illustration) created on 20 Feb. 2017 Sahu T. K.

## 5.4 Aesthetic Sensibility of Creative Process

### 5.4.1 Illusion and delusion

Illusion: is called in Hindi *Abash*

Delusion: is called in Hindi *Bharam*, illusion exists when someone is unaware of the truth. If there is a false understand assumed as truth and never meet the actual truth that state is called a delusion. For instance two friends were going to home by walk and some of the street light was not working so suddenly they saw something lying on the road they yet scared and run away second day morning one friend went to his village and never came back to the city and thought it was a snake and that state is called delusion which belief carries until the death. And other friend

came on the same road by morning and saw one pipe than realize the truth so this is called illusion; they were in the illusion last night but at present he only realize the actual truth, on the other hand, another friend never came back to the street and meet his friend so that state is called a delusion.

Every art is expressed by illusion but craft and design based on existentialism like a fan, cap, spoon, cup, pen everything which is the existential thing which is existing but art is talk or depict about the non-existential things. An art is created by illusion only but the design and craft can't, we always expect fan moves when it needed but paintings of the image can't move or give winds. Through these examples and explanation, we can make the distinction between the art, design, and craft.

#### **5.4.2 Adaptation and Imitation**

The visual art is based on the representation of idea developed from various states and faculty of mind. All living being in nature has been developed through the sensory as well as non-sensory experience and thoughts by birth; some experiences will be carried by intuition, new experiences added and things developed by imitation and adaptation. Everything in the world builds with the ego a stone has an ego that's why it is not like a wood but it will change the form by certain time and force of nature. So many things happen automatically or we can say naturally without informing the faculty of mind which think and assume everything is controlled by itself but within that system, so many separate things work individually.

The mind is biggest weapons in the world which can destroy a country within a second and equally nature itself moderate such artificial changes made by human ego nevertheless human is the highest sensible living being who can think, express and communicates. An artist Jean Arp says- art is the fruit of human mind which cherished by timeless frames, Indian spiritualism talks about the universal and ultimate truth, and culturally roots have been connected with the human race since from the ancient civilization to the modern age. By the gradual process of involvement of intellectual thinking contributes further dimensions and definitions in the communication whereas we can differentiate design, craft, and art for different perspectives.

In the contemporary world, cross-cultural and cooperative minds making magic in the art world by unexpected amalgamations and that is only possible through the roots of imitation,



adaptation, and exploration. The tendency of making new, away from nature is the ego satisfaction levels of human that's the reason in Hindi we called *Nav-Rachana* whereas only world *Rachana* is merely creation; creation is only made by nature all other artificial things have been created by the human that will be based on imitation from nature. The artist is the specific instinct which brings new absurdity and gives new connotation to the beauty and departs from the fundamental values of design.

This research paper imparts the knowledge from the teaching perspective in the field of visual art and discussed variant examples to understand the importance of representable art and its aesthetical values. For instance a child would be feed medicine by parents because a bitter taste is not good for momentous level they know that but it is an important for the health so the analytical part of study will reach the level from the imitation to the distortion of reality which can be seen by fraction of second from specific point of view which is not just ultimate truth so that people can understand the *Vakarta* or meaninglessness in better sense on aesthetical point of view under context of visual art practices. The best creative act is based on a various spontaneous play of the selflessness when an artist imparts something very sensible and important aspects of humanity.

In village people used to have wooden planks to sit on top to do work on the floor, most ladies use while cooking food or cutting vegetables. Once the wooden structure was detached from the nail and plate was used by a child to as a toy. She started imitating wooden plank as a baby from her mother and act as breastfeeding. That was a very interesting example found for the abstraction, in that wood block no eyes, lips, nose depicted but a child has been visualized image and it communicates as a child we can see how one can treat with emotion. Every day we learn from our surrounding which relates to the aesthetical approach of observation. This observation has discussed in the canteen table while lunch time at Amity University by Professor Swapan Bhandari; most of the time we discussed about art and aesthetics with a difference of opinions and school of thoughts.

History of world art is somehow biased if we see most of the fat history book written by western authors they have written about their own appreciation, gratitude, and development of European art but when it comes to Asian or Indian art they have written only one page only about the Taj Mahal and the context is world history of art. No doubt Taj Mahal also has

significance but the question is that how come India represents the Taj Mahal only. It may be biased by the observer or interpretations and false perception. Every great thing must be identified with its characters and significance according to the cultural specificity. For instance, if a person imposes his power to a cow she may not react and change the way but when you do same with a dog his responses will come back and can hurt a person also so that way you cannot judge anything with one perspective that will be biased.

Rather coming with one statement of conclusion it must be analyzed and justified by neutral observation to reach ultimate truth. If a person is not defending it not means that not existing in the world and not necessarily required any justification that may be the state of mind and nature of individual characters. Not defending is also a character but only with that perspective if a person sees through the logic than definitely there will be biased in the understanding and explaining that thoughts. India is a place which based on philosophical understanding in a core area of spiritualism.

Spiritualism is not an area of orthodox thinking it's beyond the political, social, geographical limitation of thought or rigidity; it's all about the universal concern and human psyche.

It has been observed in most of the discussion people talks about the author who wrote about the great civilization but that is not greater than the content from where scholar get inspiration. Derived area is one small part of the creation when people admire more than the creation and fascinates only by the authors their biases and neutrality is dominates. For instance when an artist involves in painting and may have been art practicing very long nevertheless every so often a viewer comes and talk about different perspective which may not be identified or observed by the artist himself. Within a fraction of second an observer get a new idea out of the painting and artist also admire the idea which brings him also towards the notice of new perspective and dimensionality in the works of art.

Writing about an art is just not possible by seeing but it should be lived within sensibilities, it cannot be separated from the art self-refinement is one of the important procedure which takes towards spiritualism. So in the search of self with sensible artistic practice, it reaches the philosophic understanding of spiritualism and attains a higher level of concern fulfills the

goals of the human. Every time to think and produce original or authentic creation is merely an illusion so that work and its process can be given focus and it should not only focus by self-realization; by practice, analytical and synthesis process it must purify eternal self. Except spiritualism art can only be a craftsmanship with these approach artist may become craftsman but cannot be an artist. So that statement justifies said by Keshav Mallik- “Art is greater than any artist”.

### 5.4.3 Absurdity and Distortion

(Simon, 2015) Absurd means Ridiculous or unreasonable. Also refers to the view that there is no order or value in human life or in the universe – to the idea that human beings exist in a meaningless, irrational world, and that our lives have no purpose. During the 1940s and 1950s this concept became important in relation to contemporary art. ‘The painting expressed a vision of life as absurd.’<sup>10</sup>

Without absurdity art cannot be imparted it is the roots. Either we talk Indian art or Western art there is an absurdity and that is concern with art. When people talk about every partical in the universe Supreme God is exist but same thing said in absurd way by Mirza Galib- “*Jahid Sarab Pine de Masjid me baithkar ya vo jagaha dikha jahan Khuda na ho*” it is absurd assumption which is real and common. So that it means in general people know but don’t accept it. Clive Man says art is an infection which infected whether we understand it or not, infection comes by itself we never expect fever comes it is not depends up on the reason why it came. Generally people reject to understand and sacrifices with their intuition if someone is willing to sing a song which is four hour duration they cannot able to listen and conclude don’t like it. Claiva says art should be infected in the in the sensibilities and the sensation of the viewer.

When it speaks the thoughts every particle is the essence of God we can inter into it, it have not infected. But in the poetry of Mirza Galib if it is not interested will infect in; explanation is the descriptive which is a common tendency like we gives example of an essay on Cow, the cow is a domestic animal it has two eyes, four legs but so it can descriptive, the work

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<sup>10</sup> Annie Lu Makhoul and Simon Morley, *The Winchester Guide to Keywords and Concepts for International Students in Art, Media and Design*, First Edition. © 2015 John Wiley & Sons, Inc. Published 2015 by John Wiley & Sons, Inc. p. 3

which is very much documenting or descriptive they mostly not be creative; it has been documentation only. Absurdity is the soul of art; it has been composed through what was there but artist views that observed things and then bring out the illusion by the adaptation with absurd composition.

When any standard shape, the form has been distorted that is called *Vakrata*. When a person died unnatural way or at the young age we called how it has a time of *Vakrata*. Mental faculties go for delusion scholar Thomas Hobs says nothing is called imagination. Internal identity of any things comes through form, shape, order; when you change order, shape change, when shape change form will change so that the changes will be considered as *Vakrata* (distortion) when a (things) shape has itself standard order for instance nose has standard order but if someone change the place of nose somewhere in the chest but not changes in the order of eye so it recognize but if nose internal standard order when you change *Vakrata* will take place when you change order and standard of the context it will change the form and *Vakrata* can be visible. We have never imagined in the context of an elbow in the place of ear and ear in the context of the knee. So every form have shape, every shape has order and every order has standard and context changes when we change the standard. The crown will be used on head and shoes used for the foot.

For example in devotional whatever it is fully sensory or nonsensory all things come with the context and it comes through the standard context and order. Through imagination, we try to express the no sensory experience on to the visualization and that's why Thomas Hoboes statement is absolutely right. Nothing is called imagination; nothing called new. Spiritualism does not talk about '*Rachana*' it uses '*Navrachana*' in the context of art. We have imitated already existing form which has been not created by human and recreated that with distortion of form so that is used as *Navrachana*. We accumulate and distort the form and create a new distorted form in the art.

The superficial understanding of form when a person pursues his art education that time teacher taught in the way to imitation is not an art. So a senior student worked highly realistic work so a junior ask him to question what's a big deal with making a portrait with realistic as an imitation of the same, so he replied same according to the level of question asked- he has not painted navel of that girl and titled 'The navelless girl'. So the small changes attain big

difference and, make sense of contextual level. The navel is representing the symbol or mark of the human being where we came in this world. When a baby born it has been connected with the codes of mother's womb after birth it cut and baby will be an individual identity as a child. Now you see navelless girl an artist say you have not born you came from the heaven, you bearing that level of beauty. The creator must be beyond the human race so that heavenly symbolized by a navelless girl. The navel is the marks of the connection of someone's body part thus this small thing connecting with the broader sense of these work. In this work, the full body painted but the face is turned back and covered with hair, an artist has created highly realistic work and trying to see beauty in it but not brought her facial beauty, and for him, beauty is somewhere else. A face is not there but *Vakrata* is there an artist used reference even though the actual girl was so beautiful.

The question asked by junior why you didn't paint as it is she looks, so an artist intentionally painted like that because the face was not be shown as it is important beauty is more than the face and face may change but beauty is internal which may live forever. A small thing has been distorted that distortion is called as *Vakrata*. The Same thing can be express by an artist through the different point of distortion (*Vakrokti*) means the distorted edge. When we say the straight way it looks very common, mundane, documented and doesn't feel the beauty. How does a Science see the things a lady with intestine, smaller intestine, large intestine have you ever seen science said beautiful lady? How do you see with these really that beautiful lady? Can you see the real heart of beautiful lady its common? When a concern is change the distortion comes (*Vichitrata*) is not in term of negative. When any word includes, in the beginning, it makes very special for instance *Akar-Vikar*, *Lakshan- Vilakshan*, *Lochan-Vilochan* so a distorted standard is known as *Vikar* in Ayurveda the term exist *Mano-Vikar* it is the distortion of a mental standard. Distortion of mind or form is known as *Manovikar*.

When people's sexual approaches are distorted, their sexual understanding distorted so the rape of a child is the similar kind of mental disorder. If an artist is not working with distortion there will be no art or art has primarily an element of distortion and there is no creation and art will not be produced.

The speech which can be used or practiced by common people so that it is not special and it is considered as mundane, if no distortion exist aesthetic beauty may not be established but in

the poetry the distortion makes the sense and what it says is just absence of reality so that is the importance of aesthetical element *Vakrata*. When a simple sentence contains distortion it become *Vakrokti*, and *Vakrokti* means special statement, feeling, expression so (wah!) says it required anything to let it be art is different way of seeing and different way of saying required a distortion of may be the word, sentence, concern, maybe understanding and many other areas. In painting also *Vakrata* you can see it is not the concern with poetry only a person makes navelless girl what it means. The way ordinarily people says the things look same to same which already can be seen but without *Vakrokti* we cannot get any special impact and not able to reach an art. This is a kind of *Vilakshanta*, *Vichitrata* but someone you might has seen dancing with a beat but it is not merely an act of moving body but its expression which comes with harmony and rhythm.

When specific movement having a concern of expression than only it called dance otherwise people shakes their body in the marriage ceremony but few people have *Vilakshnta* means significance of character so everything has been moderated by the signifier. For instance, Ice cream made with love little distortion came but not appropriate if we say- Ice-cream marinated with love. When a cook uses some in the ingredient of masala to inject inside for the absorption the word *marination* we use, so you can understand the standard of the context of overall these word use and purposefully brought unconventional words into these particular speeches. The word *marination* is simple but used along with distortion in context of love.

This theory is based on the context of poetry, distortion portrays with phonetics so when a distortion is totally with the phonetical quality of a word or phonetic possibilities of that word for instance or all over the composition of poetry is *Sabda-Vinyas Vakrata*. Then how different words used in the composition, a word may be the same as well as the way it pronounces but same words come in the situation with different meaning and pronounce in particular distortion. Phonetically word changes pronunciation *Pad-Vakrata* is a difference with used word on the situation. Plots of the story are episode or Kataran, people get excited when suspense comes sometime conclusion is shown in the story than suspense will be how it has been done and the opposite also. The composition of episodes makes it more exciting and thrilling to watch a story. The movie acted by Anupam Kher '*Maine Bapu ko Nahi mara*' is an episodic distortion of *Vakrata*. Kalidas created '*Meghdutam*' where *Megh* means cloud and *dutam* means a person who communicates the message.

Kumar Jasakiya states- “Beauty is not one singular element of *Vakrokti*, it is one of the elements of art to understand the beauty.”

The artist may use one or more process to create rise surface which stand as relief is generally called term emboss. When we talks about the embossing in context of art practice it is not very easy to define because art is not very specific- its void, techniques or technology used by an artist may be limited but to see the things with artistic perspective imparted as an art makes it significance and distinguish between craft and design; though contemporary practice demolishing the all those barriers of the limited borderline of definition in field of visual arts. Today’s art is beyond the limitation, we cannot frame in specified area it depends up on the perception and intension of the artist works with aesthetical value, idea, and conceptual orientation to create a work of art.

The goal will be more important rather than the medium or technology used these all become the part of mediation and final goal will be something else. Through the theory and practical development in the visual art we have divergent scope in the field of art which connected with social, religious, geographical, political situation, time and space. We cannot detach these things from art because human is connected with the environmental phenomenon for instance water we understand as the mixture of hydrogen and oxygen but it is not actually true; water content with mineral and it is the property of the soil where it’s gone through so that way we cannot separate likewise art also.

CHAPTER SIX

**AN EXPLICIT RESEARCH INTERVIEW**



## CHAPTER VI

### AN EXPLICIT RESEARCH INTERVIEW

This thesis proposes that contemporary embossing printmaking, at its most significant marks the present through reconstructing the past and anticipating futures. The arguments revolve around how the practice of a number of significant artists in India has generated conceptual and formal innovations in embossing printmaking which has transferred Indian history of printmaking to another level by creating new meaning contextually development.

As the medium is very old but very few artists have practicing and exploring new set of visual language for an explicit research interview from various parts of India have selected to do depth study in their works. The embossing works done with different medium and techniques like blind embossed, relief prints, paper pulp, Metal embossing (repose) and leather embossing the artist's name have selected after the expert's views and researchers observation of works. Relief printing in woodcut print done by most of the artist but only a few works have identified as an embossing qualities which not included in the thesis. Yet effort is given to expose an idea about the qualitative point of view how the artists have opted for particular medium and approach towards the visual language.

These artists' works included with the secondary data sources like books, works of art from the museum collections and documentary video from the internet resource. Based on the research objective questionnaire prepared and asked the selected artists for getting an answer to the structured question the experts view also have taken for their input in the research and different perspective of observation in the taken exploratory research area.

In this chapter artist, individual works and process discussed with the following sequence. First not will be the about the artist with a brief bio data medium and material used in embossing works, techniques and process followed for execution and form and subject matter then context and concepts used in works of art. The investigation to get motivational factors towards embossing practice will be discussed in this chapter as well as symbolism philosophy they followed in their visual language discussed.

## **6.1 Contemplations of Human and Nature: Expediently Explored Metal Embossing by the S G Vasudev**

This paper discourses various aspects of the techniques, form and subject matter, encouragements and impressions, context and concepts are discussed in the context of Metal Embossings. Researchers envisage the scopes through the creative journey of SG Vasudev's approach by using traditional craft practices like metal embossing and tapestry works which motivate to deals, distinguish as well as appreciate the arts and crafts as artistic practices.

### **About the artist**

Setlur Gopal Vasudev known as S.G.Vasudev (b.1941) Mysore, India is a received recognition as a painter early in his career. He was a student of the Government College of Arts and Crafts, Madras in 1968. He was among the pioneering group who set up the unique Cholamandal Artist's Village in 1964. Further, his life experiences in Bangalore have given an edge to his distinctive artistic style. The artist is also serving as a managing trustee of 'Arnawaz Vasudev Charities' that provides assistance to the emerging artists since 1989.

The person is known as Vriksha Vasudev by his acute interest, affection, creative expression, persona and delineation around the tree; it is not only with the physical appearance in works of art but also evolvment of internal, spiritual as well as psychosomatic nature. We can see the cultural stimulus in the works of an artist's belonged to, deals and as an impact of nature on the human existence of life. We admire so many Indian Sage imparted the higher level of realizations under the tree and changed others life fruitful and prosperous by the wisdom of speech.

Vasudev has adopted ideas from the craft-oriented culture but he had the clear understanding of what he is doing. The observer must acquit the distance between the adopter and adaptor. Adopter means a person who adopts a child of other parents as his or her own child and adaptor means an artist who adapts a composition for particular sources or mediums or for another style of presentation. Artist only transforms his inspirational idea through interpretation and visionary perspectives which lead from one level to another level. An artist does involve

with the material for the long time to keep himself engage with his thinking, practice, and evolvment. The artist observes the development of new things surrounding and discover from his mistakes also with evolving in the process of learning.

Drawing becomes the key tools for an artist to express his feelings which transformed into any kind of medium and goes with that; for instance, an experienced Indian playback singer Mohammad Rafi had sung different songs in various moods and that song suits most of the actor's personality. Dedication and involvement of the artists make that kind of similarity and we believe and feel it's made for the particular character or person; which shows originality and match with individual persona.

Counted amongst the most innovative art explorers, his brilliant artworks perfectly depict his artistic excellence and juxtaposition to nature, especially the trees. He works in various mediums and has expeditiously explored the concept of "Maithuna, a sexual union in a ritual context" through his series of paintings and drawings. The painter started his artistic journey with landscapes and still life paintings. Later, encouraged by his teachers to think differently, he stepped further and painted 'Fantasy' series. All the elements, including water, the Sun, the Moon, and trees were beautifully portrayed through his 'Fantasy' series oeuvre.

His style reflects deep-rooted traditions of India including deforestation and other ecological concerns. He painted a series of "Earthscapes", which successfully exhibits the consequences of deforestation. In addition, he has also painted a series of portraits in a surreal style.

His paintings involve bold impasto technique that uniquely explores each element of his work. His expertise in using oil on canvas, ink on paper, copper relief works or watercolors has made his paintings stand out. Under the regime of KCS Panikar, native thought was initiated and established as regional and national modernity; which later emerge and distinguished indigenous form in the works of artists of the Madras Group.

(James, 1985) We belong to Indian culture where the artist, craftsman, scholar, saint, and priest were preserved from having to work their wares to earn their livelihood with them. The visionary idea of Cholamadala artist village Garners master workers more than region were

produced the quality of works and achieved the world they belong.<sup>1</sup> The first thing they experimented in Bathik, Bathik was very close to painting which they had in the school of arts and crafts in Chennai, there was a craft section called Bathik.

### **Medium and material**

The idea of Vasudev's work is the impermanence runs like common threads in Garland's. Medium, material, techniques in (like Copper, Canvas, Paper, Silk, Tapestry, and Wood) all works like a flower which holds the grip with common threads of an idea which never changes but colligate with one concept.

Drawing is extremely important, without knowledge of the drawing you can't even invent these things. You should paint or do anything you should have a base of very good knowledge, very good skills.

(Pillai, 2003) SG Vasudev's copper work seems to flow like poetry. It spurts into the life of imagination dream, fantasy and the common relationship between human and nature in order to Shiva Shakti and ever spacious speaking tree. This holds allots of the mystic, physiological and spiritual message into within the forms of creative exploration.<sup>2</sup> His copper embossing works surpass because the medium itself is turned in to a dramatic spectacle, according to the light we can see changes in the works of the metal apparent. (Fig. 6.1)

Cholamandal artists learned the medium to do that crafts but the same time SG Vasudev felt that the possibility to an extent in his own art, not just a craft but art itself. So Vasudev started doing reliefs because of he felt his drawings which go very well with the medium.

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<sup>1</sup> James, Josef, ed. Cholamandal: An Artists' Village. USA: Oxford University Press, 2004, p. 234

<sup>2</sup> Pillai, Manju P. Copper extracts: Soliloquies in sheet metal. In Joseph Ammu, Mukukundan Monisha (eds.), Vriksha: The Art and Times of S.G. Vasudev. Mumbai: Popular Prakashan, 2013, p. 340

## **Techniques and the process**

SG Vasudev's works in relief are distinctive— it subdues the transformation of a two-dimensional form or line into an entity of volume, of texture. He explores these elusive relationships between the plane and the sculptural in his versatile practice that acquires several mediums. His fluid drawing became the foundation for his ventures into various routes of art making. (Fig. 6.2)

SG Vasudeva's imagery is hammered on metal sheets which will recall ever whenever we see the lyrical tangle, dramatic imagery that gratifies with their artistry. (Krishnan, 1975) "Vasudev has the temperament to go along with the beaten-metal technique without surrendering his individuality, the dent and beating replace the brushwork and incised stub line the raised chored-like relief."<sup>3</sup>

The reverse drawing work needs to fix on the copper sheet, and have to make a bed called *Arak* in Tamil; it is a mixture of brick powder, Arabic gum, and oil to fix the metal sheet. It looks like a Chocolate paste acquired by boiling after pouring that into a plate according to the required size. You make a tray and then when it is hot you keep the copper sheet onto that while pressing it. So it gets fixed and when it is cold you start beating and you have various tools for points for lines for textures and everything. So one way starts doing that in reverse because that's how what you see embossing from one side it is debossing from the other side.

Works beat from the reverse than the heated sheets to take it off again cover with and reattach and finish it from the right side. Take out the sheet again to burn it with a blue torch than we get little bit volume in the space and then we can use the Nitric Acid to clean and burn it again to get black effects that are called patina. It can be used a brush to polish it for highlights and keep pressure. After doing the things to retain the effect we use Lacquer can apply three-four coats of Lacquer to keep the final things. The whole techniques, medium Vasudev had learned and worked on it.

## **Encouragements and impressions**

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<sup>3</sup> Krishnan S.A. Tribute to Ramanujan, In Joseph Ammu, Mukukundan Monisha (eds.), Vriksha: The Art and Times of S.G. Vasudev. Mumbai: Popular Prakashan, 2013, p. 283

Since SG Vasudev studied at the school of arts and crafts Chennai and he found a very thin line which divides the art and craft, particularly in India we can't really discriminate art and craft. The people who built a Mahabalipuram people who built Gopuram who called artist or craftsman; it's very difficult. The people who made the Tanjore painting or Mysore painting do you called them artist or craftsman. They are very difficult but a thin line divides. Vasudev sees craft-oriented art which is important in Indian context so he feels molding the craft or extending the craft to create art is also interesting, that's what he believe and practice.

(Mani, 2010) Stained glass master Marc Chagall's story inspired Vasudev to works with splendid Indian craftsman. Marc Chagall works watercolor arrays and gives craftspeople to work with glass on that, Marc Chagall never touches the glass but did huge stained glass.<sup>4</sup> Ultimately down the line, he knows how things will work so he more involves to creating composition wherein the mental level of participation was important rather than physically engagements.

(Achanta, 2017) Vasudev thought why should not work with the Tapestry, wood inlay and metal embossing traditional craft skills into his own art practice with collaboration with master craftsperson from India.<sup>5</sup> When an expert of traditional craftsman assist an artist, he managed to produce just what the artist desired; and having worked with an artist for years he more or less thought like an artist. So that transformation of traditional practice taking place for the contemporarily thinking; this collaboration idea makes adorable artworks which may change

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<sup>4</sup> Mani Lata, When I see a blank canvas I see many forms: S.G. Vasudev in conversation with Lata Mani. In Joseph Ammu, Mukukundan Monisha (eds.), Vriksha: The Art and Times of S.G. Vasudev. Mumbai: Popular Prakashan, 2013, p. 19, p. 40

<sup>5</sup> Pushpa Achanta. An Indian artist and a weaver explore the line between art and craftsmanship with silk tapestries: The collaboration of S.G. Vasudev and K Subbarayulu has produced some breathtaking results. In: Scroll.in. Feb 26, 2017, Retrieved on 12 July 2018 from <https://scroll.in/magazine/829561/an-artist-and-a-weaver-explore-the-line-between-art-and-craftsmanship-with-silk-tapestries>

the life of the craftsman. (Mahalakshni, 2017) It's important for artists to nurture long-time collaborations with craftsmen, who sadly are exploited in the country.<sup>6</sup>

Vasudev is towards anything which inspires him, and one thing is definite, according to his view- art derives from art; art is not from life. When you are seeing a landscape the idea of seeing the landscape comes from another landscape which you have seen which may have done by somebody else. (Fig. 6.3, 6.4) It is not you are seeing the landscapes and doing the landscape, you are doing the landscape all write but you have seen the landscape from the other landscape so that impression makes you doing these landscapes.

So Vasudev's feels live from art, anything whatever he paints or draws or does relief works; it is from some other works to get inspired and he starts getting into these so that it is very important.

### **Form and subject matter**

A style is something which comes to an artist by practice both style and techniques come together. You could perhaps be worked with the same techniques; nevertheless, Souza has done works imparted by the techniques as painted so you evolve into your own techniques. Whether you are doing very technically mix colors the way you apply colors, it's all you get to evolve, you evolve yourself. (Sudhakaran, 2011) However there is only a thin gap between abstraction and reality in the paintings and drawings of Vasudev, on a closer look it can be seen that the journey is from formlessness to forms. And this appearance of forms from an abstract plane is the unique identity of his works.<sup>7</sup> (Fig. 6.5, 6.6)

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<sup>6</sup> Mahalakshmi P, A relationship woven out of a love for the arts. In: The Times of India. Feb. 18, 2017, Retrieved on 12 July 2018 from <https://timesofindia.indiatimes.com/city/bengaluru/a-relationship-woven-out-of-a-love-for-the-arts/articleshow/57216187.cms>

<sup>7</sup> Sudhakaran P. The Timeless Tree of Eternal love: S.G. Vasudev draws upon myth to experiment with different mediums // Indian Contemporary Art Journal. Vol. 3, Issue I & II, 2011, P. 40-42, retrieved on 14 July 2018 from <http://www.indiaartfestival.com/assets/Indian-Contemporary-Art-Journal-pdf/art%20journal%20may2011.pdf>

(Hoskote, 1992) Vasudev's dialect takes as its first premise the notion that man is the domain of nature rather than the convers; when the face becomes the locus of growth, and monkeys, roosters, parrots, roots invade it, the boundary between the human world and that of the animal seems to collapse, allowing for an allegorical play of assets.<sup>8</sup> Companion of an artist makes a craftsman think like an artist, such Indian saint Kabir says the community of good friend circle influence others thinking levels, as like wind get the companion with ripped sweet mongo tree change the surrounding wind becomes sweaty, warmth and fresh.

### **Context and concepts**

(Batholomew, 1975) It is clearly evocative and the imagery refers to the emotional life of nature and thought that to the life of symbol, as it manifests itself in myth. The spectator observes a wealth of interesting detail whereas from a remove he sees the total composition as a fascinating visual gestalt.<sup>9</sup> Vasudev purposely retained the embellished element in his work because he believes it is so much a part of Indian art, whether in the miniatures, the murals or sculptures. (Koelnspenger, 2002) Creation and growth, the eternal cycle of life, is represented by the symbol of the tree: leaves fall to the ground and from the ground, and frequently also from the center of the human body, the tree rises again, spreading its crown, sending its leaves back to the ground.<sup>10</sup>

Vasudev gets inspirations from the Tanjore painting, Mysore painting and Indian sculptures in his art practice. (Mani, 2010) Vasudev considers himself as a 'Contemporary' man, without tradition one could not become contemporary. You can see the world history Pablo

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<sup>8</sup> Hoskote Ranjit. In Joseph Ammu, Mukukundan Monisha (eds.), *Vriksha: The Art and Times of S.G. Vasudev*, Mumbai: Popular Prakashan, 2013, p. 250

<sup>9</sup> Batholomew Richard. In Joseph Ammu, Mukukundan Monisha (eds.), *Vriksha: The Art and Times of S.G. Vasudev*, Mumbai: Popular Prakashan, 2013, p. 125

<sup>10</sup> Koelnspenger E. W., *Theatres of life*. In Joseph Ammu, Mukukundan Monisha (eds.), *Vriksha: The Art and Times of S.G. Vasudev*, Mumbai: Popular Prakashan, 2013, p.130 – 131



Picasso get inspiration from African masks and Paul Gauguin from Tahitian cultures and made their own interpretation.<sup>11</sup> A person gets his identity from his father, grandfather, mother, or teachers. Everyone learned from the society and no one says that they have achieved without any inspirations. Vasudev especially admires Indian philosophers (Sankaracharya, Rama, Krishna, Buddha, and J. Krishnamurti) who have brought something of their own to what they have read they have brought in something new. (Bhagat, 2010) Vasudev's artistic outputs today continue with full of energy and eager to do lots of things in the field of arts. Drawing is the powerful creative tools Vasudev belief and that is identical to Madras school also.<sup>12</sup> He still works and evolves himself to do regional modernism as an individual. Vasudev's creative oeuvre still marks his attitude, persona and approach and eyes still hoping to see some new approaches to his creative marvels. He instructs his craftsman also while working on don't cut anything off the drawing, otherwise, the tendency with the different style and tap the edges that he doesn't want in his works, all the textures, and line depicted very carefully.

(Doctor, 1991) "Creation and Growth, the eternal cycle of life, is represented by the symbol of the tree; leaves fall to the ground and from the ground, and frequently also from the center of a human body, the tree rises again. Spreading its crown, sending it leaves back to the ground..." This simile is part of Indian philosophy as much as it is of the western thought."<sup>13</sup> When we see the all great people they had done hard works to achieve their goal of life. Patient and egoless dedication make that work very easy. Vasudev believe in existential philosophy,

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<sup>11</sup> Mani Lata, When I see a blank canvas I see many forms: S.G. Vasudev in conversation with Lata Mani. In Joseph Ammu, Mukukundan Monisha (eds.), Vriksha: The Art and Times of S.G. Vasudev. Mumbai: Popular Prakashan, 2013, p. 36- 43

<sup>12</sup> Bhagat Asharfi S., S. G. Vasudev: Semantics through symbols and metaphors, In Joseph Ammu, Mukukundan Monisha (eds.), Vriksha: The Art and Times of S.G. Vasudev, Mumbai: Popular Prakashan, 2013, p. 388- 389

<sup>13</sup> Doctor Geeta, In Joseph Ammu, Mukukundan Monisha (eds.), Vriksha: The Art and Times of S.G. Vasudev, Mumbai: Popular Prakashan, 2013, p. 173- 174

which means one creates one's own life. Each one of us is responsible for our actions and its outcome. One should be passionate about the work and pursue it with love. Slowly and steadily, every talent will find nurturing and the environment around will magically transform to help it blossom to the fullest.<sup>14</sup> However, we see the very challenging works done through ease by the people with practice and meditation. They make hard things very simple through the practice and instruments followed by the given command which feels very pleasurable and magnetizes audience that is the power of art. The human condition also plays an important role in the consideration of what we like and practice; if a person is very happy whatever he does in his life become beautiful and he works hard without stress. Krishna Reddy says-“The art making is a learning process and a creative process. This is real joy of life-to find enlightenment, to live, to discover; understand and learn.”

Enjoy the life what he does and achieved by nature leads to the level of realization and reach to the satisfactory life. When ego-less heart will dedicate to nature or Supreme power to tribute the ultimate truth represented and an artist achieves the highest level of aesthetic pleasure.

## **6.2 Changing Landscape of Nature in the Works of Dattatraya Apte**

Embossing is a technique that adds sophistication and sensuality to any paper or surface. The interpretation of artistic idea with embossing technique creates a new dimension in the contemporary art practices. Human society has always used art as a language of communication. They found it easier to communicate the stories in the form of marks, shapes, pictures, images, and symbols. An artist is a thinker too, for his art is not just to tell the stories; he is concerned with how the story has to be told.

Dattatraya Apte's work is like impressions of the surfaces, e.g. the field left by a moving plough, cracks created by the sizzling heat on the mud, footprints on the wet sand left on the seashore, the wounds created by the savage axe on the tree trunk, of the dry leaves of tree in the summer afternoon. The paper pulp casts lifted from the molds found, arranged or created, leave

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<sup>14</sup> SG Vasudev – Reflecting Life with Colors and Shades Interview by By Team KnowYourStar.com – November 15, 2015, Retrieved on 12 July 2018 from <http://stories.knowyourstar.com/sg-vasudev-interview>

the mark or echo in these. The paper pulp also gives enough time to deal with various changes, Apte intends, in the process of dyeing the pulp, casting and giving final touches to the pulp casts.

The content of the paper outline the thought process to enjoy and understand the aesthetic journey in the works of Dattatraya Apte.

### **About the artist**

An established Indian artist, Dattatraya Apte (1953) born at Sangli Maharashtra is a proficient painter and printmaker. Apte trained at Pune in 1974, the University of Baroda, India and Glasgow School of Art, Scotland, as a Charles Wallace India Trust awarded. He has held several solo exhibitions in major Indian cities, including, New Delhi, Mumbai and Chennai. He has also exhibited at the Bharat Bhavan Print Biennale and 10th Triennial, in India.

Apte has also taught printmaking at various workshops in France, India, and Nepal, curated several graphic print exhibitions, and published related catalogs. He has also taught at the School of Architecture at the University of Baroda.

### **Medium and Material**

He has been pursuing it now for almost twenty years with consistency, enjoying the versatility of the medium itself. The environment that the institution, of those years generated was that of immense exposure, freedom, and self-discipline, which provided scope for “each seed to grow to be a tree”, maintaining its personalized approach and identity. There was ample scope for interaction and criticism from stalwarts like K.G. Subramanyan, Jeram Patel and Jyoti Bhatt, among others, which provided fertile ground for growth. He dabbled in all possible methods and techniques especially inspired by the sand-cast murals executed by K.G. Subramanyan at the faculty premises. His earlier series on automobiles were in lithographs, etchings and engravings. He migrated to Delhi, joining the Garhi artist studios to further his experiments with the medium.

The paper pulp also gives Apte enough time to deal with various changes he intend in the process of dyeing the pulp, casting and giving final touches to the pulp casts.’ Apte lives with his family in Delhi and works out of his studio. Art can also be an object or image not explicitly identified as such, but which strikes the observer as expressive or aesthetically pleasing. (Adams,

1996) Philosophers have had a great deal to say about the nature of art and the aesthetic response. For Plato, visual art was “imitation”- and *techne*, or “skill”. Moreover, beauty was an essential ideal that expressed the truth of things. However, beauty and truth, in Plato’s view, were of a higher order than art. In fact, he had little interest in works of art, because they were neither useful imitations of essential idea nor the ideas themselves.<sup>15</sup>

Inkless embossing occasionally experimented with in nineteenth-century French prints. In the hands of today’s experimental artist, the print is close to being sculpturesque; to gain high relief impression, artists are using lead intaglio prints and cast pulp prints. Apte has been experimenting towards developing the physical body of a print, not seeing it in terms of a flat plane.

### **Techniques and the Process**

(Karode, 1996) The inspiring forces have been the sand-cast murals executed by K.G. Subramanyan, the mud-well decorations of our folk traditions, the ritualistic objects, Mache pulp, use of broken tiles on mud, Harappan seals and Assyrian reliefs of Sumer, the Wounds series of Somnath Hore and the works of Robert Rauschenberg in the West, all leading to a new eclecticism.<sup>16</sup> Dattatraya Apte has established certain standards for a constructive art, which have been a profound effect throughout in his works. Thus, his approach is all about a new facet of the phenomenon called contemporary Indian art, taking on his surroundings in a blend of color and nature.

One cannot fail to notice his emphasis on the intricacies of the visual form incorporated as edits within specific frames. Apte draws from the flora of New Delhi and juxtaposes it with manufactured structures that have allured him. (Fig. 6.7) The paper-pulp as a medium is what one identifies Dattatraya Apte with for a considerable amount of time, not merely for its malleable quality but also for its ability to absorb significant impressions.<sup>17</sup>

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<sup>15</sup> Schneider Adams Laurie, *The Methodologies of Art*, ISBN 0-06-430312-8 / 0-6-430231-8 (1996) Print

<sup>16</sup> Karode Roobina, *Visual Echoes*, ART HERITAGE - December 1996, Available at [http://dattatrayaapte.com/Roobina%20Karode\\_96.php](http://dattatrayaapte.com/Roobina%20Karode_96.php) (accessed 20 March 2015)

<sup>17</sup> <https://bidsvilla.com/artists/dattatraya-apte> (accessed 22 March 2015)

Apte recycled waste color paper from the paper factory and created his color palate. He gets inspiration from the Somnath Hore; actually, he was familiar with the industrial production of paper mill and then saw the artist final work of art wound series. Understanding the material, techniques, and application is an important aspect as well as creating the idea through expression. His teacher K.G. Subramanian is also the motivator for the mural design, which he adopted from his master. For the art of structural correspondences with the ideals and standards of modern idioms, Eclecticism being an attitude in the art that permits a free choice and combination of styles; exoticism implies that these styles are borrowed from a culture other than one's own. Subramanyan's sand casting mural, cement mural inspires most of the visitors and art students, which we can say art is a fruit and flower of human thoughts and expression that is the power of art.

(Lochan, 2001) The Quazi print-relief images exploiting the tactile bring about coherence in terms of concept, material, dimensionality and surface quality. They appear as constructions in pulp revealing the subtleties of the experiences of printmaking 'in a perceptive mold'. They are prints that cast an 'evocative shadow', and, in color.

Perhaps the flight of imagination of the artist believes in the synthesis and not the synthetic; searching and working towards a newer language for his creative endeavors. The composition of space form and color reveals certain fluidity; forms of relief blend with those that are on the surface and color often creating blended relief and flat surfaces. The attitude suitably interpretes, "The Idea is not the illustration but the illustration is the Idea" as said by Paul Klee and the Journey continues.<sup>18</sup> Every material has its own possibilities and limitations, we can do practice and get the results and analyses embossing from the etching plate is one aspect but if you need direct material to express the same thing no need to imitate that is possible with paper pulp, we can get print from any kind of surface. Paper embossing through etching plates is restricted to the dense of fiber, mostly papers made from the small fiber, but if you need high relief paper will be broken. Apte says he does not need to create the surface, he plays with an aesthetic sense, how to compose and color the work of art.

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<sup>18</sup> Lochan Rajeev, Xth Triennale India 2001, Available at <http://dattatrayaapte.com/Rajeev.php> (accessed 20 March 2015)

(Karode, 1996) Apte aims towards a successful incorporation of the nuances of all his mediums in order to enhance the 'expressiveness' of the visual aesthetic experience in his work. He invents his own tools picking up broken parts of his surrounded found objects and playfully impresses motifs that lose their isolated identity and get into eloquent associations.<sup>19</sup>

Apte develops, superimposes, adds, and dissolves-all his acts primarily dependent on instinctive control. He strives to be in a state of anxious expectation, to move, pause, and go on, to stop when he feels it is the right time.

### **Form and Subject Matter**

Possibilities are every-where but an artist has to decide what is required for images. Apte selected paper pulp because relief is required which is not coming through the other print techniques. If we see in micro scale, every etching print is relief print. The inkless print is also content of minor relief and we can see the embossed surface but it cannot be too much appealing. We draw or paint spontaneous, sometimes we are not because of rigidity. The idea became overpowering, to realize the idea; idea became a complex and instead of enjoying the process of it, we try to copy the idea. Artist tries to copy the mental idea on the surface through scribbling etc.; mostly on the painting so that is the different process of expression, but that is stimulation. We think let us try what happens with doing this; we feel the surface through touching. Texture can be made easily for example "Champa" tree that has been used by Apte, it looks like elephants ear because of the bold leaf structure that cast with paper pulp. Direct object adopted to take impression e.g. grass, flower, stone, bamboo, paint box, wire.

The brainteaser games and logos-building blocks are surely an enthrallment for Apte. His methodology is also about arranging the picture, selecting the correct pieces, organizing and reorganizing it till everything falls into place.

(Karode, 2007) Apte enjoys the sense of discovery wherein the process accommodates a place for surprise and sudden revelations. The paths, fields, in-between spaces, the spatial maze echoes with games where the player has to find his way home through the maze. The manmade structures represented by an assembly of wooden planks in their rigid construction, which

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<sup>19</sup> Karode Roobina, Visual Echoes, ART HERITAGE - December 1996, Available at [http://dattatrayaapte.com/Roobina%20Karode\\_96.php](http://dattatrayaapte.com/Roobina%20Karode_96.php) (accessed 20 March 2015)

symbolizes the urban structures from an aerial perspective.<sup>20</sup> There is a limitation on depiction one can make similar to the leaf but cannot produce leaf itself. When we see the leaf structure, it is so amazing, when artist draw, he feel to understand the construction but try to imitate at one point than replicate the same. When artist draw, he approaches to make a similar, not exact. We cannot think, even apply or copy the nature. E.g. Artist can make looks like and feel of stone, but cannot make stone, But in the pulp can make so why cannot. Apte needs the stone; leaf so adapted and constructed strong texture of backside of leave cast with green pulp.

(Gondkar, 2005) Apte attempts to experience the nature with all the senses, to comprehend it through observation and to feel it physically. He applies the earth with his hands, and the painterly gesture develops from a movement that comes from the body – a movement that derives from the memory of his movement through nature, from the aura of the landscape as he experienced it. He wants to bring this aura of light through the earth itself, not wanting them to create a reproduction but rather a kind of microcosmic intensification of it. At this meditative level, he seeks to comprehend the essence and power of Mother Nature. The images of the artist are concrete – that is to say, material constructions project the mental image as icons of universal significance.<sup>21</sup>

Apte isolates the images of nature and makes it a frame, change the reference and present; the viewer sees the images and associated with nature. When an artist picks up the things its identity, will changes. An image says something or not Apte least bothered about it, It is not compulsory. An image should speak something, communicate something, some mediocre or intellectual can identify the philosophy into the image. Context depends on who is speaking, an artist what he thinks he express through the work of art; that is not for speaking. It's feeling which artist touches with hand, stretch on the surface, tough, hard, soft, pinch all those feels. Understanding of the medium directly or indirectly artist expresses through the work of art. How much you feel and enjoy that sensation and transformed into the visual to create the tactile feeling.

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<sup>20</sup> Karode Roobina, *The Joys of Deception*, New Delhi, 2007, Anant Art Gallery, Available at <http://dattatrayaapte.com/Roobina%20Karode.php> (accessed 20 March 2015)

<sup>21</sup> Gondkar Abhijeet, October 2005, , Tao Art Gallery, Mumbai, Available at <http://dattatrayaapte.com/Abhijeet%20Gondkar.phpa> (accessed 20 March 2015)

## Context and Concepts

Transformation of the object into the final work is an internal process, the artist sees the image, arrange accordingly required, cast the pulp and present in such way. So from the material to the presentation of each stage is realization. The process of making, changing as per the necessity of the perception that all feelings are transformed through the construction of a surface after that the color, which he applies for the composition. For the composition Apte increase the intensity of color with two times first when he cast the dye mold and second time with dye cloth for emphasizing because absorption of the surface when pulp dry, the color will become fade. Direct leave content of natural oil which transfer into the casting, natural color does not allow to make dye color so someplace we get a natural color transfer by itself so that artist has to understand where he needs to touch or not; color enhanced by the artist for composition.

Apte takes advantage of painting as well as a printmaker and uses the skills for pulp casting for his embossed surface. (Fig. 6.8) Color dye application is similar to the multi-color stencil print process; once you know a medium you can take advantage of others too. Nobody bothers about how an image has created; they must enjoy and feel the visual if viewers see the work with the attention that is the quality of work, which catches the attraction. (Apte, 2005) Apte claims that he is 'building a bridge' between old indigenous knowledge and new technological methods. He is locating the situation of invisible magnetic energies, affirming an ancient science, which exists in many cultures. He asserts, "I am not dealing with artificial structures but with the energies of Nature".<sup>22</sup>

A few images recurrent in Apte's memory are in some way the referential substance in the artist's expression. Apte's present series are paper-pulp casts in which the images arrived through two different processes. One in which he works by taking casts of a prepared mold. He pours out hot wax in the manner of a sheet, producing a wax sheet on which he can either carve as he does in linocut, or cut the sheet into little stakes that he can press and fold to mold into numerous shapes varying in height. Little found objects and discards incorporated into them. The collaged construction of the desired image is prepared. Once this stage is ready, he pours

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<sup>22</sup> Apte Dattatraya, 2 October 2005, Available at <http://dattatrayaapte.com/STATEMENT.php> (accessed 20 March 2015)



liquid latex, brushing it over the constructed collage in about four to six successive coats and then allowing it to cure overnight.

A mother plaster mold is prepared to support the sensitive latex mold from getting fugitive during the application of the pulp paper. Deciding a proper area around the image, silicone sprayed over the latex, and plaster sprayed over the mold to the height of the image and then leveled off. The mother mold that receives the latex mold then receives the prepared pulp. The working method draws a direct analogy with cooking. In his studio, it is almost like watching a skilled chef at work. With an apron tied around his neck and a clock ticking on one of the shelves, Apte monitors his preparatory tasks that freely sequenced.

Apte says, “Analyses is actually looking self into the mirror, we like to find our self into the others.” Dattatraya Apte has elected, implemented and formed paper pulp as the own language for his creative visual expression, which has physical consistencies and magnitudes. He lives life and treads this universe for the birth of compulsions for his expression. Surfaces, which invite Dattatraya Apte to look at, smell and feel by moving hands over these with purposeful analytical thoughts; to understand the structure, character of the material, color, arrangement of various elements, natural or altered with human intervention become a starting point for his work. The environment in which you have lived or living witnessed the changes, brought in by various factors, for years together, through all seasons, leave various abstract impressions. These impressions remain on in his mind. These oscillate like a pendulum of the eternal clock of the life cycle. These impressions prompt to concentrating his thoughts and energies for creativity.

The paper pulp casts lifted from the molds found, arranged or created, leave the mark or echo in these. The paper pulp also gives him enough time to deal with various changes, he intends, in the process of dyeing the pulp, casting and giving final touches to the pulp casts. Apte enjoys the creative process that shapes the formless into form and offers innumerable alternatives. For him these anonymous words that stir him communicate the breadth of pursuit in and through art. All things in creation exist within you; all things in you exist in creation. There is no border between you and the closest things; there is no distance between you and the farthest things.

### **6.3 The Artistic Projection of Time-Space-Environment Relationship: Evolution by R M Palaniappan**

The art is not merely an expression it's an inordinate gesticulation of the human mind which indirectly affected others mind, inspire and influence. The artist practice acquired a specific set of skills deploy to make a poetry which seems visual connotation and may change and demolish the boundary or limitation through that language evolved. We cannot seem to say the visual language is very easily inferred it required some time less and sometime more effort that term is considered as *Drakshapak* and *NarikelPak* in the Indian aesthetics.

In this research paper focus will be the interlinked relationship of the time, space, and environment dealt by an artist Rm Palaniappan in his works with the various medium like drawing, viscosity, embossing, etching, serigraphy and mixed medium. If we see the human mind and its dream creation it's easy to relate the psychic and physical appearance. Creative caliber reflects in the works of art with aesthetic sense by different situation and approaches. The process of synthesizing the relationship between them needs to defragment but need to connect within the core concept which most of the people surrender.

The perceiving journey of artistic practice helps to understand the evolution of thinking level as well as the conceptual development of an individual. The maturity level in visual art practice is not just with physical it more deeply rooted by psychic as well as in the form of dynamic changes of nature itself with nostalgic existence with abstract form most of the time it only can be experienced and words become mute to justify; there visual make sense of dynamism and level goes towards the divergent thinking instead of convergent.

As we see the abstract works of an artist's Piet Mondrian, we only imagine most simplified works as an iconic image in our mind but the reality of appearance distorted and being imparted from the long journey so this must be an important part of a study to understand the deep concern. Research paper brings out the lights of essential value and transformation of a creative journey in works of Rm Palaniappan.

#### **About the artist**

RM Palaniappan was born in 1957 in Tamil Nadu, India an alumnus of the College of Art and Crafts, Chennai. He has held a number of solo shows in India, USA and Holland; participated in international major shows in the USA, Mexico, Canada, Syria, Cuba, Finland,

Taiwan and France, England, Japan and Spain. Palaniappan is the recipient of numerous grants, both on home ground and internationally. He was awarded the National Award in 1996 and the Bharat Bhavan Print Biennale award. His works are with the British Museum, London, US Library of Congress, NGMA and LKA, New Delhi, among many others. He is a Life Trustee at Dakshina Chitra (Heritage Museum)/Madras Craft Foundation, Chennai; and art advisor at Kalakshetra Foundation, Chennai. Since 1997 he has been the Regional Secretary of the Lalit Kala Akademi. He lives and works in Chennai, India.

RM Palaniappan is a well-acknowledged artist in the Printmaking medium and especially acclaimed for his rather uncommon methodology to his themes or rather an endeavour into the realms of science, wherein the physical and psychological aspects of human existence are dealt with in several layers. These layers can be understood by the observation of his gradual development in artistic practices. Many of mixed media works on paper, lithograph sheets and on printed sheets had explored, dealt with airplanes, wondered and envisaged by Palaniappan.

The fascination of the subject in Palaniappan's work represented the tension between a physical and psychological perception of flight, universal space, and astronomy. (Fig. 6.9) By flying in the aircraft in the sky above from the ground was an only physical viewing of it was registered in his mind which he deliberately made his thoughtfulness.

Simultaneously he was also coddling in his lithography titled 'Workshop'; on the top is a skeletal form of a man and in the bottom is the equipment of a print-making shop, where it expresses close relationship of life of man and machine. The space vacant in the middle portion of the image of the printing machine a bird with the wings of an airplane takes flight, which Palaniappan claims, came up almost unwillingly, in his exertion to show dynamic expression and movement.

This particular phenomenon inspired further by Palaniappan attached airplane wings to a human form, beginning the 'Flying Man' series. In his dream seems a man wants to break, free from the machines and mechanical life even though the links still exist. If a face is enough to identify a person, wings are there to identify a voyage. Therefore the result of several drawings with heads and wings rationalize the impulse of inner self as an expressive flying man and movement.

## Medium and material

Palaniappan started involving in the printmaking in 1979 onwards during the college of the fourth-year end and slowly many watercolors and wash techniques used in his printmaking afterward direction taken towards the conceptual thinking. Conceptual representation in works means totally concept based and it has own evolution one to another so the early interest in space means astrology really it takes Palaniappan to another direction of the printmaking which ignites his childhood interest. The later year when he was working on etching plates in 1982, the experiments took twenty times on the surface of the same plate without keeping concern to finish work for the exhibition so he had seems to practice some kind of research works based the experimentations on the plates. (Fig. 6.10) Hence for him, a surface of the plate was becoming enormously important in prints process so that Palaniappan started encountering the plates like as a relief sculpture.

The experimentation, interactions, and observation being practiced for creative expression that is one entity and also getting involve to other technical possessions like the perspective-vanishing point, getting interested into watercolor, various application of tools on the etching plates. However at the time of printing, you cannot keep the etching plates at very hard edges, the etching should be very soft and to the levels of next to another. For that an artist have to go on etching for two minutes, four minutes, five minutes like that, so in that procedures etching required multiple efforts for the same images which Palaniappan initiated to establish images itself like a relief, like coins, medals, jeweller so that means he started evolving the plates very much than the print. Essentially print process known how the print is going to be there so in that's way relief techniques has been moderated and developed.

In the year up to 1984 all his print either black and white or little color dominated but he was started working with color in 1984 for the viscosity and using a different kind of roller definitely achieved different levels in the plates.

An artist determined to work with the same kind of the things which expected to justify the perception brings out levels are not same as the other plates even other artist's works. The levels in the plates are enormously different it's like soft mountains. Several etchings done during five minutes, two minutes and scraping burnishing so because of that relief surface also

not like very piercing but subtle effects so that observed by many European even Indian artists prints; when they are working with reliefs (blind embossed) process that means without colours just like a Blind Embossing, they used to go for very deep edging, only one edge or two edges. While a person is working on etching hundred times observer becomes expertise knows how to blend it on which surface; it is very difficult to get the blind embossing enormously so the work demands serious efforts.

Palaniappan did very few prints with embossing its part of the color prints works which was developed up to 1989 functioning with some area with blind embossing. In year 1982 he made one work on the plates only flying skeleton placed it actually in one corner, later he worked with nine planets, nine different textures put it as a *Nava Graha's* in that made a lot of colour prints and used blind embossing, also simultaneously used blind embossing on drawings because of the working with the medium and theme time and space.

When a time changes even in the process of the paintings, it could not be the similar prints so you want to differentiate one print to second print even though the print will be little different, prints are nearer to the similarities. However, Palaniappan wanted to work on the plates as well as prints with the pencils and watercolors to develop further that possibility been imparted throughout from 1982 onwards.

1982-89 he was working with those kinds of the attitude as a blind emboss, seals, lacquers, rubber stamps all those kind of things for the experiments etc. so which is connected with his ideas. It's like documents because once he had started working with astronomy and flying women, flying objects, plane and other things automatically the film which he saw in his early days later more than 30-40 films on World War I and II, it affected in his works.

It gave a lot of exposure to his works in painting of those works. The flying objects, maps and other things because of that only he had used those kinds of things. Military band specially made 1990-93 when Palaniappan was in the United States, he used real military bands and color bands in prints with editions very similar images. So even though there was blind embossing was there very much a part of the works have done as an edition of 30 for that did 70-80 prints. Then he was reduced that because of it has plot and project work so he had to give very similar prints; even though he was adding so many color materials on it. He wanted to bring out the similarity in prints as a part of the projects so made many-many prints.

## **Techniques and the process**

Palaniappan always used the mixed medium in his works, he says- “Mixed media for me, it is not like the whole world is moving for me, the mixed media means myself and surroundings. It’s completely my house are there, my office so many interactive processes going on in my mundane life actually. I want to bring those experiences into my prints, not that the purity of the etching, intaglio, and viscosity there will be no limit actually.”

A printmaker required to have a hold in the medium for a little change in work time to time, even though the process of printmaking as well as with mixed media’s like acrylic color, texture printing etc. (Lakshmi, 2001) Rm Palaniappan says- “Drawing is the process of searching a space and an experience of our soul on a travel into to the unknown space, our conscience being evidence of the same.<sup>23</sup> (Fig. 6.11) Drawing makes evidence the constant idea of our motion at the given time-space” An artist explores various kind of drawing on paper with water color and another medium also. More than 25000 small sizes of drawing like a scribbling on newspaper executed by Palaniappan; kind of sketchbook small and big, from that beautiful movement, works moderated later. It’s not just exactly coping but when practicing it takes some different direction also, and the titles come little later. The title is nothing to do with works when he is working that connect later.

## **Encouragements and impressions**

Encouragements mean if you get moreover encouragements sometimes not get proper dimensions to your works; a lot of whatever encouragements Palaniappan got similarly a critical noting from their various critics actually that put him on a pedestal and also to his growth so it makes to rethinking in his works all the times and at the beginning its helped a lot. He doesn't care about it much but those days always anybody comes to his work for discussion, argument or countering, it helps a lot for the critical thinking because those days abstraction means in Indian arts, in general, it means totally different in about 1980s how abstraction held and how it was there in figuration to eccentric characters not so much of conceptual. Those days he had a little bit of exposure to extend, the influence of films and observation process took him towards thinking in a different direction.

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<sup>23</sup> Venkatramn Lakshmi, Reverse Reality, soloshow catalog, Gallery Sumukha, Bangalore, 2001, p. 17

As his teacher at the college of the moral support and encouragement to think free and innovative manner given by professor Alphonso was a great source of strength for his conceptual evolution as an artist.

He desired to become a scientist or an architect while he was in school but seemed to change his course of life by seeing a film on the Second World War called “The fall of Berlin.” Somehow the varied movements within the space of screen were the inspiration; initially, he seemed to have attempted several watercolour works in the Chinese and Japanese wash techniques and later was tended towards the minimalistic style of painting.

### **Form and subject matter**

The question of positive and negative spaces has often been of concern to many artists. Palaniappan feels that both are important if you look at one object as the positive space, then the space around it becomes the negative space. It is just a line, which divides the two. In his works he does just that, the line can be in any direction and any dimension, this sort of abstraction cannot be defined, either side of the line can be positive or negative space. Therefore once he had drawn the positive, the negative area represented his past as well as the unknown future. From 1993 to 1997 Palaniappan’s drawings rigorously influence from shapes and forms to find out the interrelation between positive and negative space.

As quoted by Palaniappan. “Every shape has its own motion within itself or in the formation of the shape, which is sometimes derived from its inner space. Shapes within a shape always act on each other to make their own space for their existence within the main form and create the changing phenomena of negative space within the main shape. The changing phenomenon of negative space is always being the evidence of a movement”.

That’s very important because always keeps that idea means the idea of the concept, idea of the presentation, an idea of how to express it, these always ideas. Most of the time he is working as administrative positions, previously even though he is the technical person, most of the time imaginative and dreaming qualitative so these dreaming put him different kind of levels and speed also these are different kind of dimensions to his works. So most of the time he imagines his works before it comes there you know once started working that works become hand over to them the same works he is imagining.

It takes time from the process and another aspect is the doing with the dealing process, now both the things going with the coincidence that is what from the beginning. Palaniappan says- “I can do my artworks without prints, paintings or drawings by speaking itself which creates a mental picture in mind so that I want to make myself that is a process. Art is not the surface; it is not the visual, what you are seeing actually, it is visuals of what it is.

His works are most of the time deals with travel, speed, and movement and all it is not the movement of physicality or psychological it is a conflict between the physicality of the movement and psychological of the movement. Psychological movement means it should be fast actually and it also has a picture.

From every period of evolution artist projected to record the time-space aspect to document their own experiences through the visual with their experience and expression. As Palaniappan quoted – “Above all, art to me is an expression of the time-space-environment relationship.” In the words of Philip Podsiadlowksi, “Palaniappan has discovered the aerial view, the illusion of flight, as a means of releasing the viewer from space and time constraints, to help him achieve complete freedom to explore the unknown nature of his being.”

In his early works numbers, marked, architectural pattern etc. were a resemblance to the memories of the war films which departed in his creative work as aesthetic expressions. If we are talking about a picture, a chair, table or anything whatever which is connected to the culture; if I am talking about anything you recollect that picture. So physicality of the picture, books, files immediately the physical reality will come to this file. The conflict between image and image-making; the physicality and psychology, a psychology of the seeing the matter or same matter; It's two different matter/direction/perspective, two different colors/textures, he wants to build the picture which is invisible, that means he wanted to create a picture, pictorial aspects of invisible matters.

This is the reason for using blind embossing which tries to contextualize, tried to bring out in *Nava Graha* series a very thin pencil line which is called Journey to nine planets. When we go to the temple can see the nine planets use to keep in one place together. People use to go around praying the *Nava Graha* by putting the pradakshina with dedication, the offering movement to God so that it came to in his works of a journey to *Nava Graha* series. So put the same kind of the texture plate and sometimes with colors and blind emboss and top of that thin lines with connecting the *Nava Graha*.



## **Context and concepts**

Sometimes ideas or imagination comes very prominently, the sometimes idea of kind of composition comes, placement and visual impacts even very important so once you place it in a visual impact, after putting the visual impact of one dreaming it takes to another dreaming from that source and uses to develop it. (Fig. 6.12) This is the process most of the artist does use to play with any visual developments; it happens similarly with his works also. Tyler articulates in his book *“The Concept of Space in Twentieth-Century Art”* the characteristic of twentieth-century art, from Picasso near the beginning of the century to the digital revolution at its close, but a broader view would see the century as embracing an eclectic array of space representation styles.<sup>24</sup>

"But, after all, the aim of art is to create spec-space that not compromised by decoration on illustration, space within which the subjects of painting can live."

-Frank Stella

## **Symbolism, visual language and philosophy**

Philosophy that sense life philosophy is general actually for example by evolution of work finally leads to only free lines and finding in that aesthetics and aesthetic of the movements than these all works came in that not many colours, or if it is a colour line become a prominent in that, even that texture gives a little surface nothing more than that.

The line has becomes very important a man born and die between these particular things are moving aesthetically things is moving that is what all his works are movements where some kind of meaning to the life. (Doctor, 2006) The nature and properties of each of the elements acutely used materials in a restrained manner by Palaniappan. While employing a symbolic vocabulary to structure his aesthetic universe, tends to use printing material with a kind of

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<sup>24</sup> Christopher W. Tyler and Amy Ion, *The Concept of Space in Twentieth-Century Art*, Smith Kettlewell, Eye Research Institute, San Francisco, California, Berkeley, California

controlled precision; simultaneously Palaniappan's prints look like celestial bodies, exhibit an unrestrained use of color that suggests the mystery and limitlessness of light in space.<sup>25</sup>

As quoted by Palaniappan- "Whatever I am doing that is not with the idea I do drawing aesthetically and once I feel it is aesthetically very beautiful, enjoy creative process related to whatsoever coming in the mind I use to keep title so it is becoming predominant in my work these days. That evolution in everything enormously not only the art, science, music and whatsoever, if someone is not following that whole evolution it is very difficult to understand the last stage."

That's the one stage and everybody wants to go into that kind of process which is extremely difficult and how come a very few people follow specific works, appreciate and they know what it is actually. Art is not for few peoples it is for the whole genre of contemporary people actually that kind of artist contemporary people. It means what happens people at least everyone follows certain things so that he plays all his drawings that anybody sees it by seeing itself they put eyes to follow the eyes of science; the science of the movements. They will start somewhere and then around the line and pass towards the canvas that is what it is happening in any given old masters work or new masters work, when they are seeing the work they pursue the whole canvas that is happening in Palaniappan's works, they start following the end as life starts and somewhere and end also that is there.

Very simplified and aesthetically played because he created more than aesthetically and the aesthetical image is alive. He is creating to alive that is his aesthetics there is no behind the touch of human form or anything. After repeating the same movements or sometimes started another series of works in a very prime stage as like a loop. The movements at loops emanate the whole space looks like Toronto something; it is not like a knotted loop the movement of loops.

### **Challenges of various mediums**

Busan (2018) "I concentrated my senses not simply on producing a piece from a feeling, but melting a new feeling into the new piece," Palaniappan said. "It is important to express emotions in the artwork, but I think people around me give me credit for my effort to find the

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<sup>25</sup> Geeta Doctor, The Art News Magazine of India, Volume XI, Issue I, Quarter I, 2006, ISSN 09722947, p. 69

core and the root."<sup>26</sup> The masters in printing plates even though does a lot's of works however he had real experience in his works he doesn't speak to the peoples those days worked etching and printing from morning to the evening, sometimes it continues to till morning. The whole process he knew the difference between Nitric acid and water so experienced to put hands in the Nitric acid, water tub and put full effort to achieve what were the expected results. Palaniappan says- "I don't differentiate between the medium and myself. It's about totality so even though every plate that time and these times, every time is a challenge. It is not easy to me compensate with such formula even I am making a drawing it's not a formula, it's kind of challenges to work and succeeded."

### **Artists have best-used embossing in art**

Embossing practice was there actually when the man has created a relief since from the ancient civilization that day onwards people are thinking about the surface. So it is not like a print, the blind embossing anything on the wood, metal or the clay; it's all it came from the many many years, it has own evaluations which took thousands of years. We have not done immediately so that experience that science it's coming from many years back.

In modern edge, Robert Rauschenberg had done a lot of works in relief in India Somnath Hore's explored paper pulp in his works very much; it is not only blind embossing but paper relief sculpture and more than the prints. It is not like a visual beauty but more philosophy, totality of a person that's work. We can see the deepest human sentiments and expression in Somnath Hore's Wound series works. Some works of Jyoti Bhatt is very good specifically blind embossing and a relief surface, Bhaskaran's some early prints works done at London admired by Palaniappan.

Learning the viscosity process from the Krishna Reddy was a great opportunity for Palaniappan; when he was doing works in 1981 faced allots of problems in color printing. He liked it and presented in a different manner but desired to bring something science behind the print.

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<sup>26</sup> Busan, (Yonhap Interview) Indian artist completes his first work in Korea, 5 Jan. 2018, accessed <http://english.yonhapnews.co.kr/interview/2018/01/03/0/0800000000AEN20180103010000320F.html>

When working under with Krishna Reddy at Chitrakala Parishad Bangalore, someone told Palaniappan is a good graphic artist to take him as an assistant for print. So he was the one person in the group of more than 25 people as making a print for them under his direction. They were making own plates and they use to bring the plate to Palaniappan for making prints especially for rolling. For three days he was making their prints and using two-three rollers continuously and techniques get to his body without knowing much; it is not like a put his mind and learns. It happens always the whole process is done so he didn't fail. One way he achieved excellence in printing without seeing the things with the sound of ink also can say little less ink must be used that sense developed and understand. From the distance without seeing the things understand rolling inks by the sound because of that practice he learned at the level of viscosity in the appropriate manner.

### **Possibilities of innovative exploration in the process of embossing**

In India, some of the people have tried to that paper sculptures with blind embossing except Somnath Hore, young artist in contemporary some people they did with a 3D sculpture with prints and there are being found a lot of scopes. Palaniappan say's –“I am telling, not practicing now if I am practicing maybe come up with different kind of ideas because I imagine so much but now in my work, it is not required. (Fig. 6.13) It has deviated in my works, early days I was working and visiting so many countries, under so many experimentations expose to that I found a lot of scope with the blind embossing.”

Blind embossing in sculptures in India little bit of works has done. It is a very different you can influence the work if one can put mind and involve, develop it and have its own evaluations into the works. We must appreciate people who know, put their observance deep into that and do something so that is very important in any work of arts.

### **The advantages of embossing over the medium**

Some artist wants to do something experiments on the top among as a relief work, sometimes they want; sometimes they don't when they get bored. Same relief works you can convert into the hundreds of different pictures of making your own new works on top of it. A texture gives a different kind of direction to the works; the suggestion of watercolour or rolled on

top of it. When viscosity principal placed on the board and it's all takes you in a different direction.

Palaniappan did few printouts in 1984-85 same times he did painting also so similar techniques and the similar way of creating with the different levels, made different books. Used viscosity process wiping, rolling, and prints and then he touched somewhere according to the thinking direction. (Fig. 6.14) He did some paintings like that with paper but not very much because it required involvement in it, how much required to your own these two things are there. If you are not involved you cannot take it to another level and if it's not required you will not be experiments. Those days he feels it looks like pretty pictures so that is the reason he is not doing it again.

In one developmental study (Venkatramn, 2001), well defined, strongly rendered superimposed form on the various shapes stretched together always give a dynamic expression of movement and perspective in an abstract distance, which carries a feeling of floating in his work.<sup>27</sup>

The journey of various medium explorations and the requirement of artistic gesticulation change the language and that's how the value of an art creates its own spectator. For instance *Dosa* made on the hot plate with its specific ingredients which most of the people know but only experts can make that adjustment of temperature and correct combination of ingredients make it possible to prepare correct taste of *Dosa*; simultaneously art materials used by an artist required dedication, moderation, skills, material understanding, and good conductor of idea. Simple things may become an extraordinary set of thinking by imparting creative skills.

Art making is an excessive act of human intellect which is within the mundane but astonishing thoughtful idea processed and executed. Palaniappan says- "art is not a picture making, it is a kind of telling about your own life story, perception, personal philosophy and as like you are expressing your vision to the people what you saw; share that experience it is not just the mere vision, but aesthetical beauty or excellent presentation or something else." Life is a great gift which an art full fill with creative vision, aesthetical beauty, and cerebral human emotions.

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<sup>27</sup> Venkatramn Lakshmi, Reverse Reality, Solo show catalog, Gallery Sumukha, Bangalore, 2001, p. 19

#### **6.4 Eclectic Exploration; Ravi Kumar Kashi**

Ravi Kashi has established himself vigorously in the Indian contemporary art scene. He has worked in various medium and approaches to image-making hold his restless energy in artistic careers. Always search and explore new things within the relationship of the objects which is the prime concern in the recent works of arts. The creative process of developing ideas and exploring the new possibilities makes a nightmare for the artist for all the time which can be seen through the observational process of works. He keeps ready to adopt unidentified images and text used in the modern practices of city life to express his ideas by shifting and constructing thought by various sketches from different time period and works to solve the problem until the idea connects, some of them connect easily and some take so many years also.

The sensibility and awareness of connecting material's personal identity and the role of artist for his contextualization can be seen in the playfulness in creative practice. We can see the gradual conceptual development and established his endowment through the multiple skill sets in the works. He devoted to molded-paper sculpture, mobilized assemblages, extended the painterly dominance to the social accumulation devices of the T-shirt and the mask; he has engaged in photography, various resources of literature, teaching-learning practice and made digital artworks as well as artworks that are inspired by digital media processes.

Ravi Kashi never limited himself to fix on one medium; he always tries to be alternative thinking, assimilation and explorative which can be seen through the observation of gradual developments in the progress of his works of art. Ravi Kumar's art reflects the on-going modern city life absorption with the problem of obliging one's individuality with the constant bombardment of images and ideas from the outside, media-dominated world.

The series of works and exploration highlights the visual communication, which is a more or less straightforward process and interpretation, which is dependent on each viewer's preconceptions, experience and knowledge and deliberate artistic intervention and manipulation. His works comprise what appear to be randomly juxtaposed images, or an image explored on top of each other and seeks transcendence in a fragmented material world.

Embossing is not merely techniques for Ravi Kashi's artistic creation it was also gated away from flatness nature from the two-dimensional surface of the painting; requirements and

priority of ideas. Research paper gives the insight to understand Ravi Kashi's thought process and the development of embossed works of his inventive enthusiastic practice. The cast paper books build a layered narrative in a diary format where the text is digressional and tangent and the choice of image and text highlighted owes as much to chance as deliberate involvement. The visual phenomenon that treats the priority of seeing and with it the art of communication and interpretation in our ever changing profligate paced contemporary world.

### **About the artist**

Ravi Kumar Kashi (b.1968) has established himself firmly in the Indian contemporary art scene. Trained as a painter (BFA / College of Fine Arts, Bangalore / 1988) and printmaker (MFA, M S University, Baroda / 1990) A short stint in Glasgow in 2002 sharpened his perception and interest in visual imagery; the afterwards practice of visual language in arts become acute. In addition, Glasgow afforded him the paper making techniques which he uses in his cast paper works.

Kashi had an interest in 'paper' dates back to over two decades. Even as a teenager, he would collect a set of old newspapers, soak them in water, make a sort of pulp ("rather crudely") and create paper sculptures and artworks from it. Later, as he grew up and had occasion to view the works of many masters, he was particularly overwhelmed by the 'Wounds' series of Somnath Hore (1921-2006) who created paper pulp prints to poignantly portray themes of the human condition and tragedy of the Great Bengal famine.

Ravi Kashi was awarded Charles Wallace Scholarship in 2001, this scholarship to study handmade papermaking at Glasgow School of Art. He was fortunate to have a guide and teacher like J Parry, who is an authority on printmaking and papermaking in Europe. Technically, Kashi learnt a lot at Glasgow - pulp making, casting, watermarking, glazing, pulp painting, metal stenciling and embossing. Parry exposed him to many concepts, techniques and ideas which he had not possibly learnt in India.

In the course of his artistic career, Kashi had proceeded by a breath-taking series of disconnects, as though no single medium or approach to image-making could hold his restless energy. The artist has fond of images as an inspiration for much of his rich visual vocabulary. In appropriating scenes from advertising, design and popular culture he creates an assemblage of

mixed cultural orientations. Understanding of Universal icons, as well as Indian popular visual culture, is predominated in his visual arts practices. The annexation from a medium which itself is known for appropriation is what creates, contextualize, interplay and maintains the tension in his work.

## **Medium and material**

Ravi Kumar Kashi's work is very eclectic, so he has done painting, papermaking, Photography than going in the other direction. So especially in his works he really doesn't think ok he is going to do now embossing, going to do 3D now, whatever the image demands whatever comes through it goes like that.

(Jayaram, 2001) Moving from a high modern aesthetic of abstraction that dealt with an urban experience, the artistic navigates a twilight zone of abstract expressionism and a local version of Pop art. An eclectic strategy of Kashi's imagery transforms images into two-dimensional motifs or icons and uses it liberally to enforce the image of multiplicity in ironic efficiency.<sup>28</sup> Paper is all about its kind of techniques and the tactile quality, shaping the quality and all that; the other side Kashi start making a book it is about documenting things, writing things, so that is why his works has a lot of text in that either in terms of relief or written and answered like that so when he did these works entire idea of the book has changed. Now, this fairly permanent medium so what you are going to write on that this going to be there for a long time as against the paper which will survive after seventy or eighty years or hundred years after that it is going to decompose. So the time factor that medium has to bring in Kashi realise suddenly when he did this book form on Stone quality of material, so permanency kind of feeling came.

First book Kashi did but not in paper but painted two boards with spiral binding in the centre and did a lot of paintings. Then tried in that paper so what he did in that, he has taken an actual book and applied the POP to get the actual book image on mold and cast to get the final book shaped relief. Later he wanted angular structure for the work so what happen to that, he

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<sup>28</sup> Jayaram Suresh, 'Sumukha Gallery', *Exhibition Catalogue write-up* (2001), Retrieved on 23 June 2016 from <http://www.ravikashi.com/CatologueJPGs/Suresh-Jayaram-write-up-for-2001-show-at-Sumukha.jpg>



have the idea of a long journey here; you have one idea and make small changes and you go step by step as much you can grape and you go one more step. (Fig. 6.15) You can see the works process from the 2D surface to the 3D surface of development and interpretation of ideas also.

Kashi doesn't restrict himself, ok he is going to do now embossing and now 3D now 2D it doesn't work like that. (Fig. 6.16) His practice completely got mixed and you can't really separate. Like book which you saw it is embossing but also 2D, that is an embossing of a book but that becomes a form in which he has done a flat drawing, that is the mixture of that one. (Apte, 2007) Ravi Kumar is a pictorial raconteur, exploring the intangible relationships between subjects and their depictions. His paintings and cast paper books are visual events that privilege the primacy of seeing and with it the art of communication and interpretation in our ever changing fast paced modern world. Ravi Kumar's has always been a concern the production of meaning and the ways in which images become imbued with meanings.<sup>29</sup> Ravi Kashi's initial exploration in embossing was an effort to break away of flatness of the painting, so he started using pulp which was available in paper making in *Khadi Bhandar*; Khadi paper making he used to be recycled grey color pulp and then would be done some relief works and then started casting on the found objects and then these pieces like actually he cast some toothbrushes and then did casting of the Guns and few other objects like Gun. And then casting of rappers like when you buy a set of tooth brush you get the packaging things which had the object at that point and it is no more there.

Kashi Ravi had collected boxes, transparent wrappers, bristle packs, caps and other things for about four years. Though initially, he had no idea as to how exactly he would be able to use them, it was the sheer fascination for these materials that encouraged him to continue the collection. Kashi (1999) was paying attention to the end part of the production-consumption-discarding cycle of society. For him, the waste items are reminiscences. When these 'non-objects' are used in his work they are transformed or transported into an art context and change their role.<sup>30</sup>

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<sup>29</sup> Apte Savita, '*Any Moment Now*', Sannidhi: the art of proximity, (2007)

<sup>30</sup> Kashi Ravi Kumar, '*Shifting Periphery*', Artist's note, (1999), Retrieved on 27 June 2016 from <http://www.ravikashi.com/RavikashiCatalogueWriteup.aspx?CatlgId=1>

Like a wide, that's filling up and taking out molds to create wide space so he works like that. So how the initial efforts were like that and that time he didn't know paper making systematically. Only when Kashi went to Glasgow in British Council scholarship to study papermaking there he properly learnt paper making techniques but entering or exploring these ideas the way of embossing was to the getaway of flatness of the painting. (Srinivasmurthy, 1994) The chaotic or excessively worked out motifs here reveal more of the excitement of the new visual mode rather than an effective perception.<sup>31</sup> (Fig. 6.17) In the works you can see what he was trying to do and then slowly flatness become slightly embossing than more dimensional and arrival to these stages.

### **Techniques and the process**

We can see the various aspects involved in exploration and contribution while the use of medium, method, techniques, subject and tools in works of Ravi Kashi. there is certain interest in paper because it's valuable kind of the medium you can do a lot of things with that, you can shape it you can keep it, flat you can create, watermarks you can make sculpture, so it's very tactile and very organic all these have kept Kashi's interest in this medium. And almost for fifteen-sixteen years he has been slightly more than that, in one way or other he has been using it but then what happen in between he started photography and other things so all these things inter-joint and started amalgamations of some interesting visual interplay in the medium of paper and created a landmark in Contemporary art scene by the explorative set of works which made strong impression on minds of people to remember.

“Art world is very fluid kind of field we can never say that you know we have arrived at this level or stage, it is very difficult.”-Ravi Kashi

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<sup>31</sup> Srinivasmurthy K.S., *Show at Pundole*, Catalogue writeup, (1994), Retrieved on 23 June 2016 from <http://www.ravikashi.com/CatologueJPGs/K.S.Sreenivasmurthy-write-up-for-1994-show-at-Pundole.jpg>

## **Encouragements and impressions**

Across the year so many people like teachers and others have shaped Ravi Kashi as an artist. Some artists try to say that they are self-made people but Kashi don't make any such claim. From his childhood, there was some environment where he could see in his father's office it was opposite to the art school when he was growing that and it was an exposure. The just evening he goes there people were painting, gets attracted than their signboard painter used to do mostly landscape opposite to school where Kashi studied seven standards. So after school, he stands there to see what they paint. There was not one thing but there have been teachers and others but people who criticised him in a certain way because then you don't want to go in that direction because you are getting very hard criticism.

It is very difficult to say that these are the people who have shaped Kashi as an artist but if we are talking about value good or bad there Kashi has a problem in these issues, we are saying in the right or wrong path but in the art, you can't do. You are working for several months thinking its write path and suddenly you realize it is not working at all. Or some area you thought something and you didn't follow for one track and now I realized I should acutely get beautiful linked with that, so it's very difficult to decide ok I am going on the right path or wrong path. No, I am not sure about that at all Ravi says.

Kashi has been working for this for nine-ten months now he thinks something interesting is happening and he can see the results, it may reach to the further level. Kashi denies about the right or wrong path, because what looks very interesting in right now is just after the month of working suddenly start looking very childish. Such experience as an artist some works look very good when you are doing and after finishing few days you don't want to see the works. See what happens to your sense of right or wrong here. So art cannot be known really very clearly where we can say it's a right path/ this is a wrong path, but there is some interesting exploration is happening which an artist observe carefully.

Most of the inspiration comes from reading; Kashi read a lot of books, art, philosophy and intercultural things, so many things came from there. It was always coming from the person it may his situation which triggers to get ideas. He gets some amount of energy; enthusiasm to learn to work more, from people surrounded him which is the various encouragements and

impressions that have supported as an artist. (Kashi, 1994) This association of man-object actually brings an aura to the object, lifting it from the impersonal anonymity of its earlier life. Living in a foreign land also heightens one's sense of identity, upbringing and culture. (Fig. 6.18) Metaphorically speaking that little suitcase which Kashi carry around not only contains his physical belongings but his entire history.<sup>32</sup>

One of my main this thing comes because Kashi studied master in printmaking from Baroda, and before that also he did a lot of printmaking in Bangalore. Even in printmaking he was mixing up of techniques and image making in 1990, finished his masters in 1994-95 something was wrong when he start thinking about image making, ideas, and how work is progressing; always the discussion is about you know in printmaking keeping thing clean and etching correct manner, presser been correct just like that which final image may not really think about. Once he realizes about this and also he was searching for something for the certain way of mingling these two things together.

Since 2001 onwards Kashi has been maintaining these dairies where he writes down, notes and makes small drawing. So at these moments for him the idea becomes important and techniques become part of that. He doesn't come from the techniques; he comes from the ideas of whatever is needed further the start acquiring.

Kashi told his students to draw a leaf and then they take wire in one of the workshops; the wire on the drawing and they get drawing in the space with wire, made paper and wraps on that so it became like a leaf than Kashi realize that there are the possibilities and all the works process simultaneously came in his works.

Ravi Kashi had created an installation consisting of natural forms to contrast the minimal architecture of the JSW office, Bangalore. This installation will bring in elements of nature/natural forms, in a way that will suit the ambience. The white forms will go very well with the white ambience created by the architect. The forms had generated by studying nature, made elaborate drawings and simplifying them. The initial form was created by bending and joining wire. On this form, readymade cotton rag paper was wrapped. It is lightweight and the installation can be configured in different ways to hold interest.

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<sup>32</sup> Kashi Ravi Kumar, '*Made in Glasgow*', Glasgow, Artist's note, (1994), Retrieved on 23 June 2016 from <http://www.ravikashi.com/RavikashiCatalogueWriteup.aspx?CatId=5>

Instead of white, the forms can also be wrapped in paper made from natural plant fibers like banana, cactus, daphnia, areca nut, grass etc. and the entire look and feel of the installation was changed. So here we can say where something starts, coming into Kashi works and he takes it further.

These techniques which we can see the rusting and all they have taken him to do these works for write kind of pulp and mesh; developed how should get the rust and when he should stop it. Now techniques which have rusting also becomes part of the idea because Kashi talks about the decay and imparting something which have been not working so the whole boat works is about the system collapsing so rusting and all that; techniques as well as images coming together.

So at this moment Kashi says: I can't say I am going to think about techniques or idea now, its goes parallel; you can't separate them so easily".

Kashi is very clear now what kind of material if he use, what meaning will come out. If he is creating a book with paper it has certain meaning than when he did books with Siporex block here its talk about permanency like how kings used to write those Farman (Statement) and all on stone and keep it for eternity people will remember the name. The moment he changes the medium the meaning has also changed so he becomes very strongly aware of what medium if use what is a kind of meaning comes. So that I can say Kashi's entry point is not through the techniques, it's coming through the idea and tries how it could be adopted. Even when he was using Photoshop's whatever images wanted for desired types of outcome.

Kashi says: "I am not going to do what the computer is taking me but in a certain direction for my concern. It may depend upon the bent of the mind set of an artist and awareness about these connections than thinking goes in very different ways."

Started works with Siporex how architectural construction starts while digging the ground as per plan Kashi has carved the block manually, how artist carved to create embossing now he has been exploring the idea to extend and see the overall plans, either it can be house or project it can be coming up or it is abandoned land, how archaeological people works to get these kinds of finding so it's very embowel kind of image.

## Form and subject matter

Philosophy is the very big word according to Ravi Kashi, he thought if his work gives a certain insight into himself or another person that is good enough for him. When he say insight, for example, if you can see his self-portrait he has painted the cosmic light so its insight about one person belonging to a much bigger one. As he is working to get some understanding of himself and also the others around him; drives him to work continually.

Kashi doesn't have a very big philosophical idea but yes he is able to tell and interpret about his works of art. (Karle, 1991) There is an indication of tactile togetherness among human bodies and emotions of emersion in the surrounding ambience and the natural world. They show human vulnerability, desires, fascination with nature or just tangible felt mental states.<sup>33</sup>

Kashi had been collecting objects for several years that seemed interesting, but without any design. One day mystic occurred when he started placing them one next to the other unexpected meanings started emerging from the juxtaposition. At last, what started as a playful experiment became a serious project and its scope got extended and gained enormous depth.

*"You can close your eyes to reality but not to memories"* - Stainslaw Lec

Photographing the innumerable placements led to a process of exploration and extension of the association of meanings. Kashi (2010), the concept of '*Sannidhi*' found in traditional Indian aesthetic discourse; Ravi Kashi realized that project and the concept had become irrevocably intertwined: he had begun to interpret it in visual terms, exploring how new meanings are created when two or more objects come into juxtaposition.<sup>34</sup>

Kashi doesn't want to be fall or get stuck in a situation where an evolve repeating himself. He has seen some senior artist were doing that, they say that is a style or their signature styles. And when you see the works last thirty years, nothing changes in their works as imagery or

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<sup>33</sup> Karle Marta Jackimowicz, '*Glass Painting*', Pundole Art Gallery, (1991), Retrieved on 23 June 2016 from <http://www.ravikashi.com/CatalogueJPGs/Martha-JK-write-up-for-1991-show-at-Pundole.jpg>

<sup>34</sup> Kashi Ravi Kumar, '*The Game Show*', Artist's note, (2010), Retrieved on 23 June 2016 from <http://www.ravikashi.com/RavikashiCatalogueWriteup.aspx?CatlgId=2>

colors and things like that. But Kashi sees it as a very limited way of growing because hardly any movement in their works, so he doesn't want to stick like that and also get quickly bored so want to do something new, new and new. These two things put together taken Kashi the way of different directions. And also the way this idea comes if you say this is a style then you are living out so many opportunities in the works, so he doesn't want to encounter or fix himself.

Set of sixty books were created by Ravi Kashi for the corporate office of the Embassy group builders in Bangalore 2013. Entire office from reception to MD's chamber to the dining hall, all the rooms have Kashi works.

(Kashi, 2005) Mingling of images and text; each one affecting the meaning of the other, involvement interpreted authentically into work. Collecting photos, images, ad clippings, discarded objects, headlines, quotations and the like, which interest Kashi Jotting down ideas with drawings and text; it comes filtered through this secondary source, resulting in the construction of an altered reality.<sup>35</sup> Kashi says, "I see myself as a witness to my times, to the ways it is being interpreted in the media and a witness to the visual culture around me". The books have been strung together with themes related to architecture from visualizing to planning to construction and all the emotional aspects of an architectural space.

He wants as much possible and also belief in the modernist idea that the way something urged, that's the Ravi Kashi only. Now if you say some other works of earlier artists they decide ok this is me, outside this, I use as very earth color they will not use any bright colors. That was their ideas of these kinds of very limited so they never touch any bright colors in their lifetime. They afraid or they don't want to work I don't know; it is a pattern that is happening which they are following, but Kashi don't want to get in that kinds of strictness occur. When we free from strictness we have more possibilities.

(Khasnis, 2008) Ravi Kashi had the curiosity to understand and represent the dynamic life around me through multiple perspectives and mediums. The converted visual, convey observations and make them evocative or poetic; these are the challenges pose to Kashi

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<sup>35</sup> Kashi Ravi Kumar, '*Pause*', Artist note, (2005), Retrieved on 23 June 2016 from <http://www.ravikashi.com/RavikashiCatalogueWriteup.aspx?CatlgId=11>

constantly in his works.<sup>36</sup> Because Kashi read a lot there is a writer called Eduard Buenos, he talks about lateral thinking and then so many things slowly included because his reading habit was given so much of inputs. He doesn't want to limit himself. Personally, he feels so much of works of the senior artist's what has done in thirty, forty, fifty years you don't see the exploration in their work at all. I don't know whether you agree with me or not. Kashi feels later stuck on somewhere in their art there are no movements. Once they feel ok this kind of getting over in terms of money whatever they don't fit somewhere. So evolve moving further and further wherever it takes its fine.

(Kashi, 2003) However scanning through the channels we come across various images, incidents, but by habit, we watch each channel in isolation. Fiction, news, documentary and reality- all get amalgamated.<sup>37</sup> Ravi Kashi is a visual scavenger, each day he rummages through these kinds of images from outside world. These ways Kashi is keeping mind for proactive and observe where it connects, for example, he take a Pot something and keep in, it represents the growth and about nurturing for the future. What happens if we have ten pots or fifteen Pots and each one have a split of a house in it? This can be a hit and entire works look interesting so Kashi looks further likes that.

He developed an idea with very specific drawing to solve the problems sometimes it works sometimes it may not but keep exploring. He had a snake toy just kept into there so what happen if you put snake and Gun there so you do and notice what is happening? You go and extending the idea. It is a phallic that Kashi made so letter always be an ego issues, he is a literate person so the literature mixed with male and ego in the same plate-like in fontanel, so just sit and try to make a journey in his mind and hit and as go as he like, It mainly natation's of art.

(Kashi, 2002) Media/ads create desire/want where there is little or none; it plays on the psychological state of the receiver. There are also references to the emphasizing by repetition in

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<sup>36</sup> Khasnis Giridhar, '*Desire in August*' for SantaFe, Bangalore, (2008), Retrieved on 23 June 2016 from <http://www.ravikashi.com/RavikashiCatalogueWriteup.aspx?CatlgId=4>

<sup>37</sup> Kashi Ravi Kumar, '*Everything happens twice*'. Edge of desire, Artist's note, (2003), Retrieved on 23 June 2016 from <http://www.ravikashi.com/RavikashiCatalogueWriteup.aspx?CatlgId=9>



the media, overstating and the language of appealing.<sup>38</sup> People feel that Kashi has no style but you see the style is different from mannerism through language. You use visual language not using mannerism, mannerism means you see Rajani Kant movie he has certain mannerism walking and smoking cigarettes you know with style of dancing. Any movie and role will be kind of Rajani Kant only when you call Amitabh Bachchan slightly better he can still have some kinds of not as stylized they are as mannerist as Rajani Kant. But if you see the Nasruddin Shah give any role become playful and live, so these are the kind of language in art Kashi is trying to make. It is not like a Rajani Kant or Amitabh Bachchan but sees where he can play a different role in the field of art practice. (Fig. 6.19)

Ravi Kashi's works are not that participative however sculpture is encountering, but in the way whole work is designed, it invites the viewer to bring something from his side to complete the works. So Kashi not said everything in his works or suggestive but viewer need to think and whole experience get involve into it, in that sense works are participative but not all others.

(Mathews, 1996) Kashi's success in putting these shorts of formal strategy into effect must have something to do with his early study of Pop Art at Baroda: Which probably made him more than ordinarily alert to the potential of the mass media image.<sup>39</sup> 'Experiments with the truth' this book brings to the issue of fact and fiction mingling to create 'truthful' narratives about artists and its consumption by art history and media. Also, Kashi has tried to peep into the psyche of 'artists' and how 'structure' of the 'art world' controls an individual. (Fig. 6.20)

(Hoskote, 2007) Kashi has cultivated a long-term interest in the legibility of collage, conceptualized as a whole composed of fragments, its effects accomplished by means of artful editing patterns and a symphonic of surprise.<sup>40</sup> He has also activated papier-mâché to

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<sup>38</sup> Kashi Ravi Kumar, A jotting, '*Desire in August*' at Vadehra Gallery, Artist's note, (2002), Retrieved on 23 June 2016 from <http://www.ravikashi.com/RavikashiCatalogueWriteup.aspx?CatlgId=3>

<sup>39</sup> Mathews Hans Varghese, '*Bangalore show*', Exhibition Catalogue write-up (1996), Retrieved on 23 June 2016 from <http://www.ravikashi.com/CatalogueJPGs/Hans-Mathew-write-up-for-1996-show-in-Bangalore.jpg>

<sup>40</sup> Hoskote Ranjit, Real and Virtual Addresses, '*City without End*' (2007), Retrieved on 23 June 2016 from <http://www.ravikashi.com/RavikashiCatalogueWriteup.aspx?CatlgId=6>

considerable effect, as in the 2003 'Paper Armour' series of armor suits and helmets cast in cotton fiber pulp, presented with 'Pause', a suite of silent weapons, cast in pulp made from cotton and banana fiber.

A typical urban experience where the words jumble up with the visual constantly is also reflected as a witness to times in Ravi Kashi's work. (Kashi, 2007) One of the main concerns of the work is also how meaning emerges when images and text come together. An image loses some of their original identity, get altered and gain new meanings when combined with other images and text.<sup>41</sup> Ravi Kashi doesn't see more than some works at the time, the possibilities being found for innovative exploration in the process of working. See it comes together and things happen like that.

Kashi has got few objects from Sunday market which he got eight years ago in which he thought more interesting, something can be done with that and he got it some seven-eight of them. And from three studios it's coming with him after all these suddenly it's happening in these boxes. So even He is not very sure where it is working or not two-three months into with these and he will figure out ok and this house form he has done in 2009; he did some Photographs It didn't work, it still with him now something is happening with it. So it very difficult to project what will happen in some further parts. Rather feel your goal and slowly go to reach there it's kind of driving in the night. You could see thirty-forty feet and you go further you may see the others. Kashi feels art making is like that and still trying to find out the way out rather than having a big picture and trying to map that.

Ravi Kashi doesn't see his work like that advantage or disadvantage. Something he wanted something into the relief in his view; he uses embossing as simple as they are. Maybe those things stand out and rest of the other areas kept the image as eliminating something.

He believe in continues learning in the sense of when he takes classes prepare a lots as per that even though leaf things he was talking about to do the exercise and made one, one and half notes why we are doing this, and what it is trying to do and this what steps one can take and what other possibilities can connect into his works it is very systematic way of teaching and in

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<sup>41</sup> Kashi Ravi Kumar, 'Any Moment Now' Shangai show, Artist's note, (2007), Retrieved on 23 June 2016 from <http://www.ravikashi.com/RavikashiCatalogueWriteup.aspx?CatlgId=8>

these process learning all. To show the students Kashi collect all the artists' works, for that he took two three days but in that he learnt so much about life in space like that, each lesson is a way of learning. (Fig. 6.21) In basic discipline every year he tries to make a different approach to teaching in a different way so in that sense making alive and fresh.

The game has served as an archetypal template for creation in various mythological systems, art-historical accounts and artistic practices. (Fig. 6.22) Much sport has its origins in the sacred games of agrarian societies, in which the cosmic battle of the opposing principles of light and darkness was ritually played out with the intention of purifying the social formation and rededicating it to the quest for perfect being.

(Hoskote, 2006) Kashi conveys us to that deep substratum of consciousness where the roots of play and war, lust and affection, innocence and experience, quest and death mingle. 'The Game' originates in the artist's delight in arranging objects to provoke spontaneous auguries. This procedure bears an affinity with the surrealist game of 'The Exquisite Corpse', in which collage-poems were developed through a sequence of random help by various hands.<sup>42</sup> Not really repeating what you have been for the ten years ago and that is the very special for the students especially when it is possible. An artist can teach very creatively if we are teaching art or someone we should go for more creative ways of exploration. So in the process of teaching Kashi learnt, more than teaching learning that happens only for while he transfers that learning to students. Sometimes we communicate and know it students ask the question and we read for more information and more clarity, in that way Kashi write books and things get combined.

### **Context and concepts**

These are the works about which Ravi Kashi has talked about, last sixteen years he has been working and maintained these books. Beginning with the works, this is the works begins you have an idea and then you make a note on it. Then for example like the movement whatever idea is relevant to this working with this one, Kashi do photo copy this all which he can easily select them but ideas come from various points. It very specific he mentioned dates and time to

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<sup>42</sup> Hoskote Ranjit, Dream Missives 'The Game' (2006), Retrieved on 24 June 2016 from <http://www.ravikashi.com/RavikashiCatalogueWriteup.aspx?CatlgId=10>

remember the source of things where the idea acquires. When poetry coming up he writes poetry, also may be he has tried to think of results, content and issues on own works so this is a continuous process of generating explorative ideas. So when these come he doesn't know this will be of relief or painting or other things he doesn't know. Sometimes he doesn't know. Sometimes he knows. Most of the time copying it and record it to find the way of realizing things.

It is very important almost seven years or more that image single time was coming in his works. But he thinks it can imagine and suddenly one day all these things came together, so if you have to studies all this so you go through these and another thing he had an idea to rotating this like the circle. For example, in the year 2015-16 if you see the idea of rotating things like horse riding, almost seven and eight years ago he tried to resolve these one idea, now it's almost coming to an end. You can see the developments of an idea and go to start the next month or so, but the way it changes the shapes.

Kashi is very conscious of how meaning has been generated in works of art, and each new edition transforms the meaning of all the rest of the things, as he knows mentally separate for all but in the gallery to keep all things together is read into a very different way. The phase of steps going to in a new whether it should remain there or color it, stone quality should be shown, hidden all these questions are there.

When you give a problem to a mind and in the background, you working, slowly work on to the issues and one should be aware of receiving the answer, it starts giving an answer to that. If you think this is not good, that is not good then you will not decide in the initial stage the idea is good or bad. That's why Kashi said right path or wrong path is very difficult to decide somebody in the right path or wrong. The integrated the whole things together when you're thought comes parallels of ideas created by an artist.

As an artist if you are not learnt to think of image then you mechanically paint and keep style with the series like rickshaw series, house series, boat series etc. once they decide that automatically switch off, they don't use their brain and you can see all the same thing for whole life. You can grasp very quickly what an artist doing slowly, the person wants ready to answers but he is not.

Ravi Kumar Kashi works like a pictorial raconteur, exploring the intangible relationships between subjects and their depictions. His works of arts are visual events that treat the dominance of seeing and with it the art of communication and interpretation in our ever-changing art world.

Nevertheless, he keeps inquisitiveness while living life not only in the studio as well as outside the visual world which may invite for the artistic involvement in the works of art. Artists, Critics, Galleries and art lovers also wait for explorative and creative works of arts in the Ravi Kashi's awaited surprising works; makes breath-taking and eager to see the new set of artistic visual language.

“When it comes to staying young, a mind –lift beats a face-lift any day” - Marty Bucella

### **6.5 Conceptual Orientation and Dynamic Implementation in Practice of R Balla**

Everyone in the nature has qualitative knowledge which he carries by birth can be utilized and developed will full explicit consciousness. The consciousness is the state of awareness and help to create a responsible works of art. Bibulous person do mischief and crime with unconscious states and very next day when he wake up he totally blame to the alcohol so why should do such practice which the person don't believe or take as responsible act. The art must be produce with fully conscious effort, only emotional act can be taken as a very un-matured and individualistic approach but responsible act of art makes for the society with consciousness. A small new born chameleon after coming out from the shell how he immediately able to change the skin color where he learned; it came from qualitative knowledge by the nature of intuition and by practice skills set developed in to the level of perfection.

R Balla's works deals with the time, space and spiritual practices indeed he believe when enter to the studio all the worry or problem must be left outside no one is interested to listen that so why should we tell that same story to get sympathy; his concern and clear idea makes him life beautiful. The intuitive and philosophical practice leads by Balla strongly believe that he lives, don't survive. An animal also born and survive but human live with purpose and his all action leads to creation of art throughout his life; worthiness will be decided by the others an artist must play his role with truthfulness, live and feels every action as an art of living.

A person alone cannot be happy so the responsibility of being human must be considered to take along with helping needed people around the society. Strong commitment towards the creation of art and conceptual development Balla cultivated himself from his childhood. According to him neither encouragement nor discouragements by other person change his wisdom thoughts and intentions. Duration of long process of working with material and developing techniques makes him learning every day from his action and reactions from the works of art.

Enjoying life depend upon our mind set what we do or act and believe on god; for instance there is a story which relevant with the context once upon a time a middle aged monk climbing towards the mountain he carries luggage and a small girl carries his brother on his back from the village, the boys weight have more than the monks luggage so when monk saw she is caring from the long distance.

Monk asked to girl I think you feel tired while carrying very heavy weight and then she replied to the monk I don't carry weight he is my brother instead you might carry weight on back with you. If a work done with faith or trust it can't feel heavy like how a girl hold weight of his brother on his back without pain or trouble it is the matters of pleasure and concern of relationships. However life is also similar when we pursue with passion we enjoy but few who tolerate and feels troublesome perhaps it also reflects the thinking mind set.

The effect must be lay as a farmer keep seeds on the field with equal faith, wisdom and hope but only few will be survive. It is very interesting to observe as an artist and perform with such intuition without hoping of results. One day works will be takes own path ways of its own and no need to think about any other thing.

This research paper discussed the thought process, conception and constructive ways to the execution. The dealing mediums by an artist to cultivate for creative formulation of application help the reader to understand the different level of work progress and its aesthetical values.

### **About the artist**

The experimented of various media to acquire the conceptual justifications of thoughts by artist R. Balasubramanian; he is also known as R Baala. Established studio for new media art where he not only practice, live and teach young and needful people with artistic sensibilities. He had various activities in the field participated invited exhibitions in India and abroad, Participation in International Print Triennale 1993-1998, International Print Biennial Participation: 1991-2000, International Print Exhibitions: 1991-2000, Received award of Young artist scholarship for research in print making – aided by ministry of Human Resource Department – New Delhi, 1996 and Junior fellowship for printmaking – aided by ministry of Human Resource Department – New Delhi, 1998. He had several Solo and Group shows and art camps participations in various parts of the globe. Balla R is the founder of Time proof studio. Its primary thoughts are to identify creativity of young talents and mould them towards a positive direction.

### **Medium and material**

The basic nature of the works is to express an altogether altered concept in the prevailing contemporary art field and in a way functioning as an opposing component that would get reflected in the most material way. The key substance in the works, though containing different ways and means of proficient application of technological expertise, the quality of materials so handled as to enhance the projection of concept, when the underlying concept would become predominant.

The material nature of the components has been treated to get submerged into the concept. An artist attempts to establish the reality that art forms a bridge between spirituality and science; which means a material manifestation of an interface between the realization of ‘truth’ and the guidance to objective practices.

The artist will get at most pleasure and contentment if the works are valued for their true conceptual orientations, without giving pseudo significance of any other external values. Embossing was in the syllabus in etching when Balla started using etching like painting and everything. He found certain things in the prints within 1mm to 2 mm gap which can shows possibilities to play with 1000 lakhs of layers there Balla started amazing. When embossed from etching on 1mm to 2 mm it look more dimension like 3D there he started amazing and exploring.

There is relativity in the eighties standard those time he used to paint in painting also and started with newspaper and smashes to create relief and embossing by heartily settled in his surroundings.

For the Dashehara festival Balla used to do work in paper pulp relief; never ask his father for money and used waste paper from the surrounding with natural knowingly or unknowingly worked with relief smashed pulp with giant bag and worked and started like that when he started etching embossing becoming very casually and naturally he don't feel it is very difficult or want to do different; it started while the beginning. The artist are all working with the etching he gone through and particularly embossing in printmaking medium, idea and exploration; so somehow Marcel Duchamp and other people and actually crossing borders of the etching. Marcel Duchamp achieved that level as not only philosophical also get philosophy influenced by scientist way then there will be no philosophy only truth and exploration of different dimension exist. Balla have seen so many artists are basically started with printmaking exploration on paper then he wanted to do etching with admired high level of embossing.

Balla started working with prints then conceptually thing are these but maybe he know now days right words with interplay but knowingly or unknowingly he had very clear notion about the conceptualization, subject and material applications so that right words interpretation levels may achieved. Every work done by year back not very recently so you know all the process and density of the work normally can consider these time of his graduation in 1990 started 5 year printmaking working at Lalit Kala Academy. Only limited books and references gone through that and look at who are all explored etchings and printmaking levels of that he say- I saw Palaniappan, Krishna Reddy , Somnath Hore and then Marcel Duchamp leather etching and all and then I thought of that time in the society printmaking is the lesser version in the public and gallery. Print is not a painting then he thought it's a beautiful medium and needed to explore that in different levels.

So according to the concept and subjects Balla's work flourish in different way somehow the gap he found which can explore more than this because need of the subject and the concept. Started the existing work of art subjectively but technically whatever print they have taken that's beautiful no doubt about that but technically cross-boundary things; whatever done great job but



because they done only that cultivation Balla tried to read all certain gaps are find there that's why he confidently started.

### **Techniques and the process**

(Ottinger, 2008) "Everywhere there is craft and technique, everywhere there is artistry and form. Art itself, technique, is ponderous and clumsy, and because of it awkwardness it obstructs that inner element... All craft, technique, and artistry, like anything beautiful, results in futility and vulgarity."<sup>43</sup> It is not about the techniques used in the works of R. Balla because of availability instead it needed specificity. It is not about medium or skill exploration all these things badly deadly aspect, according to the Balla's mind need a lot of processed that means thought process developed while working day and night. It is like automatic process of thinking, moderating to impart imagination with materialized and its results into creation. A creative implementation in the one area as reach acceptance level of conceptually so developed a certain things in the artist mind during the long period. So whatever processing all these in the artist's mind don't explore in the latest, it explore from the beginning.

R Balla's thought process is different but when he thought first things that time materially explore in his practical experienced then after getting experience and exploration of certain things by organizing new all these things; go far the labor work for example when thoughts of wrong process while working exploration in early very long process whenever he went to the college till the six in the railway station so most of the time Balla and some of his friends they are all junior-senior do discussions and wait for the trains actually. They were waiting for trains but left all the trains and finally the last catch the train it happens with me and A. Balla; whenever catch the train or bus every day they are doing organic chemistry so they were keep observing to watching the optical illusion when the train move the wheels and everything moves in one direction container become vertical and creates optical illusion it will go optical into the other directions. It is not like that going in one direction but it looks like an optical illusion and direction. Keen interest to understand these concepts developed from the beginning. The

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<sup>43</sup> Ottinger Didier (Ed.); Kazimir Malevich, artist quotes on Suprematism, the Russian modern art style: "On poetry"; as quoted in "Futurism", Centre Pompidou / 5 Continents Editions, Milan, 2008, p. 65 (Russian artist, famous for his writings theory and manifesto 'From Cubism to Suprematism' and 'Cubo-Futurism'; biography facts at the bottom)

acceleration functions and processes functionally; acceleration the motion gravity is function and optical illusion being created.

Directly when you take photographs, you will get optical illusion that's all you cannot get what is really happening there within the seconds of acceleration function. (Fig. 6.23) The motion is function and the according to the acceleration of motion the gravity function and the optical illusion also functioning there, everything do there, all the things completely abstract formation. So examples setting these type of complete package of the energy properties. If you make portraiture of speed with acceleration so everything through the portrait use to draw realistic from of these things maybe results of abstraction; for example if you try to explore the speed you can explore too on the paper. Draw a car with going in one direction as that fast when you give it to other people they use to say an umbrella is flying in the air and the car is going very fast. They won't say speed if you want to do portrait speed, acceleration, mobility, movement so we have no option to do the abstraction where it is a realistic or it exaggeration about the things try to do with realistic way of the abstract concepts. There the techniques evolved because of the concept what are the embossing, what are the regular formula and everything smashing into there the etching have a certain quality within mm it is not looks like the real we can see so many colors of mobility area. Balla try to super emboss these all kind of image making of standard of visualization. It is not the exact version of the portraits but portrait of speed and it is one of the dimensions of the speed; explored but can't consider all these things according to the technique's these concepts implemented in the subject of the locomotives concept. That is subject and concept are the same completely the abstract forms of try to explore through what Balla has experienced the things where locomotives and the locomotives also not the just used in particular way it according to the formation of a lot of fragmenting everything the friction of very small unit of that one micro level of situation captured on it. So that capturing in one image making of the first work, you can find hundreds of layers within one mm.

(Baala, 2016) The hundreds of layers overlap on it, not deliberately because of the techniques so this was subjectively and its need to explore in such ways, so this is the Balla's way of working in every work. In the search for the understanding of the phenomenon known as 'life', and with the understanding that 'life' can never be located in the constituents of any living

form or organism, the only and inevitable criterion is the ‘holistic perception’, the perception that of a human form is the realization of the life as a whole.<sup>44</sup>

The origin of living organisms utterly associated with so called notion of non-living organism. Any material attribute existing in a plant is the result of a transition of the soil, but it is impossible to identify any form of physical evidences. This art work in particular emphasizes upon the qualitative communication towards an ‘optimistic orientation’. In synthesis the artwork stands as the witness of ‘non-living vanishes in living’; ‘a perfect order in disorders’ and an emphasis on ‘qualitative communication towards an orientation’.

Locomotive means to train, railway station we saw the locomotives, kinetics, goods train, all is called locomotives. We call every day sitting in a railway station. Normally people used to do work according to the techniques but Balla is not working with this concept, he want to transform into the subject and these subjects demand the techniques.

### **Encouragements and impressions**

Balla never expect impressions from outside in that way encouragement. For example, by the time no one can discourage him in the final year and they give project for the artist so analyzed the things everyone is doing. They are taking the photographs, writing bio data and whatever they are saying. So he thought they are documenting very poor documentation and submitting that so what craftworks of his seniors. So what are the uses of that he have to go to the senior artists and who are working they have to share their experience which leads me to another level. So in that part, he had certain questions. Balla had selected 10 artists from Chennai, asked them, a lot of people even not given an appointment. Balla is not interested in asking some people who are not accepting him, and one person (senior) said, “I am honestly saying don’t waste your time here and I don’t know all those answers “at least the honesty is there at a very big senior artist that and he came back.

So then Balla asked his master, Sir what you are saying all those artists are not giving the appointment. So he says no this is syllabus and you have to do. Then Balla replied “for syllabus, I can’t do sir; I do the syllabus but whoever is giving these answers their only.” One of his master called Chandu; he is the person stimulated him in different level not to give the answers.

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<sup>44</sup> Baala R (2016) retrieved on 10<sup>th</sup> Dec 2016 from <http://www.timeproofart.com/works.html>

His work of art was very powerful; he considers him a giant at those times. They rejected to do any one project for the syllabus inside the campus. Balla said he will do. They said if he likes that as per the rules, he became fail. Balla said that is not the issue always because he knows no one is either discourage or encourage. So he consider don't need a certificate even don't think about the certificates also. After so many years, he didn't ask for certificates, they only said, so he didn't ask them too.

Then he went to do this project and he questioned these things and interested. Actually, there is a three-month because of his master, it takes around six months. So he gave the late submission, so they made him fail in the final year. They said him need to submit another project so next year, next semester will get second class then only he can get the certificates. He didn't bother at also that means no one can discourage by the time no one can encourage because if some encourage also he don't know only encourage means. Balla says- "I am very clear in my act as in Tamil we called 'vairagyam' means very clear about what I want to do".

He is into that path already so the external properties like awards all those things he had to wish to take before some point of time. One of his senior he sent his works now he is a very established international artist. He deliberately sent his prints to mini prints that time. He refuses to send prints in one exhibition first he want to get clarity about what he is doing. These are not his standard and understand clearly. So then he can send these prints he forced him and because of friendship be into a relationship and he takes a chance to exhibit also ok but he never considered because Balla says- "no one can encourage me because my path is very clear no one can encourage and no one can discourage." What he want to do is very clear, any new information, new things interested him immediately he took a count and made a debate on that.

That is his views on encouragement and discouragement whatever it may be. So he that many exhibitions rejected so many artists has not accepted his things. He discouraged that and He encouraged him nothing it doesn't affect his inner circle; if they give award also he didn't care about that also. On issue practically he can say implemented. Ultimately he got some awards but he didn't go and received the awards that time. Surely, he was roaming here and there; it is not that means sharing the award and he want to do things, he don't consider that as an important. He needs to do the work so that is not encouragement for him in a life whether it will be he or others also.

The etching within in 3 mm can be achieved in the print after looking; it will not be 3 mm that can be used as a multi-dimensional of inches. It reflects for all the embossing art early time Balla admire certain things of Satish Gujral.

One example of his friends those days he don't collect his awards. It had a contradiction. Santhan Raj stimulating him with similar to his words a lot of things; quote one line given an interview at the Doordarshan he said, "The light of the Rembrandt I studied around 20 to 25 years and then yet I am not completed what he had done" you can see his Rembrandt and his work is nothing similar but the way of making a statement of Rembrandt lighting itself a politically what this man is talking. So this type of senior artist they are giving the awards for him and received not but ministers and all may be they are giant in their field but Balla don't think this is special to him. They don't feel also what this guy has done. Why received? This is the things he never sent works for Triennial lay-Biennial and suddenly he stopped sending my works from 1999. After 1999 you cannot see his bio data that means if he does not consider the thing is a big, can handle it very easily. For encouraging he cannot do like other artist do.

### **Form and subject matter**

Wisdom of thoughts developed and react to certain extend to lead a life with it over ideology within the term called "organic intelligence". If you go through structure of white ants inside the ground, penetrate and do that termite mount. They make underground very big constructions some time it goes kilometers in the underground. If the human is making construction, a study done by Architecture College they made 35 projects of an ant; after 35 years they realizing about white ants somewhere in Africa they have seen 10 km radius size in the earth where millions of white ants building the structure. They rooted, developed and cast the things; a casting material not reached to the end. We don't have the technology any casting which go up to the ends. From where they learnt to build such structure that is the organic intelligence given to everyone but few realize and utilized.

Such an obstruction could be crossed through the medium of art to communicate 'truth' towards achieving harmony and emphasizing this particular theme becomes the core concept of this artwork. The specific concept of this work and a series along with this work is an attempt to express such a mode of abstraction that would represent the society, culture and the general

psychology over a limited time span in the course of development. (Fig. 6.24) This is a mode of generalization of the aesthetic sensitivity and its role in communication; when all the figurative applications would never represent their specific significances but as a whole a constituent of the function and the means of communication.<sup>45</sup>

Apart from approaching the future in the subjective way, an attempt is also made to cross the dimensional barrier that is conversion of two dimensions into three dimensions by the usage of multiple layers of elements.

### **Rational of consciousness:**

In old days Guru will stimulate for instance, the story of 'Mahabharata' Arjuna and Guru Dronacharya, when Dronacharya went outside of Aashram, he saw all the leaves are whole which Arjuna was practicing. Identified his dedication and compared with rest of others. In this situation who is deciding? The guru is decided at the age of 12 but certain people are able to identify at the age of 4 also, for example, Einstein's were written a formula for the velocity of lights. The velocity of lights are absolute otherwise the properties of light is travelling at the same speed will not be wide a mass. Simple logic but you know he wrote about his formula and conducted the world organization in London/England. So what happen those time in scientific conference only world's four people understand the formula does not analyses at least understand the formula. Mind also not going this side after five years they conducted test to measure the lights velocity monitoring through instruments made out of two lacks people working continuously.

For twenty years after Einstein delivered things and then only they measure the light is the absolute velocity than, How Einstein know? Where he got the inspiration? Einstein was able to understand and build by himself. So he started exploring the things by his conscious way of an attempt. Not unconscious or subconscious attempts functioning of intuition is unconscious, the conscious mind never get the intuition is something beyond the rationality but one apart from the intuition, intuition channelize the proper way of his called rationalism conscious attempt.

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<sup>45</sup> Baala R (2016) retrieved on 10<sup>th</sup> Dec 2016 from <http://www.timeproofart.com/works.html>

## **Organic intelligence:**

If you are not conscious, attempts mean you cannot find the velocity of absolutes, without conducting the experiments, always you cannot say out of experience in our mind capacity. How you get involved in interact. What is the interaction between you and your material is the important? It is not the always you want to move then you know, ok so in that way everyone has to be the saint (*18 muni*) (*Shidha Hasta* in Tamil- *Siddha Muni*) in Shiva temple. Balla has written in the real data on the gratitude to his people who ever thought builds up with whomever he still want to give certain gratitude, so have given the line of a sentence is he inspired by them in a culture that coated in different area written about conception of difference between figuration and abstraction; in that point as a gratitude.

Thinking for that Balla said, why people are worshipping the 'Vigraha' (Tamil words), why we are worshipping through Shiva, which is the abstract form. Figurative form is the lesser version and the abstract form is higher version. There is no figuration, no abstraction that abstraction is also a figuration. There is no, without figure, there is empty called singular one, one means what we can't identify himself and the one he's one should be identified by two these only he can identify as one ok that means ultimately clarified in everything.

Balla get an idea from at the 4th standard especially in most of the festival time, his mother separately decided and adding fish and chicken without knowing to his father has explained him concepts, he started reading in 4th standard what the concept is very clearly. There is a source for you to eat everything why you killing the animals and eating so the question comes. What he have not to eat anything have the soul. So all the plant's everything's to killing an animal or killing this is similar.

What is the difference in it? But wonder philosophy have given these, there is a difference in the life. See for examples, if you are sitting one day in the car going somewhere and a dog comes under the wheels, maximum you do that dog; you take to the hospital. If an accident happens with a man, what you do? Just like that little bit, soul in the Dog also little bit immediately you go to the doctor; you know the difference between human and animal. You are working with the percent. The percent of honesty, no one can say I am 100% truth. It is the simple philosophy they follow behind that so Balla left immediately, still he is not into

everybody is reading it thousands of people still reading a book, why they are not taking an implementation that's what I am trying to say this is the Organic Intelligence. I do not only think practically implementing into the life, it's not philosophy.

This was the attitude organically settled into everybody right from the beginning; there is no question for that, how you get inspired from outside. According to the Balla- inspiration (inspirical) is also a (*gyanam*) the spire-spiracle. What is the spirical? Spiracle is the acceleration; acceleration is the fundamental property of the spiracle the entire. Universe functioning as a spiracle, not circle, spiracle it will come out from the point and expand and go away at the same point like mosquito coil.

### **Miracle of qualitative and quantitate function:**

No ends on this side, no ends on that side that is called spiracle, so in-spiracle not out the circle. Spire not spear, entire different means; inspiral means, seeing it in nature, nature got interacting with human and always ready to interact with whenever open, human is going but nowhere nature is hiding, that's what the people used to call have you seen any miracles, magic? Balla answered "I have seen a lot of things, for example, one seed you think were very primitive you don't know anything about it, nothing, you are empty, and at least you assumed that anyone can be able to understand."

The grow leaves that leave will not be similar, every leaves that will be identical as composing with each other, one leaf half part will be different from another side. What is the inside of the molecular structure are the molecular skill instructions? One cell having millions of property insides nothing is similar. You believe in the seed if you don't have then you have not seen that you have the capability of that. No this is the miracle. Who needs more than the miracle? A similar you believe in the seed if you don't have then you have not seen that you have the capability of that. Anyone hiding the ball and showing the ball is that totally a miracle or this nature shows the miracle. The miracle is everywhere as a natural property. See the color, patterns; what they are dealing with the plant, tree and flower. You have seen flower structure self-gravity and side pattern if you do that you can make brilliant just copying that you can make brilliant amazing artwork, nothing else. See the cactus. This is the miracle nothing else. So there is. This is the inspiration not coming from the outside the soul.



Balla interacting with that and after that how he is implementing in his works. If he is not implemented in his work, may be speaking level. It is ok but it should reflect in the works of art. The entire work of Balla is interacting without any gap is nothing else. He describe in only one-word density, this is the only one word in his whole life he bring the work nothing else.

What is the destiny of nature? The destiny- physical property of the destiny, qualitative functions of the destiny, Physical property of the destiny might be or molecular sector, leaves, pattern, over thing, the qualitative side can be taken one cube of soil then you can plant thousands of varieties, small bushes everything you can plant this everyone have their own shape, own color, own qualities even every mango is not similar to the another mango, so there will be thousands of variety growing we have sighted.

These things developed only with three properties water, soil and sunlight. If you get sunlight, soil and water; can you grow coconut? Not possible. This is called process. The process is entity means it depends on the soil, more what it takes from that means the more each silicon and you cannot separate and decide whatever cannot deliver everything you cannot find a chemical property in the silicon that is called qualitative functions.

Qualitative functions and Quantitative functions these two are the very much important. Why need some other percentage, the masters, everyone need and first of all to finish? Balla comes up with thousands of ways, he don't know the others life, without interacting we cannot channelize all these things. Conscious creation and unconscious creation of nature both gratitude to nature who gives organic intelligence, then only he knew this all before experience. All these they given to everyone; you know, so everyone can be an artist and if they are not clarified means what is the function? The Primary function is this without it you cannot take the birth so that's why he has given. So wherever you are can get it because of the truth is same. Whenever he talks before 20 years, there is no any imagination.

### **Balance of techniques and idea:**

Idea means what you are representing; the idea means planning before doing. How you plan? People used to say I implemented this idea; there the question will be there. What is an idea? The idea Is the think out of thousand way of things, confused and get clarity in certain levels and becoming one form are that format called ideas then only implemented into the

techniques. Balla's way of working is nowhere implemented because an idea is the one of the static representation of formations. Its need for structures, it means for certain rational things not for creativity, thus he feel the idea is somehow big wall for creativity. So that he is not saying idea is bad, whenever we are making the ideas we got certain formations in the mind, so the conceptuality we are implementing the things.

In the work of art, the process that planned he has started implementing according to the current subject spontaneously also certain area should be included; but it's a growing of practical experience that is there ultimately. The idea somehow planned the way of mindset but those techniques and implementations may be planned in certain level not completely so far Balla never made any key for his artworks.

### **Language of Visual Art:**

For example, if it is not painting it takes time; during a huge time to complete work with the 10 people or five people, or twenty people sometimes. So what happens each work even take almost one year to complete; not casually completely it takes time right from the morning to the night. So in that how people ask to like if you have any clear idea, but having any planned or sketch ink other etc. Things nothing Balla have people working with him, all have skills but he stimulated them. It not means he don't to understand the things. What he wants or what is about the subject matter? For example early time people work with Balla, he used to say certain material, animals, etc. like that to they will do all the things but after certain period of working with him around two-three years later that he used to say simply there will be very hard you need to design the element in the translucent. Ok, how can you do overlapping and work?

How can you make translucent into that spacing on the harmony of the rhythmic movement of the juxtapositions of the material's they should know about that? So it may be somewhere will be a lack of certain knowledge of practical implementation they will make. It will show glittering effect by any artist so they are used to do and Balla remove the placed object and it will become correction. It is used to say people asked sometimes, how it is made. What is the language used to say? Balla instructed to the artist there should be opaque and there absolutely transparent, in between there is translucent. Balla said any one material you may take, under the material will be electronic revert that is said formation in various sizes so he give and it

was done. That means the language of translucent and opacity and language of everything, we know that the people start up working that.

Why Balla said no kept dared in improvement nothing like that. This unlimited thing whenever comes that when he finish a work if he want to do work again on the same work, can work in another ten years. He says frankly every work is unfinished only, if he want can do it, there is still certain level remaining. We compromised and work according to our social conditions it there Balla honestly agreed. For example, it's all these points when he takes these prints in 1995 to 1999 those prints only he started taking printing again on 2000. He has not done any new work because as per his views the birth of work means born that's all "There is no old work no new work." 1995 to 1999 whatever he had prepared plates after that worked. In the year 2007 to 2017 eight works completed and one or two works paintings.

Balla considered that there is no old one, no new one; work is by birth like born ones its born means after 60 years or 70 years he take some time work on different angles. It's not that means it is manipulating, it is not manipulation. According to the conceptual level, according to the social condition when he did this mobility, main printing in 1995 actually his economic conditions was not so well. He doesn't have that much of money when he has got the money to explore the right way to work in year 2007 something. This time he has the economic stability so tried to execute remaining parts with the people because he hired for helping and accumulating the materials and everything. Some work takes one, one- half years and explored in according to that concept and subject matters to complete in most of the correlated way of the explore the concepts.

### **Conceive an Idea:**

When thought emerge and imagination starts taking place it's come up with several ideas to gesticulate in appropriate ways. Balla never feels in these ways so there is no ideology or techniques. With his understanding the technique is final property, an idea is certain. A small plant will be there to imply. Mention to their execution, a not idea is completed if he do the idea; he will make it because the design is certain way clearer thing he don't know who is his viewer and who is buyer.

In the design area, they know whom they are making who is the buyer. The final target they know so they will make the idea but Balla can't make the idea. Here the mistake happens in the society there is foundations called "Isha" very big foundation initiatives to takes also people directly get the source from nature. Wrongly cultivating the people from the others creative practices, not from the others creative sources not from nature then how they emerge. You corrupt your mind and deliver it; your mind and deliver it. Why you people are not saying to go directly to nature. Instead of going to the exhibition go and see the national museum. Millions of documentary there are you can see the documentary. There you can find the bird or insect to detailing direct.

Why are you going to the exhibition you know the artist is clarified working in art, working in performed way? You know he is the much clarified person, conscious person, and better message for you. Nothing is there then again you are and seeing all the rubbish things and talking in the mind and you become unique and original. What you are searching, identifying. For originality who are taking others creativity, all rubbish creativity than all the teachers accepts you; need to do the unique work, you are corrupted the people than How the unique will comes don't talk about Persian blue, lapis lazuli blue, vermillion red, so don't see the grasshopper. See the color field blue, red and suddenly yellow. You have dared to apply the yellow in that much of color scheme in your painting no because no one can say.

Everyone say the color is disturbing but how it has balanced, that you cannot imagine where the yellow come from and where the other colors the same colors. Just flat colors apply on the canvas. If you show it to any person they will say these yellow will vary. It is not going with color fish; that's the knowledge must understand and that is the difference between others and keen observer an artists.

### **Context and concepts**

#### **Symbolism, visual language:**

All are the different and void area, fundamental subjects. First, these three things clarified by Balla- "Visual language doesn't need any coat a work of art normally. I used photographs of my work and below instead of title and dimension all those things I Coat the wings some coats. One of the works I coat, " If one observes perfect and the work does not reflect then entire things

means the artist problem but the work is ready to reflect everything and observing is not up to the not well to that observer's problem.”

So, there will be always a gap between their somehow whether it will be in painting or absolute means. Any philosophical orientations, philosophy in the sense of certain truths are facts or propositions existing in nature and deliver conceptualization are called philosophy. That philosophy, I will also interpret after finishing my work, you will also interpret after finishing your work and anyone who is a philosopher they can also interpret, anyone there on any work they also can interpret according to their knowledge; to shows their skills. It is not actually in the work of arts that means work of arts is a failure. So the philosophy before practicing everything first conceptualizes that is the philosophy.

Once the philosophy got implemented practically there is no philosophy; it became that implemented. Balla practically do one work of art might the proper implementation of his conceptualizations. There is the role of an artist; there is no gap between said and what has being practiced. So once they sink both then the work of art will be powerful that is the philosophy may understand.

Balla went actually about the final study about symbolism so that he read the Osho book one person asked him about tantric. Tantric is a kind of symbolism as per the qualitative data also the people who are doing tantric art they are representing the triangle circle all the things not talking about that but he is talking about the conceptualization of symbolism. The symbolic word came and enters into the Indian art, Egyptian and western art; certain things are minimalized and needed an important form only exhibited.

More than those certain abstract qualities which figurative can do that but in the abstract quality of the Tantric art, one person asked Osho what is tantric and what is the symbolism in that? Normally Osho talk and taught on everything but after question he says I will give you answer on right time not now then Osho went for almost nine years absolute silence, absolute silence means not that even in action. Silence means what people used to know like symbolization not like that absolute silence. He tried to attain one of his books about the tantra- he want to say others first he needs to experience the things and then in the *Dharmapala* the tantra he started first introduction; he called certain people who asked the questions forty days he

need to be here certain practice in absolute silence then I will start explaining about the symbolic way of tantras means. So he suggested that symbolically once you start reading these books you need to be absolute silence in 40 days that mean it is not just a book not read like a philosophy its book of experience you need to take as an experienced. So then Balla shut down the book and still he is trying in 40 days but could not get it; so totally *Dharampada* and tantra book still not read. Balla has restricted if he dedicated for nine years; give respect for that but it is not that he skip differently he will do it; there is no doubt about it. Only he is waiting for the certain opportunities because restrictions of certain sectors in the family.

### **Interpretation and Philosophical Orientation:**

It need an individual experience, next day he may do but certain thing needs to time for that after that Balla started reading the symbolism in Indian art written by a lot of westerns and also by Indian scholars and early primitive stages. They reacted and connected nothing trace so far found the concrete trace but everything initiatively worked on those times. Even though there is a certain grammar everywhere exists which can found in the trace. But how one say the trace is one of the forms of triangle can give experience of triangle tradition people used to say golden triangle and primitive also say triangle a lot of quantitative function.

Happening inside and people were talking primitive triangular they use to say geometry is the least simplest form in the nature, converting into the nature so the people used the triangle in different ways for the convenient for the conceptualize action accordingly they used all the time but if you go through all the triangle more than the triangle have the infinite source to give information always to inside out so in that type of symbolism one of the challenging art. So far Balla never symbolized the things he tries to do but it's one of the very challenging.

Symbolism is that self-expression; personal expression is very easy for any artist but doing a symbolism in conscious way finds the collective conscious way taking responsibility and as a reality doing that triangle in very real dimension is very challenging way. In modern art one of the artist symbolist Kashmir Malevich, he placed black square when Balla saw black square in his theory book in his second year or third year, that black square is showing the painting and everything the infinite source thought of infinite source that time admire realistic work but while looking black square it is very simplest form but it's attracting again and again. The books is not

even the direct print again and again he went through the work than after 1 to 6 years, go through his philosophic orientation and then finally recently ten year back read a book called Suprematism than he totally admired and say proudly whole history of modern art of Suprematism is the predominant art very pure realism of entire conceptual that means that written in a such way about Suprematism.

(Cassell, 1978) “The principal element of Suprematism in painting, as in architecture, is its liberation from all social or materialist tendencies. Through Suprematism, art comes into its pure and unpolluted form. It has acknowledged the decisive fact of the non-objective character of sensibility. It is no longer concerned with illusion.”<sup>46</sup>

More than same page 20-30 times read because it is kind of infinite source what he used the word and each one of the vocabulary giving the multiple meaning; you can compile each one of the paragraph in different interpretations that much in depth of this ultimate symbolic artist. He is the ultimate realistic artist; the reality, realism and converting into the square in such a huge properties of existence in very simplest way. Balla states- “I can say honestly may be in my life I cannot able to achieve that level so very hard for me to take all these things by communicating through the work not as a speaking as philosophical orientation so in that way symbolism is one way challenging things.” Still he is contemplating with that and not clarified about this rationally or intuitionally, it’s still debate for him and visual language is the work of art reflect entire things which viewers are received in the same way so its highly successful work of art so far done by the artist.

Suprematist Kashmir Malevich world's very rigorous philosophical orientation more than reality end of the word he used “come on my friends dip into the reality and when you grow glow with the reality.” He know about the Indian philosophy with higher knowledge but even though there is two sentence two dimensions in the center means the people from the globe going into the pole that is the Malevich philosophy and Indian philosophy it's coming from the core for the public and dissolving outside this is the difference between in the Malevich and Indian theory. So Balla considered himself with Malevich theory because he is in the outer surface, not

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<sup>46</sup> Cassell, Sidney Alexander (Ed.), *Kazimir Malevich, artist quotes on Suprematism, the Russian modern art style: “Marc Chagall, – a Biography”*, London, 1978, p. 194 (Russian artist, famous for his writings theory and manifesto ‘From Cubism to Suprematism’ and ‘Cubo-Futurism’; biography facts at the bottom)

in core of Indian theory. Indian art means like a Valmiki written about Ramayana and Vyas written Mahabharata means the state of Vyas Muni more than the Krishna Bhagavad then only he is able to write, whether you consider it is a story whatever. Delivering in Krishna Bhagavad Purana every character is mental status in more than the Krishna otherwise he cannot deal with that so he is highly conscious to be in the center core attain the conscious than being delivered the story. Balla quotes –“through in my case I am in the story, know the all stories behind me but now I am searching truth inside that’s why Kashmiri Malevich is more helpful for me.”

Mahabharata is easy to adopt not practice if you practice Mahabharata within three days people will kill you and you will die. Take challenge of Krishna and being an artist everyday one counter the people will finish you; so it's not possible, Malevich is possible. Making synthesis of Malevich and David (Western classical writer about music) is more similar to the Indian philosophical orientation Malevich went through the art object to reality and his philosophical reality to the object; people think both are opposite but both are same. So Balla is doing synthesizing of these philosophy being slowly; not doing anything mentally and synthesizing last 4 years; once start writing all this stuff he will guide and wrote, there is challenging task for anybody.

### **Challenges for various mediums:**

Challenges are nothing but the technical part in Balla consider the challenge, so a reflector have sticker only so he pasted the reflector and taken the embossment. Problem occurs once taken the embossed on reflector surface is very highly glazed. The plate surface is not that much glazed normally how the paper takes the because of the glazing on the plate more mate and observed reflector is not observed comparatively to the plate. Plate somehow observed but reflector have fine surface which applied ink and so many things. He tried exploring that finally prepared certain proportion and recreated certain binder and other things then applied. Finally got the print everything finished; two-three people continuously working after the taking with prints for one work.

It takes six months try to exploring an installation work so making everything and he saw because of velocity the reflector started shrinking slowly. So it got gummed but shrinks means bubbling is coming wherever embossing is there that’s different and print is now different after



six month. Continues wasted labour, material working everything then again what will do it should not be removed so firsts taken synthetic mount because of only to remove by micros and 600/800 emery paper and created surface slightly rough than coated fevicol, pastel tracing sheet so in the rough surface. Fevicoal and tracing paper gripped then pasted the stickers on top of that. He taken the print then waited around six months so one works them all do particularly a lot of troubleshooting.

These experimental works always continues because they are people who increased or need to rectified that because they initiating this. (Fig. 6.25) Balla taken with the concrete and mixture of concrete and cement which blends on the etching prints so those time it was very difficult; because he want very thin concrete thickness of these high projection of face and that time he need to put the concrete won't blend and want very thin concrete which will be the thickness of 2 to 3 mm and high projection of face. On wet time need to put the concrete and while doing properly binder should be mixed and normally cement work can't find the micro mm finishing all the things but he want all the things on cements, so these types of some experimentation done for example brushed with crude oil and acid other materials whether etching materials are used instead of pigments and traditional colors needed for some native and rustic effects. Through a lot of experimentation it takes time for the action and reaction so everything he can't pursue it is all reaction, not action. So analyze the things these types of troubleshooting things always is the part of experimental works.

Balla used various materials and linseed oil with various levels like boiled single time and double and so on as required the difference between them is according to the layering which used to do layering. Density of the surface level work is no problem that can manipulate surface level which can color. Certain works made to deposit naturally, we can see the stones and several materials ubiquitously the weather deposited certain things so depositing the things on the materials altered in the complexion by depositing and reacting chemical properties.

The certain material is a react, reacting and creating own languages' so he is playing in between that all very interactive work according to the subject made in a sculpting in a camp at Angkor Vat. Balla experimented to deposit the color whether etched on various things. It's not like a medium he is using according to the thought, visual language to choose the medium. We cannot see all the plates because directly done in the plate printing after taken the print that time

can see, it takes sometimes six months or more because restrictions of time we cannot see instantly at all.

### **The technical possibilities:**

Innovative exploration in the sense Balla is not working based upon the technical sometimes, if he do with acids different variety of acids, iron and brushing and spray and add-on. Its create certain accidental effects but an artist know what he want, which will correlate with his concepts and he is going to explore it; so everything even in the accidental reactions also controlled by the artist. He won't allow anything may be beauty for other things which is not relevant to the concept and won't go for it.

### **Advantages over the medium:**

These embossing some of have done with black reflection this is a based on black hole and galaxy subjects so there Balla used the reflector and treated in graphite powder surface on the top; each one reflector will be 1 mm, so he embossed on the micro level. If you see that it won't look like a one mm it appeared like inches very high depth that is the advantage of embossing taking in his works.

Installation work made in 12 feet height with reflector and certain area painted and predominantly the whole work is etching and embossing. Reflector you may have seen on the highway for stop board, it's a kind of radium because very minimal amount of light reflect and glow the entire work in the dark room that why chosen the red color so entire work is based on black and red. Printed black reflector gel with the surrounded darkness so you cannot see the black in the background only red will be highlight. It will completely radiant to the work you can see the properties similitude in the star you are not seeing the property of the star but you have seeing the light of the star so the same way that is the reason for the galaxy Balla chosen reflector. It is not like material reflector came that's why he made it so wanted to create certain radiation; requirement of the complete black hall so if project in small light it will reflect and projection glow. Where we can understand complete light means the true transmitter, vibration transmitted as radiations that are the title of the work, concept of the work. Balla normally don't

put title little description about works, subject, and technique used; his work of art is the evidence in future generation.

Balla says as one of the natural property to others, everyone have talent if you are going in the running race and you are growing may come first. Other person may having talent may come second, talent is coming in such a way 10th or 100th position; it is not in the running race when person who goes first touch the target people start appreciating. All the people looking him, pricing and recognizing my question in this talent is not by man the talent is given by nature. The nature set him talent that mean man should turn into the backside who are all fell down on the road; if he hang and wake up him and bringing in the last that is the target people should a appreciate that target, not the one who came first.

Balla request only to analyze with the attitude, action and living style; according to him- "Talent is not my property, if I made with this set of talent and asked how I get inspiration I have said no one can encourage me and no one discourages me. I won't blame any other I always try to be grateful to the nature that is not attitude to show only people who are in the abnormal, not getting those things. if I hold them and share them what they needed the proper support, if I give them from out of my talent so it is my role of art, in practical purpose this is called qualitative process, this will reflect in my work definitely no doubt."

### **Simplicity complexity:**

Balla says- "Show a simple image in nature from visual language, tell any simple material which is simple. There is no any simple material in the world, everything is complex. If you take a structure of grass having more than one lakh complex constructions nevertheless an artist depict very simple; how can make simple; they consciously doing or unconsciously doing."

The grass is functioning with many tissues build the structure it have qualitative values of them cure the decease and quantitative most wise it is complex if you realize all these things then you forecast the study and philosophy kind of things, but how an artist put the line and draw. If we ask the people how they have thought immediately people used to say it's simply, how much the load of the ego, millions of facts they are asking, how they can see the complex nature in a simple way like the same things in the art. We don't see the inner depth we only see the

simplistic way they don't know how qualitative things are complex even they not see the thousands of ideology millions of influences.

What is this, how it comes? Simply how things will come when you make few lines Gandhi Ji figure will come, Gandhi Ji won't come then how simplifying. Buddha simply sitting means accommodates complete complexity, the whole complexity made him sit simplification. (Fig. 6.26) Making each of the friction and seeing millions of automatic energy vanishing and doodling that means high complexity of the density so simplicity is not based on the material it is based on the complexity. You condense the complexity whatever they reached they look like simplicity, once you go to simplicity you see the density highly complex structure but it looks simple but it is not its vacuum it is not empty; its high complexity nature all the complexity condensed immediately.

Balla says- "They looks simplicity so I maximum most complexities condense in it maximum most simplicity condense in it maximum most complexity that is the truth of the nature." Gratitude to Master (teachers) who all teach, teacher note the information and build ego; *Guru* erased information and kill ego. *Guru* will identify by *shishya* (student) only *shishya* must be powerful then the *Guru*. But it is called meditation applied in art, music etc. word should not come from brain; knowledge comes through the brain, things come from the heart and working through mind it never fails always you should be in one challenge no need to remain body and things. Balla states- "I don't want to share my information or knowledge only I share what I experience, if the honesty based so automatically it comes with single formula."

Balla says- "I am living as an artist not surviving."

Further he added "Inside the studio, nothing will come to, no compromise, only work on art when going out you can manipulate, it is not in my hand to stop, and no one can stop." If work of art is powerful it exist it does not need artists sign or any external factors simple artist interaction and work of art it does not need any external part of the studio like a *garbhagraha*, when you are going to the *garbhagraha* in the Centre core of the temple same you should be at least minimum honesty should be there.

"Sleeping consciously" self-consciousness and collective consciousness in Indian art the genre city – more self-expression than self-realization is important where the realization comes,

expression will be controlled by the under monitor by realization when you monitor your personal feelings you will become unconscious level that conscious will work always consciously. It won't make out of the emotional mistakes most of the things happen rap crime etc. in the emotion disputes.

If hand makes mistake mouth will take initiatives for apologies. Only the governing body will be responsible for any kind of answering the questions. The small organ in the body may make mistakes but mind only will be answering the situations. One among them is the relationship between the specificities and the generalities of nature or the function of action and activation on the other hand the unconscious function of instinct and conscious function of intuition, which is the core concept of this art work.

Almost all the practices and especially all the scientific practices of the society, as on today, sharpen the question, 'whether man belongs to nature or nature belongs to man?' Man can never survive even a moment without nature around, which is being consistently utilized, enjoyed, explored, amazed, protected, exploited, destructed and destroyed.<sup>47</sup>

The knowledge and practices of the human society, 'artificial' could be specified as something which is invented by man as the product of ignorance coupled with artificial intelligence. Artificiality is not coupled with material; it is a kind of mental state which is against nature, realization of 'self' and on the human society as a whole towards 'existence' and true living.

In that same path again there is a necessity in the society to realize in the most organic way about its inseparable relationship with the nature to induce and stimulate creativity of a different form and that could be well catered from the field of art with a strong sense of responsibility. The field of art would naturally evolve into a qualitative form towards a true interaction with the hearts of the people and also with a purpose so as to yield objective changes. The nature of our responsibility would be directed towards minimizing the gap between the product that sprouts out of the realization and the knowledge on the objective realities of the world.

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<sup>47</sup> Baala R (2016) retrieved on 10<sup>th</sup> Dec 2016 from <http://www.timeproofart.com/works.html>

After gone through the insights of the selected artists' works with their artistic practice, researcher understands art is not just an interest it's a passion for life, looking towards liveliness in every action of the conscious mind and responsible act. The art inspires to the art, the researcher has strongly believed the process of observing various medium techniques, procedure, and context and conceptual understanding help to inspire people to adapt such medium and explore with such new language in art.

There are so many ways to survive but art never survive, art live with the choice of an artist. Hopefully, these observations of studio practice, an artist's interaction, analysis of original works of arts and developments of conceptual level of artists practice in the embossing works motivates for further exploration and implementation of the art practices. It gives new dimensions for the further in-depth research study for the young generation and brings into the light for further understanding the practice of the variety of mediums to produce a quality of works of art for the concern of humanity and culture.

CHAPTER SEVEN

**FUTURE POSSIBILITIES AS AN ARTISTIC MEDIUM**

## **CHAPTER VII**

### **FUTURE POSSIBILITIES AS AN ARTISTIC MEDIUM**

Investigating in-depth of specific artists' works to process and contextual development afterwards researcher focus of the artistic perspective in own art process and transitions this chapter includes the documentation of methods and materials with short instructive manner for further implementation in the works of arts. Methods and materials first need to adopt then experimentation and it goes for application in the works of art. It is not a formula which can be learned and immediately apply, it takes time for application from the process of adaptation.

#### **7.1 Innovation and Experiment in the Embossed Art**

(Rush, 2005) New media art demolished the barrier of a long tradition of painting as the privileged medium of representation in the twentieth century. The focus shifted towards the 'experimental' nature of its art shifted focus away from 'objective' representation to personal expression; uses of new technological media to render meaning and a new idea of time and space.<sup>1</sup> The art making required an involvement to take challenge which may not be sure to be succeeded, but taken, choice of the medium according to the possibilities to communicate or express internal ambiguity through work of art.

New invention happens that is not the reason for an artist to use particular medium but indeed it required by a particular subject, context and needed results out of it. Researchers have learnt from the childhood which teacher says if one line is bigger than the other one you must not disturb we erase the bigger line the effort should be given in the development of smaller line to extend further heights which cannot be comparable with earlier differences.

The ugliness of Rembrandts figures did not represent the artist shy away from the ugliness, but under his fertile hand everything assumed a fantastic and grandiose expression

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<sup>1</sup> Rush Michael, *New Media in Art*, Thames and Hudson world of art, 2005, ISBN-13: 978-0-500-20378-1, p. 6



Rembrandt brings vulgar forms but draw a very different conclusion, he was an eccentric genius.<sup>2</sup>

The teaching ethos of Shantiniketan formed by its well- known creative trinity tradition, nature and freedom-much impressed the young K. G. Subramanyan, he found inspiration by learning various techniques from professional hereditary craftsmen.<sup>3</sup> The art practice also demands individual efforts to get an identity, may be the path which a first person followed cannot be repeated yet there are so many scopes in these to see the side views to extension and establishment.

“The Fine Arts which no longer fulfil their original functions, and which, for this reason, are becoming degenerate, should disappear like prehistoric animals” -Jean Gimpel

Further possibilities as an artistic medium of embossment depends up on the individual artistic efforts and enthusiasm. The artists have demolished the barrier of methods and techniques to create a new set of language in art practice. Combinations of various medium multiple dimensions have also evolved dimensionality in embossing prints. When we look into the western artist they have already experimented and established works of art with new theory and interpretations. Interpretations are the individual's skills set now one can see and interpret without producing works; non-art background person also interpret even see the works and interpret so the artist's job is very much important at first hand then only people can think with various perspective. Need to give effort from the artist to justify the purpose of art with responsible attempt and that will come as a result of new innovation and experimentation in the field of visual art as an embossing practice.

(Milton, James and Mason, 1970) Man sought unceasingly for new materials, techniques, and ideologies by which to develop his creative abilities in the face of superior natural forces. In the ground level, the nature of which remained a mystery for him produced what he needed by

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<sup>2</sup> Julius S. Held , Rembrandts Aristotle and other Rembrandt studies, Priceton, new jersey, Priceton university Press, 1969 ISBN: 691-03862-7, p. 138

<sup>3</sup> Khanna Balaraj and Kurtha Aziz, Art of modern India, 1998, Thames and Hudson Ltd, London, ISBN: 0-500-23755-7, p. 39

exacted labor that entailed a number of equally mysterious and unknown changes beyond the control of man.<sup>4</sup>

Based on the traditional techniques in etching artist have worked to develop line, tone, and texture in printmaking. It is a very basic technique which allows creating imagery on the surface of the metal plate with line etching by soft ground as the hard ground execution of tonal variation and textural qualities of the surface integrate with the artistic intention through the visual language.

The waves come in the high rise at the sea shore. Researcher want to convey the argument of similar in the human sensory system for instance, when we eat food the taste will be realized at the tongue area itself after the experience of (*Rasa swad*) it goes for the digestive system there it can't give the information to the brain about the every stage of progress as well as when digestive functions complete it force it to come out from a male only that time the sensory organ work. Sea holds the weight of uncountable water but when it meet the ground level or corner of the surface similar to the human functions it comes up with sensational experience which can be explained as the surface tension of the water by winds force. In the middle of sea water keep calm and silent like an experienced person act with very dignified manner.

K.G.Subramanyan (1995), realized that the emotional resonance and semantic nuances of works do not all come from their syntactical structures; they also come from the cultural and experiential associations they invoke.<sup>5</sup> Looking to the sea makes various meanings, persevere only define the perspective, for a fisherman may be a good weather can be chance to get into the water for fishing, a security personnel may identify the clue to investigate, a Philosopher may talk about the Philosophy and concerted thoughts artist may make works of art out of it. So the properties of Physical appearances is same for all but receiving according to the requirement of sensory experience for expressions, that is the significant for the professionals, without any purpose looking into it also looking inside the self as a natural phenomenon. Where we forget

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<sup>4</sup> Milton Albrecht, James H. Barnett and Mason Griff (ed.), *The Sociology of Art and Literature*, Praeger Publishers Inc, 1970, London, ISBN: 0715605046 Merberet Read, p. 40

<sup>5</sup> Dalmia Yashodhara (ed.), *Contemporary Indian art: Other Realities*, Marg publication, Vo. 53, No. 3, March 2002, ISBN: 81-85026-55-6, p. 19

the all worry and tensions with following the act of watching a child with excitement and liveliness.

Embossing process used since the ancient civilization as we discussed in the previous chapter for creating imprints from the clay molds, seal and other artifacts which having significance quality because is not merely for the utilitarian purpose but also the reflection of their religious belief and admiration of nature. Dimensionality in embossing arouses the sensory experience within the artist's creation but the concern and context given more preference by the contemporary artists.

Embossing is only the process but to take it to the level of artistic approach is more challenging. Art and craft are significantly made difference; if we see the most west art practice it has developed various social and Political situations and practiced by so many schools of thoughts and Philosophy in India context we can see the modern Britishers rules over India for 200 years. After independent as the Indian tradition, folk arts and crafts and Indian architectural crafts skills, Afterwards the various schools of thoughts came with individual identity and developed language in their art practices. Today artists are travelling across the world and socio-cultural influence reflecting in their works of art. Embossing practice we can see into another level not only with the surface of two dimensionalities it's coming across the borderline as an installation project and other experimentations.

Atelier 17 gave artists an opportunity to share ideas and to benefit from Hayter's example and expertise. He adopted automatism concept of surrealism to intaglio printing to obtain unexpected effects. His printing plates engraved meandering lines that often created embossing, as wells composition come up with unforeseen juxtapositions.<sup>6</sup> Artist use materials for their needs not for the demand of medium itself Chola Mandala artist group established near the coastal area in Madras with nationalism thoughts and adopted art and craft orientations in their practices Janaki Ram made metal embossing artworks in the relief sculptures forms afterwards his student Nanda Gopal taken it to the level of these dimensional form with using welding the

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<sup>6</sup> Artists and Prints, Masterworks from the Museum of Modern Art, New York, 2004, ISBN: 0-87070-125-8, p. 22

embossed metal sheets with cutting and enameling with the color free flow of lines given life in his 3 dimensional space.

(Walter, 1972) Ready – made and welded surfaces: Relief prints can be taken from many kinds of the surface other than etched metal, the most obvious being the wood block. The essential qualities of material like metal, wood or Lino surface quite apart from the process and completely different from each other, indeed, a more anonymous surface effect may be deliberately sought in preference to others that are more recognizable. Readymade surfaces provide an interesting field of mark and texture of direct printing.<sup>7</sup> According to the thickness of materials, without any sharp edge likely to cut into the blanket or tear the paper, although to some extent this method needs the expertise of skill sets to keep pressures for the desired quality of prints. Other well tried sources include the college type plate, not necessarily etched at all, but made of thin sheets of various metal bonded together, sometimes ornamented with wire or flat fragments of machinery and industrial waste.

This kind of plates referred as metal graphics to refer particular interest in the works of Rolf Nesch. Artist Boris Margo developed cello cut relief printing methods material for repairing or building up entire plate surfaces such as using various forms plastic metal, cd, machines, synthetic, plastics, epoxy and acrylics. In India, R. Ballasubramayam has exposed various medium in these methods of relief making. Etching, engraving and punching the metal can also be used as supplementary methods, reference of relief etching works in Gordon Seniors' work can be taken; his print taken from welded steel plate. This kind of experimental approach and result concern with the desired common sense and technical experiences.

Welded metal plates are inclined to curl up rather when subjected to even moderate embossing (repoussé) with various levels; the works of Janaki Ram has created front facing relief with enameling, subject matters taken from the folk and popular stories. As an artist Janaki Ram worked and taught, he known for the teaching also his disciple S. Nanda Gopal taken an extension of welded – metal embossing into another level and created giant size sculptures with

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<sup>7</sup> Walter Chamberlain, The Thames and Hudson Manual of Etching and Engraving 1972, Thames and Hudson Ltd. ISBN 0-0500-68001-9, p. 73

free flow drawing kind of structures in sculptures with decorative and glittering effects with enameling colors. He demolished the repose into the welding techniques for three-dimensional space. Some of his works have dramatic effects on anticipations, sculptors' spontaneous drawing skills easily traced by observing his metal welded works.

The works of several artists who made inkless embossed prints in both geometric form (the Canadian Yves Gaucher) and Pop (the Colombian Omar Rayo).<sup>8</sup>

Baroda-based artist Sandeep Suneria coming up with the new set of stencil cutting skills to create embossing in his artistic practice. Young artist Suneria extending and experimenting with his prints skills acquired within extra efforts, utilizing conventional and the non-conventional objects as a tool in his practices. Bhopal-based artist Balu Choudhary has previous experience of glass foundry work and painting background as an artist which can be easily identified by his current experimental works of Acrylic heat embossing and painting works. He paints the Surface of acrylic sheets with acrylic color and with the help of metallic utensil objects as a mold heat acrylic sheets which come up with the remarkable effect of these dimensional embossed painting. (Tagore, 1961) "When we talk about such a fact as the Indian Art, it indicates some truth based upon the Indian tradition and temperament."<sup>9</sup> L.N. Tallur work with the material and its .and anthropological understanding in his work of art. He uses CNC machine to cut the marble or granite with the conceptual base of the presentation in his practice. Tallur uses the natural decay Phenomenon in his perspective with facilitates of modern technology to create sculptures and embossed qualities of relief works. Interdisciplinary and intercultural background of an artist makes the new contempt art scene in India as well as the developing global village with the connecting via information technology.

## **7.2 Modern Techniques in Etching**

Primarily or basic methods of color etching comes which can be taken in the single plates with reduction process like wood cut promoting the process. Where metal plate zinc or copper

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<sup>8</sup> Riva castleman, prints of the twentieth century, 1976, Thames and Hudson Ltd London, ISBN 0-500-20228-1

<sup>9</sup> Rabindranath Tagore on Art & Aesthetics, published for international cultural centre Dew Delhi, edited by Prithwish Neogy, 1961, p. 59

etched with nitric acid according to the required and planned color process; and registration mark on the printing bed, as well as printing paper, is very much impotent to get the similarity in all prints. Collagraph print is the techniques of printmaking where collage surface created by found object with & dimensional quality. We cannot print three-dimensional forms from the printing machine there are several other methods developed by the printmakers to reach to that level which will be discussed in next pages.

Viscosity is another printing system of inking a plate with multiple colors two or more and passing by the roller of etching press only once. In this process when a color of high viscosity, or stiff color, is rolled over a color of low viscosity, or an oily color, there are two methods; one is additive methods second is subtractive method. In additive methods inks merge with each other and reactive methods inks viscosity don't allow two or more color to mix together because of the stiffy and oily color and viscosity roller is also play an important part to deposited the color on the matrix of the plate. In subtractive method inks involves removing each other because of the prepared density of the color and applied pressure. Subtractive sculpture is the oldest form of creating works of art as in wood carving or stone sculpture, to create a finished work. This method has developed by Stanley William Hyter and Krishna Reddy at the Atelier 17 studio at Paris. The viscosity method of applying color to the plate is distinct from the other methods combining intaglio and relief because the printmaker's interaction between colors of different viscosity to achieve his results.

The stencil can be used to do multicolor printing for the effective preparation. For viscosity plates required to creates with variations of the layer so that different viscosity roller can be used. The result will appear with an embossed impression of the final print, it can be taken with tint color to expose the relief surface with specific light conditions. Some printmakers prefer to aquatint in the lowest layer of the plate and inked intaglio, on the other two layers have been prepared to relief inking, are left unexecuted, the top layer kept as original surface of the plate and second layer is smooth open plate bite so that roller with variations of viscosity with thick and thin ink utilized with expertise for the final desired results.

Photographic methods and multimedia printmaking are known as modern techniques in etching but we are talking about the embossed surface of printing so we are not going into the depth of these techniques.

### **7.3 Experiential Techniques in Embossing Printmaking**

The technical limitations must continuously expand, and printmaking especially etching and relief printing must become part of an intermedia experience. The following chapters contain suggestions for experimentation in materials and techniques that will lead to a redefinition of the boundaries of the reproduction craftsmanship in printmaking some of these experimentations already have been tried successfully by printmaker's artist, while others are still in the research stage.

#### **7.3.1 New materials and processes**

New directions of the embossing will come about as a result of a care full test of the materials, tools and processes that the printmaker or artist use, with a clear intention to alter them to meet new artistic and technological demands. Two surface is the important one in which we take it or create the text used on the surface of the matrix is called mold or debossed surface and another one is printed surface which imprinted the negative impression to the positive with rising surface that is called embossed print. Although some variations have been discussed in the proceeding chapters they have been within the limit of traditional printmaking.

R Balla's process is multi layered, experimental and innovative so as to make an unpretentious attempt to reconstruct the way of expressing an abstract concept. (Fig. 7.1) Standing that when the fundamental scientific concepts are deeply explored, the technological and accomplished parts of the same are only by-products. (Fig. 7.2) These notions of material forms intensify in skill and the multidimensional skills improve themselves in the fundamental concepts. He attempts to establish the material manifestation of an interface between the realization of 'truth' and the guidance to objective practices.

The whole artwork is made of etching on zinc plate and printed on paper, the handmade sheet sandwiched on the paper during the process of printing. The monochromatic color was rolled on the zinc plate.

## **7.4 The printing surface**

The matrix of the etching plate can be printed on any surface that can be embossed and that will take color tint or un-inked and show only the natural relieve surface of the print material.

In the past tradition printing surface for embossing has been paper but in these days of technological invention and discovery there is a wide range of materials available to print on easily adaptable substitutes for paper might include cloth, leather, radium, reflector, foil sheet, latex, flexible resin, plaster, Styrofoam, silicone – other synthetic materials on which the printmaker can print from the regular available in the market. Now fine canvas with texture white coating available in the art market which can be used as a paper for fine surface quality, printing it from the printmaking machine can be flexible for material. Most of the artist use for fine watercolor and pencil drawing on the surface as required.

### **7.4.1 Collagraphy Print**

This print is known as glue epoxy prints refers to a matrix made by adding various materials to a plane surface that can be cardboard, plastic, although sometimes an artist uses metal also; according to the required impression of the material is glued on, sew or pasted with care on the material utilized. This method is significantly different from the all other printmaking methods, in which no surface layer need to remove as etched in the acid, or not required printmaking tools as such used in etching woodcut or aquatint print.

Collagraph word came from cola – means combing the thing together to create matrix surface for printing. It can be applied ink or without ink in plate printing can be taken as per the preference of required result, if we use ink and intaglio print will come along with relief but color will dominate the print quality whereas inkless print makes strong relief impression. Collagraph print is a highly versatile method for making matrix and printmaker must understand the opportunities to use for the artistic purpose.

Collagraph can be made exclusively with metal like iron, copper, brass, zinc, aluminium, etc. there are various options of industrial material can be used as hammered, melted, bitten in acid. It can be added different methods in a single plate for example soldering, welding, brazing,



riveting, glueing. The surface of the matrix can be inked and printed before can be hammered, grounded, filed the surface and polished with lacquer or varnish to the printmaker's satisfaction level.

The artists are adapting new discovery and implementing collagraphy with cast plate where two specific skills merge together for the creation of art one is printmakers and another one is the sculptor. Casting an aluminum as bronze plate, by either the sand – casting or investment method (lost wax process) which original modeling plate made out of either wax or Styrofoam (thermocool) from this process embossed surface can be achieved according to the required plate level, to prepare a wax plate, the printmaker pour a melted wax into a plaster matrix of design or using engraving and carving tools with torch and various required tools, modeling of plates also can be done by sculpting process on the surface. When the matrix is ready we should keep it a while for dry then cover with plaster and brick dust with providing the channel to exit wax and air while casting.

Few artists takes assistant for these kinds of skill full works to do collaborative project works melted metal poured on the matrix which burns out the wax sheet of Styrofoam material as a base and cast in the same procedures as the wax plate. The matrix as final cast plate can be inked intaglio in the usual manner to show the depth of the surface like calligraphy plate. Collagraph with plaster print, resin, latex, alginate a print that can be taken with plaster cast of a collage with inked intaglio process and printmaker must ensure there are no undercuts otherwise casting may stick in the matrix of designer works.

The collagraph plate is placed one piece of glass, plastic or acrylic sheet, a wall of clay or thick OHP (x-ray sheet) can because to create restriction according to the matrix. There are two ways to use plaster of Paris; one is in powder form and another one in bandage roll. In the usual manner, plaster mixed properly in the container with adjusted required water and poured onto the inked collagraph surface according to a thickness of two or three inches. Print can be done with inked or without inked as artist desired if final work required strong or in bigger size of collagraph print it needs to be added coconut fibres while stirring plaster. The second way to cast plaster of bandage roll can be dip into the water for a second and kept on the plate of collagraph surface, one by one layer must be covered to get united formation if the patches will come on the

plates to avoid the line if can be taken bigger size of the bandage of plaster so that masks of joint will not appear in the final works of art.

A resin print can be made in a similar manner by the casting resin instead of plaster of Paris. The resin is poured with no undercuts on the collagraph matrix first the surface must be coated with a release agent such as was book polish, varnish, or green soap so that the printing material should not stick to the plate according to the required result resin can be used transparent or mixed with color. The plate can be inked intention as well as being based paint local intaglio with separation of color. Resin print can be taken with a variety of experimental effects if needed textured artist adds sand with resin, marble dust, brick dust, dry flowerers, fibers, futile fiber for strong binding and keep thickness depends upon the needs of the artist.

The latex print can be made by pouring latex over a collagraph surface. For advantages of this medium, there are no problems with undercuts but the technical solution will be taken care according to the needs, latex will take impressions of the applied wet or dry intaglio inked on the plate. The flexibility of the material utilized by the artists for the various dimensionalities of prints with the collaboration of painting – printing and sculpting, sometimes installation project also can be done. An artist own research and experimentation required in these areas.<sup>10</sup> Most of the great masterpiece works have been reproduced with latex material which can be taken from any kind of surface print with no problem with undercut plaster and resin prints.

Claes Oldenburg is an American sculptor, profile view 1969, molded polyurethane relief over lithograph the artist Oldenburg created a mold of revolutionary can design over a lithograph, it honors a pioneering design classic the Chrysler Airflow. The artwork reflects the consumerism and the nature of human progress, brought by the concept of mass production, enhanced by using the multiple to explore the irony of reproducing what was already a mass – produced an object.

Chrysler Airflow is seductive form and modern simplified beauty fascinated the artist from his childhood, the works of art given homage to the erotic quality of the automobile. (Fig.

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<sup>10</sup> Artists and Prints, Masterworks from the Museum of Modern Art, New York, 2004, ISBN: 0-87070-125-8, p. 26

7.3) Oldenburg has devised non-print-like edition by using methods of a multiple and lithography which makes the sculptor's solution to making a print productively.<sup>11</sup>

Every medium has significance qualities and limitations which will be observed by the artist to find within the scope to utilize individual ways the artists are exploring non-convention medium which used for dental impressions. Common materials are sodium alginate, polyether and silicones, polyvinyl, siloxane, oxides have been used to experiments and few artists are utilizing in their art practice.

Alginate used as a mold making far antiquity restoration reproduction and research purposes because of the easy to use it with a quick time period. The Very sensitive impression has been taken by this medium which can be transferred to the wax application through the last wax process of metal casting there is one more easily available material has been used to take print the collagraph print with m-seal and acrylic paint. This method is applied to the matrix of collagraph with varnish coated plane. First acrylic color is to be painted are ink intaglio then let it dry according to the composition needs and m-seal material come with two packets which need to be mixed properly otherwise final works may not dry for long time and not get desired harden surface, after mixed properly it can be applied to the matrix by completing from one side to the another end. Once the surface will dry the print will come up with the layers of color applied to the matrix with any distinguishing marks.

The artist will take the case m-seal application while its wet need to ensure whether any mark should not come, to avoid this an artist use thumb impression to even apply on the collagraph plate.

#### **7.4.2 Collagraph vacuum form print**

This technique of printing is most popular in contemporary packaging design in the industry according to the product package can be created with design as parts to keep aesthetical appearance. Vacuum – formed Acrylic sheet print can be taken from a collagraph plastic using a vacuum form machine its function is very simple the very first.

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<sup>11</sup> <http://fineartmutiple.com/blog/oldensurg-profile-airflow>, Retrieved on 24 June 2016

The collagraph plate kept on the vacuum machine table the acrylic sheet will be heated to make soft enough to mold or print on the matrix (object) which adjusted a temperature of the heating element by the regulator dials a system of vacuum pressure below the soft acrylic sheet, which molds the acrylic sheet around the matrix.

These process will take only a few seconds to vacuum pressure for casting plastic will not adopt the color from the collagraph plate so that transparent plastic or acrylic sheet can be painted or inked afterwards as required silk screen print on the acrylic sheet can also be applied before doing vacuum form print which comes up with very dimensional and interactive quality of work. Balu N. Choudhary (b. 1984) has been working with this acrylic heat embossing with manual vacuum forming. Before being formed relief print paints the surface of the acrylic sheet with acrylic paints, then with the utensil of metal or other supports cast on the surface of collagraph, his works are the amalgamation of painting and sculpture.

Balu's work focused on shape and form indicates the devotional feeling which identical familiarity of water pouring on the Shiv Ling. (Fig. 7.4) Most of the time artist or creative people get an idea at the time of weird situation because that times you evicted something and immediately not get deviation so that time leads to fresh thinking or ideology.

Metaphoric representation of Prakriti and Purush reflect in the artist work used by the form which relate to these contexts. Rise surface look-like earth or breast which is covered from the dynamic rise activity on calm or from the flat surface and shows it is enthusiastic to touch or feel the paternity. (Suman, 2015) Balu Chaudhari for the latest decade has been involved in inducing a similar transformation to his creative interpretation. Chaudhari's artwork illuminates the unconquerable artistic desire to capture transient moments of the natural and human world and to cast it into various non-definitive pictographs.<sup>12</sup>

There's a lot of effort was created to structuralize forms of the mold; to understand how it functions on an acrylic sheet ascertained by an artist. The feasibilities adapted to have a wide range of prospects from impartially affordable to fairly expensive. Curiosity deal directly with a

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<sup>12</sup> Suman Jitendra, Meandering Metamorphosis (Bharat Bhavan, Bhopal), Retrieved on 25 December 2015 from <http://www.sutragallery.com/blog.htmlblog>

finishing embraces early in the game because these decisions really have a huge impact on the success of artists that involves embossing.

Balu first acrylic paint on the acrylic sheet then heat the surface with Brue-lamp to create relief and with the subsistence of readymade mold of an object creates embossing. Sometimes air pressure also required constructing volume as similar to the process of glass work. Artist empathetic and work experience increase the expertise and skills to create a quality of work. This procedure of painting is called reverse process because painting works done from the back layer by layer. Heat and molding the surface according to the idea taken place as per the decisions by an artist within seconds and that is possible with the involvement of continuous thought process and practice.

Exploration of acrylic sheet for artistic expression is millstones in the art unrestricted. (Fig. 7.5) This material has a vast scope of Artistic exploration, Balu Chaudhari explored with an abstract presentation, now more ways are open to being explored by an artist. The artist has been Painting as well as exploring the substance and giving life to the art with his aesthetical procedure.

The process of painting with a sensible observation from nature and using that surface into relief makes more vigorous which is possible by the artist who meditates and innovates; the effects of the painting used in Acrylic Sheet. The technical aspects and journey to create physical echo will be deliberated by Heat embossing on Acrylic sheet and painting techniques in works of Balu N Chaudhari. Acrylic heat embossing is not a new-fangled, it was used for manufacturing purposes but artist used the medium, developed ideology and thoughts into it to formulate work of art.

The works of Balu Chaudhari can be distinguished as a spirit for innovation. Passionate by his longing to express mysteriously invisible forms of nature, Balu has totally transformed his medium as well as his forms in the last ten years. Balu has used the dry thick base of color as a natural metaphor of subzero shift and provided fluidity through the use of glass pieces in standing rows. Preceding brightness in color has been subdued with forms momentarily and this has helped his forms to the flow of inclination. In which an artist enjoy the nature of medium with express conversation within the self.

The artist concentrates on the thought process of the constructing metaphors in different layers to create artworks. Results occurred by materials and techniques used in the creations are given, stressing the modifications as a result of the various interpretations of the works in abstract style.

Experimental techniques of embossing print the approach toward the art practice and purpose of art are the primary artistic concern which artists always try to justify with his expanding enquiry. The expertise comes through the practice and technical boundaries, barriers demolished within the effort of an intermedia experience. As per the technological and informative world, new materials and processes have been developed and practices which need to identify and utilized with new directions to meet the new artistic and technological demand. The traditional practice only prints on the regular defined surface, but new changing interdisciplinary culture demands a variety of materials and processes for application in art forms. They only concentrate on justifying idea with needed materials only it not depend on prints only, sculpture only, painting only, sometimes these all comes together and creates new amalgamation in visual arts.

For the relief printmaking there are two methods one is printmaking with press and second without a press relive printing with a press have several advantages, it made possible a speed and evenness of pressure in printing that is important factors, there are several printmaking machines have been used for printing the mainly press, screw press, cylinder press, Columbian, Albion Washington Press few people who don't have printing press they go for manual printing methods.

Embossing print without a press can be taken by rubbing the surface in line, wood block and casting process paper pulp, sand cost, resin print, Alginate print, pop print, papier Mache, clay print, there are several artists who complete their graduations and after that lack of equipment they shift toward painting or other graphic (computer oriented) designing area. Though possibilities of the medium are very vast and wide only need to take an opportunity to adapt and experiment in own art practice. this thesis gives insights about the variable scope in embossing and its possibilities to utilized as an artistic practice which is one of the important purpose to bring it into the light of research area cost printing would involve surface that can be

poured, or painted, or sprayed on a mold and pick up ink merely from the contact with the inked surface of the mold.

Some of the material, like latex, can be left as thin as the paper, other like flexible resin can be poured thick pulpy character of the latex utilized for taking very minute details from any types of surface, recently 15th century masterpiece 'Gates of Paradise' by artist Lorenzo Ghiberti 3.5 tons of bronze work made a replica which is famous golden doors of landmark baptistery of St John with panels depicted biblical scenes. Original work exhibited in Florence, Italy, this work is done with similar latex imprint transformation techniques with lost wax process cast in bronze. One another example of the unique bronze cast Millie fire, 2017 by Deborah Butter Field is also the result of the similar process of print and casting.

If the material is soft and the print deeply embossed, the print may have jam in the internal shape much expertise required to handle the new materials and improve techniques for casting printing, but the technique offers a remarkable range of exploration and leads the printmaker into sculptural print solutions. In paper pulp we can see significant works of Somnath Hore, Zarina Hashmi, Dattaraye Apte and Ravi Kumar Kashi, the artist who constantly accepts challenge and expands towards experimentation with determination will achieve the identical visual language. The attempt is to focus the attention of the artist on method, material; processes with innovative quality will be aroused.

### **7.4.3 Collage, decals, and other transfers**

The artist mostly involved in the search of new visual vocabulary are turning to the ready-made printed material and utilized industrially used printing presses radially available sources are magazine pictures and decals which have been printed images can be transferred to another desired surface. The possible approach to integrating commercial, as well as handmade printing in the in college technique, allows for an intense range in the juxtaposition of visual.

Ram Ji Dongre an artist from Bhopal has used Printed fabric and thread to accomplish an art by aesthetical sense on composition. (Fig. 7.6) He adopted formation of handmade bed carpet from the local popular culture that is called '*Kathari*' and implemented for his concerns. Implication and presentation of forms has been easily identical of his approaches as practiced on oil on canvas, his weaving patterns with needle creates a sense of relief and collage with variety

of printed fabric applied however shadow cast by the specific light condition creates more depth of field and seems to be painting because of choice of the color of an artist.

Dongre lives in the village for a long time and quite close to nature. His closeness with nature from village appears in the works. Ram Ji Dongre says- “I consider them a strong medium and element of art and have always tried to give them due respect and special place in my work. The rural famous *Kathadi* (quilt) is My New Canvas and as again village is the source of it. I have used this canvas to express my fantasies about nature and village. Nature is the shelter for all sky for birds, land for trees and water for aquatic creatures. My work is dedicated to these elements of nature.” Ashish Kumar worked at department of Fine Arts Amity University under guidance of Mr. Kumar Jaisakiya; used printed fabric kept under the weaved net which appeared as a relief image. (Fig. 7.7)

An artist practicing in a global trend nonetheless spontaneously the sensibility of Abhijit Kumar Pathak domain comes to his work unavoidably worldly pictorial essentials, occurrences, concerns and metaphors. His practice with contemporary mode of execution, besides the aforesaid thematic and manner of presenting urge always emphasise the space alignment as a significant part of its technical aspect. (Fig. 7.8)The association of colours, themselves, independently do not mean anything but at a whole, expresses the the natural structure of a beauty by sensitization beyond sensual observation.

A concern of the individual choice of expression had been demolishing the traditional methods of implementation under the embossments while the process of creation even though an artist is not aware to use the techniques but adapted and stimulated for some reason. Dongre says distortion is the elaboration of reality till it gets recognize.

Bangalore based artist Ravi Kumar Kashi had used mesh to work to teach the architecture students to fold the metal mesh plate. So the entire exercise was to take the mesh one by one and create form so that was the classwork exercise; than the papermaking we use mesh you may have seen we put the mesh into the pulp tank so he started wondering what happens when the entire form which Kashi was creating in his studio and dip the paper pulp by mesh. Instead of taking out the pulp from the mesh how the sheet looks like when the pulp and mesh together part of the



work permanently. Kashi decided not to remove the pulp; it was jell with the sculpture so kept it outside for several months and get more rust.

Kashi like the rusting which was coming and how to get it more than older look so he was doing a project at the same time when teaching drawing than thought how the drawing becomes three-dimensional. (Fig. 7.9) Guided students to draw a leaf and then they take wire in one of the workshops; the wire on the drawing and they get drawing in the space with wire, made paper and wraps on that so it became like a leaf than Kashi realise that there are the possibilities and all the works process simultaneously came in his works. (Fig. 7.10) Now techniques which have rusting also becomes part of the idea because Kashi talks about the decay and imparting something which has been not working so the whole boat works are about the system collapsing so rusting and all that; techniques as well as images coming together.

Artist Atul Dodiya had a solo exhibition at Gallery Sumukha in the year 2007 which was included several prints within the industrial production process of paper making worked at Singapore paper studio. While the process of paper making he made the collage with images, fabrics, hair, and artificial found objects in his series of works. In his works, you cannot able to find the joint where the paper starts and merge with clothes and other synthetic objects. He experimented with a variety of object in the paper within his language of art. Litho plate of large size 4'x5' were used with very sensitive touché ink, the effect was remarkable with the dimensionality on the surface of the paper.

The pulp has a lot of possibilities to extend as a painting; medium could not be an art until and unless contextual justification has been imparted with aesthetical concern. (Fig. 7.11) This demonstration was given at the Paper Pulp workshop in Amity University by eminent artist Dattatraya Apte which given a wide range of exposure to utilize medium for artistic concerns. (Fig. 7.12)

Sculptural etchings the new experiments and idea evolved with passion inspires people to work harder and the sculptural print is a big challenge to the printmaker who wishes to works between the printmaking as well as sculpture. It is the interaction to establish a bridge between the relatively two-dimensional world of the printmaker and the relatively three-dimensional world of the sculptor. Some works demand to feel their design more effective by these

dimensional print, when printmaker allows to go far deep etching lines and layers in the metal plate then, the damp printing paper around 300 gsm- 500 gsm is raised even more sharpen and clear as it is pressed in the printing machine with high pressure the edge of the plate must be filed before going for printing otherwise paper will be broken in edge of plates. For that damping of the paper depend upon the paper quality far high rise embossed effects.

R. Balasubramanian's work has very sharp edge in his print works, and if you see Krishna Reddy's viscosity plate, the plate itself feel life valley in the metal. Western artist Omar Rayo worked extensively in his very minimal of object placement in his compositional relieve embossed prints. Works double by Vreda Paris and “Life Cycle” by Fotis Korkis can be referred to the similar approaches.

The embossing surface can be embossed either by being pushed out as in intaglio printing or in as a relief printing in the single plate positive or vegetative space can be applied by metal, cardboard, wallboard, amazonite, Plywood, the surface must be coated with separator and moisture proof. The definition of Space is distance between the objects which can be positive or negative and depends on how an artist wants to approach if we see the Egyptian stone carving and inscriptions, its look like mold which can be taken prints also but the purpose of keeping structure is itself justifying the artist's intention; Prints always depend upon the base surface of matrix and essential requirement for the printing. The Egyptian relief block cannot be called as embossing prints though it is rise surface. Most of the printmaker practices like woodcut that is called relief printing but it depends upon the low-relief or high – relief embossing used in the printing matrix. Higher – relief sculpture by specially constructed out of layers of cardboard or any other suitable material.

Embossment has reached the limits of certain points where paper can be expanded without tearing, therefore, for high relieve, the thickness, softness and expanding the quality of the paper or other printing surface is important.

Practically the hydraulic press will produce very sharp and clear embossing effects because of the direct and vertical pressure given in these press. R. Ballasubramanyam has worked with layers of embossed prints on single works of art for the intaglio prints with

dimensionality can be seen the works in 'Man' by Shiro Ikegawa and 'frieze' by John Opie in which be cut and folded etching with stenciled color.

The embossed plates are used from the both side top and bottom with hydraulic pressure. The positive and negative mold slipped printing paper in-between without blanket with heavy, large, force full pressure able to create a satisfactory level of embossed impressions on the paper.

There is another kind of sculpture print is practiced is the cut- and folded or creased and-folded print. These can be either high – relief prints or free-standing sculptural print. First embossing prints were taken into the panel, however, we use packaging box with priority to keep idea of execution in advanced then after print it can be cut, creased, folded, glued or stamped it has been shaped into a dimensional formation the artist may choose to print a surface other than paper like aluminum foiled, vinyl, plastic, wood veneer, latex, metal, reflector, each of these medium has special nature of adaptation of inks and embossed impression and responding to shaping. The sculptural prints may stimulate some artists to explore the potentials of the three-dimensional print and individual efforts given to find new method and techniques which lead to satisfactory levels of the artist.

Humans are fascinated with arts and crafts since, from the ancient age, every individual artist tries to create an artistic journey and remain an artist. But most of the printmakers involved too much in method materials and techniques. To do so an artist must avoid the temptation to become so involved. With techniques that embossing becomes merely a craft; he must see beyond his own specialty and not regards each of the medium and its technique development. The intuition of the artist leads him to represents with indirect ways. Art never specified with just imitations it's conceptually accepted by the people.

The artist uses embossing as a vehicle for self – expression, and when the limits of the craft fail to bring the artist to his goal, the craft must be converted, cultivated with other craft form or abandoned. The future usefulness of embossing practice demand that it remains significance of artist qualities of contemporary trends in a technical innovation, experimentation and applications for the society for inspirational work the solutions of color in etching merge into painting etching in low relief borders on sculpture.

Overall painter's sculptors and printmakers will use embossing printing techniques as a support for the resolution of problems in their specific identical art practice. The artist must achieve an opportunity for experience, experimentation and individuality to self-expression. Intermedia is the contemporary voice of the future world.

### **7.5 Researcher's art process and transition:**

“Your duty lies in practice, continuous practice of self – enquiry”

Sri Raman Maharishi crumbs from his table ch.7

Researchers own art process continuing with the various set of observation like collecting ingredient from the marketplace for the cooking at home which reasons for Paradigm Shift/Reflection-in-action. First, need to collect, conceptually clarify idea what needs to be prepared sometimes without any planning also but the ingredient and composition of putting things together with organized manner make tasty recipes. It happened same with the art practice, medium what we use need to be structuralized, conceptualize and ennoblement of being with the medium an artist forget everything within joy of creations that is actually a labor pain but happiest at the stage when an artist see the result what has come out as a product of art. The product is not the appropriate word but work of art inspires to live again to mesmerize on the beautiful creations of nature because human is the part of nature and when we go near to nature we forget worries like a childlike feel safe under the shadow of her mother. That's the reason we go to the mountain, beach and river sites for surrendering self to realize oneness. These all theoretical concepts and practical experience help to contextualize in the process of making art. These transformations from the simple to extraordinary requires beyond the interest that is called Zeal. Investigator's approaches apply within the context to do practice and research insights of the embossing.

### 7.5.1 Description-of works, medium, material, theme and techniques

Researcher had great admiration of the commercial hording painters while in the time of childhood, because of the very first encounter with the arts practice. But later realize that world is vast and started learning more and more. Knowledge is something when we say I know everything, we know nothing but when I really understand nothing, I know everything. As an artist and teacher I feel the different skill set is sharpening while being with impulse of knowing something.

When a person is teaching and learning there might be somewhere in the corner something expected through the act as the result in the minds of teacher or learner, however, it goes to the selfless in the level of '*Sadhana*' here it is not sufficient *Sadhak* may get ego of as a great devotee or great or learner. But when a person becomes egoless and without thinking about the result performs duties (Karma) that level is called '*Tapascharya*'.

(Krishnamurti, 1991) A thought is not intelligence. Intelligence can use thought, but when thought contrives to capture this intelligence for its own uses, then it became cunning mischievous, destructive Krishnamurti says intelligence is neither you nor mine. It doesn't belong to the politician, the teacher or the savior. This intelligence is not measurable. It is really a state of nothingness.<sup>13</sup>

Through the '*Tapascharya*' only one might be successes in the life by his/her Karma or worship. Today in the materialistic world most of the people even smile with selfless or with the purpose of something. We can see the methodological difference of teaching in the various schools of thoughts in the context of contemporary students don't learn the things with the straight way they intend to go with the Zik-Zak procedure.

(Hickman, 2005) This book is not about individual talent or artistic giftedness it is concerned with the notion that the desire to create is a fundamental human urge which often unfolds naturally, but can be stunted or developed by cultural influences, including schooling.

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<sup>13</sup> Krishnamurti J., Meeting Life, 1991, Krishnamurthy foundation Trust Ltd. ISBN 81-87326-30-1, from Bulletin Jr., 1971, p. 19

These include a consideration of the nature and purpose of imagination and role of expression in art-making as it relates to personal fulfillment self-identify and self-esteem.<sup>14</sup>

The 'Guru' is not to obtain, it needed to achieve. Teacher and student from the western understanding are different whose as Indian concern of Guru-disciple entirely beyond the lesson based task it all about the knowledge and guru shows the right path, Guru and Shisya example form Mahabharata story well knows, in that story, Aklavya started learning without letting the teacher aware about the knowledge. When he encountered him and confessed by Aklavya to Dronacharya and said he learned from him. Guru Dronacharya unable to understand how can it possible the knowledge is beyond the rationality of understanding with the ego and biases he asked his thumb as a Guru Dakshina and become the darkest part of the character but with one suggestion Aklavya given his thumb and achieved his name as the role model.

The Guru must be with egoless and without any biased in nature there only we can feel the reflection of an aura of the *Tapascharaya*.

Human is full of ego and errors even we can see the god himself came on the earth with various incarnation and said you may criticize me also with reference to the karma and that wisdom gave through the and good (*karma*) worship must be understood as the final truth. The guru Dronacharya died on the battlefield by his own student because of his bad karma only even though *Guru* and *Shisya* relationship still given example by the Dronacharya and Arjuna, based on karma people get the result.

An analysis is very important to understand and realize the truth. For the instant you cannot eat 25 kg salt in one day, it divided as per the daily consumption and according to the digestive proportion. If you want to attain it the single time you may not able to bare it that and die. Knowledge is big in the border sense where it contents the parts of information through the analysis most of the time people able to separate the things and understand but unable to set entity to get the actual knowledge, that is the lack of analysis in there process. The fascination of

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<sup>14</sup> Hickman Richard, Why we make Art and why it is thought, 2005, Intellect Ltd. ISBN 1-84150-929-9, p. 8

terminology or words are fake instead of this one may try to achieve and understand the meaning of words, the core purpose towards reaching the actual truth and knowledge.

The surface level of knowledge is not sufficient with the fragmentation of things it required utter realization with overall as an entity which is only possible through the apart of rationality or logical understating.

With the long duration and continue as practice big difference can be seen in the works of art throughout creative activity. When a child is very young, have more intuition but less understand. As a child become older understanding level increase and intuitive level become less active. The artist is the person who balances the level through creative practice from the chaos only one can reach to the act of creativity.

### **7.5.1 Researcher's experiment with embossing**

Since from the 2005 when researcher join master degree programme at Bangalore University in printmaking specialization, interacted with various medium and methods of approach from the etching, dry point, lithography, viscosity, equating and woodcut because of the graduation in painting so many difficulty found to adapt to communicate what researcher want most of time have been observed printmakers works experiments and try to develop skills towards it but when they get command to handle, pass out from the college and without press or required space they don't continue their printmaking practice. The lack of interest and enthusiasm is the most of the art institutions the printing have reproduction quality but its effect is more interactive that's the reason an artist works with the particular medium.

The woodcut gives the result as wanted an interest in watercolor medium researcher applied to get amalgamated effects and its works. (Fig. 7.13) So in this process experimented various mediums and confirm self for deep study towards the particular area. As a printmaker learn etching from Sudhakar Reddy sir and lithography from V. Nagdas sir, and worked few weeks at Gulbarga University utilize lithography studio with keen interest to learn other medium and procedure also teaching and learning in the art education keeps alive researcher's passion for art practice and inquiry on particular interest in the embossing practice.

The adopting anything new is not an easy task for instance when a person goes for bodybuilding, it can be influential after watching somebody with very fit personality. If it is not

passionate will not go for regular practice and discontinue to adopt idea one need continuity with pain bear till understanding the works, other Physical and mental psyche not support at the beginning but the person who just continue, that beyond the painful realization of the healthy body slowly emerge with the desired outfit. We can learn from them how he survives for the longer period because of the control on the sensory organ. Similarly, in the art practice for the beginner who starts to learn any new medium, it required patience for adoption, understand, continuity, awareness and self-criticism allow to reach experimentation and within finding self-one artist born with his creations.

Knowledge gain through the realization and skills gain through practice if we do small effort every day by day, one day the result will have appeared as a massive. (Fig. 7.14) Analyzing works of art, context and approaches keep an artist living as a creative person which reflect with his action when practice as well as when teaching to the students. Investigator found very interesting of everyday learning experiences.

Teaching and learning simultaneously gives the advantage to be aware of what we are serving to the students must be correct for that more clarity need to understand by masters. The connect from the historical, theoretical, Philosophical and practical experience with consciousness a person who has fifty years of experience and a person who has five years of experience can be very with conscious efforts given by the experience if a person is not aware of his skills and keep with work will not count as knowledgeable but the conscious effort of given time by achiever make a huge difference the art world is also like that every time need to be either practice or enhance the acquired skills with conceptual or theoretical level or keep silent until the inner self not motivate to do any works.

We must understand the job of an artist who produces an artwork, but if you just think and think for five years' continuously you will become Philosopher/thinker the art and artist are separate like a mother and baby if it is in the mind of an artist it can't be considered a work of art idea must be reflected through the form of any medium or expression.

“When the hands are clapped a sound is produced listen to the sound of one hand If you have heard the sound of one hand you can also make me hear it.” - Zen Proverb



Surrendering self in front of nature and realize as the part of nature arouse the feeling of sublime. These give sublime feeling when we come near to the beach because the characteristic of nature developed the personality by three major properties: Physical, Intellectual, and spiritual.

Physics only told about the physical properties, intellect talk away from the existing visible property and spiritual is the higher level which allows thinking from the neutrality as a part of being of nature, which allows talking with nature actually we talk with self through the medium of nature. In epic story Ramayana when Ram wanted to go to Sri Lanka asked King of the sea to give pathway, if you see the things it looks myth, and people may doubt whether Ram exists or not but the message what it conveys is more important than witness and evidential proof.

A poet from Gujarat says.

"There are no ways in Sky and Sea does not mean no one has travelled"

- Rajesh Vyas

In the context of arts also it is not the matter of techniques or methods, down the line technique and method helps to justify or establish thoughts of an artist. So that medium can't be superior for example a person (human being) will identify by personal character but the way dressed or walk, talks and think these all support. The overall dress sense itself is not only identical may be with certain time personal choice works and the dress sense may change similarly for an artistic medium is the tools which may be changed or modified or demolished.

Human nature to represents an idea is coming since from the Prehistoric period in cave painting. First of all, we try to understand the reason to adopt various medium by them only we can predict according to the found inscriptions, seals and various sources of importance provided by the research scholars. Adaptation of 2D images to 3D surface gives various challenges to handal it; and also provided a movability to observe the representation of idea at the time when they worked may not be considered as artworks. But it should give various scopes to do study of human life, culture and the development, between the two-dimensional and three-dimensional surface of embossing lies and gives effects of mediators which helps sometimes to the artist to

approach his creation in early cave painting. They go for hunting wild animals and get injured by them so they know some of the animals but the things they started sharing experiences, ideas to the people in their community and some embossed natural rock parts identical to the wild animal their bit of suggestions created an opportunity to field the dimensional quality of the surface.

In visual arts embossing gives an effect to see and feel relief quality of a surface, second can be touch and feel; the third one is internal eyes can feel without the sensory supports by the intuitive knowledge which acquired by the previous experiences. It is the one part of the whole which cannot be separate and they painted the way it was like that an artist only give so many ideas to see it may be the creator aware of it by viewer an intersect with his own.

Human always admires nature and its beauty for the inspirational things for his creative practice. Rise surface gives dimensional qualities when light falls with different conditions and it gives appealing. We can see coins, seals and linguistic descriptions on the earlier presentation in the latter period an artist taken advantage of it to make the composition to represent various facets of human experience.

Human represents supreme power of natures as the form of God with various forms and worships them. The artworks provide such space where we do our works without disturbing them also for instance if you admiring your teacher and want to remember all the time you cannot call him and even though If he comes you cannot be with him always. Here it comes in form and with convenience, you can see the image of embossed or sculpture and can continue mundane activity because you know it is the image of your teacher and you get power source from him by only seeing the image, so that you get the power and quality of an artwork.

(Ralph, 1957) We have much to learn about this exploratory attitude and the teacher should observe each child's attitude to learn how he uses exploration as a means of organizing experience, the child works effortlessly without being self-conscious in the same way that a mature artist works. This is the time to encourage enthusiasm and help to the child stablish his intention which allows his imagery to mature.<sup>15</sup>

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<sup>15</sup> Ralph L. Wickisr, An Introduction to Art Education, world book Company, printed in USA, (1957), p. 203

When a person comes to the corner of sea-beach and asked to taste the water, he may take few drops and check it and say it is salty but can you imagine how big and wider it is. He will not go every corner of the beach or inside the sea; it is beyond the limitation to check the water to conclude anything only assumed from the experience from the small portion. It is the human's own limitations which he takes decisions by his qualitative intelligence already given by birth from nature. Somewhere down the line, we cannot separate the experience when we call it is the edge when becoming a child and when young, and when becoming old it is the overall experience with current situations as well as previous experiences which help to relate human concerns.

The approaches of embossing practice are not important at all important is to convert into the creation of art. To shift towards mundane to non-mundane beyond the physical appearance, it is not easy to accept scientifically or prove it. But the art is not science.

Dimensionality of art not can be fixed within a limit, may be what teacher teach in the school of art is different as per the academic perspective. But art is beyond the class practice in the field which an artist adapts himself without any assignment, without any hope to gain marks it is involvement. A saint does not simply sit he control his sensory desires, deny to use an extra only minimum amount of properties utilize to live and keep thinking towards the goal. These all practice are similar to the Scientist, Philosopher, Singer or any creative person.

The art itself is the evidence of new perspective of thoughts and the new perspective of thinking an artist sculpt his ideas through the practice there we can see the development of cave paintings from the prehistoric time to the modern art scenario which drastically changed. We cannot fix art into the rectangular frame only it covers unimaginable dimensions. The teacher may teach with one dimension but learner has their own perspectives. Teacher only gives instructions with very objective manner but guru gives dimensions of thought which can be lead with tremendous possibilities in the future, for example when we learnt in the school we don't know what we are going to do in the future but interests and idea sculpted by various teachers (craftsmanship) and guru (wisdom) which helps to develop the thinking levels.

There are two levels of thinking one is convergent and second is divergent. Science or math's conclude any questions by answering with only specific methods of solving the problems

but the art practice makes dimension of possibilities which is called as divergent thinking. When an artist starts his works it goes with a small origin of an idea but he/she sculpt his thoughts with various contextual and philosophical level to take it away from the mundane thoughts.

The thought process developed by the hermeneutic cycle of learning-practice-teaching; teaching is not in the context of academic it is the self-questioning answering and realization. Such as embossing art doesn't exist in the historical terminology but yes embossments in the art forms being practiced since long time for the craft orientation, the researchers trying to connect the various practice of art making the mediums and contextual approaches by embossing practicing artist for the art.

An art-making is like a conceiving baby in the womb it needed the artist idea with a reflection of any kind of medium/media which come up as the properties of works of art. When mother conceives the baby she doesn't know whether baby becomes a doctor, engineer, scientist or a teacher, she only does her nurturing in the womb and after birth till the establishment and till the death. Mother always concerned for her baby even the baby gets older, thought also developed and sculpted by various experimented and consciousness. When the researcher (an artist) does study these divergent thinking reflected in the approaches which might be understood by the reader or observer. If the assessment structured to evaluate the all wild animals the methods and process of evaluation should be different. Though bird can fly in the sky but don't swim, an elephant can have physical strength but can't fly similarly the art and science methodology must be distinguished to evaluate according to the level of the respected field.

An artist also works like a scientist and philosopher to better understand self when they understand the self they create the new path. Following the already established path is easy but to create a new vision and to satisfy that need process developed and come up with failure and success.

The art practice level is not as easy as we assume it required zeal. Personal level of interest will not help the artist to become the qualitative potential craft making is very easy if a person has interest can learn any kind of skill set with dedication of practice but to become an artist it is hardest job which is not a cup of tea for everyone who just get degree from the art

institution that is the reason very few people in the field live as an artist and another merge in crowd with survival instinct.

Once a person understands the nature of art; personality and produced thoughts make a strong impression in the viewer's mind. When we study the history of arts and aesthetics easily trace the transformations of an idea and influences according to the cultural and political background. At the beginning, every new thoughts and concept has denied but an artwork stands along and gets its own credibility by the deeply involved new aesthetical pleasure without bothering about any other problems in the physical world. Mental strength cherishes the every corner in nature whether it is simple or complex, small or big. The understanding self itself is the concept of sculpting thoughts.

Understanding art cannot ensure to become the artist. A person may be having very good knowledge in theory and able to understand aesthetics, history of art so it is not necessary he will be identified as an artist. Bollywood actor Amitabh Bachchan says that – I may sing a song but not a singer, I may run fast but not a gymnast, I may lead people but I am not a politician, but committed myself as an actor and still being practicing to perform better. Today most of the people fall into the trap of fashion and forget traditional, cultural and spiritual ethics. Fashion comes and goes but ethic has been carried by the vision and individuals goals of life. Why people bored with their work? The interest which needed to extend to the level of zeal, they are unable to create and it cannot be transferred or inject into the other person.

The person who comes from inside out, they work automatically and enjoy the mysterious journey. Nature has created the living and non-living things together, both have their own qualitative and quantitative properties. Have they ever come to guide what to do next? This challenge must be taken by every person when you enjoy doing what you love; you will love what you do. Then there will be no bearing with doing things, laborious, painful things; you enjoy each situation and learn out of it.

This practice is also called as an art of living life with positive attitude. What need to be taught to the students need to be understood by masters for instance how to eat food can be taught to the students rather how food will digest in your intestine. If we try also it will not help to the level of students in the art college so that it can be given as an opportunity to understand

and the process of creating things with small inputs will help more to develop as an individual. To develop the student's personality masters is equally important as the pupil when good thoughts; practice nurtured in the age of foundation students will take the challenge and accept it the entire mysterious journey in the creative field of visual arts.

(Hiriyanna, 1954) Art experiences is well adapted to arouse our interest in the ideal state by giving us for taste of it and thus to serve as a powerful incentive to the pursuit of that state to full filling the need felt by man for restful joy, art experience may impel him to do his utmost to secure such joy finally for worthy purpose.<sup>16</sup>

The author not only does his own practice but also witness the developments of pupils work. That activity sharpens the observation skills and keeps aware of the futuristic possibilities within the stage. An artist's mind engages with his own conceptual works progress and practical execution but an educator being involved with solving any queries from the students even though if master don't know answer (he/she) master tries to refer learn and delivered to justify the Quarry. In that way for a good teacher required eagerness to acquire and zeal which helps to develop further; the author also playing the role as an artist and teacher to serve better language in visual arts as well as nation building with thoughts.

(John, 1950) An Artist is always striving for a higher and higher standard of draftsmanship and it develops with an increasing clarity of vision, together with mastery over technique and materials. It is evident that the mind can be expressed only through the body and it is equally evident that the artist can express the vision of his mind only by means of tools and materials. Therefore the sooner the technique is acquired the easier it will be for the artist to express his vision.<sup>17</sup>

It was a great pleasure to interact with Vadodara based eminent artist Surrendra nair exhibited his 80s-90s works at Kiran Nadar Museum at Noida. During my interaction with Nair

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<sup>16</sup> Hiriyanna M., Art Experiences, Indira Gandhi National center for the arts, New Delhi, ISBN -81-7304-180-6, 1954, p. 32

<sup>17</sup> John R, Biggs Illustration and Reproduction, Blandford Press, (1950), Great Britain, p. 49

sir when I asked how he gets inspiration to create historical manipulation of small works he replied it can't be explained or said where it started but yes it is a long journey and experience of enormous environment gives on opportunities to explore creative skills. The small images full of historical visual make strong impact in my mind. Portraits of friends and colleagues were expressed with naturalistic approach to show the state of emotion.

The drawing work title "*Rekha with mosquito*" is smartly played its humorous role in the picture, which connects me with an artist David Hackney's painting the *cruel elephant*. These observations articulate cleverly an artist play his role with visual as a great conductor to make a visual dialogue.

After interaction with Surrendra Nair, we met an artist Rekha Rodvitya. She had given an important message to our students. Rekha Rodvitya stated- "don't directly ask questions, do some homework so that you can understand the contextual things. One should know about the historical and cultural background so that it will be easy to connect with an artist idea or context." For instance, when we enter in the unknown hall we cannot just start playing with the switch if we follow the instruction can get direction without interrupting anything. One must practice- first inquire, analyze, then if you have doubt experts can be asked for clarification. The small indication will help to lead the right ways to understand the concept.

To conclude this talk with a quote- "Inquiring is better than criticizing."

In-depth study of embossing approaches for artistic practice gives a broader idea about the essential aspects of purpose of arts and its functional procedures which help to develop personal level of understanding art, once the artwork product it can't be any more personal; it goes to the viewer and social psychological, cultural, political and spiritual ideology somewhere connects with human mind and that connectivity makes to realize similar experiences.

When we go to watch the movie, the involvement to achieve the role of the character in the director's view by an artist reach to such level and that emotional level of feeling sympathies the similar context depicted on the screen. Even though we know it is not real we evolve to see the perspectives of the direction and try for the emotional scene, feel thrilling, excited, if we always keep our mind to determine we are just watching people who are actors and just doing acting we should not believe them, it is not true, we cannot feel sympathetically that's why

(*Sahridaya*) the person who has similar emotional experience only can feel the situations. For instance, when we go to marriage for the participation of a ceremony we have observed the bride and her family member cry for expected detachments after marriage when we observe from the distance may be it look funny she got married and happily going to live with her husband's family but crying why?

When the situations come with us the emotional state of observing scene will be different, you may have experienced that similar situations where it can't be controlled sister who has been attached from the childhood relationship going to live with another family detached from mother and father home and automatically started crying, it is one of the purest emotional expression which you cannot control.

The personal level of emotion when reaching to the so many other people in the society it reaches the social level when concern goes universal concepts and reach with the global context we say global social concerns. Art has such power to connect people with human emotions and psyches. So the personal level of development in art not only personifications of skills in the individual level, the art is broader than it looks when it is in the hands of a teacher to establish the thoughts for future.

At last, the author wants to conclude with a statement of Indian master

Chanakya Says:

"Teacher is not a simple person;

Establishment and destruction of realm envisaged under the lap."

### **7.5.2 Analysis of works of art, context and approaches applies in embossing practices**

#### **Chaos and creativity**

Practitioner do meditative, creative act and that state is selfless in the creative expression meditative person do not talk about enjoyment because in the process only person lost in deep involvement if that person says I am enjoying meditation it means it interrupt that is the reason when you involve nothing need to say oriented to express while creation in the early experimentation jumbled things will come up; churning is the best example if someone desired to



get or achieve something start practicing and in the process chaos and worthy thing one may occur by the subconscious states. If you are conscious only you find the connectivity and it is a transitional quality associated with understanding. All the material or nonliving things made by (*Panchtatva*) five elements from nature thus it has no consciousness.

An artist experiments with subconscious states when he became conscious at that time impart form the creation and more see as an observer or critique the jumbled image which made but of the experimental practice must be identify by conscious state of mind of understand what it is and how it can connect and impart as a works of art. After connection deviation is an important stage which brings out as uniqueness where an artist breaks defaults and meandering path to becoming original.

For instance Indian classical singers Pt. Bhimsen Joshi never practice before the stage performance for the purpose of rehearsal. Nevertheless, he does regular practice as the part of *Riyaz*. The subconscious level of meditation takes him into the deep involvement. Sometime Joshi Ji forget about what he is singing and sing about the residential address which merely audience recognize but they enjoy the music if the artist is conscious and aware then only he may reach to the understanding of knowledge through the evolvement the only artist makes his own accountability and language. The language could not make by surface level it imported by in-depth involvement.

For example, if we see the works of Post-Impressionist artist Van Gough's work either paintings or drawings; his approach and accountability we can identify and understand as the form of style but this is the imparted as conscious gesticulation by an artist. Skills reconcile all variety of medium and reflect as individual gesticulation which imparted as style in the works of art.

Another example we can take to understand the style for an actor Amitabh Buchan his own voice is natural and simple but the people recognize his long journey as an actor and able to identify with certain dialogue and style of standing posture and imitate but Amitabh don't imitate he is by nature like that. The only innovative part is by the act of experimentation artist connect consciously and impart something from the subconscious state of an act that is very much important. Most of the people unable to import that such knowledge and unaware of that that's

the reason they are very skillful but not consciously recognize potentiality within subconscious efforts.

Scientist Albert Einstein discovered relativity theory by the process of meditative involvement while playing violin it has not directly connected to the two things music and scientific theory both contrast in nature. But Einstein suddenly got realize the theory of relativity and with that impulsive flow note down all those things in his diary by interpreting playing the violin. An artist involved in such ways to create art by intended nature to acquire knowledge that makes an individual accountability that accountability understood in general style of an artist or his works.

The involvement of creative act and through meditative process reach to subconscious level and import such results which directly not concerned with final outcome but something else, an artist somehow thinking of the result that involvement allows into deep level and come back to conscious state some other deeply rooted unconscious state minds give or express or which can never be been though by the conscious state of mind.

People may have various skills like writing, designing, Singing, dancing, acting or painting but the accountability of an individual reflects in his/her maximum intuitions where an artist get satisfaction to achieve something.

As I said in the beginning child must be more creative in the sense of explorer point of view where everything is under curiosity to know and understand so they only focus on exploration. In different sectors of age group we try to understanding it meaning that is also the conscious thinking when a person is selfless and subconscious they get involve in meditative process and get back something with conscious approach, where intuition and skills easily impart which may look very painful or hard work for the viewer but an artist enjoy and even do with very ease.

An artist never express about enjoyment while the creation because of deep involvement in process of creation and being part of it. When detached the person will not more creator, he becomes observer or critique; after detachment of your results only become conscious and relate with the meaningful and tries the links from contextual juxtaposition and psychological

understanding that states of analysis an artist found connectivity and impart something for accountability as an artist.

The final results when you review may not believe you have done that, that is the power of intuition and mind where it gets exposure to create something with the meditative process with fighting and struggling all over deviations from life. An artist may stable by very long regular practice and within seconds also which can be discontinuation for a long time so the results may come with less confident in the works. It is only dependent on the ability to impart knowledge out of the selfless meditation. The creative behavior of an artist nature by given space for spontaneity and involvement there creator and observer together comes up with the results not directly, but indirectness an artist realize the accountabilities.

The person to person very his person which make sense and people respond accordingly for instance when we see the class room where pursuing student any course under the degree programme if the peon, teacher or director come in the class which makes various personality ambiance when a peon go to the class room if he talks the knowledgeable thing as teacher speaks student may not pay attention or may think that person is having good thoughts however content is delivered but it would not make attentive because students know the person is not a teacher but when director inter in the class room, he may not speak any relevant to the course but his presence itself make sense of higher authoritative and attitude of the class alter by his presence.

Higher administrator conducts the class or regularly visits the student but the power of administrative authority hold by a person is an important. We can see very easy example of the dress codes and its power when person hold the casual dress it will be general gesticulation of that clothes but opposite to that when a police wear dress and being on duty that power of personality will become bold which may not possible to get by casual dress just before the joining for the duty. Every person has its own dignity and roles which makes him as an important person when performs sincerely.

However teaching art is very difficult by an artist according to the current situation because an artist according to the current situation because an artist having various levels of creative person when it will not give productive result, may shift towards dissatisfaction of the job somewhere experience and realization of creative ability takes its adjustment of sincerity as

an artist and teacher. One of the disciples of K.G. Subramanyan teaching somewhere asked by him are you enjoying teaching than he replied no than master said that's good you can keep some energy for creative expression than only on the artist can be alive otherwise satisfaction of teaching job may kill the artistic potentiality. On of weird example seems fit to this context if a person is satisfied with daily masturbation to get an opportunity a girl in bed may not show enthusiasm and excitement, similarly, an artistic potentiality must be kept safe for correct opportunity to express it. The balancing act of teaching and artistic expression required both things separate so that it can be utilized with full of energy without feeling exhausted from serving only jobs. The work required to be identified to moderate energy for make value.

Most of the time we have seen the going teacher with artistic caliber use spontaneous drawings on their register, question paper and kind of available rough surface but that makes a lot of expressive ideas which required correct connection for instant intuitional quality of artistic potential like waterfall is there but it needs turbine to keep in right position to produce electricity, similar composition demanded for the artistic practice to make value and innovate.

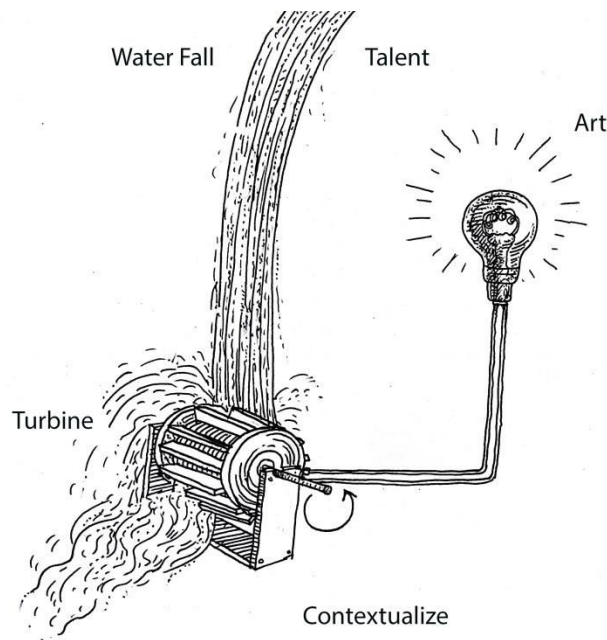


Figure 7.14 Creation of art (Illustration) created on 22 Jan 2017 Sahu T. K.

The moderation of talent with specific materialized things with an idea to contextualize makes an extraordinary expression of art forms. Most often in amity university canteen while lunch break we fine arts faculty group talks about art with different humor and sarcasm. Within a making jokes with problems we face similitude in art practice and teaching area to make sense form various aesthetical perspective however some of the jokes have been developed instantly that also a great creative approach one of the examples given in similar context by Swapan Bhandari once a poor boy went to the toilet and while bathing is soap fell down under the toilet sheet and he do not afford to buy another soap at that movement so pick up soap by using polythene covering on hands. He took a long breath but soap was traveled through the flushed water which cannot be avoided so the person washed again by the soap itself to clean again. This joke makes hilarious situation but often human psychic use to face we do a lot of activity any forget things which contextualize the same approach us washing soap with soap. It gives moral message while practicing art or teaching students.

In art practice good or bad is not defined the process which may we like in today's context it may appear funny in future some time we like the previous attempt us compare to the recent one. So this perception of things may make rigid however an artist always try to break the monotony of approach that is one of the reasons we find new things and challenges within the practice.

The new idea always is weird because no one has seen or it has a different outlook on the currently accepted trends. Regarding the formal dress, two friends were talking one said you don't wear formal dress what it is? then he replied that look like very odd to me when someone opened his bottom and just wear like he doesn't care, or a piece of cloth hanged as a tie. Accepted by the large population become the concept and cultural practice. Mostly we get influenced by the fashion and trends not by the cultural habitation. It is the very drastic change in our life practice more or less influenced by the social standard.

While the independent country of Bangladesh few groups of people migrated from Bangladesh to Bengal for surviving they do not have land even homes so they live in India with limited resources. One of the observations came to my mind where they use to cook vegetables by the outer cover of the guard which Indian people do not use; they have found their innovative cooking skills with developed taste this idea connected scrap metal or found object work. (Fig. 7.15) When artist adopts these resources the new formation emerge which way not possible by

the conscious efforts sometime this kind of practice give expose to get new dimensional in works of arts. (Khanna, 1998) Contemporary Indian art shares many characteristics with the art scene in the West, it remains free from the anxieties Western art faces as it strives for originality in this age of Post Modernity. Indian art today is refreshingly unself-conscious and being essentially indigenous of spirit, it is firmly rooted in the Indian psyche.<sup>18</sup>

Assistant Professor Kumar Jasakia Says “I don’t want to become an artist, however, enjoy practicing art” the statement feels diplomatic at first hand but when you analyze, it has very clear and significant meaning. The purpose of art is not surviving or a modifying it as an object it reacts as an infector whenever people come around it has to be infected that is the power acquired by an artist’s expression. As an artist and academician most challenging part is that when you teach or give you have to be Braveheart, selflessness, egoless that make you bigger because the concerns full filled with master’s vision and following faith by pupils individual artist may satisfied with his own works of art but master satisfy when students perform well and create quality of works of art.

Here we can connect the statement said by Jasakia- master devoted his energy to the students not thinking about an individual but enjoy the creative act. Most of the time master planned and assumed possibilities of the various processed creative works and contributes aesthetical knowledge to impart authentic innovate thinking environment.

Kathy Alcaine writes about the Pollock, he is remembered especially for the large-scale canvases that he spread he spread on the floors of his studio and on which he dripped and dribbled paint in a rhythmic fashion. Energy, emotion and the idea of the artist at work are as important as the finished product itself; in these paintings, the individually of the artist is celebrated.<sup>19</sup>

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<sup>18</sup> Khanna Balaraj and Kurtha Aziz, Art of modern India, Thames and Hudson Ltd, London, ISBN: 0-500-23755-7, 1998, p.6

<sup>19</sup> Kathy Alcaine Edited by Allison Reid, Pop Art, OP Art, Minimalism, Teachers’ Manual, The Rosa Mary foundation, p. 11

When a person enjoys practicing art his creative potential reach more mature level and aesthetical sensitivity for the creative person participation of exhibition reorganization, grants, popularity not kept in the top priority if required it comes after works. An image collaged/montage we have to mean it with purpose and understand its context of utilization, an image is not very easy or simple contextual utilization of things need a functional idea and analysis to project-specific means of expression.

Creative genius courage to create without thinking about loss or gain anything but enjoy experiencing new things even at first time. The acceptance of ambiguity and anxiety is one of the important aspects of creative practitioners most commonly people get afraid to do unassociated things to create they get fear to spoiled paper and invest time for being part of creative act, once you cross the boundary only such experience can be gained and one can achieve result out of it.

According to Barron Frank Psychology of creativity can be understood by tow group.

1. Control group, 2. Creative group

Control group follow systematic symmetrical designs where essentially a creative group preferred chaotic designs.

Absorption, being caught up in, involved and the state of the artist when creating or even the child at play creativity is characterized by an intensity of awareness, a heightened consciousness” ( Rollo May) most of creative mind works with beyond the conscious states like a sleepwalker and attentiveness of the artist produce amazed work which is impossible in conscious state stimulation is one the key aspects of keep creativity asset by intense work to rest and relaxation, the aim diverted and focused for specific when it needed.<sup>20</sup> Pt. Shri Ram Sharma Says “People don’t get tired of the heavy work-pressures, but putting e-regular efforts and assumption of work process like a burden”.

An example of collage erudite by sculptor Dhruva Mistry, he says- when you see a girl you may like someone’s eye someone’s lips and some other one's boobs when you connect together and make another figure that will appear differently from all of them that is the

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<sup>20</sup> [Patreon.com/academy of ideas](https://www.patreon.com/academyofideas), retrieved on 27 Jan. 2018 from [www.academy of ideas.com](http://www.academyofideas.com)

photomontage. People ask him why he is answering so hilarious way he replied you can't make a connection with the soft ways, it has to say with the hardest way when a sculptor do sculpting, cutter, grinder, hammer makes sound and that noise makes towards the creation. The creative process is not so easy or delicate it is the reality, Mistry tried to communicate his students to understand it with deep penetration.

The leaders of the cultural renaissance, of which the Santiniketan experiment was a unique offshoot, felt a need to view all the arts and crafts as a single connected panorama in order to revitalize the roots of their for additions of practice and drive them towards the new horizon.

(Subramanyam, 1995) Associated scholars and people wanted to see art as a part of daily life, not just in the museum, picture galleries or the audience halls of the affluent. Murals of Shantiniketan are more dramatic and there is a kind of healthy whimsical between art and architecture which refurbish environment to gain the functional dimensions.<sup>21</sup>

Communication has always played the essential role of art hence before the language pictorial symbols were functioning to the international language. A picture can be understood without words even today so many languages were used across the world which is not possible to learn by all to grasp immediately that the message of an artwork which shows pain, suffering, and torture. (David, 2005) The ingenuity of creative imagination practiced in adopting imagery can be important to the finished work's success.<sup>22</sup>

The Individual creative thinkers struggle for a conception by time to time and practice to being creative all the time; this dilemma in thrill to look at the empty canvas, or paper for fresh ideas. An idea in the art can take many forms, vary from the particular visual effect to an individual communication of a definite message, ideas encompass other contents and forms.

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<sup>21</sup> Jayanta Chakrabarti, R. Shiva Kumar, Arun K. Nag Forward by K.G. Subramanyam, The Santiniketan Murals, Seagull Books, Published in association with Viswa-Bharti, 1995

<sup>22</sup> David A. Lauer / Stephen Pentak, Design Bssics, 2005, Wadsworth, Cengage Learning, ISBN13:978-0-495-9157-5, p. 6



(Benndtson, 1969) Beauty is the final stage in the goal of the artist in creating and of the appreciator in contemplating, but it is not the whole goal beauty therefore may be taken as necessary but not as sufficient to the definition of aesthetic experience<sup>23</sup>

The process of development occurs within three simple activities-thinking, looking, and doing. In the creative process practitioner consciously stimulate to find out the solution to a problem which may drill in the distinct situation when properly documented, preserved any types of ideas. These activities are not required sequential practice but essentially a moment of sudden insight, for instance, the idea in the shower rarely occurs without an investment of energy into the problem. The main challenge is to grab the chance favors by the prepared mind for creative expressions. Having a talent isn't worth much unless you know what to do with it.

### **Context and approaches applies in art practices**

Through the theoretical aspect of poetry we can understand the contextual level in visual arts because it's all generalized on broader concern of art. Amalgamation of various aspect utilized to impart the theoretical transcended to the accomplishment of works of art. The depth of cognitive approaches on poetry one way or another relevance to practicing and imparting art; the embossment is the techniques triggered out the creative potentials of visual appearance not merely with external but thought drilled in-depth. (Barlingay, 2016) The theory of poetry discussed and developed by Bharta, Bhamaha and Vamana, Anandavardhana and Bhattanayaka. The theories which these and other masters propounded can be grouped mainly as *Riti*, *Alamkara*, *Vakrokti*, *Rasa*, *Dhavani*, and *Auchitya*.<sup>24</sup>

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<sup>23</sup> Arthur Benndtson, *Art, Expression and Beauty* Rinehart and Winston, Inc., 1969, ISBN: 03-073590-4 Printed in USA, page 10

<sup>24</sup> Barlingay S.S., *A Modern Introduction to Indian Aesthetic Theory*, Cataloging in Publication Data DK, 2016, ISBN: 978-81-246-0377-2, p. 54

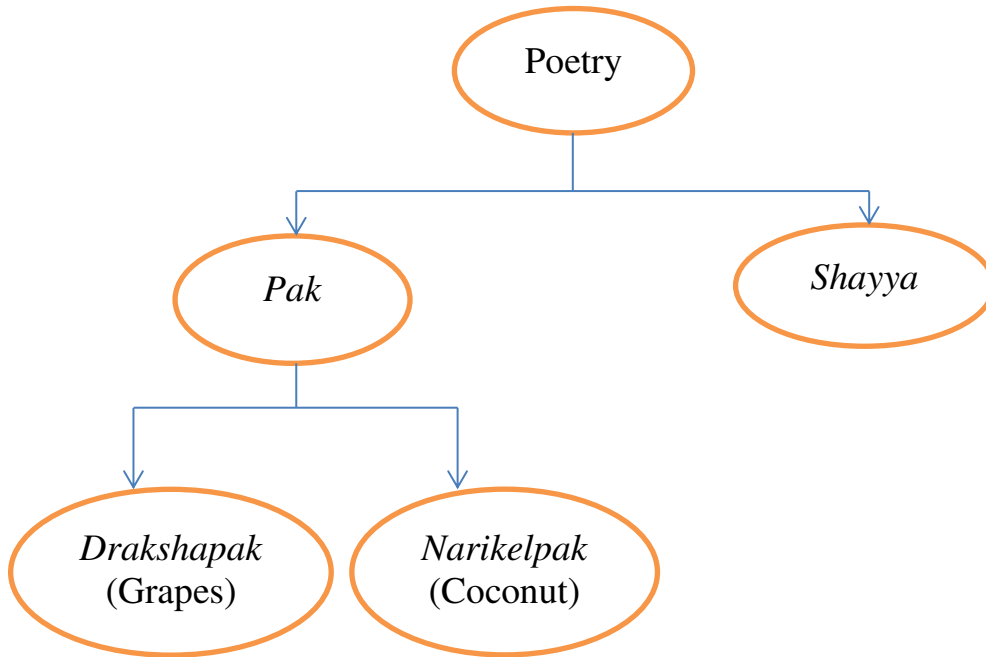


Figure 7.16 The theory of poetry, Diagram created on 22 Jan 2017 Sahu T. K.

Indian scholars Jayant Kothari and Nattu Bhai Parikh (1960) have described *Alamkar* in which *Kavya* (Poetry) discussed with *Gun* (quality) and *Dosh* (error). Nattu Bhai Parikh considered *Auchitya* (Purpose) under the *Gun*. In the poetry *Auchitya* of words and through the words in *Auchitya* viewer reach the level of *Raga*.<sup>25</sup>

In poetry to understand *Gun* and *Dosh* it has divided into two parts one is *Pak* and second is *Shayya*. *Pak* divided into two part one is called *Drakshapak* (Grapes) second is *Narikel Pak* means (coconut).

When a word is important and meaning is not relevant for example of a poem- “*Choudhavi ka Chand ho ya Aaflab ho...*” If we go to the meaning it represents the Moon, no doubt word and meaning together coordinate and reach to the *Rasa*. However, you are unable to understand the purpose or intention to use words you cannot reach an emotive level of *rasa*. This

<sup>25</sup> Jayant Kothari and Nattu Bhai Parikh, *Bhartiya Kavya Siddanta*, 1960

becomes an obstruction. If replace word *Chand* by some or *Chandra* which indicates the same meaning ever though poetry will not give that much relished. In these lines the purpose of selecting specific word only fulfills the goal; synonym words will not be suitable except one word. These types of word known as *Pad-Maitry* so many scholars have written about the Pak but scholar named Vidya Das speaks extensively of the style of poetry if the style of poetry is not based on Pak, it can't give complete relished.

The viewer must understand the types of Pak which depend on the ability of understanding style of poetry. The poetry is based on words and meaning but viewer needs to understand the Pak whether it comes under *Narikel-Pak* and *Draksha-Pak*.

In word called '*Arth Gambhirya*,' it means the depth of the meaning or the maturity of the means and sound of the word is equally important. In *Shayya* it's not going towards the meaning that is only sound of the word which set on the stanza (*Pras*) or not it confronts. It will clarify with this example of a poem- "*Choudhavi ka Chand ho ya Aftab ho....*," the word Chand is not going for meaning that is based on the word itself.

*Shayya* is more focused on the structure of sound where Pak is the level in which focused by word within it or its nature and style exist with poetry first the basic identification of style is important than the viewer can able to try to understand the poetry. For instance Hindi song- "*Tu Tu Tu Tara, Toda Na Dil Hamara...*"

In this song to reach the means is not giving any efforts, if a person trying to find out the meaning and depth of the means, he will not get content at all. The understanding of *Pak* depend upon the viewership how it goes, some poetry will be very tough which age very hard to get into it that looks very heavy to understand that is called as *Narikel Pak* (Coconut) you have to involve yourself to get into first then reach to the nearby will be very big deal in the poetic concern.

The hardest job is to climb a coconut tree than coconut you need to cut, you may get down into the ground but cutting the fruit will be another challenge. If you are able to open it so you will get very few Juice and *Malai* in small quantity. If you are unable to understand the style of poetry by its quality, that will be a big error.

Earlier scholars believe that *Gun* (quality) and *Dosh* (Error) depends on the poem. But Nattu Bhai Parekh says that quality and error (*Gun / Dosh*) depend upon the viewership also. If the viewer is unable to identify their style of *Narikel* or *Drakshapak*; he may be able to understand easily *Draksha-Pak* (Grapes) and feel *Draksha-Pak*. On the *Narikel* (Coconut) which may not be adopted or able to accept may feel bad taste and throw it out because the viewer is habituated to eat (Grapes) *Drakshapak*. If we increase up to five times greater efforts, viewer need to climb on to the coconut tree and to get down coconut successfully on the ground before that need to be prepared for that need to do exercise to acquire the capabilities because it requires to fold leg at least for minimum 10 minutes so that exercise is necessary.

*Gun* (quality) and *dosh* (Error) not only depends on poetry but also in the viewership, if viewer unable to understand the style of the poetry. This poetry comes under which style is it *Narikel-Pak* (Coconut) or *Draksha-Pak* (Grapes) if similar fruit called '*Dhatura*' hanging similarly of the grapes and with misunderstanding, he eats that it will be great problem and trouble for him.

(Barlingay, 2016) In the case of poetry the words and their meanings are changed into a flow and if the flow is significant it further assumes that form of transcendental vision. Jnanesvara, a great saint-poet of Maharashtra brings out these steps in the following verse.<sup>26</sup>

*Vache barave kavita, kavitva rasikatva |*  
*Rasikatv vim paramtattva sparsu jaisa||*

Scholar Vidya Das speaks about the *Pak* and *Shayya* should not be under the *Gun* quality because the discussion of quality and error should not be based on only in poetry; it based on '*Rasikatva*' viewership also. The person who may be a *Rasik* but he is not listening to poetry every day he may not be able to make poem but practice to listening poem must continue; similarly a person who is a poet, may write poem every day similar way *Rasik* (viewer) also required to

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<sup>26</sup> Barlingay S.S., A Modern Introduction to Indian Aesthetic Theory, Cataloging in Publication Data DK, 2016, ISBN: 978-81-246-0377-2, p. 29

practice of listening so that he can decide the handing things is grapes or *Dhatura* or Kiwi which you have picked up it may not be suite in your mouth you feel annoying.

Most of the time it depends upon the spectatorship, the people who eat grapes unable to acquire the coconut because it required lots of efforts to get it; reach the level of *rasa* is very tough so with boredom comes and thrust it out and say its worthless. So who has the problem or error, either of the poetry or the person who is unable to acquire it?

These things not only scholar Vidya Das spoken but the poetry was under the lesson of grammar. In content of grammar it was shifted towards the aesthetical perspective, after, discussion of *Alankar* scholar's discussed on *Gun* (quality) and *Dosh* (error); only *Alankar* cannot do everything. Few scholars considered *Achuitya* (purpose) as a separate theory if there is no (purpose) *Auchitya* the *Gun* (Quality) will be ineffective. Some Scholar Believe in the *Alankar* the purpose itself a quality and no bigger quality than *Auchitya* (Purpose).

So there are different opinions discussed by the scholars. Vidya Das says the quality and error should not be poetic orientation or poetry based, it is based on '*Rasikjanya*' viewership also, the error may occur from the onlooker sides. If someone tries to eat coconut as similar as grapes so these type of error is neither from the poet or poem. Scholar Bernard Bosanki also speaks about the same thing. He is not going to the poet, or poem, or the artist or art and not even to the viewer. Immanuel Kant said at the beginning if you understand art through ever-changing idea so idea also changes randomly with the idea explanation change, an entire vision and thought to interpret differently, Kant denied these ways to understand.

If beauty is an idea, beauty can be understood through an idea. If less understand the idea then understanding beauty with any materialistic things cannot be possible, yesterday's art today will not be accepted these kinds of a way or through the example, art cannot understand.

Scholar Bernard Bosanky speaks about- Easy beauty, difficult beauty. Easy beauty demands very fewer efforts were difficult beauty demands maximum effort. Actually, these are the same in *Draskhapak* (grape) and *Narikel Pak* (coconut) which Vidya Das talks about Pak is one type of style in poetry. Some poem style will be *Narikel-Pak* example from the film 'Rang de Basanti.' "*Luka chipi bahut hui samne aa jana...*" The thing ought obtained are able to understand but simple ways to speaking not able to create *Rasa*.

In *Drakshapak* the thing has been said, the way it has presented, a viewer is the immediate reach to the meaning and appreciates. For example, most of the Bhajan will be lucid and it said in the single level when words you know but there are no direct meaning exist. You are unable to reach to meaning if you reach also you cannot enter into the level of '*Gudhata*' (depth). You describe and get– length and breadth, you feel various things within variations of time and viewers interpret as per his *Rasik* nature because of the void depth that is called in Hindi '*Gudhata*'. These types of poetry similar to the *Narikel Pak*, to open it is very heavy, but in *Drakshapak* (Grapes) you reach to it keep in the mouth and within one or two bites you are able to relish rasa.

Whereas in *Narikel* you get cream separately, water separately and taste also get with variation with fluid nature of water you enjoy. Here you get two types of variation when you drink water the unknown taste of cream enhance up your desire to know what you are enjoying right now with that another curiosity developed for possibilities. I will drink but how would be the taste of cream (*Malai*) there will be variations of cream. If coconut creams you get without giving efforts you may not enjoy the process and relishment of rasa.

(Panofsky, 1997) Analysis of structure at this level transcended not only history but also questions of function or value, beauty or meaning. Structural analysis revealed a pattern behind the temporal sequence of works of art, an internal motivation or artistic will.<sup>27</sup>

Professor Deepak Kannal (Baroda) given examples in his lectures to communicates.

How do you feel when you eat *Pan* as a *Laddu* and *Laddu* as a *Pan*?

The *Laddu* will dissolve in your mouth with larva and you feel disgusted. Where you eat *Pan* as *Laddu* within few bites only *Pan* will be finished and you cannot able to get the overdue relished of rasa by chewing.

Another example you cannot do exercise in as per that you need to get sweat which comes after hard labor than you enjoy the exercise. *Pak* is the particular nature of poetry if

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<sup>27</sup> Panofsky Erwin, Perspective as Symbolic Form, 1997, Urzone Inc., ISBN: 978-0-942299-53-3, p. 8

someone is inhibited to eat grapes he will not touch *coconut*, with anger, say don't like eat and consider as ineffectual. Few artists use red, yellow and green in their paintings, they are actually the viewer or spectator, habituated to make and eats grapes and they wanted to produce that only if you eat grapes morning, afternoon and evening one day you get bored and abandoned it.

The *Rasik* (viewer) must know the things which you are taking are it comes under the *Narikel Pak* or *Draksha Pak*.

Actually, 'Pak' word derived from cooking, Pak-Kala means the mastery in cooking. After having food rasa will be obtained, rasa came after the Pak, after having food Rasa will be relished.

What is the difference between Brahma's creation and poets' creation?

Brahma's Shristi (Creation) is made by physical things, a poet create its own universe (Brahmand) and Brahma has created the world which has own universe, there are people told that almost subtle and no exaggerated. The people have said about the poets' creation.

*“Jahan na pahunehae Ravi, vahan tak pahunche Kavi.”*

It means poets imagination reached into the depth where sunlight also cannot reach.

Few places we evaluate poets creation is greater than the Brahma's creation but if Brahma's creation doesn't exist how come poet brings his metaphor. This has not been quoted according to the spiritual point of view, it is the sources of a poet where we live and poet is the part of the world.

The Nature of Art- The poet amplifies by racial melody and rhythm the penetrative power of his message, as this 'makes its way into the inward places of the soul', and there exercise its uniquely persuasive power, its educative charm, poets are the nation's natural teacher's.<sup>28</sup>

Plato talks about something which exists in the physical form and we talk about the art so both of the things important with *“Tadatmya”* (the significant comprise) and transition exchange.

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<sup>28</sup> Plato's Theory of Art, Routledge, New York, (2001), ISBN: 0-415-22521-3, p. 76

The bird called in Hindi *Bagula* (Heron) cannot able to drink water from the flat like a table if you keep water there because of the peak. The peak of *Bagula* (Heron) made to lift water from the deep water to catch fish, a bird cannot able to drink water from these similarly big scholars cannot able to get small things. If your logic only lying on the roots of logic, have you seen any tree which stands only on the roots?

What are the important things required to stand a tree? People may answer only roots very few people will come up with an answer on soil this question is very logical and you can try to make a survey in your surrounding answer of the question given by question only which answer one who gets with the question but from another person.

Tree stand on the roots after survey answers get but if you give an answer with logic you will not get the answer, even not get the right answer. To understand logic by logic is incorrect. You have only logically understood when we talk about the tree, you think a tree is separate and the earth is separate. The question which has been asked in that logical talent is more prominent, even you are learning to give an answer to the logical question by logical answer is not sufficient.

Robert Stecker questioned- Is it reasonable to attempt to define art?

(Carroll, 2000) If water is composed of H<sub>2</sub>O molecules that this is necessary to know but empirically discovered truth. It may also be true that the meaning of "Water" is simply its referent, hence, not only water but "Water" is defined by a real essence. Artifacts are as their essence of hidden natures that can be discovered. Hence, artifacts are not defined by real essences.<sup>29</sup>

For instance, water (H<sub>2</sub>O) is made of hydrogen and oxygen and it is not only made by the above-mentioned proportion of properties but several minerals include as the part of the water which composes water. Minerals are not the property of water that is the properly of soil from which it has gone through. You say (water) H<sub>2</sub>O so it can't become water here you have only logic and logic cannot able to reach to the knowledge. It can take till the level of fragmentation of knowledge that's why science becomes exceptional. It gives great opportunity

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<sup>29</sup> Carroll Noel, *Theories of Art Today*, 2000, The University of Wisconsin Press, ISBN: 0-299-16350-4, p. 59



to reach the fragmentation but no one scientist explains whatever they have urged after fragmentation you need to join together at that time logic can't work.

So that maharishi Ram Krishna Paramhans gave a force of feet in between (*Lalat*) forehead of his disciple Vivekananda and said you cannot get knowledge by the logic. Similarly 'Aghori' in India, if you go to ask them a logical question they don't respond even they don't give the answer. The question is not '*Rasika*' intention less inquiry in Hindi we call (*Khokhala Rasik*) you meet them over the mountain and ask, have you done bath how many years you have been without a bath? They say-what is bath? When you are in the habit to eat grapes you cannot absorb coconut.

Poet says – "*Abi atadiyan kamjor hai dimag ki sabut gyan kaise pachega.*"

Means the ribcage of the brain is very weak, how can it digest the solid knowledge (Ultimate true). The question must be asked with '*Gigyasa*' (curiosity), you ask the question to defeat someone. Your question is not made to get an answer, you are made yourself ready to throw only questions to feel great when someone defeated by your question. How come you get or reach to the knowledge, it is so far?

### **Embossing approaches brought changes to personal level to socio cultural level**

Creation and appreciation of art are the important aspects of human nature; where an artist shares the state of mind with others as an existential reaction from nature. Perhaps sometime creator himself doesn't know about where the aspects came from in the works of art. Awareness with picturesque, intuitive and qualitative experience makes thought as mind and eye coordinates to create the hermetical circle, it will be focused by mind's eye to create an art within the direction of visual grammar. Based on Interpretation and curiosity one can build strong aesthetics experience to distinguish between commercial arts and fine arts.

Art comes first then the critic comes in second, before producing works no one criticises as such one work can get a lot of possibilities to the critic for criticising as well as an artist get another idea. Question asked by the pupil of Plato- Can art inspire? So his answer was yes of course. Art practice, teaching, learning and again practice creates a circle where the creative circuit help to inspire, accomplish and develop strong understanding in visual arts. Through the

practice and positive thinking, one can get a new idea, perspective and new point of view towards creative pathways along with criticism.

According to the saint Kabir, criticism is a tool which can clean the inner dirt without soap and water by self-realization and determination, one must response with consciousness to the role of the individual as an artist, teacher and the observer. Art never defined by the great masters even though they had worked whole life in the field of art; it's ever changing with different human perceptions but art remains the same. Art experience can be given example like a sailing small boat in a magnanimous sea; if we give whole life we cannot experience at all, but yes make effort to contribute beautiful experience of being human, approach to attribute supreme power that created nature and we are the part of the same.

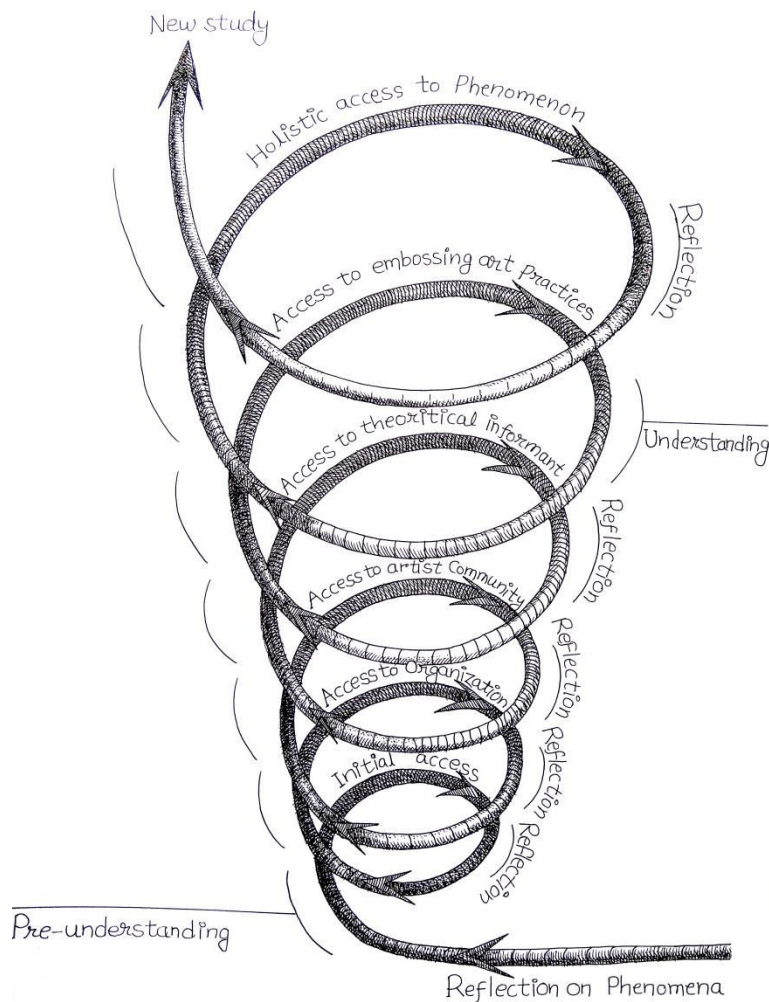


Figure 5.7 Process of reflection on phenomena (Illustration) created on 21 Sep 2018 Sahu T. K.

Research paper focus on balancing value education and skill development in the field of visual arts through the analysis of various examples of the project works. The analysis of the works is to be the part of creative pursuits to benefit students, the art community, and society. The art of creative thinking and practice within teaching-learning aspects enhance visual communication with aesthetic sensibilities which helps to erudite and play the important role as an artist and artisan. Pigeon doesn't know about Aerobiosis, Aeronautics, and Aerodynamics but flies in the sky; I understand the science but can't fly; nevertheless, we should always try to keep creative practicing. Everyone has the intuitive and qualitative knowledge only need to be identified and put efforts to worthiness.

Work itself get recognition and inspire people if it has potentiality. Good effort and positive attitude leads towards the bright future and makes an aura of energy, faith, and growth.

“A Painting to rest the brain or the imagination”

- Vincent Van Gogh

When we talk about learning it is not just an experience of sharing knowledge and adaptation of erudition; illiterate women also teach her children in the womb before Childs birth. Sometimes we don't know whether it's teaching or learning but unknowingly one gets an experience from mundane activities.

A newborn baby starts learning by an activity of certain things unknowingly similitude artist also being involved in the creative activity to satisfy the inner desire of expression. Sometimes baby tries to stand and walk but fell down and get heart by him, the experience of that pain is also learning in human nature. (Adams, 1996) All the creative arts including the visual arts separate the human from the nonhuman. Animals build only in nature, and their buildings are determined by nature. Molluscs, from the lowliest snail to the complex chambered nautilus, build their houses around their own bodies and carry them wherever they go. Human effort is to create distinct from, and related to, its natural environment.<sup>30</sup>

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<sup>30</sup> Adams Laurie Schneider, 1996, *The Methodologies of Art*, ISBN 0-06-430312-8, p. 5

Usually, people ask a question to an artist what he painted in works of arts and certainly replies by an artist is don't know; people think how could be a person answer, in that context Picasso said why people don't ask the question what birds are talking about. Mother does not need to learn how to conceive a baby nor do sperm decide when it reaches the final destination or wins race to get laurels for birth.

These exercises intend to explore the relief process which they can use for various purposes like collagraphy, single level, multiple level embossing, blind embossing and viscosity printing under the course of Material Handling. These techniques presented by Assistant professor Bhaskar Vadla in my class and further extended under researchers guidance.

Aspects of learning and teaching always are there; now medium has crossed the limit you do not need to students in front of the teacher. (Hughes, 2002) The sense of a natural order, always in some way correcting the pretensions of the self, gave mode and measure to pre-modern art. Overload and Mass media have changed our art and habitat in last thirty years.<sup>31</sup> Observation, analysis, and interpretation are the keys to understanding the visual language it may take seconds, lifetime or you do not understand anything but enjoy life as you love.

People make love never learn how to do physical relationship but do; while making love they never think about a child, after the pleasure of making love essence of energy called *Prasada* has resulted as a child, nevertheless these instinct comes from ancestral. Art practice is also a kind of making love and the *Prasada* is works of Art. (Osborne, 2002) The institutional aspect of the artwork was a recurrent concern within conceptual art from its Duchamp beginnings (Fountain) and during the 1960s as a move from an aesthetic of administration and legal organization and institutional validation' to 'the critique of institutions'.<sup>32</sup>

Amity School of Fine Arts provided a great academic scope, studio and allowance utilizing which the recent Workshop on Paper-Pulp has been possible to be structuralized and imparting worthy works of Art from it; the feedback from attendees was very positive. This

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<sup>31</sup> Hughes Robert, *The Shock of the New*, 2002, Thames and Hudson, ISBN 0—500- 27582-3, p. 324

<sup>32</sup> Osborne Peter, *Conceptual Art*, 2002, Phaidon Press Inc., ISBN 0 7148 3930 2, p. 42

Workshop was aimed to let the students perceive the dynamic possibilities of the Painting Discipline by introducing one of the unconventional mediums coordinated by Tikendra Kumar Sahu. (Fig. 7.16)

The Paper Pulp Workshop conducted by eminent artist Dattatraya Apte, for the Fine Arts students from 14 Sep 2016 to 17 Sep 2016. Group of students experienced in the paper making process demonstrated the steps, making pulp from waste paper, then carefully straining out the water with filters and towels, before setting out to dry, the new hand-made paper. (Fig. 7.17) Paper that has minimal pulp and papermaking emissions - and does not use chlorine bleaching and is manufactured in a closed loop system for instance full effluent recycling; it was also lesson to the students for waste management. (Fig. 7.18)

On display were the experimental found objects impressions, Pop carving and casting, various texture explorations, Pulp painting, Paper making process, Machine handling, Paper dye color preparation, and other small artifacts made from waste paper at this workshop-cum-exhibition. It is special also for the Fine Arts students who recycle paper, made creative expression and create wealth from waste. Their efforts, though small, are inspiring and certainly worth emulating. The recycled handmade paper and office paper and follow the ideology of "waste to wealth" and integrate this in process, product and practice.

The outcome of workshop exhibited for public view at department of fine arts Amity University Noida. (Fig. 7.19), (Fig. 7.20), (Fig. 7.21), If many more of us started recycling paper, and cut down on our use of paper made from virgin pulp, perhaps the billions of trees that are gleaned every year to make paper, could be spared and left standing to perform a more important task – that of absorbing carbon dioxide from the atmosphere.

Now people think about why should buy a painting they go for the smartphone because it has functional values of utility but they don't find interest in art; because our cultural system has not created that value. And no one is responsible for that we have to face the challenge and change the scenario of our circle, it will take the time to create a reputed environment of art practice in culture. (Subramanyan, 1978) articulates other artists may have greater vocabulary or powers of

expression, but few could create a new language in the field of visual arts.<sup>33</sup> Once the positive culture builds it to transfer from one person to another one. (Fig. 7.22), (Fig. 7.23) Visual art Institute required lots of effort to create a space and environment then only a few of them can survive as an artist.

Professional learning is very hard in the field that why it's balanced by laws of nature's, for instance, human produces sperm in thousands of number but merely rare will survive. (Morley, 2015) Students may focus on dimensions of research that are practical, empirical, concrete and performative (involved in actions rather than analysis). These involve planning, acting, observing and reflecting, and practice-based projects invite ways of thinking that respond in an immediate trend and are more fully immersed in a living, bodily and participatory context.<sup>34</sup>

In future, Visual art will have been more scholars practicing in the Practice-based research. (MacLeod, 2000) The artwork is propositional of advanced thinking in this new culture of higher degree research in Fine Art. We could say that the demonstration of the intellectuality of making or realizing artwork is effected, through the combination of artwork and written text.<sup>35</sup>

“A lot of people are so used to just seeing the outcome of work. They never see the side of the work you go through to produce the outcome.”

—Michael Jackson

(Klein, 2014) The artist has been trained to regard the creative process as something that should be kept to the self. To you and you alone, what matters is the process: the experience of shaping the artwork.” The artist must understand the roots of inspiration and truth should be

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<sup>33</sup> Subramanyan K.G., *Moving Focus- Essays on Indian Art*, 1978, Lalit Kala Academy, New Delhi, p. 62

<sup>34</sup> Morley Simon, *Keywords and Concepts*, 2015, ISBN 978-1-118-76889-1, p.118

<sup>35</sup> MacLeod, K., 2000, *The functions of the written text in practice-based Ph.D. submissions*, Working Papers in Art and Design, ISSN 1466-4917

reflecting in work of art.<sup>36</sup> Delhi-based artist Abhijit Pathak practicing art as well as teaching, so the idea of collage making workshop has given him stimulation to think about utilizing possible approaches in project based on a variety of fabrics and another nonconventional medium; art inspires people and its positive activity. There is always gap exist when an artist creates works other can see the visual apprehension because of the distance in art; fresh eye easily catches the problem in first hand rather involved producing works by an artist himself.

(Adams, 1996) Picasso made such leaps as a child is suggested by his account of the problems he had learning math in school. He read number seven upside down nose it was translated from the abstract number to the concrete picture, reversed like bicycle seat of the Bulls Head and similar in form to the noses of his early cubist figures.<sup>37</sup> The way we see the things make difference makes works of art. (Baala, 1997) Art making in just not limited to the painting, sculpting or performing; now interdisciplinary and collaborative activity makes a more interactive project in the modern era. The 'life' can never be located in the constituents of any living form or organism; the only and inevitable criterion is the 'holistic perception', the perception that of a human form is the realization of the life as a whole.<sup>38</sup>

Every teacher having different qualities of teaching involvements, methods and that is required if we considered ourselves as a part of the intimate. (Fig. 7.24) The different strategy is required for example a mother teaches with care, delicacy, and emotion; where father holds strong, discipline and practical. Both needed in various circumstances to develop overall knowledge for mental as well as physical level through the theory and practical exercises of pupils growth.

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<sup>36</sup> Klein Austin, *Show Your Work*, 2014, Workman Publishing Company, ISBN 978-0-7611-8136-1

<sup>37</sup> Adams Laurie Schneider, 1996, *The Methodologies of Art*, ISBN 0-06-430312-8, p. 13

<sup>38</sup> Baala R, *Time Proof Art Studio*, 1997, Accessed 08 Jan 2016 from <http://www.timeproofart.com/works.html>

This mural works executed under the researchers supervision and that is only happen because of the study on historical roots from Indus Valley seals and sand casting mural of the KG Subramanyan analyzed technical aspects as well as conceptual orientation which imparted as a results on teaching pedagogy and thought connotations. (Fig. 7.25)

This mural is an exploratory study in forms; this collective exercise was developed from an compositional frame works on texture and space The relief mural was created in clay by taking impressions of readymade object especially toys, jewellery, comb, etc. and later was casted in Plaster of Paris. This impression of our paraphernalia embossed a part of our self and identity along with the objects. It weaved different personal stories into a larger narrative; these trivial objects find new meaning in the composition. This work executed by five students group from BFA 3<sup>rd</sup> year painting at Department of Fine Arts in Amity University Noida.

(Okwu, 2004) The shared effort, collaborative practice and the collective conceptualization of artistic work have been understood as the critique of the reification of art and the commodification of the artist. The aesthetic quality is distinct from an art work's political theory nevertheless, we can find an effort of a grain of truth to the idea through experience.<sup>39</sup> A creative exercise handled with tactile and visual experience to visualize texture of an object. These exercises enhance the tactile sense by experience as well as coordination of mind to visualize.

Artist LN Tallur taught such creative exercise 'Touch – Drawing' at Sungkyunkwan University, students drew these without having a look at the object. Instead, they were allowed to touch and feel the object; students designed these boxes and exchanged them with each other to draw. Finlay at the end of the class, they got to see the real object which they drew. (Ducasse, 1996) The deliberate creating of beauty is not art. That the characterization of art as the attempt to create the beautiful is incorrect, is shown by the fact that some things to which it would be quite arbitrary to deny the name of works of art are ugly.<sup>40</sup>

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<sup>39</sup> Okwu Enwezor. *The Artist as Producer in Times of Crisis*, Accessed 12 Jan 2004 from <http://www.16beveragroup.org/mtarchive/archieves/000839.php>

<sup>40</sup> Ducasse Curt John, *The Philosophy of Art*, 1996, Dover publication, Library of Congress Catalog Card Number: 66-14554, p. 19



In the study by Fletcher Alan, Ring doves instinctively sing the song of their species even if they have never heard another dove. A young cuckoo may never see its parents (who parked the egg in another bird's nest), but a month after they have left the nest, the young ones get together and intuitively take off for the same place. The baby swift never learns to fly; it just instinctively launches itself into the air and then spends the next two years in the flight without touching the ground.<sup>41</sup> Art is not that which we can define in lines but it's all concerned with the interplay between the verbal and visual, and the limitless resources of the human mind. It's an exploration of the working of the eye, hand, brain, and the imagination.

Krishna Reddy says "art making is a living process expressed through once lived life and learning."<sup>42</sup>

The author tried to make an effort to share collective ideas; which may help to understand art in sideways of teaching and learning perspective in visual arts. We always found a solution where the problem exists and for learning, we must always keep our eyes and minds open so that able to grasp from any resources. Art cannot be learned in the classroom there are so many things in the surrounding can teach if you are ready to receive and respond in positive ways. Researcher obliged to cooperation of faculty friends, teachers and students participation support, strength and prospects; so that I am involved in getting a deep level of understanding of practice-based art. It is one of my small efforts.

And investigator strongly believes in the following statement by Goldsmith:

"If you work on something a little bit every day, you end up with something that is massive."

—Kenneth Goldsmith

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<sup>41</sup> Fletcher Alan, *The Art of looking sideways*, Phaidon Press Publication, ISBN: 978 0 7148 3449 8, p. 91

<sup>42</sup> Sengupta Ratnottama, *Krishna Cosmos: The creativity of an Artist, Sculptor & Teacher*, 2003, Mapping Publishing Pvt. Ltd, ISBN: 81-88204161, p. 77

An artist uses certain kind of effects and style in works which are not used to solve directly the purpose of printmaking. It reflects spontaneous approach towards the expression with a medium by the artistic choice to represent in a specific way. The artist use medium as needed not only because of the things invented some time artist is precisely engrossed and eliminate the experimental or accidental result from the final result as works of in academic institutions as the methodology to teach to students what to do? Opposite of that, not to do philosophy also work. In most of the art college masters never demonstrate, they teach according to the theoretical requirement; they don't show even the poor students in class if they don't work. Master only create an environment, if students want to work they do themselves even they don't also. No one bothered; at last, they get a degree after pass out.

One has to take the decision whether he wants to continue working or discontinue so automatically they will learn not to do on their own and accept the result everyone cannot be flourished as an artist with force. For instance once upon a time spiritual guru Rajneesh (Osho) traveling on a train and one of his disciples found him at the midnight when Osho was sleeping. His disciple started doing massage very hard without taking permission of him; without thinking whether he required massage or not. He was not bothered at all, he says you sleep I will do my job (*seva*). How can one sleep when someone is pressing very hard and giving the unwanted massage? It has been taken the unnecessary advantage without thinking its reaction which makes sense of irresponsible.

The pupil listens to a lot of things which have been not thought by the master (guru). The master can't say what has not said been listen; similarly, misinterpretation happens in this context. People don't want to inquire and directly criticize because it is very straight and easy to do that, but to know the facts by understanding requires the level of mature enough to analyze. Ultimately people do what they want to do, with their own rigid understanding.

In the context of embossing prints or image required more clarity on the purpose of making an embossed as a final image or it can be the process itself comes under the embossing. Researcher interacted with Professor Sudhakar Reddy at his residency at Kala Gram Andhra Pradesh Visakhapatnam he served as a teaching at Andhra University According to Sudhakar Reddy only an artist concern with technical aspects but viewer sees only works of art. Reddy explains further with the example of his graduation time at the Department of Fine Arts Baroda

MSU these they use to visit Sayaji Rao Museum there people come from the various city and country where a tribal woman looking with keen observation at Statue of the Venus. What she is looking through the process, the image is final result or product? She even doesn't know how it's made, who made, whether it is Indian or western art but enjoy work of art, enjoy the beauty of art. So don't bother about how it has been done may be but only the artist see the works with the technical perspective. The real viewer or *Rasik* never thought through the technique; an image or final product will be most important.

(Sudhakar Reddy, 2017) says- "the art should not be commodified by selling like sold all other things; the value of the poets' poetry become revolutionary works of art, and reach the level to acquire the purpose of art."

If you ask an opinion of others one must analyze and enquire self then take the decision what action can be taken in that situation if you follow everyone you will be followed the end. So that you only trust on what you think and want. If you think I need to learn a lot from others and open up mind, maybe few people through garbage also by a misunderstanding as a dustbin. You cannot please at all, so ever think about what others think but yes down the line your goal of life and responsibility must justify.

The truth and wisdom help to create a qualitative function of the action. When the action comes through the pure heart without biased with sincere efforts outcome will reflect the quality of life lived. Whenever we see the works, it reflects the highest level of emotion, intention towards the qualitative knowledge derived from nature. The works of art lead to the emotional level of experienced felt by the artist and take space as an evergreen popular essential quality. Sublime feelings make human to keep thinking about the supreme power of nature, surrender and egoless in front of the infinite, unexplored, unidentified power.

Indian culture contains the quality of life experience where we tribute nature to different sectors of our routine activity but today we live in so-called modern society and keeping asides of all morals and ethics. We follow the west fashion which has been predominantly affecting our lifestyle but our cultural aspect is in mute mode and fashion is taking the stage at its loud.

The process of Art-creation initiated in Valmiki's Ramayana namely the '*Krauncavadha*' episode. While a couple of '*Kaunca*' birds are engaged in love-making and matting, a hunter

with his arrow shoots the male of the couple. This situation stimulated different kinds of reaction in (1) the male Kraunca (2) female Kraunca (3) hunter and the poet Valmiki. Although the feelings of the couple of Kraunca should indeed be that of grief and distress- the hunter would be feeling of happiness because achieved target. But the feeling of Valmiki would be that of compassion, sadness would be different from each other. It would be a reaction to the grief of the birds, but it would also be arising out of the cruel act of the hunter the reaction could have taken the form of action in challenging the hunter, but it is manifested at the hands of the poet, in the form of poetry.

The poet's state of mind transformed into objective is Kavi-Antargata-Bhava.

The understanding of poetry requires the Sahridaya by the spectator's or readers would be able to evoke similar kind of feeling as the poet had went through similar experience.

If we see the contemporary artist they get various experiences from the societal act and forget to reflect through the art and expressively respond and react in the form of protest instead of expressing through the power of art.

The spectator knows that it is only art not reality so although the basic emotional reaction is of happiness or sadness, ultimately it reaches to enjoyment only.

(Barlingay, 2016) Bharata Says, one who knows that Rasas and Bhavas are transformed into three stages-Vibhava, Anubhava, Vyabhicari Bhava and knows them in their right perspective, attain best of the siddhis it is a state where the viewer is silent, without any kind of mild or violent reaction.<sup>43</sup>

An old illustration and painting titled '*Genesis of An Epic*' exhibited by an artist to being narrated the childhood memories on tale of epic. The illustrations were the initial launching pad so to speak, to bring forth a series of painted images which hopefully have retained the same sense of wonder, pathos and poignancy which the tale had always held for V Ramesh.

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<sup>43</sup> Barlingay S.S., A Modern Introduction to Indian Aesthetic Theory, Cataloging in Publication Data DK, 2016, ISBN: 978-81-246-0377-2, p. 92-95

If the human search for supreme truth this all superficial structure must be left aside, demolish, the clear intention of truth and worthiness of action which remain to the clear dirt of the inner as well as outward. The direct purified inner soul will reflect in every action of human and inspire others too.

How a magnet works without physically connected? It affects each other poles and reacts when it comes to the surrounding. When a *guru* (master) comes to life, he destroys the ego and makes you able to focus on the goals of life. Every evidential or physical thing which appears is not true, on the other side of the view makes you think from a different perspective. The scientific way if you look into any part of the human organ its metabolic things act and react according to the laws of energy. For instance, the earth and moon connected with energy which is the reason to make high tide and low tide by the sea water that is the effect of energy imparted by the attraction of *Guru* (master) and *Shishya* (student). Performs the way how a man feels like a heat in the sunlight but when it comes under the shadow of a tree that similar feelings occur when Guru enters in the life.

Artworks give various dimension in the embossing it only looks a very thin one mm of relief but it can show the thousands of layers within it, so that energy of representing on the surface is not only things it holds the magnetic energy within it. The energy representing on the surface level holds the magnetize effect with the physical properties of artworks as well as qualitative properties. That makes an aura and effects people come to live in the surroundings like a fragrance of a flower comes across the boundary, without identifying the farmer actually who planted? Without biasedness Farmer performs his Karma /worships, this research study makes the reader think inside out; motivation and energy will promote to catch the aesthetic level to cherish human life.

CHAPTER EIGHT

**CONCLUSION AND PROPOSITIONS**

## CHAPTER IIX

### CONCLUSION AND PROPOSITIONS

#### 8.1 Findings

The thesis is based on a belief of the conceptual and formal innovations of designated artists' work contributed to a deeper understanding of contemporary art. The Five explicit artists focused upon are from various parts of the Indian region. This gives arguments with an added significance of different practice with the medium of embossing. Lots of efforts are required to impart creative works, as the practices have been denied exposure in substantial texts on the art world.

It is the exploration of technical and stylistic processes in embossed practices with a broader area of contemporary theory that marks in the innovation of the field of art and takes it into unexplored territory of embossing. The work of the thesis is a case study of artists when analyzed within the environments in which they produced, exhibits, found to adopt and transmutes, conceive individual philosophy, aesthetical sensibilities, and modes of imagination endured prominently.

Triggering to the creative assets by learning as a scholar, practicing as an artist and delivering knowledge to students while teaching also imparts knowledge that makes a hermeneutic circle and these practices enhance the overall creative potentiality of a person.

In these transitional situations of print, it becomes refreshed and merges as an integral part of mainstream art practice; the artists selected for an explicit study of works, process, conceptual orientation are the time-honored process of art practice. The materiality and utilization of particular techniques need to be abandoned to strengthen the medium; therefore it is essential to discuss the materialist formalist aspects of the medium and core contemplation in arguments.

All of the eminent artists selected R Balla, Ravi Kashi, Dattatraya Apte, SG Vasudev, RM Palaniappan, have given their view that embossing practice of their kind has an eye for interdisciplinary, almost post-medium, possibilities for their art. The fundamental, conceptual

and empirical comparative evidence is being used to understand creative potent of the artists' works and their ambiance.

Complexity and shifting parameters of the new order of embossed work are produced by the artist's theoretical consideration. The thesis, the subsequent inquiries are addressed within this extensive research issues like:

**1. What theoretical contemplations drive the expansion of fundamental principles of embossing as evolved from the artistic concerned from the ancient civilizations?**

In this thesis, embossed art practices in India through the analytical and historical approach, the researcher finds the embossment of an image has highly visual and tactile motivational factors. The adaption of cultural and ritualistic practice developed and flourished through the migration of human civilization in the day to day life. The influences of Indus and Mesopotamian seals are quite similar Sumerians civilization to each other. The imprint of clay easily communicated in their cultural practice and economical exchange roots to the world.

The Fundamental principles of embossing evolved as a human developed and understand the forms of expressions. We can't say there was no person identified as such an artist in the ancient civilization but yes, someone having extraordinary skills to represents in a better way which may not be acquired by others. As human community demanded and is influenced by political, economic and cultural ground emerged in modern society term called an artist, designer, craftsman, and illustrator. So the specific requirement has been made or fulfilled the demand however creative skills are the roots of all artistic concerns.

In the ancient Indian scripture from Vishnudharmottar Purana, the basic structure of painting described under the Chitra Sutra on the basis of that tradition of painting flourished in the caves of Ajanta and Ellora, Sirgiri, and many other places. The theoretical consideration was in the culture but the requirement of textual description came in culture after a long time. India has a very rich oral tradition which transforms knowledge from one to another generation. People who worked there had not mentioned their names because it was not executed with individual efforts. Modernism brought individual identity and the artist started claiming the imparted outcome as results of art. Embossed surface has highly tactile effects which are the extension of two-dimensional reflections. Indus Valley, Mesopotamian, Egyptian print from



variety clay slip found which were the artifacts important for us because it was only (physically) evidence available to analyze the cultural, social and political concerns. Nature of embossed surface enhances tactile experience which is utilized for several purposes like the coin, armor, jewelry, utensils and so many artifacts used in day to day life.

In the Stone Age art of painting, sculpture, mural and architect (Sthapatya) was the part of 'Shilp Kala'. Later on, specific skills were specialized as professional practices. Tactile feels of the work are also given a new sense of knowledge which may not be experienced by a visionary sense. Now we can see the contemporary museums, gallery, an organization working on touch and feels experience for the community of blind people; it give them scopes regarding comprehend art. Braille code of language is also one of the embossed surfaces created to experience the tactile feel. Today every object which we use includes tactile experience designed for better grip and utility of products. In writing pen, we use textured dots for better grip, steering, mobile, laptop, shoes, shops etc. all those products which are commodity concerns with commercial utility. Fine arts deal with aesthetical aspects of embossment and individual approaches of an artist.

Researcher has discussed the significant development from two dimensional to an embossed surface towards sculptural experience of the human mind which has been analyzed by their artifacts, identical seals, and utilitarian objects. The printmaking historical study traces the importance of relief printing, embossing and the schools of thoughts and practices in contemporary society. The most important development of this art started after the Independence in India with searching identity and several conflicts and struggles found in the visual art practice.

The establishment of Art Colleges and Institutions played an important role in spreading the thoughts of Art Schools to various parts of the globe. Political and social structure as developed by institutional migration through exchange programs like residential workshops, art camps, and exhibitions. Media also plays an important role to shift the mediums as an accomplished art in the contemporary society.

The way an artist looks at the world is different from the ordinary view. When the artist makes drawing or painting on the canvas or paper, practices between the bluer eyes, half-closed

eye and here he/she slightly moves to get another dimension of creation. The works of art become more extensive and identical apart from the real appearance of the real world because of vision is defragmenting for his concern and gets beyond the meaning.

When it goes beyond that, new knowledge appears. Conscious mind always roams around the visuals in another term attempt to reconstruct bird eye view; in Sanskrit it is called '*Vihangavalokan*'. We need to defragment the words Vihangavalokan for better understanding of its meaning, Vihang means bird and Avalokan means creative observation which is not merely a logical observation (*Tarkik Avalokan*). For instance, a bird flies in the sky for him north, south; east and west will be very rigid because it can fly up, down, front, back to make new sense of thinking and dimension for creative working with two-dimensional surfaces changing angle and vision through moves. Birds like parrot, bat, owl etc. can move 360 degrees of their head is the essential part of the dimensional vision taken as a reference.

As per Indian Philosophy, study of art is necessary for Sanskrit term Avalokan in the impression of the art can be termed with two processes of mind Loukik and Aloukik. Loukik a physical world of appearance, Alaoukik means beyond the physical appearance of the world. From the word Aloikik we understand art, it as well the expression of art on a diverse base and thought is termed as Avalokan.

In which an artist's mind tries to break through looking the objects not just neutrally. For instance, when an artist sees the still life it is not the objects as a container which is made of plastic and water made by Hydrogen molecules. An artist tries to look beyond its meaningful appearance like insight the reflection of water and material creating images as an optical illusion of the background images and mysterious shadow traveling on the floors and walls by making a nostalgic imagination. The thought of extraordinary from which may not make logical meaning but through these observations, ones can achieve some other meaningful or non-meaningful experience that makes art multidimensional with various perspective, and enjoy the experience while expressing the appearance, here viewer do enjoy if get similar impartation of art. Analysis by Vihangvalokan always opens new perspectives to see the works of arts only at the appropriate composition. Viewer forgets to point out any errors; enjoy the work of art and mesmerize it.

Criticism also requires an acquired level of knowledge otherwise it will not get the stretching impact. Anyone can criticize but without knowing something it will be baseless and a consideration of inquiring will be better than criticizing.

Logical observation (*Loukik*) is based on the sensory observation, *Vihangavalokan* enables to see through defragmentation and breaking the fundamental approaches to means the thing; with this process, only an artist gets a new dimension in the formulations.

## **2. What where motivational factors that stimulated embossing art practices to embrace a wider scope of art activity?**

Contemporary embossing art practices have come up with diversified theoretical ideology and conceptual frameworks to understand area as discussed. The aspects of various appropriate examples are inculcated among the context. Types of embossing describe the technical approaches and procedure to communicate the methods with examples of artistic approaches and works of arts.

As per interest developed in the field of visual arts, a trial has been taken to stimulate students for creative practice. They also came up with thoughtfulness and understood the broader context of visual arts. Through the personal observation of studio visit, gallery and museums investigator adopted various methods and techniques like clay stamping, paper pulp, paper mache, blind embossing, sculpture embossing, collage printing, silicon impression, relief prints etc.

The dimensional art means image contains two dimensions and three dimensions embossed art comes under the gray area of two dimensional or three dimensional surfaces where light effects change the volume and depth of field to enhance by light sources. Non-dimensional surface means normal painting surface which is not in the rise or depressed surface. However several impressionist artists had painted a canvas with very heavy thick oil colors in impasto techniques to create relief surface. It has been observed several artists do emboss in the part of work but never considered very prominently because their priority of the concern is more of creative expression not bothered about the specifications of the identity of the medium.

In the research, study researcher identified terminology and its broader concerns of practice where it emerged with a new form of arts. Embossing is the technical process through carving, pressing, punching, and casting to achieve a final result with relief surface. The raised surface can be positive or negative space within embossed depends upon the die surface or from a negative image is transferred into a positive surface as the final results.

### **3. Using postmodernism and the influences of aesthetic sense as a guide, how embossing has been transformed, as demonstrated in the artists' works?**

Through personal observation method, explicit artist's interview, and studio visit conducted (observed, analyzed and described) the form, content, medium, material, concept, and context have been discussed by observed works of arts from their studio other gallery and museums. The inspiration and motivational factors are discussed in the thesis with semiotics and unique identity of art developed by the artist in their professional carrier.

The various mediums of art practices are observed from the different parts of India which need to be insulated to impart art argument here including with questioning the difference between technical terms like relief and embossed art, craft and design, distortion and absurdity, aesthetics and mundane, chaos and creativity. Only technique or medium cannot impart the creative works of art for practice, here aesthetical sense and intuition is required. The discussion of the thesis includes various factors which motivate the artists for choosing a particular medium and through their thought process trial to trace the creative journey. Comparative analysis also helped to understand and recognize the context and terminology used in the art of embossing.

#### **An artist reflects from acquired knowledge**

(Cognize-recognize-reorganize)

Knowingly or unknowingly an artist cognizes to get recognize the things. There is a story of a lady who didn't have a child due to some health complications; she desired motherhood and affection of '*Vatsalya*' (Mamatva), so she planted tree continuously and nurtured in a very huge area. The effect does not depend upon the fast or slow, less or more but through the long sustenance of practice ultimately reflect the expression of intuition and conscious efforts that involvement in cognizing thing takes towards recognized. Cognizing is the very simple way to

identify which a common man also does as well as the artist but be acquainted with is exceptional or extraordinary skill set which is acquired by an artist. For instance, everyone sees Gold, Bird, and nation with affections also but someone says- "*Bharat ek sone ki chidiya*" India is the nation like a golden bird.

The knowledge which you gain through the senses that is cognized and every being must cognize the things by sensual experience. Our senses are continuously occupied with it but recognition has been done by very few people and dream is the process of recognition in the human mind. Everyday human observes that collectively recreates the thing that is the reorganization. To Cognize the things is just sensing the things, recognition is actually observation human recognize with conscious mind through the senses whatever knowledge and information required that everyone has gained but it again taken gained knowledge by consideration; the challenging part of creativity comes when it is imparting stage. What can a person do with that acquired knowledge?

Bird and gold are the two cognize but '*Bharat ek sone ki chidiya*' is reorganization and bear that recognition. The all human being is bounded to cognize but recognize is the observation and by that observation a person is intuitively able to reflect the recognized knowledge to compose and express through the medium of art. The desire for creativity and satisfaction level of creativity depends on the appreciation as well as criticism. Both are important for a creative person to accept the criticism and upgrade the level of standard. Depended on the appreciation is a level of fashion where a person does not believe on self once five people appreciate the work, an artist stops working within that level of appreciation the creativity rises when a person denies the fashion. There will be term called '*Vairagya*' / '*Sanyas*' existing and expression by intuitive knowledge the responsible artist deny fashion and keep the practice to accomplish the highest level of expression. A determined artist leaves the unnecessary things from the life activity to reach the goal of life.

#### **4. What is the impact of the selected artists on contemporary embossing art practices in visual arts?**

The various philosophical thoughts are being discussed in the context of embossing works with other exploration in visual arts. The creative practice always takes new

dimensionality to see the materialist world and envisage new ways, thoughts, inculcate to impart art. Technology is merely a tool for an artist; an innovative sensibility makes it novel. Every action of representing nature is beautiful and future possibilities to extend creative expression are eternal by a severe vision of the human. Aesthetic perception changes our visualization which is acquired by the deepest involvement with realization of nature.

Teaching, learning, and practicing make a strong background as an art educator and practitioner the work is about to discuss the learning pedagogy within, hence the teaching practice is adapted to the broader structure of visual art. The study imparts the greater knowledge under an aesthetical approach and analysis of several terms and deeper meaning. The specific process of embossment accomplished artworks which is helpful to envisage future possibilities of research and practices.

In the context of embossment, the artist not only fascinates with tactile but also the thought process demands, such medium to adapt for the execution of ideas. Somnath Hore used paper pulp impressions to show the human world during the communal riots in West Bengal the inner suppressed feeling of body parts, sufferings, and pain. Zarina Hashmi approaches towards minimal life consequences, migration, reminiscences of home and individual identity through printmaking. Her adaptation of various cultures connected with the home can be seen in her sensible efforts. Dattatraya Apte uses various textural qualities from the natural objects found to express deeper composition sense.

The transformation of pulp impression from nature as well as precise modeling, fiber mold, he explored extensively to another milestone in printmaking. Ingrid Pitzer uses the collage of various prints impression of paper pulp with a high command of technical skills. Her works show vibrancy and sensitive amalgamation of textural composition minute details. Precisely she tries to achieve particular results showing keen interest and deliberate creative tendency.

Viscosity is a unique method of multicolor printing using one plate; the process developed by Krishna Reddy at the master printmaker Stanley William Hyter's studio Atelier 17 in Paris. Viscosity relies on three important aspects the development of a plate with several layers, the use of stiffy and oily inks of different viscosities, and roller of varied durometers (soft and hard). His Abstract approach to natural spontaneity and spiritual philosophy has been

influenced by many artworks and people. The sculptural subtractive method used to prepare the matrix comes under the printed embossed.

SG Vasudev explored the Indian craft tradition for contemporary art practices and recognized artistic sensibilities working with metal, tapestry, wood inlay etc.; his works reflect relationship between the philosophy of human life and natural phenomenon.

A work of art is powerful; it will exist it; doesn't need an artist's sign or any external factors; simple interaction and works of art. Artist, interaction, and work of art it doesn't need any other thing like investment, buyers, collectors, and gallery. These all manipulation exists after the creation of art, not in the studio practice. Inside the studio, it's like a "Garbh Griha" (main shrine of the temple) a core of the temple how we go there that much simple honesty should be in the studio. These thoughts made an artist minimum sleep, sleeping with consciously not unconsciously. In the sleeping time also the subconscious mind also works everything work. These ways R Balla tries to bring Indian orientation in his works, compliments with his life. Philosophical orientation of India is very powerful.

But Balla admits he adopted self-consciousness in Indian art. The collective consciousness of Indian art, the genericity so more than self-expression, more self-realization is important. Where the realization comes, expressions and emotions will be under monitored by realizations. Once you monitor all these feelings, so automatically you will be able to become a conscious level that the conscious level of works of arts always consciously. It would not make out of emotions any mistakes, most of the things happen in anger, violence, etc. with emotional displacement; people got angry, tease anyone, anything and finally says that stimulated by some emotion. It is a displacement of emotion displayed to the people, an artist needs is responsibilities to create responsible arts for the society. So that is the concern of the Indian orientation adapted to implementing in life by R Balla.

Artist adapted natural impression from surrounding as an empirical experience and accomplished art out of it. Dattatraya Apte does not feel to create any new things it is not needed according to his practices of pulp printing.

Zarina Hashmi has done the minimal approach with engrossed work of art in paper pulp. In her works, we can feel the aspects of an artist searching for the small work in a big city. Her

work roams around the home, wall, country, memory, steps, shelter, corner, walker like the subject matter. Titles of the works are related to the surrounding experience of the artist trying to find own space in the unknown world. She mostly traveled to so many countries, in the city everything is there but where is own space, where is the own corner where artist exists. She depicted that in homecoming because psychologically connected with space. In the big city when a person visits become an outsider, so many towers, building, and people live with but searching for own space or corner is a major concern. Title “Town the land” is very much important for an artist; an artist is involved in her work to reflect self to find self. In the city, one is searching for the self. She has made her mark through the work of art not by socializing self to the people.

There are two ways to know people -- one is through merely works of art and other is to meet people on several events so that they get recognized by continuous interaction. A creative individual lives life enjoys and acquires experiences without claiming for survival; one day people definitely recognize the contribution of art or else it just requires exposure to social media and circle for showing up its existence. In the city life, people don't know each-other; even a person is also less known to the self that only comes from self-realization that reflects in her work.

The self-realization becomes in the minimalistic approach of expression. Overall lightening of the world becomes very simple natural and rustic form, all those attractions of the physical world voided to reach into the core by a minimal approach which can be easily traced out essentiality in works of Zarina Hashmi. The overall experience of the space can be felt in her works of arts.

In the old building, one can trace the several layers of paints during many years, witnessed so many incidents, history, activity with richness, simplicity. It speaks a lot when people come closer to the works. So many layers subdued in the works of art which are not seen in the last layer but integrate with the first one that is important.

Art making is an extreme act of human intellect which is within the mundane but astonishing thoughtful idea processed and executed. RM Palaniappan found “art is not a picture making, it is a kind of telling about your own life story, perception, personal philosophy and as like you are expressing your vision to the people what you saw; share that experience it is not



just the mere vision, but aesthetical beauty or excellent presentation or something else.” The development of visual art practice is not just with physical it is more deeply rooted by psychic as well as in the form of dynamic changes of nature. The nostalgic existence with an abstract form of the time-space and environment, it only can be experienced and words become mute to justify; his works of art are the evidence dynamism of sense of aesthetics.

Ravi Kashi is from a pair of artists that skilled a complexly transmuting Indian society. It brought about languages that were remarkably divergent in medium and vocabulary but deep-rooted to an Indian contemporary. These languages were reflective of new political, cultural and economic realities and the sudden absorbency of global boundaries. With an education that opened his experience to Indian art history, craft and popular culture, as well as projecting Western and Far-Eastern art movements, Kashi drew contemplate from varied frameworks.

Alcohol resistances pain and pleasure with variations of the stage; pain and pleasure are two parts of a coin; the same thing gives different stimulation in certain conditions. Similarly, the impartation of art is based on pain and pleasure concepts are achieved by practice and essentials aesthetic quality accomplished by skilled with ease. In the process of gaining skills, pain is the important facet of experience that’s why it is said- no pains, no gains.

## **8.2 Conclusion**

The study of research problems and questions gets clarified is one of the important parts in conclusion. Knowledge is a very broader term to achieve but through research questions, the investigator finds the answer whereas research objectives played a key role as similar to the torch in dark pathways. The light shows the roots and it achieved the goal of the study by specific inquiry in the subject.

The embossment is the process to achieve upsurge surface by pressing, carving, casting, and punching. Embossing has been defined by several degrees of dimensionality there are several print techniques which allow relief printing; essentially relief surface created by the heavy pressure on the paper with ink or inkless. The rising surface is called as embossed whereas the indented surface is called embossing. Wood carving itself not stands alone as embossed but it is the part of the embossed procedure if an artist intentionally carved wood to represent works as it block has in that it will be considered as relief works not as embossed because the surface is

not transformed and prepared within the mold and printing (imprint) concerns. Technical possibilities adapted, explored and demolished by the artistic intention wherever it demanded within creative approaches.

The first chapter contains the research problem and its contextual roots. The significance of the research problem discussed which was avoided in the world of art as a specification and contributions. Research questions and objectives addressed gave justification to achieve the objective by methods and procedures; this chapter summarizes the contextual ground and problem of research. The research reflective art is the motivational factors of investigator, previous art practices and concerns about embossments.

Chapter2 comprises literature review of embossments and its historical location to trace the evaluation of creative journey of transformation of expression from the two-dimensional surface to the embossed, relief and sculptural surface. The understanding of the geographical location of embossments practice helps to trace the limitation of their concern which influences further artists to explore. Every developed society is based on their traditional roots and practices. Through this study, the transformation of creative concern becomes stronger while in the expansion of the society.

Chapter 3 includes the nature of research limitations and its possibilities. However medium and techniques are the mediation to achieve the final goal of art. The case study of artist selected by the exploratory and purposive research methods enhance the focused area of these research, suggestions given by a practicing artist and experts in the field of arts. Investigator exposed the aesthetic sensibility of embossed works of practices for other possible scopes. The development of the creative process has been changing so the data collection, analysis, synthesis and research design shows the process to frame the limitations of the study which can further be fulfilled by other research inquiry.

Jairam Patel said about the language, it is a folk practice of traditional belief, folk is pure. History is not an art; what we study in history is a milestone of chronological order to understand its nature. Art is a kind of folk which keeps original and doesn't develop, Science can be developed; art cannot; art only changes. A good teacher gives an example to the understanding level of deep penetration like a nailed statement subsequently, after a long time also it gets

memorized with consequence. A person may change from the look wise but the concerns get live whoever stated it remind the situation this is the power of teaching profession and their concept of Guru exist. It may take time but remain a moral for a whole life. For instance, every ingredient which we have in food cannot be traced to whether it becomes blood or not, it required digestion which may take time to utilize for biological adaptation to comprehend essentiality.

Chapter 4 covers brief overview and expansion of embossment, background and development of Modern Indian art, and its influences.

The procedural aspect of relief is based on solid object carved and the extracted material removed from the base, relief surface achieved in the final stage as a result and there will be no requirement of negative surface kept in mind to achieved surface becomes positive; the final carved surface as a relief is the outcome only. In contrast, embossing is based on the two faces, one is negative and other is positive which is pressed or hammered or casted.

Pressed embossing has several types like blind embossing, foil embossing, single embossing, multilevel and sculptural embossing discussed in chapter 5 with examples of works of the contemporary artists. The elected particular artist for embossing art practice justifies for understanding the types of embossments and the significance of their contribution to contemporary art. This study offers an opportunity to understand the importance of the ignored area of embossing practices within the artistic concern. The explicit case study covered in chapter 6 about the artist's brief biographic note, medium and material explored, techniques and process they used, visual representation of form and subject matter, and context approached to accomplished an art. Chapter 7 comprises of future possibilities as an artistic medium by appropriate examples of the artist's work. The new experimentation and possible area of embossments is discussed so the transformation of technical and theoretical consideration takes place. Researcher is building a bridge of knowledge by playing multiple roles such as an artist, academician, and scholar by reflecting practices in visual arts. Final Chapter 8 addresses research findings, conclusion, recommendations and suggestions by keeping answer of concerned research questions.

There are three issues that emerge from this proposition- Technical consideration, Theoretical reflection, Influence of Historical and cultural Imperatives, and The significance of

chosen case study artists for contemporary embossing art. Each of these categories is explored below:

**1. Technical consideration**

- a. Primary and secondary tools in embossing
- b. Embossing Possibilities and limitations
- c. Medium as a mediator to accomplished an art

**Primary and secondary tools in embossing**

The Art of embossing is a medium to convey our thoughts, here tools are important but secondary the ultimate goal is an expression of the art which is being formed in the contemporary context with the help of tools. For example, a person talking to his mother on phone communicates with mother only and layout exists as instrumentalist. Here emotional aspect connects the speaker and receiver and phone is just merely a mediator. In Conversation through phone, mother is important as she is the context and phone is only the medium.

The perspectives of art have been changing when an artist uses for specific concerns with effortlessly handling the medium. If you master the techniques, then you can handle the medium, painter's masters the technique, not only painters but every creative artist can master these techniques. For instance, what kind of problem can be raised with handling instrument like a tabala if the player is Zakir Hussain? The accomplishment of art is achieved when an artist merges together the technical possibilities and creative concern.

When technical possibilities and artistic concern are merging together, the works art accomplished, artist Jyoti Bhatt, Gulam Mohammad Sheikh, Satish Gujral etc. have done so many prints and relief works where they have moderated the medium as required. So the creator decides whether it is to be used for aesthetic sensibilities or just for the unknown or subconscious attempts, a creative person can master the techniques.

**Embossing Possibilities and limitations**

However, the printmaking process has a lot of possibilities as well as there are few points as a limitation, which need to be understood. Most of the time in academic practice, people are only bothered about the medium, methods, and techniques and engage to acquire the skills for

particular results but don't amalgamate with the thoughts or conceptual stipulate of the subject. In graphic art practice medium dominates the process of creation but in painting, an artist controls over the mediums. The problem arises when an artist only tries to acquire the medium like aquatint, etching, embossing, viscosity, relief print etc. an artist is responsible to give interest in the context what is the concern of works of art. It should be given equal importance while handling the medium; in Hindi, we call it the 'Auchitya' means appropriate. Teachers who teach only methods and techniques are also responsible including the social body of the art field, they should come out from the medium or technique oriented results the intention must be to praise and encourage.

In this case, if the theoretical idea and practical orientation come together, then it will be an accomplished work of art. There is a huge barrier of a medium when students try to learn the medium to use for particular results, it takes a long practice to achieve master skills, when they achieve the skills, they may not use for own concern, as required to moderate medium according to the moves of an artist.

The researcher found the artists whose practicing art is involved to understand the medium, material and its process to reflect the concern of art. However, this process rigorously stimulates the nature of medium subsequently that whatsoever results or effects desired spontaneously are acquired by an artist. The limitations and possibilities already discovered with the several activities of practicing art may not always require the experiments and outcomes but conscious efforts of observation reflected in realization through an implementation of that knowledge into responsible works of art for the society.

In paper pulp process, embossing effects can be achieved as well as from the woodcut print by a pressure of printing press, however in the calendar process, papers get torn in the high edges or depressed edges because it has gone through the pressure by calendar machine so again cannot bear the extra extension that is the limitation of that paper. The expected result does not satisfy the artist here the limitations of paper give new opportunity to discover the paper pulp. These are the paradigm shifts of demanded results by an artist if without calendaring machine-made paper, you will not get so it gives new options to make it either in the place where a paper has been made or by yourself in own place.

An artist can establish own paper pulp setups of small space in the kitchen area with mixture grinder/blender, flour filter, and spoon; that is the only prerequisite to do work. Every limitation is the doorway to possibilities and we can also say that every wall becomes door only with wisdom; way out one has to find.

Printmaking practice gives an attitude to explore the things and that is the biggest advantage of any stage where an artist can change the composition at any point of time that's why it is called making, or the process of making print. Printmaker can think and change into a different perspective in the process of printmaking. In this progression, every stage is a challenge for an artist and that is the interesting part of it. But painting has its limitation, if once it completes, new painting is started by an artist because at a certain point of time artist stops working with one canvas or surface; it requires another canvas for further transformation.

Printmaking develops patient as well as innovative nature which is only maintained by individual temperament and approaches by the artist. When an artist works with rigidity and pursues the work only with following a single formula/ only or one root or method, their exploration dies.

Technique based education is more dominated in the printmaking whereas painting is fully governed by the language of an artist. Media is a demon; it should be controlled by an artist. Don't need to create own barrier for it, the technique must break the barrier to explore the possibilities. Healthy discussion is only found when people discuss about thoughts, concepts, and concerns, not the medium. If the artist thought about his brother, immediately several ideas develop. So, what can be done? He can go home to meet him, talk with phone and so many things. He never minds the mediations it may be SMS, What's App, video call etc. his only concern is to talk with him. Whatever way may use, so the importance also justifies by an artist how it dealt with a creative way.

### **Medium as a mediator to accomplished an art**

In painting, rarely, the focused area of discussion will be medium, an artist and viewer talk about composition, aesthetical aspects, conceptual orientation, and thought process. Printmaking grabs the attention by effects and roams the curiosity about prints, techniques, and methods. It is only because of those people around the institution, they all are practicing the art

and try to understand the basics even teachers also focused on the results. It can depend upon a person how one takes a challenge. To understand the concern of uses of embossment, students try to get rise surface because, it has a tactile feel but are unable to establish context which can make any sense. That is the major problem in embossed art practice; in art history also described by Somnath Hore, paper pulp how he has done white on white and explains the context of the works of art. However, most of the people not get interested in the area why the artist expresses in white on white, what was the ideology expressed and represented in his works of art. Actually these all areas must be focused on the student's mind, even teaching methodology can change the involvement in thought process to impart an art. The act of making art required a lot of creative efforts (skill) as well as aesthetic sense (intuition). An artist must know what he/she wants according to that the medium which is used as a mediator for expression.

Pablo Picasso had painted figure of a pigeon on the marble stone with poster colors and it was a challenge for a printer to take the edition prints. Simple logic was given as a solution to the problem that it is glue which can make nonprinting area and rest of the ink area can be printed. Logic must be understood for every medium and technique can be adapted. Lithography we use, touché ink which is greasy substance, glue is to create the non-printing area. With this logical understanding rest of the glue, less area becomes dark or black printing area. Printmakers are adapted to use through the logical permissive nature of material; they understand and explore in variant possibilities.

Line etching can be taken as a relief print only if an artist comes up with rigid thoughts and considered only one traditional method of print process; it depends upon what an artist wants. What an artist wants from himself that question must come; we do not free from all those rigidity and do not let in the streams of exploration to accomplished art. We don't talk failure and success as a challenge, let it happen what can happen if nothing will happen that also being part of the something that should be adapted in way of life.

Work cannot be done keeping in mind the market concern. It influences the way how artist explores in the process of work and thinking about market value and demand to start manipulating in works with compromise. Demand and supply is a separate thing which does not allow experimentation, however medium stimulated whatever an artist wants.

Everyone can see a cloud, sky but poet Kalidas was a person who thought with the angle of poetry and gave new ways to see the cloud as a messenger of love. Likewise, it is the artists' responsibilities to impart art out of the process. The major reason of not continuous practice of embossing by printmakers is after they pass out from the institute or learn how to use the tools, they are not able to implement, somehow less of confidence and dependency on the studio obstacles the continuity of printmaking exploration.

However, embossing is based on the technical potential of a print interplay between positive and negative space; intaglio prints can be done with relief printing. Printing of matrix towards the sculpture quality depends upon the requirement of the artist. Tonality of the relief surface created into the depth of field by specific light source, it all about technique again. If someone isn't able to create three-dimensional surface, he can use direct relief process to get relief effects. It depends upon the artist's requirement why embossing only. So the answer we can get but for the sake of decoration or pattern utilized, it becomes design or craft. Accomplishing art out of the process is required for deep aesthetical concern.

## **2. Theoretical reflection**

- a. Shifting strategies of embossed expression when metaphor are reconsidered
- b. Conditions of subsequent cross-cultural nuances
- c. When cultural borders are crossed

### **Shifting strategies of embossed expression when metaphors are reconsidered**

The application of Postmodernism to selected artists work takes into consideration their unique expression of embossing and printmaking approaches that were driven as much by local discourses as by forces of globalization. Revelatory through the research thesis is in providing examples of case studies where possibilities for interpreting the embossing art practices are expanded; further directions and the opportunity of unconventional classifications are recognized.

### **Conditions of subsequent cross-cultural nuances**



However, such coverage does not embody the depth of meaning and analysis in specially embossing perspective they mostly talked about medium and techniques. Therefore, the embossing practices desperately require an analysis, impact of complex theoretical discourse about printmaking and its relationship to border visual arts commentaries. The seminal study, embarrassed art as much psychoanalysis and politics in cultural analysis reinforced the multidisciplinary territory in which the term can be applied and resist easy classification.

To accomplish a focused inquiry of embossing practices in India, the methodology chosen was that of the case study, paying attention to empirical evidence and primary source material. While theoretical models are generated from the context of various regions of India, it has been applied with acute attention to the particularity of the artist's practice.

The apprehensive on analysis of case study methodology is the importance of focusing in depth and avoiding the tendency of homogenizing or generalizing the results; paradox and contradiction are perfectly acceptable. This situation has been revealed in own assessment of the artists when the embossments are shown to be part of an expanding field of art when the contemporary arises from the traditional.

### **When Cultural borders are crossed**

However, the embossing practice is one of the parts of the printmaking tradition. Historically, printmaking in India fits under the term 'transcultural' influences transformed into a hybrid in between of identity. These extensions of cultural diversity reflect as strong power source by extensive exploration of works of arts and developed aesthetical forms.

The embossing of five case study artists allows the postmodern paradigm of identity, cultural context, and place. The overlap and displacement of domains of differences are the inter-subjective and collective experiences of nationhood, community interest, and cultural value negotiated. The identity of individual artists's works stands for the symbolic interaction, as practiced outside of urban contexts with oppositional categories.

### **3. Influence of Historical and cultural Imperatives**

- a. Institutional Gate-keepers
- b. Rephrased- Old wine in a new glass

c. School of thoughts

**Institutional Gate-keepers**

The mechanism of societal sets of terms which ensures its subjects and extend thought process by ideology. It reflects and observed by the overview of long traditional practice in visual arts, gate-keepers includes art schools, galleries, art fairs, museums, curators, art dealers as well as opinion-setting academics, art critics and journalists. The artist is a significant category of individuals who see nature as borderless without limitations of geographical boundaries and move among cultures and develop latitude identities between one or more culture.

Few masters are the actual role models for playing an important role in developing a school of thoughts by proficient like an art educator and as well as artist. In that, we must remember Nandalal Bose, KG Subramanyam, Krishna Reddy, KCS Paniker, Asit Kumar Haldar, Jeram Patel, V Ramesh, Dhruv Mistry and many more.

Most of the artists teach and practicing the art which contributes as an institutional gatekeeper and demonstrated works recognized, experimented and implemented within an individual process of arts. Artist like SG Vasudev, Palaniappan, Ravi Kashi, Apte, R Balla, are associated with teaching for professional art practices as well as involved with own experimentations.

R Balla prefers to conduct his own print practice in established customized studio space to acquire an intensely private pursuit. He comprising his several layered of photo etching, installation work, and reflector prints which creates a new visual art context. SG Vasudev collaborated on metal embossing with a master craftsman, the nature of produced work of art occupy a trans-cultural reflection from their cultural heritage and patriotic persuasive prospect.

Zarina Hashmi is an India born artist active contributor to international printmaking scenario and her minimal approach of paper pulp prints are significance. This is significant because it brings attention to the question that assesses the influence of globalization and trans-cultural exchange. Hence Indian artists Krishna Reddy, R M Palaniappan, Dattatraya Apte, Ravi Kashi, R Balla, and LN Tallur have disclosure through their works and direct involvement in Euromerican circumstances. Simultaneously drew upon, and contributed to the fresh

understanding of Indian Printmaking and embossing practices of arts are remarkable. According to the conceptual orientation, artists distinguished individual features of embossing in their works of art.

The industrial revolution, Photography and installation art as an agent for change and marked historical landmarks which expanded as various options as photomechanical allowed for the manipulation of found images that could be enlarged, overlaid and merged with hand drawn elements. Artists LN Tallur, Jitish Kallat, Atul Dodiya etc. extended the approach of embossment by technological assets within the context of contemporary printmaking.

Although R Balla, Ravi Kashi, Ghulam Mohammad Sheikh have pursued installation art on occasions it is not with the embossing prints in mind but engaged with photographic alteration, adapted Euromerican techniques but approached Indian philosophical orientation which makes substantial of the personal identity. The framework of installation art is the most open-ended of all contemporary artistic practices. Undeniably a Euromerican conception, installation art as practised by these artists is however infused with ethnic associates.

Ballu N Choudhary applies his printmaking skills to assemblages and wall installations; he employed not only paper but also nonconventional material like painted acrylic sheet molded to achieve the required results according to the context. While working in the studio, an artist denies to any external influences whether it is a commercial or economic concern. An artist never thinks about the commodification of the work of art, once it is created and out of the studio then it may be manipulated.

SG Vasudev has taken initiative to bring rich Indian craft tradition to hybridization by the contemporary approach of visual art practice. He is blending craft culture like metal embossing, tapestry, wood inlay and adapting them into own creative concerns.

### **Rephrased- Old wine in a new glass**

Just as a natural phenomenon is modified constantly as a part of human interaction, evolution and creativity there are several dimension exist to interpret embossing art practice. There is exceptional knowledge under embossing inscribed in artistic practices and academic disciplines that demanded redefinition so that associations and values can be aesthetically

signified and appraised. The printmakers concerned re-envisage history and tradition as a means of creating new paradigms for embossing art practices. SG Vasudev adapted Indian craft tradition into modernist approaches of art practice which encouraged collaborative projects with the artisans to extend the boundaries. Innovation requires the displacement from the ideas mutation and redevelops complex results that influence an artist to reflect from the subconscious mind. It is only determined by cultural exchange, influences, and the life of people from the divergent continent. An artist takes advantages to amalgamate the cross-cultural nuances as one nation, one world under nature and humanism; reflection comes through works of arts by receptiveness to experimentation. However, the artists are acquiring Western style, material, and ideas, but accomplishing art to mix the context of own society and culture. The orientation of individual associations only separates and distinguishes between Indian and Western approaches.

### **School of thoughts**

The schools of thoughts have always been connected throughout the life but when you detached that movement you start thinking about the assets you have gained. For instance if we compare the school of Shantiniketan and Vadodara, Shantiniketan is like a wildflower which blooms for no one whereas Baroda is a flower which blooms for some meaning. The school of thought makes a strong contribution which changes the presentation of artwork. The person who is attached may not look for self however after being detached from precise things, one can obtain essential quality. Shantiniketan School kept natural and obvious where Baroda works under the precise, cultivated, modernized, theorized and prepared with economic values. There are several institutes all over India which have contributed to value education by their philosophy and practices.

- 4. The significance of chosen case study artists for contemporary embossing art**
  - a. Vigorous exertion between student and teacher in art education
  - b. Temperaments to reform the eternal practice of Embossing art
  - c. Envisioning the future- Reflective knowledge of the researcher

## **Vigorous exertion between student and teacher in art education**

Education is becoming a business in the modern era; students are teacher's life but few people misinterpreted as a consumer, for instance-a tradesman ship, where two people come. One earns money from duty, besides another is paying to earn knowledge. They feel education is a business talking about money. A teacher can also be a trader to sell his artifacts but he/she spreads the light of knowledge irrespective to pay to get from Job, white money, on the other hand, theft or robbery. We understand a black money for the tradesman, and white for service class both money is same because is not theft or earn get paid for the exchange of the product selling. The student feels that teacher sells his knowledge it has nothing to do with the paid salary or paid fees by the students. The student learns something beyond the paid things.

Most of the time student practicing fundamentals forgets to understand the aspects of appreciation, it is not stated to keep on sustaining rather it should be gradually progressed, in that context, a teacher's appreciation of student's immature works to motivate the efforts put him, but the same practice continued for several years gives misperception to the student. The teacher asks him penetrate the lesson to the mind. When not getting a taste of specific food totally, salt sometimes is added but every food does not demand salt to improvise the taste. When the works are based on the mind or thinking, the thoughts may need digging to find something not fucking the mind. The appropriateness (Auchitya) in a particular context is required to fulfill the justification of action.

Vadodara based Sculptor Dhruv Mistry says "one who masturbates with emotion is not an artist."

The epitome of emotional level which is derived from the eyes as teardrop expresses deep fondness of the human concern. The same drop of water appears with different association and perception of seeing. It will change because of contextualizing with getting the association of other elements.

## **Temperaments to reform the eternal practice of embossing art**

You might have heard about the "*Paras*" which has magical power when it gets closer or touches any material it becomes gold. Do not think it is not possible only by the evidential proof,

we believe many things without any proof of justification. Think about how electromagnetic works when a metal connects in the junkyard one by one electromagnetic field is transformed and work like a magnet. What is it? there is no question raised else we accept the concepts similarly the conceptual level '*Sanidhya*' or association works, rope regulates practice on the stone, and it becomes a mark similarly by practice and particular association life consequences changes.

Swami Vivekananda describes association when the rain comes, we are not able to receive but it everywhere, giving an opportunity to acquire knowledge, here knowledge is compared to the rain. It cannot be allowed to drink with ordinary manner, for that, creative tendency is needed. The realization and effort to achieve that knowledge somehow responsible by the existing intuitions and other acquired by association in Hindi is called Sanidhya.

Swami Vivekananda said- "A raindrop from the sky: if it is caught by clean hands is pure enough for drinking. If it falls in the gutter its value drops so much that it can't be used even for washing your feet if it falls on a hot surface, it will evaporate. If it falls on a lotus leaf it shines like a pearl and finally if it falls on an oyster it becomes a pearl. The drop is the same but its existence and worth depend on whom it is associated with." Always be associated with people who are good at heart, experiencing inner transformation.

A person's identity is established not by himself but the other associated people who make a judgment about him make it. The way dressed, talks, behave, response and understand the knowledge acquired by ancestors, teachers, friends, and family all these include the personality of any individuals. The intention is more important than the language. Language is always moderated and secondary but the intention is not.

Embossing art practices derived into the level of observation through research study and an investigator found the word embossing is not required even not existed in any terminology but the concern how it has been adopted by an artist to impart an art that is actually identified various possibilities within the medium. The rigorous involvement of creative practices utilizes embossments for conceptual orientation or according to the requirement of thought process not for the sake of medium they are proficient to handle.

**Envisioning the future- Reflective knowledge of the researcher**

Traditional craft culture is the mostly motivation for contemporary artist to rethink with contemporary concern. Investigator found practicing, teaching, learning and enthusiastic engrossment motivates creative minds as it has two sections to elaborate art of embossments by technical and theoretical perspective. Technical is practical oriented and theory is more towards conceptual; creativity is triggered only when skills and idea amalgamate with context and artistic concern.

In print only, we cannot achieve one inch or two-inch embossed layer but it's possible in paper pulp. Edition of prints is depended upon the choice of an artist as much wants for that possibilities artist use silicon mold or latex or fiber mold and sometimes don't bother to take edition, only unique print imparted. In pulp there are several possibilities has been explored if someone needed decal print can be created in large-scale an artist like Frank Stella and David Hockney made stencil pulp print, colored pulp on metal framed stencil which separates the various color pulp. If acrylic sheet engraved or carved can be taken with intaglio inking print with pulp cast in any size and if size is small it can be rolled from the calendaring machine so that exact sensitive details can be achieved. The process of Screen Printing is also implemented to create works of art by nonconventional methods like paper pulp, Dattatraye Apte used registered taped stencil and the pulp transformed from decal to the registered area. The artist trails printing process achieved various levels of image making with color pulp according to the idea. It will be shifted layer by layer as a silkscreen print with various color pulp, hence creative extension leads in visual arts.

Embossing is associated with the printmaking so there are few important insights found by the investigator as following.

### **1. What is the purpose of the edition?**

In concern about the printmaking issue which is adopted by most of the artists all over the world is sign and edition. Whether it is rough print or final print or artist's proof print, whatever an artist puts a numbering etc. Why one work needs editions? It reaches to the several people and concerns with the originality of the produced authentic works of art.

If the edition number is not there what will happen? In a simple way to answer nothing will happen, without a name it will be called as a work of art. For instance, if Picasso had done a

work and it was not numbered, why people are not buying in the same prize or they are not considering it is as a print why?

## **2. What happens if the sign is not there in works of art? Without sign in the print, what happens?**

Everything will remain same in the work of art; nothing will change if only sign is not there. The same question asked by the buyers, viewers, and artists the final conclusion will be the originality of art that means the work will not reflect an original artwork and they regulate. For example, someone is taken your plate, stealing an artist plate and without knowledge of the artist producing prints and selling printed issues. That tiny print will be given different dimension. What will be the problem of seeing in the works of art instead that looking the work why they looking for print, edition, sign, and number why they are crazy about those things? Saint Kabir says- *“Jati na pooch sadhu ki pooch lijio gyan; mol karo talwar ka pda rahen do myan”* It means don't ask the caste of the monk and value the sword instead of the cover of the weapons.

## **3. Why artists follow the sign and edition to do that practice?**

In case the artist may produce ten edition of the print after that they want the same print, or someone want same print again. Why they are not taking, why they are canceling the plates, what is the reason?

There will be one reason if the plate was taken ten editions the value will be divided for example one lack means the value will be divided into ten so ten thousand each print will be the coast. If some people take 100 editions their work may be very expensive they knew that the value of the editions. Similarly, if 1000 edition in taken the value of the artist prize will be distributed, including most renowned printmakers do that and they are selling like this in the investment perspective.

If an artist is very conscious and sensitive without sign what is the change in work. If you put sign the dimension of work will change, nothing will change. If we forget runner behind the work, the work is fixed so if it is a question of original or not buyer whoever is unable to identify that then why they are buying looking for sign only.

## **4. What is the value and what value people are identifying in the sign?**



It may be resale value, artist name value, why not the value only works of art. The X artist is highly sellable, Y artist is not sellable. The X artist's print is selling with the sign and number edition higher price, the Y artist same print selling in the lower price. If there is no sign, no value for X or Y artist, so sign decides the authority of an artist.

If the artist has only 10 editions, it boosts the ego, that's why limited edition came. Artist produces one work only that becomes unique, that's why it has that prize. For instance, if an artist wants certain work really takes an artist to do at least one year also continuously need to work after one year also, it depends upon the individual's temperament of works. After a long involvement a plate completely done by an artist, can't take 1/ 10/15/20 print whatever once the print goes off some people wanted artists print, it can take again. It wouldn't need to put edition. Even though an artist is responsible to take decision on how many prints he wants to produce, up to requirement print can be taken.

#### **5. What is the purpose behind canceling the plate?**

When an artist worked on the plates those time an artist may not get sufficient food also. Those times experimented with so many plates than concluded certain works, in that plates, an artist expend money so much by cutting all those luxuries only to working on the plates. It is not justified to cancel the work for these limited buyers with the same hand imparted works of art by an artist.

The only monopoly that means to show up only someone is having limited editions of works or as many. Numerous artists work on plates for several years and taken limited prints still there are lots of people asking for the prints; so an artist can reproduce same prints however plate is preserved only to get those works of art that originality will not change. So as far as R Balla is concerned, he has worked so far in the plates from 1995 not taken even final prints now started making prints in the 2018 and installing in a different way.

#### **6. Why should an artist cancel the plates and keeping for limited edition prints?**

Its narrow-minded idea, polluted by only a few people that are why the initiative was taken like R Balla never signed in his prints only unknowingly he may be signed in early 90's but once he gets knowledge about all those things it is only for the manipulation nothing else. So that he

stopped signing in the works if someone is not making a sign in the works of sculpture, but in print they are not called original.

### **7. Who will authenticate the originality of work?**

Who says that work is not original? Who will decide the work for originality? If someone is copying an artist's work they are also able to copy the signature, then what is the logic between using sign, nothing. Certain narrow-minded people set certain knowledge with personal benefits so continue doing all the people.

That is the reason R Balla denied to make a signature in his work, no edition, even how many he can take also he doesn't know up to the plates not working, details are not coming than only he may stop. Up to that, it needed an artist will take print no one can stop.

It's like yet a child is not born and people started talking about the celebration of the marriage. For these issues one of the major galleries, people say that is the major gallery asked for sign and number of editions even though the buyer was ready to take it. They responded to keep philosophy aside and gave an example of renowned printmakers who prints invitations with signature. R Balla doesn't want anything from anyone may be an artist who does invitation print may want something from them. So determinations with work are a priority for the genuine artist, at that time to have basic needs and rest of the things invested in accomplished art. The honesty and truthfulness is the main priority for practicing art.

### **8. The artist lives life, not survives**

The great artist believes in living life as living not as surviving. Animal also survive does but an art does not ensure to survive anything, don't even need to survive. That is the main issue, the artist initiated; the sign may be disturbing the works of art that's why he doesn't sign. The clean papers to project only work; if an artist wants than only manipulate but don't do the manipulation. If someone like the work they can take but asking for sign indicates the different intension. R Balla states inside the studio nothing will come, no compromise only work of art. Once it is out for the world anyone can manipulate it cannot be controlled, command, and even no one can stop whatsoever. No evidence can find on his work then they want back side sign;

that same rubbish demand why people are only conscious about the sign, they should bother about works of art which they buy.

In Indus valley civilization, we found embossing works who signed; there is no evidence of the artist name only work of art we admire. A rich 'Shilp' tradition of Ajanta is one of the finest examples of our cultural heritage in which done by several artists with a long tradition of paintings by collective efforts become Kala guru of the world art. People admire Indian concepts takes inspiration from temples, caves, sculpture; where it comes from collective consciousness.

### **Reflective knowledge of the researcher**

Explicit artist's interview was conducted and concluded by an investigator that with reference to the experience of art practitioner possibilities is limitless it only required to explore within the artist so many possible scopes exist only need to identify and practice through the reflective knowledge. The possible scope of the research can be understood through the following aspect as follows-technical (practical), and philosophical (conceptual) possibilities.

These arguments of the thesis altogether surround within the human mind and its concerns. Techniques can be learned, skills can developed, moderation of techniques can be acquired by practice, only philosophical level flourishes towards knowledge by intuition and through knowledge of historical, contemporary art, conceptual level of thoughts can be developed. When this hermeneutic circle completes the creative cycle, rotates and energy of works of art can be experienced by reflection of an artist.

Findings of the research are not only by physical or objective based, they includes a vast area of visual arts and it's in-depth ground of knowledge which is not always based on techniques or practice it comes through intuition. For instance, no one teaches a newborn chameleon how to change the skin colors, it starts adjusting just after coming out from the shell. Similarly, an art of embossments is just one specific area of art practice; but an artist acquires embossed for a specific or conceptual purpose. However, the researcher's perspective indicates because the gathered data is through various filters and binoculars vision adapted to specified the area of research.

The facet philosophy is not as simple as it appeared in the word, it is only achieved by wisdom. Mundane things can be observed by sensory organs but knowledge cannot; it is gained through time by time experiences. Research knowledge is not only based to get an academic qualification it has a deep reflection as an artist, researcher, and a teacher; the acquired knowledge transformed and stimulates the students. Subconscious mind allows imparting knowledge in every aspect of life to gain knowledge optical vision is not necessary even every bodily experience is not required.

For instance, in The Mahabharata story, Arjun and Krishna were together for several situations even in the time of war but Arjun wanted to have a Darshana of Krishna's 'Virat Swaroop' which is beyond the mundane act for detached from the story people see every event as a darshan that is difference; to comprehend the level of knowledge mundane vision cannot allow to experience, at these stage philosophical orientation can give broader sense of knowledge.

Through these experiences of knowledge, we can say-

“Dream is subconscious imagination and imagination is the conscious dream.”

The research is conducted under the artist, scholar, and a teacher's perspective which imparts knowledge that will firmly be reflected in the form of art practice by the subconscious stage of involvement. The investigation is lighted various diversified motivational factors, inspirational sources of an artist, contextual juxtaposition, exploited medium for artistic concerns, adapted and explored techniques in the works of embossed art.

Definitely this research stimulates as several rooted sprouts of knowledge by time being it need to be season for maturity and growth. Practical reflection through art which justifies the prospects of research concerns, artistic insight and impudently all those techniques, methodological, conceptual and practical knowledge helps every creative individual surrounded within the concern of embossing. The study of embossments enhanced the investigator's thirst for knowledge more rigorous and Ph.D. is an objective focused investigation but knowledge is the continuous never-ending process. A single work gives an opportunity to the next generation for much more prime work.

### **8.3 Recommendations and suggestions**

The researcher has concluded that, during his interaction with the artist's works of embossed art need to be observed more explicitly and closely. As the preliminary drawings are very crucial for the development of an artist as well as his creation, contextual analysis, historical background, inspiration, and scrutiny is required. It has been found that drawings and sketching are the mirrors of an artistic process and aesthetic sensibility hence should be judged and evaluated by bringing the psychoanalytic approach to our aide. The researcher wants a serious attempt to study latent force showcasing the thought process in which they were made. It is an endeavor of this researcher to take this collection of drawings and sketches as a conceptual and technical development under case study for recognizing the sources and extensions of creative processes.

As observed through the investigation under the research studies, the Indian library system is outdated, libraries in several places are not organized some of them has a very rare collection and are not allowed to even touch the books. In modern cities and at the college level for the researcher there is no proper atmosphere. The lack of infrastructure restricts the exchange of ideas and practical evolution. They must take accountabilities to preserve the valuable property given by the scholars. The project works can be invited by NGO's, student bodies, Govt. or private Sector can contribute to preserving the priceless content of knowledge and digitalization can be done under the Institutional authority with copywriters.

Some of the libraries in India does not allow in their reference sections due to security reason that must be taken seriously so that the knowledge can be spread out from the library walls. Digital archives in the department of Visual Arts and Library are very essential requirements in the time of Screen Age. Most of the immediate query is asked through the internet, these activities may be required. Google Art Project is the good initiative taken to keep high-resolution images of great master's works and as also the works of museums and gallery collections. In the period of 1980's when people could not afford to buy the costly books so they got photo copy with poor quality, here the reference images become entirely distorted from the actual picture. However, nowadays, aspects of education we can use several digital media to achieve the quality of results in every aspect of education.

As an art educator, learner and practitioner, the investigator feels that contemporary practice must be documented with all efforts which we gave today that will be useful for tomorrow's study. The quotation states "Today's pain tomorrow's gain" that's true when a person serves with dedication without any expectation for others will be admirable as we connect in Indian orientation of philosophy by the context of the life of a tree. Erudition thrills passion towards the creativity and always tries to impart knowledge from the surrounding resources. Feeling obliged with having great thought full people in surroundings, like to trace the significance of human thoughts thus artist can work only during the lifespan but thoughts and actions still are remembered by the people, so our part of the action must be given with honesty and dedication.

Through this research, the empathic instrumentality of embossed art from various medium and artists' within a simultaneous world of visual art has been canvassed. It has been done in the belief that time has come to overwhelm knowledge in art history and theory concerning to the embossing art to stimulate further investigation in the field.

## **Image Gallery**

## IMAGE GALLERY

When the print work featured are from editions (and are therefore potentially distributed to more than one owner), no single source collection is given. Figure is given details of name of the artist; title of the work, medium. Image size is given in centimetres, height before width following the year of execution, source of figure retrieved date with publisher and publication year.



Figure 2.1 Stamp seal and a modern impression: unicorn or bull and inscription, Mature Harappan period, ca. 2600–1900 B.C. Indus Valley, Burnt steatite; 1 1/2 x 1 1/2 in. (3.8 x 3.8 cm) Dodge Fund, 1949, Retrieved 10 May 2014 from <https://www.metmuseum.org/toah/works-of-art/49.40.1/> pp.26



Figure 2.2 Cylinder seal and impression from Uruk, C. 3500-3000 B.C. Greenish Black Serpentine, 1 3/14 in. (29.5mm) high, 1 in. (25 mm) Diameter, The Pierpont Morgan Library, New York, pp.32



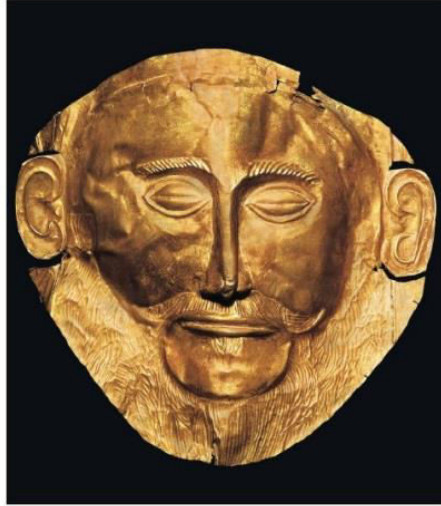


Figure 2.3 *Mask of Agamemnon*, from shaft grave, Grave Circle A, Mycenae, Greece. ca. 1600-1500 BCE  
Gold, height 12" (35 cm) National Archaeological Museum, Athens, pp.37



Figure 4.6 Omar Rayo, *Más ideas sobre Indigenas*, Blind embossing on paper, Retrieved 20 July  
2017 from <https://www.pinterest.co.uk/pin/340162578078204700/>, pp.87



Figure 4.7 R Balla, “Elevation of Beetle”, etching printed on leather, 3’X6’-1992, Retrieved July 2nd, 2017, from R Balla by Sahu T.K., pp.88



Figure 4.8 Krishna Reddy, Three Graces, Mixed color intaglio on paper, 1958, Size- 9.33 in. (23.70 cm.) (Height) by 19.25 in. (48.90 cm.) (width) retrieved on 15 May 2018 from <https://www.blouinartsalesindex.com/auctions/Krishna-Reddy-6979299/Three-Graces-1958>, pp.90

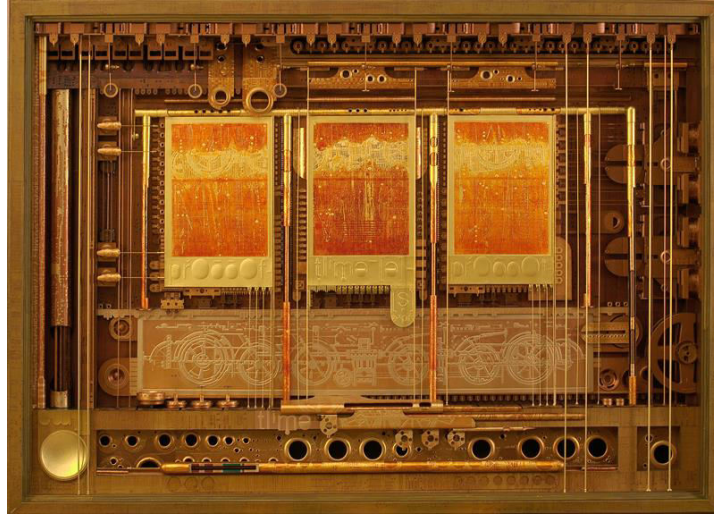


Figure 4.9 R Balla, Dynamism in the mobility and movement-stained container on the wheel (copperix), construction built in the box Processed – 1995 – 2008, 40” x 62” x 8”  
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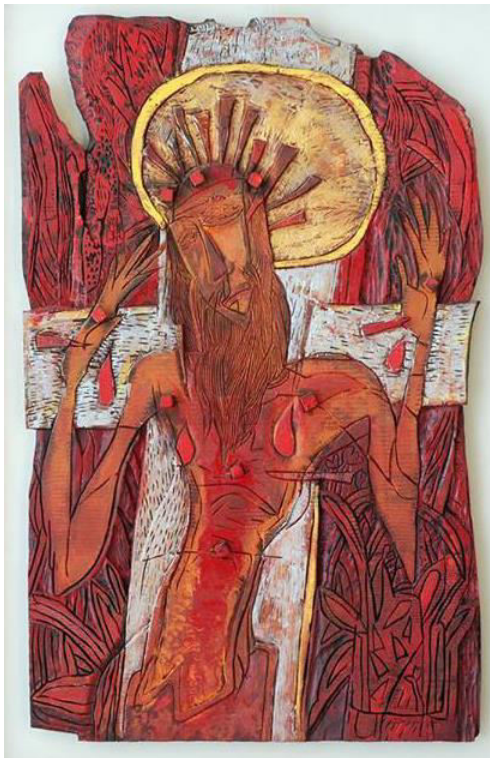


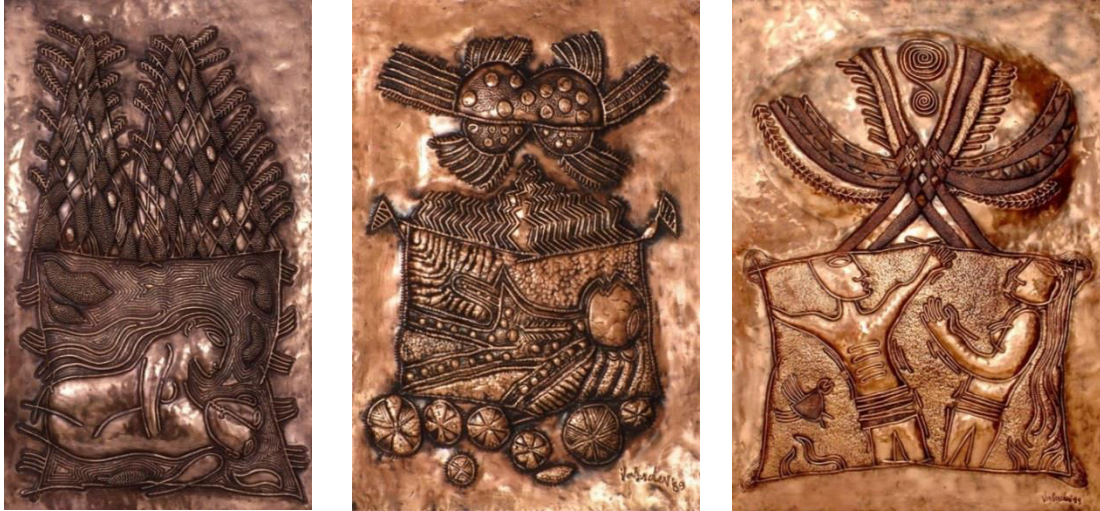
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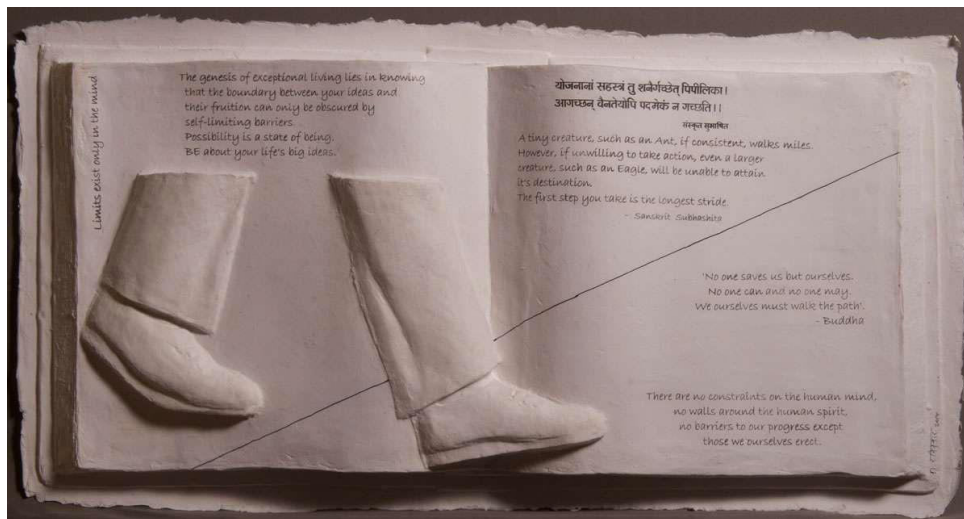


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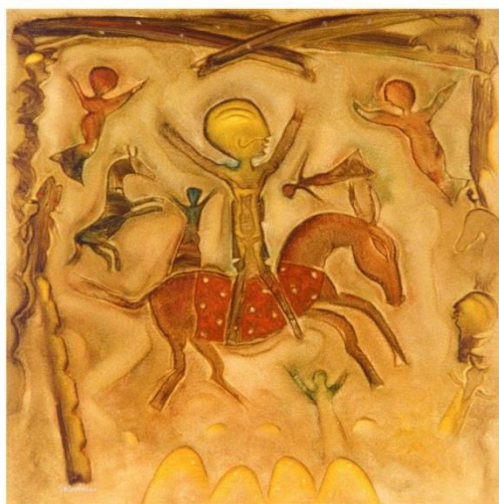
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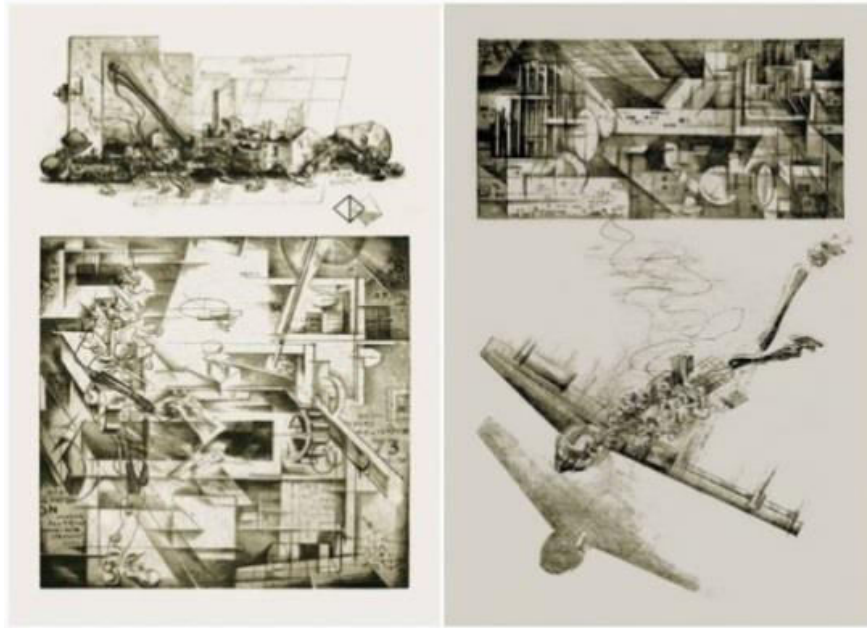


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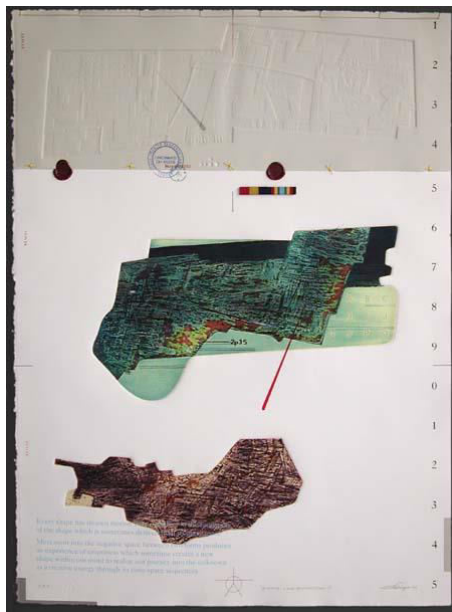


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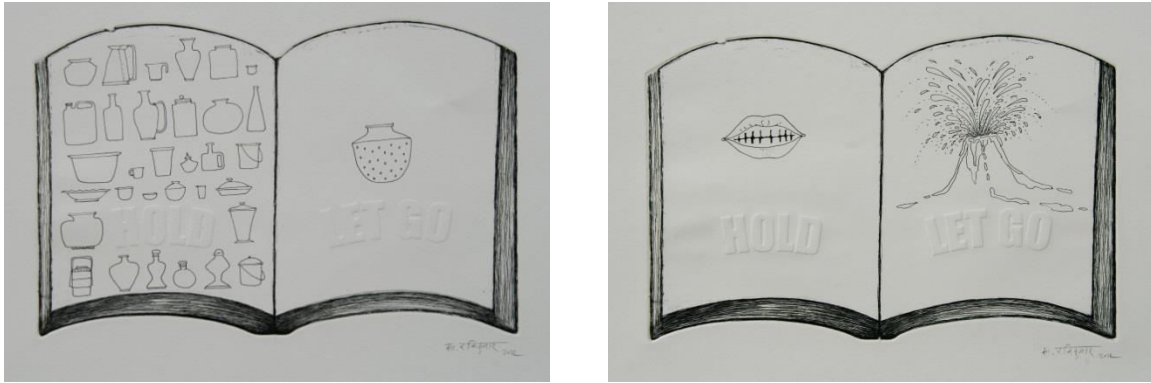


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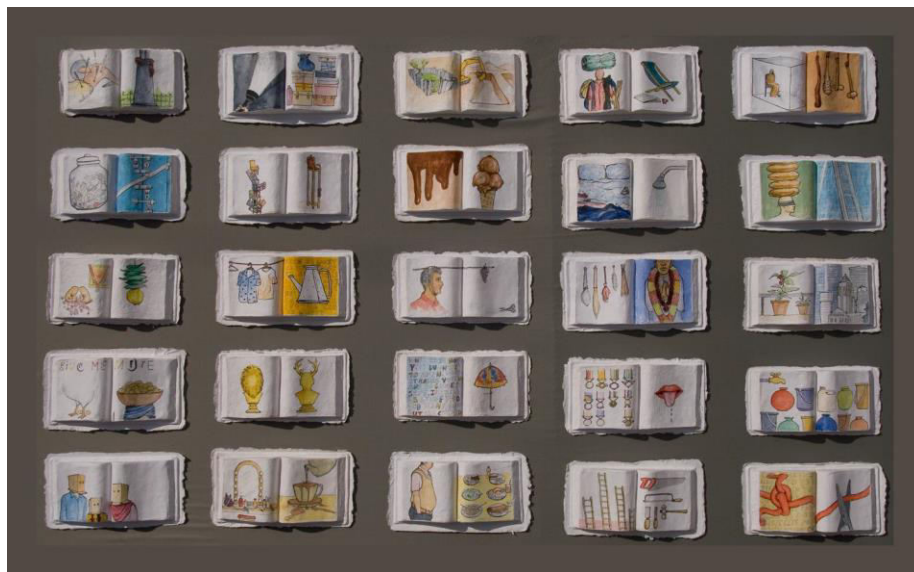


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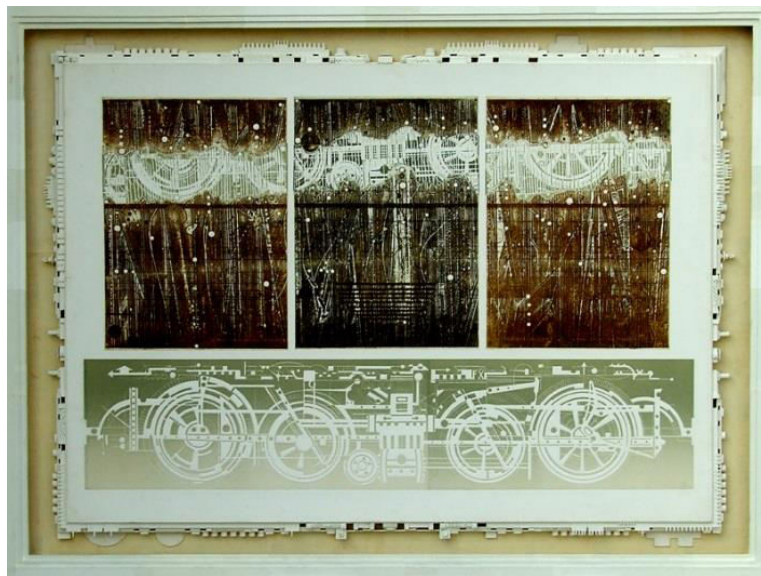


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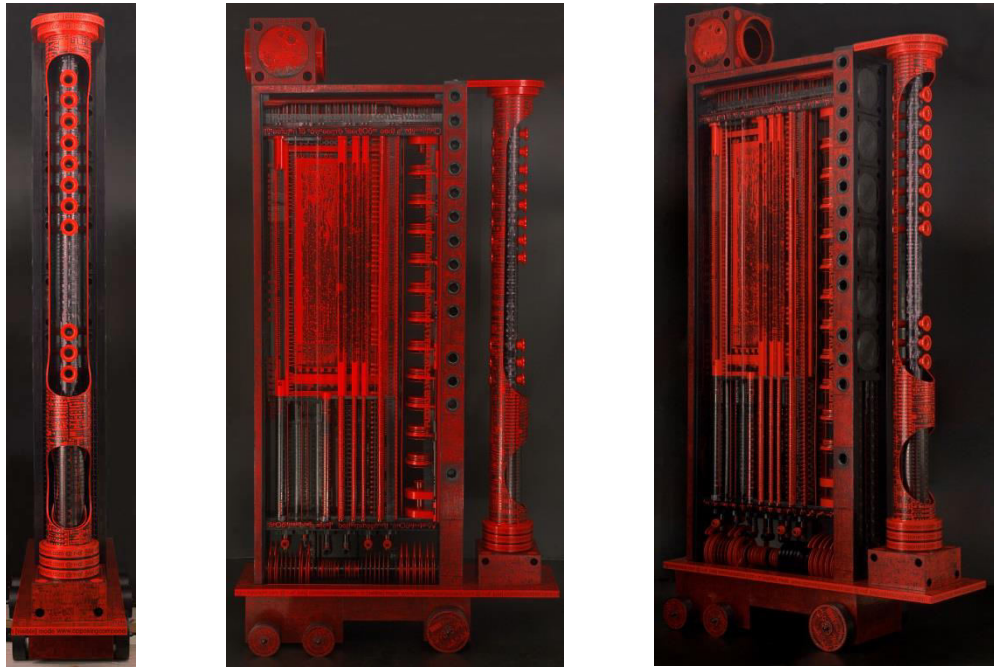


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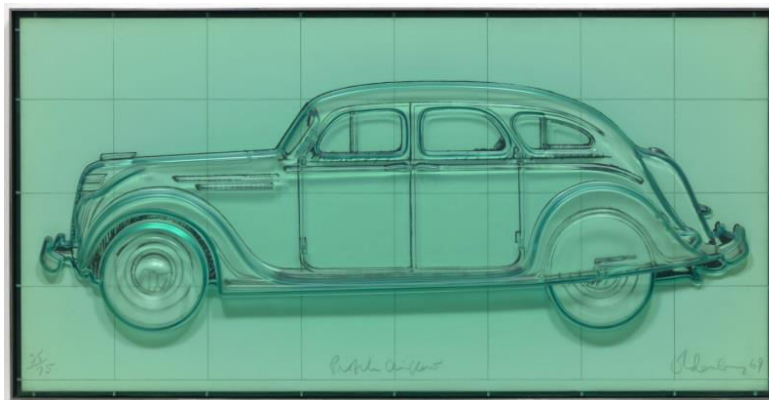


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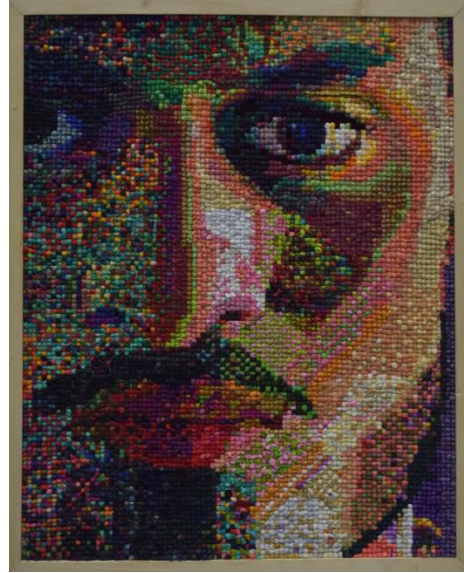


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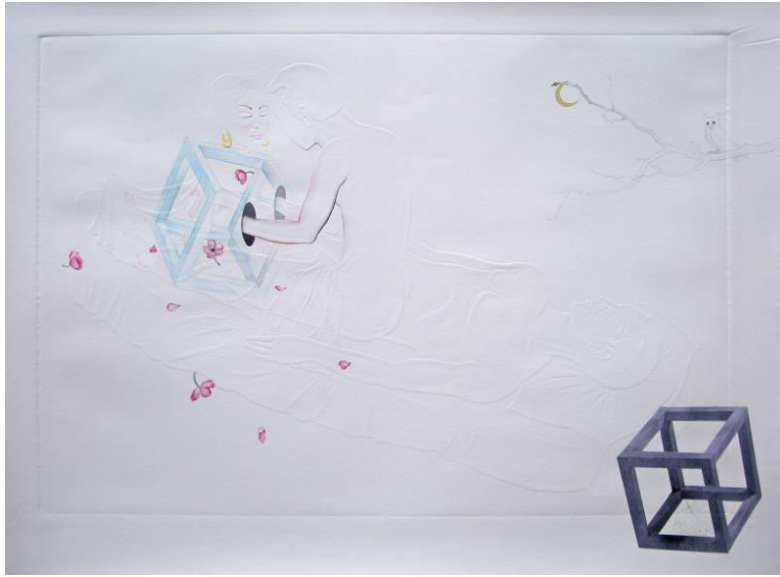


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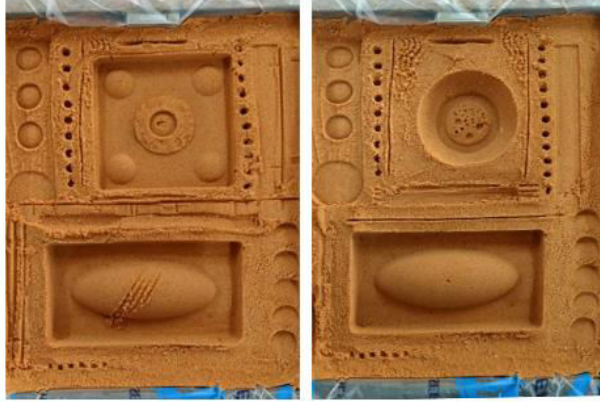


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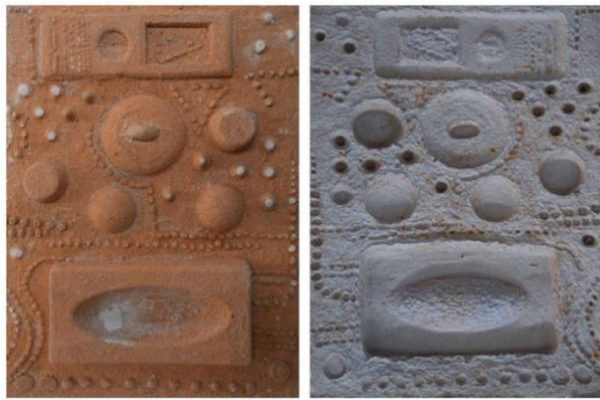


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## **Appendix**



## APPENDIX

### APPENDIX A: An Interview of Art Practitioner

Sl. No.	Name	Specialization Area of Expert	Reason for interview
1	Prof. (Dr.) Deepak Kannal	Art Historian and Academician, Former Head, Dept. of Art History & Aesthetics, Dean, Faculty of Visual Arts MSU Vadodara.	He is an eminent academician and art historian. He has extensive knowledge of contemporary practices and development of visual arts as an art historian and artist background as the part of Baroda school.
2	Mr. Suresh Jayram	Art historian, curator and Founder, Director of 1.Shanthiroad Studio	He is currently involved in art practice, urban mapping, archiving, curation and arts education.
3	Prof. V Ramesh	Artist, Art Historian and Academician Andhra University, Vishakhapatnam)	His work has been sustained and nourished over the years through his approaches in the visual arts.
4	Asst. Prof. (Dr.) Sistala Srinivas	Art Historian and Academician (Andhra University Vishakhapattanam)	He has extensive knowledge of contemporary practices and development of visual arts
5	Asst. Prof. Sudhakar Reddy	Former Head, Dept. of Fine Arts- Graphics (Andhra University Vishakhapattanam)	He is an eminent Printmaker, and academician.
6	Asst. Prof. (Dr.)	Art Historian and Academician (JNU	He is an eminent art historian, academician and critic. He has studied

	Y S Alloni	Delhi)	and taught art history in Faculty of Fine Arts, MS University Baroda.
7	Prof. (Dr.) Ratan Parimoo	Art Historian, Critics, Painter, Academician	He is an eminent art historian, academician and critic. He has studied and taught art history in Faculty of Fine Arts, MS University Baroda
8	Late Prof. K. G. Subramanyan	Indian artist, Critics, Painter, Academician  Former Head, Dept. of Fine Arts-Painting, (Faculty of Visual Arts, MSU, Vadodara)	He was an eminent artist, academician, and art historian. He has taught painting in Faculty of Fine Arts, MS University Baroda and Kala Bhawan Shanti Niketan.
9	Prof. V Nagdas	Printmaker, Painter, Academician  Head Department of Printmaking, Indira Kala Sangeet Viswavidyalaya Khairagarh (CG)	He is an eminent printmaker artist and academician.
10	Prof. (Dr.) M.C. Sharma	(Artist, Academician Indira Kala Sangeet Viswavidyalaya Khairagarh CG)	He is an eminent painter and academician.
11	Prof. Siva Prasad Choudhary	Artist, Academician Head Department of Sculpture, Indira Kala Sangeet Viswavidyalaya Khairagarh (CG)	He is an eminent sculptor and academician.
12	Asst. Prof. S	(Artist, Academician Indira Kala Sangeet	He is an eminent painter, has extensive knowledge of contemporary practices

	Pranam Singh	Viswavidyalaya Khairagarh CG)	and development of visual arts
13	Assistant Professor (Dr.) Rabi Narayan Gupta	(Printmaker, Academician Indira Kala Sangeet Viswavidyalaya Khairagarh CG)	He is an eminent printmaker and academician.
14	Asst. Prof. Savi Savarkar	(Artist, Academician Delhi College of Art, Delhi University, Delhi)	He is an eminent printmaker and academician.
15	Assistant Prof. Kumar Jsakiya	(Artist, Academician Amity University, Noida)	He is an artist and academician. He has studied and taught art in Faculty of Fine Arts, MS University Baroda.
16	Assistant Professor Swapan Bhandary	(Artist, Academician Amity University, Noida)	He is an artist and academician. He has studied in Faculty of Fine Arts, Kala Bhavan Shantiniketan.
17	Asst. Prof. Nemiraj Shetty	(Artist, Academician Lovely Professional University Punjab	He is an artist and academician.
18	Asst. Prof. Mrinal	(Artist, Academician Jamia Milia Islamia University Delhi)	She is an Art Historian and academician.
19	Asst. Prof. (Dr.) M. S. Amarnath	(Artist, Academician R.V. College of Engineering, Bangalore Karnataka)	He is an artist and academician, having profound knowledge in contemporary visual art.
20	Asst. Prof. (Dr.)	Designer, Academician	She is a designer and academician.

	Gayatri Menon	National Institute of Design Paldi Ahmedabad	
21	Mr. Syam Sharma	Artist, Academician from, Bihar	He is an artist and academician. He has done several Etching and Embossing works.
22	Mr. LN Tallur	Contemporary artist, painter (Karnataka)	He is an eminent artist studied from MSU Baroda.
23	Mr. G R Iranna	Indian artist, Painter, Academician (Kerala)	He is an eminent contemporary practicing artist.
24	Mr. Jitish Kallat	Indian artist, Painter	He is an eminent contemporary artist.
25	Mr. Abhijeet Pathak	Indian artist, Painter (Delhi)	He is a contemporary practicing artist.
26	Mr. Kodanda Rao	Indian artist, Painter (Vadodara)	He is an eminent artist studied from MSU Baroda.
27	Mr. Sandeep Suneria	Indian artist, Printmaker (Vadodara)	He is a printmaker artist studied from MSU Baroda.
28	Mr. Bhaskar Vadala	Indian artist, Printmaker, (Vadodara)	He is an practicing artist studied from MSU Baroda.
29	Mr. Mrinal Dey	Artist, painter (Shantiniketan)	He is practicing art based from Shantiniketan
30	Mr. Balu N Chaudhary	Indian artist, Painter	He is Bhopal Based practicing artist.

31	Asst. Prof. Subhasish Datta	Artist, Printmaker, Academician	He has done several experimental embossing practices. He is a Delhi based artist.
32	Mr. Ram Dongare	Indian artist, Painter	He is a Bhopal based art practitioner.
33	Mr. Prashant Kalita	Indian artist, Painter	He is a Delhi based art practitioner.
34	Mr. Vinayak Pandaya	Indian artist, Painter, Academician	He is a Vadodara based art practitioner.
35	Mr. Gulam Mohammed Sheikh	Indian artist, Critics, Painter, Academician	He is an eminent painter, academician and art historian.
36	Asst. Prof. Vijay Bagodi	An Eminent Painter/ Printmaker	Vijay Bagodi is an eminent printmaker, academician in MSU Baroda
37	Mr. Johny ML	Delhi Based Culture Critic, Art Curator and Writer	He is also the part of Baroda School. He has studied art history from Dept. of Art History MSU Baroda.
38	Mr. Vipul Kumar	Freelance Sculptor	He has very closely observed to contemporary art. Studied from B.H.U. Varanasi.
39	Asst. Prof. Souvjit Das	Assistant Professor Govt. College of Art Culcutta	He is an art historian and academician. Have profound knowledge on the historical ground.
40	Ms. Roobina Karode	Art Historian, Curator, and Critic Director and Chief Curator, Kiran Nader Museum of Art,	She is curator and writer, published several articles, books and catalogue.

		New Delhi	
41	Prof. (Dr.) Sushil Kumar Singh	Academician Principal, Shivalik Collage of Education, Gurdaspur.	He has a deep knowledge of research methodology and helped the searcher to design this study.
42	Mr. Jasvinder Singh Sakkral	Freelance Art Historian Lives at Phagwara, Punjab	He is an art historian and alumnus of MSU Vadodara School.
43	Prof. John Jicha	Artist and academician Department of Fine Arts North Carolina University	He is an eminent artist and academician.

## **APPENDIX B: Member of Focused Group**

### **Members of Focused Group at Noida, Uttar Pradesh**

#### **1. Mr. Kumar jaskiya**

Assistant Professor, Department of Fine Arts, Amity University, Noida

Education: Dept. of Panting, Faculty of Visual Arts, M S University, Vadodara

#### **2. Mr. Swapan Bhandari**

Assistant Professor, Department of Fine Arts, Amity University, Noida

Education: Dept. of Panting, Kala Bhavan, Viswa Bharati, Shantiniketan

#### **3. Mr. Soujit Das**

Assistant Professor, Department of Fine Arts, Amity University, Noida

Education: Dept. of Art History, Kala Bhavan, Viswa Bharati, Shantiniketan

#### **4. Mr. Abhijit Pathak**

Freelance Artist, Delhi

Education: Dept. of Panting, Jamia Milia Islamia University, Delhi

### **Members of Focused Group at Jalandhar, Punjab**

#### **5. Mr. M Pavan Kumar**

Assistant Professor, Department of Fine Arts, LPU, Punjab

Education: Dept. of Panting, Faculty of Visual Arts, Bangalore University, Bangalore

#### **6. Mr. Prasad Kumar Swain**

Assistant Professor, Department of Fine Arts, LPU, Punjab

Education: Dept. of Print Making, Faculty of Visual Arts, M S University, Vadodara

#### **7. Mr. Arjun Kumar Singh**

Assistant Professor, Department of Fine Arts, LPU, Punjab

Education: Dept. of Sculpture, College of Art and Craft, New Delhi

#### **8. Mr. Jasvinder Singh**

Freelance Art Historian

Education: Dept. of Art History, Faculty of Visual Arts, M S University, Vadodara

**Members of Focused Group at Khairagarh, Chhattisgarh**

**9. Mr. V Nagdas**

Professor, Department of Fine Arts, IKSVV, Khairagarh

Education: Dept. of Sculpture, Kala Bhavan, Viswa Bharati, Shantiniketan

**10. Dr. MC Sharama**

Professor, Department of Fine Arts, IKSVV, Khairagarh

Education: Dept. of Painting, Faculty of Visual Arts, BHU, Banaras UP

**11. Mr. S Pranam Kumar Singh**

Professor, Department of Fine Arts, IKSVV, Khairagarh

Education: Dept. of Painting, Kala Bhavan, Viswa Bharati, Shantiniketan.

**12. Mr. S P Choudhary**

Professor, Department of Fine Arts, IKSVV, Khairagarh

Education: Dept. of Sculpture, Kala Bhavan, Viswa Bharati, Shantiniketan.

**13. Mr. Rabi Narayan Gupta**

Assistant Professor, Department of Fine Arts, IKSVV, Khairagarh

Education: Dept. of Printmaking, IKSVV, Khairagarh

**14. Dr. Prachi**

Empaneled Designer D /C Ministry of Textile Govt. of India

Education: Dept. of Arts, IKSVV, Khairagarh



## **APPENDIX C: Questionnaires**

### **Interview Schedule for Art Practitioner**

1. You are an established / you are one of the prominent artists/ artist working with this, embossing medium for quite some time now, what do you think that inspired you to choose this medium?
2. Instead of regular painting in oils and watercolours you have been working in this particular medium and technique – what are your contributions and innovative ideas which are not explored by other contemporary artists?
3. There is a dilemma among the artists about the ‘idea’ and ‘technique’ factor. Some say that technique is important and others say the idea is. How do you balance these two in your works?
4. Have you ever thought of going beyond the level from what you are working at present? If so, how would you like to move further carrying the medium to another level?
5. What is your opinion over reciprocal relationship between technology and art?
6. What would be your opinion regarding the digital era and the using of mediums such as 3D printing and laser cutting in the creation of art works?

### **Artist specific and medium/technique specific:**

1. How do you get motivation towards the embossing medium in your art practice?
2. What are various aspects involved in exploration while the use of medium, method, techniques, subject and tools.
3. What are the various encouragements and impressions that have shaped you as an artist?
4. How do you balance idea and techniques in works of art?
5. How would you contextualize and develop your idea by using medium and thought process in relieveo?
6. What symbolism, visual language and philosophy do you follow in your works of art?
7. What are the challenges of various mediums that you opt for? Do the new media and experimental, participative art attract you?

8. Which artist do you think have best used embossing in art?
9. What are the possibilities being found for innovative exploration in the process of embossing?
10. What are the advantages of embossing over the medium?

**Structured questionnaire for an expert:**

1. What are your observation and point of view repute to embossing medium and technique which are explored by contemporary artists?
2. What are the other medium of embossing enthral you?
3. Whom you consider has used medium as well as context for further artistic exploration?
4. What are the advantages of embossing over the medium?
5. What are the possibilities or opportunities being found for futuristic exploration in the process of embossing?
6. Which artist do you think have best used embossing in art?
7. Name the artists who have practiced best ways with embossing medium?
8. What type of abilities do you contemplate which influence to use such medium to express artistic idea?