KRISHNA REDDY: NEW APPROACH TOWARDS MODERNIST PRINTMAKING

A Thesis

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in

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Registration Number 41600139

Supervised by

Dr Rohita Sharma

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2023

DECLARATION

I declare that the thesis entitled '*Krishna Reddy: New Approach Towards Modernist Printmaking'* An exploratory study has been prepared by me under the supervision of Dr Rohita Sharma the result embodied in this research report has not been submitted to any other college or organization for the award of any degree of fellowship previously.

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CERTIFICATE OF SUPERVISOR

I certify that Prasad Kumar Swain has prepared his thesis entitled *"Krishna Reddy: New Approach Towards Modernist Printmaking"* for the award of PhD degree of the Lovely Professional University; under my supervision and guidance, he has carried out the work at the Department of Fine Arts, Printmaking Studio, School of Humanities (Fine Arts), Lovely Professional University, Phagwara, Punjab, India.

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LIST OF ABBREVIATIONS

Art Galleries and Institutions

AH Art Heritage, Triveni Kala Sangam, New Delhi

BAAC Birla Academy of Art and Culture, Calcutta

CIMA Centre for International Modern Art,

C.C.A. Centre for Contemporary Art, New Delhi

CGAC Government College of Art and Crafts

Chitrakoot Chitrakoot Art Gallery, Calcutta

Cymroza Cymroza Art Gallery, Bombay

Dhoomimal Dhomimal Art Centre, New Delhi

Espace Gallery Espace, New Delhi

Gallery 7 Gallery 7, Bombay

IIAS Indian Institute of Advanced Study, Shimla

ISOA Indian Institute of Advanced Study, Shimla

J.G. Jehangir Art Gallery, Bombay

JJ. School Sir J.J. School of Art, Bombay

LKA Lalit Kala Academi, New Delhi

MGAC Government College of Art and Craft, Madras

NAGMA National Gallery of Modern Art, New Delhi

P.P.A. Progressive Painters Association

R.B. LKA Rabindra Bhavan Gallery, Lalit Kala Academi

Sakshi Art Gallery, Bombay, or Bangalore

Shridharani Shridharani Gallery, at Triveni Kala Sangam, ND

Seagull Foundation for the Arts and or Seagull Publication, Calcutta

T & H Thames and Hudson, London

Vadehra Vadehra Art Gallery, New Delhi

Journals/ Magazines/ Bulletin

A.H.J. Art Heritage Journal, New Delhi: Art Heritage at Triveni Kala Sangam

Art trends Art trends Bulletin, Madras: Progressive Painters Association.

IWI Illustrated Weekly of India, Bombay

J.A.I. Journal of Art and Ideas, New Delhi

L.K.C Lalit Kala Contemporary Journal, New Delhi: LKA

Rupam Rupam Journal, Kolkata: ISOA

Kaa Kaa Magazine

Miscellaneous

Apprx Approximately

Ed editor

ExC. Exhibition Catalogue

LKNA Lalit Kala National Award

Rpt. Reprinted

SOCA Society of Contemporary Artists, Kolkata

Trans. Translated/ Translator

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ABSTRACT

The selected problem taken by the researcher explores the potential of Krishna Reddy as his endless experiments in Printmaking brought new possibilities in modern art in India and Europe. His main contribution to this technique has been inventing a new technique and result known as Viscosity. The selected problem, titled Krishna Reddy: New Approach Towards Modernist Printmaking, has yet to be taken up by any researcher, which is attributed to Krishna Reddy, who invented it after reaching Paris. Viscosity is a new technique to give a new dimension, depth and variety to printmaking. It has benefitted photography and other technical fields only after Krishna Reddy's experiments. The visual data in his artworks have been collected from books, magazines, private collections, museums, and the internet. The concerned literature through sparse been collected from NGMA, Lalit Kala Academy, Kaladham Artist; studio, KNMA, Madras, Andhra University, MSU, and LPU; the researcher has developed a strategy to consult with a guide and other senior researchers to deal with this problem. This first part deals with Krishna Reddy's life, education, and subsequent training. In the second part, Reddy's works have been compared with his contemporaries in India and outside India to highlight Viscosity's impact. The central focus of the researcher is to bring out the diversity Krishna Reddy invented through this technique that each artist after him developed his technique in his way.

The selected research problem, Krishna Reddy: New Approach Towards Modernist Printmaking, is to be solved using exploratory, descriptive, qualitative, one-time historical, analytical, and empirical methods by keeping the developments of Krishna Reddy's career in mind. For his in-depth investigation, this researcher has selected a simple random sample technique besides using the snowball technique to get his visual and literary data. With the help of a learned guide, experts, and peers from the above-accumulated data, a research hypothesis is made, and later, a final report with suggestions and findings is made to the satisfaction of all. The researcher wants to look at the artworks of Krishna Reddy about other artworks of his contemporaries in Europe and India. To show how this technique has been expanded and how it has benefitted other industries to show how Reddy has developed Viscosity as a technique and Reddy his artworks have matured. This researcher wants to see how Krishna Reddy influenced later Indian printmakers, especially during the first career he spent in France as an

artist. The advantage of this research is enormous and has the potential to benefit the general public as well as other technical units. The Viscosity helps in getting more smoother prints in variety and clarity. The prints are taken quickly with little time and less expense. There still is some scope for further explorations in this field which this researcher has felt from his investigation of years of research.

Keywords: *Atelier 17, Avant Grade Movement, Bengal School, Krishna Reddy, Viscosity.*

CHAPTER ONE

1.0. INTRODUCTION

Printmaking is a universal language conceived by those who understand modern science and knowledge of the art-making practice. The present investigation discusses how artists used ground-breaking techniques to achieve novel forms of abstraction in printmaking. This Researcher strongly argues that printmakers stand at the centre of artistic and societal debates about acceptable male and feminine roles and women & men in the workforce.

The categorisation of visual art is generally based on the mediums used. Painting, Sculpture, Printmaking, etc., are categories with similar aesthetic feelings. With the same kind of intentions, this Researcher has carried out the study for this project to have an objective look at Printmaking. Viscosity as a practice is a kind of process in Graphic Arts which is neither fully relief nor low relief as the print caused by this process in the contemporary context is cultivated by a mind aware of traditional, conventional and non-conventional ideas and techniques.

In CHAPTER 1, of the present study, the Researcher deals with the Introductory part of the project of his choice under his guide, experts, learned teachers and technicians. In the INTRODUCTION, the investigator deals with the historical background of printmaking techniques in India and the West. The Researcher talks about this practice, keeping in mind the evidence he gathers in writing or in visuals. The Researcher tries to explain how metal engraving changed its course in the flow of time to Chromolithography under British Imperialist. In the last section, the relationship between Printmaking and Photography is also taken up.

In CHAPTER 2, for the literature review, the literary material regarding Indian and Western traditional art is referred to in order to understand the colonial impact on our education and art training, the historical background of the British period is also seen, and the written material on printmaking process is used to know different processes with different metal sheets and chemicals. The various comments on the Viscosity technique are gathered. *Atelier 17* is also taken up, where Hyter and Reddy did several experiments and trained several students and technicians. Research gaps are traced with all knowledge of this domain, and some relevant questions are identified.

The crux of the matter in CHAPTER 3 revolves around the methodological aspect. The Researcher formulates his research problem after fixing his research area. In this section, the Researcher delineates the objectives of the investigation. The Researcher is advised to have a practical research design to take up his research problem with the suggestion of his peers and other experts. The reason to select a topic is justified, and for a good research design, different tools and techniques are planned by fixing the sample design.

In CHAPTER 4, the Researcher has discussed the technical and scientific terms which are commonly used in printmaking processes. From the beginning, Krishna Reddy's life history is also roped in to make it more pertinent. Modernism under British rule, education in India, change in society and our lifestyle, our cultural mores. The changes that appear are discussed from the angles of essential thinkers and philosophers, like, Redfield, Parimoo, Susan Langer, Shrinivas Daniels etc. Various discursive views are taken up to give new dimensions to the terms under study. With this background, Krishna Reddy's early life, his early school and his early Indian art practice are discussed. Modernism and Avantgarde are also differentiated by keeping the modern art movement in India before and after independence.

In the following CHAPTER 4, Krishna Reddy's career is discussed. How he invented his techniques, and how much success he got? From his early education, which he had at Shantiniketan till he stayed in Paris, his artworks are discussed. The focus is on his written and spoken words to support him in his creative works and how much he has succeeded in his efforts. His entire work till 1976 is discussed in detail by highlighting his technical prowess compared with his contemporaries. This is the main section of this research. The Researcher has brought almost all Indian printmakers of our contemporary period. The Researcher intends to bring individuals' artwork to identify the influence of Krishna Reddy's influence on them. The Researcher carried out a great deal of investigation by cross-examining various artists. The Researcher has travelled to all corners of our country to see printmakers and seek their views on Krishna Reddy and his interventions in printmaking and particularly on the VISCOSITY technique. In this significant chapter, the focus was to bring through different artists, their words and artworks Krishna Reddy into the limelight and prove him a true master.

In the last CHAPTER 5, Explaining Viscosity, the Researcher intends to see how many artists in India were influenced by this technique; at the end of defining limitations, the Researcher thanks his teachers for their guidance in overcoming them and gives a list of suggestions and recommendations for fellow researchers. Important to contextualise and interpret for a deeper level of understanding. The investigator clarifies the theoretical orientation under the human mind, the creation of viscosity relief prints, and the aesthetic sensibility of the creative process deals with framing its practical approaches. In this separate sheet, the Researcher needs to address the critical issues of Viscosity experiments of different Indians and the westernisation of the specific tastes. What are the issues we face in dealing with the collection of visual material of new solved? Type of methodology used. Benefits of the study.

1.1. A Brief History of Early Printmaking

Printmaking began in earlier as a form of communication. The print's original purpose was to visualize information. The earliest ancient civilizations used the method of visual reproduction. The first prints are believed to have been formed by ceramic or clay stamps and seals in civilizations like ancient India, China, Egypt, and Sumerians.

Early printmaking techniques were developed in India to depict Buddhist images. Stone carvings that were used to make rubbings revealed the Buddha's footsteps. Printing on silk or paper with clay stamps also produced images. China is credited with developing paper in the second century A.D. Printmaking spread around the globe.

It took a long time for printmaking to become a recognized form of artistic expression, with much of its development taking place in China, Japan, and Europe. Printmaking first served religious or just practical purposes. The Diamond Sutra, which dates to the second century and paper was discovered in China, is depicted in the oldest printed image on paper.

1.2. The Origin and Development of Printing Picture in India from Indus Valley up to the 15th Century

Print as a work of art exists as multiple originals, from a single source to a master plate. Many diverse techniques used by printmakers and the printing industry for mass production exist. Some of the earliest techniques are in the simple mechanical method

of replicating identical images from a master image. A large variety of seals, coins' casts and relief surfaces are examples of this technique, and the widely prevalent method of printing was that from a wooden block.

The technique was known in India as early as 3000 BC, as evidenced by Mohenjo-Daro and Harappa's excavated sites. Embossed Relief images on terracotta-fired clay Tablets from the Harappa period can also be considered prints. Fig.1.1 Inscribed Indus Valley metal objects include seals, Fig.1.2 and small tablets Fig.1.3. clearly demonstrating the technical prowess of the Harapan artist Fig. 1.4. but are quite uncommon and were probably created for rich people. Seals or embossed seals were frequently found on sites of the Indus Valley in excavated streets.

Indus Valley artisans may have been familiar with the principles of printing by the ancient "*ajrakh"* technique; Woodblock designed printing fabric. Copper sheets may first have been created so that the standard designs on screens and tablets are maintained permanently; further, the thin, shallow graving process, the robust plate's structure, the wear of the inscribed metal surface, and the reversed characters all reflect the print function of the copper plates. The thin, shallow graving process, the robust plate's structure, the wear of the inscribed metal surface, and the reversed characters all reflect the print function of the copper plates. Fig.1.4 Trials with simple ferric oxide and carbon black inks confirm that the plates can provide, even after over 4000 years, good, printed impressions in media including silk, Fig.1.5 as would ever be available four millennia ago. It is thus proposed that the world's earliest known printing plates are these unique copper plates Fig.6.

The so-called "*Sohgura"* copperplate inscription, Fig.1.7 probably dating back to the third century BCE, engraved in the Brahmi script during Mauryan Empire, is a precursor to the later copperplate inscriptions. However, a small bronze plaque, a copper alloy, is written. The Taxila and the "*Kalawan"* copperplate inscriptions Fig. 1.8 (Circa.1st century B.C.) They are among the first known instances in the Indian Subcontinent of copper plates being used to write. The inscription on the "*Sohgaura"* coffee plates is an Indian inscription in the "*Brahmi"* script in "*Prakrit"* It was discovered about 20 km south-eastern of Gorakhpur, UP, India, in the village of Sohgaura, on the banks of the Rapti River. Moulding is the result of the plate, composed

of a line of symbolic diagrams and four text lines. Archaeologist Raymond Allchin thinks and considers it from the Ashoka era. A precursor of the later copperplate inscriptions. The "*Patagandigudem'* inscription from the third century is the first known copperplate charter from the Indian Subcontinent

.

Though the Researcher has not found examples of the interlude The Kings of the Pallava dynasty in the 4th Century made some of the earliest copper plates authenticated and are in "*Pracrit"* and Sanskrit Fig.1.9. An example of the '*Tumbula'* inscriptions of the Western Ganga Dynasty are early Sanskrit texts that use Kannada terminology to denote geographic limits., which, according to a 2004 Indian newspaper story, have been dated to 444. In northern India, rare Gupta copper plates were found. The use of copper plates increased and remained the primary source of legal records for several centuries. Fig. 1.10.

"Arang" copper plate inscription, Hinduism, king Jayaraja, Chhattisgarh Fig.1.11, The endowments were given out by the Paramara king "*Siyaka II"*, according to Inscriptions of the Early Gupta Kings and Their Successors from the sixth century. Pallavas (6 th century C.E. to 9 th Century C.E.) engraving of the inscriptions and script for engraving the Sanskrit, Fig.1.12. The Pandyaas., 7 to 10 C.E., the rulers employed the cursive script "*Vatteezuthu granthi"* script. Fig. 1.13. "*Ay"* king Varagunan 9 th Century, used the Nagari script for writing the Sanskrit. the portion was used in Vijayanagar copper plates Fig.1.14. "*Thiruvaalla"* copper plates, also at the Sreevallabha Temple, *Thiruvaalla*, Kerala, dated to 10th and 11th centuries Fig.15. Vijayanagar Copper Plate Inscriptions at the "*Dharmeshwara"* Temple, "*Kondarahalli"*, Hoskote 10th century C.E. "*Pandyas"*, the Cholas.Fig.1.16.

Copper Plates Found Beneath Indian Temple "*Talagunda"* found some pieces of evidence. Found two sets of copper plates issued by a king, Fig 1.17 in 1180 A.D. Sanskrit inscriptions on the plates.

Consequences of these archaeological findings They are truly outstanding. In 3rd thousand years B.C., at least 1500 years before another process was taken in the Indus Valley, true prints could have been first discovered, and impressions taken out of these ancient copper plates could have provided the most early known work of art in

printed form. Copper plates found ferric oxide and carbon black inks tests plates for prints on various surfaces like fabric and other embossing techniques; this concludes that early phase printmaking exists in the world. The earliest known printmakers do copper plates for initial printed works of printmaking practices.

1.3. Indian Printmaking in the Middle Ages

Printing first spread from China to Japan and Korea, with a long and famous history. Printing in these nations was done using blocks and types made of clay, metal, or wood. Before being developed and improved in the 1440s into what is now known as automatic letterpress printing, by Gutenberg and his colleagues, the technique had made its way to Europe by the 14th century, possibly via West Asia. Within the following century, print spread quickly throughout Europe and quickly assimilated into daily life.

In the illustrations of European publications from the fifteenth century, printmaking was utilized to represent biblical passages. Additionally, prints were used as common people's icons, shrine souvenirs, New Year's cards, playing cards, and illustrations for well-known poems. The first attempts at colour printing were made on fabrics using hand-coloured stencils and wood blocks. They were mostly utilized to imprint designs on fabrics.

With the invention of the printing press, printmaking began to flourish in Europe. It started as a medium of duplication and mass production. Very soon, it attracted the attention of artists and established itself as a creative medium from the middle of the fifteenth century. Artists found printmaking rich in materials, tools, and processes through which they could realize powerful images through experiments.

1.4. A brief history of printmaking beginning in the fifteenth century.

In 1456 Germany is where the first printing press was installed graphic printer by Johannes Gutenberg Metal cast letters were used to print words and texts. The printing press was introduced in India by the Jesuits in 1556. by the mid-18th Century, various forms of printing became established in several parts of *Bharat*. We do not have any evidence of manual or mechanical printing on paper that dates before 1556.

Goldsmiths and metal chasers decorated metal plates, armour, jewels, and other precious metal items with engravings between the fifteenth and seventeenth centuries. The oldest prints on paper date from this period; thus, one of these metalsmiths from the fifteenth century must have made a print from an inked metal pattern. The form of these prints is ornamental.

After receiving initial training as a goldsmith apprentice, Albrecht Durer etched metal plates and made prints on paper. In order to give the sensation of light and shade, he implied three-dimensional solidity by cross-hatching the outlines of his works. William Blake was an additional illustration of a skilled craftsman who could go beyond the bounds of his profession to create a novel form of aesthetic expression, similar to Durer. He changed over the course of his life from a commercial reproducing engraver to a creative, inventive, and successful graphic artist. His line engravings effectively and plainly communicated his own images. He created the images for his engravings right there on the copper plate, giving them more life.

Portuguese printed books for propagating Christian ideology. In 1556 that two wooden presses arrived in Goa. The wooden presses were set up, and the missionaries lost no time in printing their first book that year: "*Conclusoes e Outras Coisas".* Printing operations have expanded in several parts of India from the middle of the sixteenth century and the eighteenth century, under the aegis of Bhimjee Parekh in Bombay and Tranqueber, near Madras under the Danish missionaries. However, compared to the frenetic printing activity that was launched, printing did not prosper during this time.

The sculptural characteristics of Blake's copper and relief plates gradually became apparent as he was inspired to create new images by his visions and dreams and propelled by his sensitivity to the materials used in the printmaking process. With his invention of novel printmaking techniques and his appreciation of the plate as a relief sculpture, Blake continues to stand out as an exceptional example of innovation in his time. Additionally, Blake explored countless variations of colour printing. New avenues for graphic innovation were made possible by him.

Artists learned in the seventeenth & 20th centuries that etching was a more adaptable

technique than engraving revival by Hayter, Miro, Pollack, Moti Kakio, lastly by Reddy. In time, it took the place of engraving as the more widely used artistic medium. Artists experimented with utilizing acid to further bite the lines and began employing needle pens as pens; Rembrandt's pure etched line is a notable example. He experimented with close crosshatchings and etched line patterns, and he utilized dry points to emphasise the effects of light, shade, and different tones.

Aquatint was first used consistently by J.B. Le Prince in the middle of the seventeenth century. However, Goya is the best aquatint artist. He is the artist printmaker who utilized aquatint's tonal characteristics the best. In the eighteenth and nineteenth centuries, black-and-white printmaking technology continued to advance. Artists looked for a colour-based analogy to the black-and-white plate with each subsequent iteration.

1.5. The Search for Color

The pursuit of colour in printmaking led to an increase in the complexity of both materials and processes. One of the earliest experiments was printing a plate in two or three neutral tones, with the main colouring added by hand right on the prints. These impressions cannot properly be referred to as colour prints. They could be referred to as coloured prints. This method of printing is the exact opposite of what a real printer does, yet it gives the artist complete creative control. It is fundamentally an artist's process because of the limitless permutations.

The finest examples are the coloured etchings of Hercules Seghers (1589-1635). His attempts to find a new means of imbuing his prints with colour led to a unique and expressive technique: first, he coloured the paper or linen by hand; he then printed the design of the etched plate on the material, and with colour, touched up the design by hand. His rugged, etched line was achieved by a method similar to contemporary lift ground.

William Blake's experiments Figure No 1.24. greatly improved colour printmaking and foreshadowed contemporary techniques. Since he was an unconventional artist, he was free to create some remarkable techniques for deep etching in relief. Blake self-published editions of his odd and surprising work after

failing to find any publishers.

Blake created a colored print by first intaglio printing fig. no 1.24. the plate in one color (he used black, yellow, blue, and green) and then hand-watercolor printing the intaglio pattern. He would then frequently paint the prints with deep, opaque colors to reinforce his design. He developed a technique for transferring thick tempera colors to the print that involved first painting a card with the entire palette of his design in tempera, which he would then rub against the plate to transfer the color. His prints, which have extremely textured opaque coloring, must be the product of such a technique. These prints' thicker mottled textures may have been created by sprinkling dry colors over the wet impression's surface. His trials produced a few impressions with lots of variations.

A few artists began experimenting with new ways to combine colour with prints throughout the seventeenth century, creating what is sometimes referred to as colour prints. They used etched and engraved plates to create the first colour print. A printmaker from the Netherlands artist named Frederic Blommaert utilised a number of woodblocks in combination with engraved and etched plates to achieve surface colour.

The British in the early 19th Century. The face reason for this is that until the advent of the British in India literacy was confined to Brahmins and the educated elite. Introduction of the British educational system, which covered the middle class as well as the less fortunate section of society, printing activities really flourished. Manuscripts, the traditional means of education, could not cope with the increasing demand for mass education. Only mechanical printing could meet this demand. From this time onwards, European education and the Indian social scene began to change at the beginning of the 18th Century.

To get at the modern understanding of colour and how we see it, it took hundreds of years of thought and experimentation, starting with Isaac Newton's 1672 hypothesis that white light is the source of the colour feeling Fig No 1.21. (Thomas, Young. 1802) established the relationship between different light wavelengths and colour in 1802 when he measured various light wavelengths and created the visible

spectrum of electromagnetic energy.

Johannes Teyler's (1648-1697) experiments resulted in multicolour inking's fig no 1.22. of a single etched or engraved plate, departing from both the traditional subject matter and the "*chiaroscurist"* technique. To get a painterly look, he could combine up to six different colors. Rag stumps, sometimes known as *"dollies" or "poupees",* were employed in this procedure to ink the plate. It took a while to complete since fine colour separation were needed. Lines or sections that were mezzotinted contained the colours. Using a combination of etching, line engraving, mezzotint, and roulette work, other engravers continued to use this technique to create plates, which were then inked *"a la poupee"* and printed. Some etchers experimented with utilizing two distinct plates, one a key plate and the other an aquatint plate, with a different color added to each section of the aquatint plate. However, the alignment of the paper on each plate for its impression required enormous attention.

The three-color method of color printing was created in the seventeenth century using the principle of fundamental colours (that all colours are derived from the primary colours blue, yellow and red). Impressive experiments were carried out by Jacob Christoph Le Blon (1667–1741) and created the three-colour printing method fig no 1.22. He attempted to create an actual composite image by combining the three plates he used for the three primary colours. Often, Jacob Christoph Le Blon used the fourth plate for his blacks. Jacob Christoph Le Blon's could not make quality prints using the few tools at his access. The colours did not mix as expected and occasionally became muddy. But he persisted in trying new things. The most cutting-edge mechanical uses of colour printing still use his core concept.

Jacob Christoph Le Blon's by mixing black into the red, yellow, and blue plates on a few of his prints, J. C. Le Blon is known to have also pioneered four-colour mezzotint printing fig no 1. 23. However, others created the RYBK (K is for the key colour, black) approach, particularly after Le Blon's passing in 1741. The French painter Jacques Gautier and the Dutch engraver and printer Jan L'Admiral, both of whom had worked as Le Blon's assistants, were among others who contributed. In the 1730s and 1740s, L'Admiral and Gautier first created colour plates of human anatomy for use in medical research journals in Paris.

A Brief Introduction to the Historical Background of Early Print in India its Origin and Development of Printing in India up to 1798 In the historical Background of Early Print in India, the Researcher wants to examine art prints in form. The popularity and interest in print make one wonder about the obsession with self-portraits and brings to light the growing importance of printing or publishing. Portraits were always a fascinating discovery, and prints played a part in any country's historical discovery. The portrait reveals all this: a window to the soul, a glass into the past, an insight into the culture of that time, a glimpse into history, the record of geographic lifestyle, a way of satisfying curiosity, and the breaking of mysteries. In that one face, there have been thousands of thoughts, feelings, and words. It is as if for posterity, an era has been caught, and time was quiet to disclose. Also interesting is to trace the development of printing in the context of portraits. Today, many printed photographs are a visual record of the past. How have prints in India evolved? What was the original nature of the prints? What became the famous art of portrait printing? All these and more questions can be better understood if you understand the start of printing technology - as two different phenomena worldwide and in India. While different in the contemporary context, portraits and prints are interrelated areas of development, complementation and reinforcement. This is what we are talking about. connection is an attempt to learn, share and understand the linkages between them. This an attempt to see what takes place when you combine two apparently interrelated fields – printing and publishing and try to look at the eyes of art, the Indian heart, and the time-driven mind. It seeks to see and understand how print portraits have evolved from documentary tools to a renowned form of commercial art. To describe the world, the journey begins with the appearance in print of Indian portraits in various travel dialogues, when portraits were printed as a form for a person and his personality. So, let us start by tracing the printing technology in India and understanding the various printing techniques.

1.6. The Development of Printing Technology in colonial India

The printed Bible came to India nearly 100 years after Gutenberg's development. In 1580, the Jesuits submitted Emperor Akbar a "*polyglot bible"*. Bhimji Parekh (1686), an entrepreneur born in Surat, made a further attempt to print it in the region's language. The first press was in 1675. he was used to printing the Bible. Bhimji also

tried getting an expert from London who could help him cast an Old Brahmi script (from which the Devanagari version evolved today). Only 100 years later, Charles Wilkins began printing on Brahmi fonts. The *"Bhagwad Gita"* was the first book he printed. The history and coincidence of printing in India. Only in 1780 did the Jesuit missionaries bring the first press, which was used mainly for missionaries. After that, when the lithographic press was invented and later the chromolithographs, the print portraits took on a different flavour and became available to everyone instead of the elite. Materials and Methods of Printing techniques: The connection between printmaking and documenting past activity and portrait making carries a variation of prints having varied techniques. There are three printing techniques: Early Travelogue printed portraits: Throughout history and cultures, a fascination with face has been observed, and the earliest known records of portraits have been travelling literature. Printmaking was viewed as a communication and recording tool rather than as an art form. Early contacts between India and the world were mainly for travel. Much of our understanding of ancient Indian and mediaeval history can be attributed to the accounts of aliens who crossed the sea and dynamic roads to India, pilgrims, voyageurs and traders. They made us worthy of the historical understanding of early Indian society through their writings, observations, and experiences. Much of the early printed portraits came from These accounts, where a new and strange country to them was written to describe the books. In those times, woodcuts or copper gravures were used for printing technology. The first portrait known of a Mughal Emperor was published in *"Cosmographia"* The German cartographer, cosmographer and Hebrew scholar Sebastian Munster (1488 – 1552). Sebastian Munster travelled the world because he needed to know the workings of the world, interact with its different people and discover them. It compiled a text detailing his views, his maps, his princes' portraits, his costumes and customs, his flora, fauna, monsters, wonderful things, and horrors. He compiled everything in "*Cosmographia"*. In Book V (Latin edition of Sebastian Heinrich-Petri Basel's printer), he detailed India in the earliest Cosmographia edition (1552). Three ways Munster collected his book materials: Literary sources available. They were obtaining original manuscripts for the description of the countryside and of villages and towns and detailing done on his various travels. Many British artists visited India during the 18th and 19th centuries. They visited and stayed. With the Royal

families extensively throughout India. They also recorded their findings and travelled to India through newspapers or journals. In the works of William Daniel, fig no 1.25. an English painter, marine painter, and engraver, one of the first series of portraits were printed. William Daniel fig no 1.26, 1.27, went on to tour India in 1785 at the age of 16. They stayed in India together for 10 years (1786 - 1794),

A full journey and detail of everything they saw, experienced and felt. In 1791, in Calcutta, they carried out a lottery of their works and continued to travel and draw their proceeds. In 1794, they came back to Britain and showed a *'Picturesque journey to India by Chinese route.'* He gains financial success from his exhibition, which offers a brand-new view of the Indian Subcontinent and influences both decorative arts and British architecture.

It also formed the famous view in England of a still-existing romantic and picturesque India. Daniell produced a lot of small wash sketches in his studio and then larger colourful versions. His Indian works rely almost completely on precise drafting and the subject's interest. He published his great work in India, the Oriental Scenery, six times between 1795 and 1808. A total of 144 aquatints were colored. Figure No 1.27. The aquatint process is more difficult than a simple etching; aquatint requires an indirect incision on copper plates with a matrix that prints controlled-intensity chiaroscuro tones with extremely rosin fine graining. This allowed more tonal values for the final stage of the technique to achieve the complete range of initial and second, and third colour mixing tones captured by the copper plate-like watercolor with the help of liquid bitumen with numerous few seconds of acid bath several times Later in 1834, The Oriental Annual, Scenes in India, was published, which covered different chapters of daily life, religion, castes and people. This collection was before the invention of photography, the last great artist's journey. The seven portraits are engraved after paintings by William Daniell.

As the Portuguese started mechanical book printing in India, the Britishers started printing pictures and illustrations during printmaking on a large scale could be possible in India was first explored by William Daniell and Thomas Daniell. Fig. 1.26. During 1786 and 1788, the Daniells published etchings. Press was set up in 1779 in Calcutta. Although local artists were initially unable to grasp the technique because it

was not traditional, they gradually adopted this process, as most wanted.

In general, artists or travellers used engravers and cutters to gravure and print portraits before the invention of the lithographic press. The engraver could then grave a drawing on a metal plate or make a usable drawing.

Thus, the same person's portrait could vary greatly in shape and style many times. Stylistic differences could occur even when representing an Indian artist in comparison to a European one. Printing became more individualistic with the invention of the lithographic press, as the artist could draw himself directly without the need for further gravure skills.

This mainstream narrative is complicated by other facts like engraved inscriptions on copper plates dated 1400–1780 and engraved images from the same period. Therefore, the big question is why the presence of these proto technologies did not lead to an Eastern printing development. Issues like these cannot be answered by the independent printing technology history alone.

The researchers have to look elsewhere, possibly in social and political history, for answers. The desire to achieve excessively many printing technologies at affordable costs has led to image printing and designs that support neo-literacy, which have evolved independently by different cultures. Despite the existence of these rudiments, the absence of such imperatives that are apparent in the social and political history of countries like India could have caused the non-development of indigenous printing.

If no quantitative or qualitative changes in printmaking are acknowledged as the leading force behind printmaking. Nor in the sense of aesthetic quality can be accounted for. Greater expostulation of the latter would be a welcome addition to existing scholarship on this, a revolutionary paradigm shift in the history of indigenous printmaking. Normally visual arts students are not able to understand the history of the arts but are receptive to information about printmaking materials, processes and methods; research papers such as these then take advantage of art education, Lithograph and Chromolithography: Printmakers and aesthetics Indian History In this investigation, the Researcher, wants to have a comprehensive survey of lithography and chromolithography.

Chromolithography is a multi-colour printing method using stones and metal plates for commercial prints in wider range Fig No 1.28. Annoda Prosad Bagchi on a large scale for commercial purposes for the genre public – This technique is based on the fact that oil and water do not mix. During the colonial period, printmaking in India. The Researcher has gained further insights through conversations with some of the top post-independence medium practitioners. The Researcher wishes to emphasise two different printmaking techniques, resulting in works of art in the colonial period. The decline of the Mughal empire's central authority led to the strengthening of Britain's retention over our country. Researchers saw with them artists from Europe, who landed here with their technical prowess.

Then lithography and chromolithography substituted the miniature painting, which was practised extensively in the royal courts, as demand grew. The results have been proven to be almost the best techniques in Europe. The investigator continues the narrative by focusing on Indian printmaking's modern path as time progresses. The research aims to examine the history of historic developments chronologically, regionally, and technically. As the influence of British dominion increased in the next generations and decades. The investigator, a teacher, and a practitioner printmaker. The Researcher has examined the artworks produced in this intervening period to test hypotheses that the company period was suitable for printmaking development In India. The Researcher would use the travel lists and visiting officials of the missionaries to describe how European artists came to obtain lucrative commissions and how this technology was developed at the expense of local art and trend under British rule, in the deprivation of written material from an Indian writer. In order to study the print more thoroughly and to understand it in lay-person terms, blurbs often help the reader understand the way printers work and how to differentiate a lithograph from a chromolithographer, both in terms of the content and printmaking styles of these works.

Researchers learn about such reproducing printers and their dexterity with processes in the latter half of the nineteenth century. However, original etching printmakers were few and far between. During this time, a few French landscape artists revived old etchings. One of the earliest artists to try out monoprints was Degas, who progressed from monochrome to full-colour prints. Lithography was employed by

Seurat, Bonnard, and Toulouse-Lautrec to create striking posters. Later in the nineteenth century, artists sought new ways to express themselves due to ongoing aesthetic revolutions. The colour print's adaptability drew much attention.

1.7. Early Modern Printing

The evolution of color printmaking includes many people's trials with materials and methods to print color images that genuinely represent their views. At times, artists experimented with them after being inspired by the graphic features and material richness. They aimed for clarity of expression. There were frequently master printers (reproductive craftspeople) searching for predictable ways to reproduce an image. They make a significant contribution.

The variety of materials and techniques passed down from master to apprentice, from teacher to student, and from artist to artist, however, constitute the true history of printmaking. Each artist chooses and blends various materials, picking up where a former colleague left off. Other artists of his day and the future may benefit from his specific discoveries, tiny innovations, or revolutionary viewpoint. This perspective might aid in our understanding of contemporary printmaking as an art form.

Early in this century, color printmaking's primary goal was manipulating color for its expressive potential. In Europe, there were many "*Post-World War I"* art movements that experimented with new ways of expressing oneself, including the Revolutionary School of Moscow and the later Dadaists. Printmaking workshops became gathering spaces for artists interested in learning and printmaking in this chaotic environment. Hayter in Paris and Rolf Nesh in Oslo are two examples of artists who started workshops and invited others to join them. They brought an innovative attitude to the workshops. Later, these studios prospered as hubs for emerging artists around the world.

In order to expand print media as an additional form of expression and bring it closer to the artist, Hayter founded "*Atelier 17"* in 1926. The Atelier's main purpose was to experiment and find new technical and expressive printmaking possibilities, especially in intaglio printmaking. In addition to observing the plate's beauty, artists

also noticed that the materials presented fascinating technical difficulties.

Hayter's spirit of exploration drew artists from all over the world. Many Surrealists, including Tanguy., Miro., Max Ernst., and Masson., worked in the "*Atelier"* during that period. The workshop's theme was curiosity and learning. They recognized the worth of color printmaking and experimented with ways to incorporate it into the image. They discovered that the common colour printmaking techniques lacked the spontaneity and flexibility they thought crucial; such techniques were too mechanical and separated the artist from the medium. For these reasons, the multi-plate method did not satisfy artists. In order to print it in one operation, they needed to blend colours and superimpose them concurrently on one plate.

The *Atelier-17* philosophy and both very foundations were shaped by the simultaneous colour printmaking experiments artists executed there during the 1920s and 1930s.

At the Atelier, artists still try to balance several colours on a single plate. Multiple simultaneous color printing techniques have been tried and developed by artists. An intaglio plate was occasionally used in conjunction with other printing methods, such as lithography, silkscreen, linoleum and woodblock, etc. Hard experiments with open biting by artists like Miro and Masson resulted in deep grooves or, occasionally, the complete eating of portions of the plate. They coloured the plate surfaces as they rolled them (in the manner of woodblock printing).

Colour printmaking was approached differently by the artists at Rolf Nesch's Norwegian workshop. To create images, the artists would either cut out portions of other etching plates and solder them together in different places and other metal-found objects to the plate. After that, they would add rags and other small, flat things that had been painted and emboss a sheet of printing paper with these built-up plates that were not inked. The plates' nooks and crannies would frequently be coloured by the artists, who would also roll another colour onto the plates' surfaces.

Before printing the plate, artists at the Atelier in Paris experimented with different techniques for applying color to both the intaglio and relief portions of the plate. They discovered numerous techniques for superimposing multiple colors on a single plate through trial and error. Some of the effective procedures included: Color

Offsetting. Offset printing with intaglio on a plate using colours derived from diverse textures, collages, woodcuts, linocuts, etc.

The existence of "*Atelier 17"* and its culture drew artists and learners from all over the world.

The philosophy of "*Atelier 17"* the spirit of openness to experiment and innovation, of sensitivity to materials and processes, and of chumminess and growth that the working together of many minds and hands brings was adopted by many Atelier students from around the world who started printmaking workshops in their home nations.

1.8. Early Graphic Arts in Modern India

During the British occupation, industrial schools and afterwards art schools opened. Even while these schools offered printing courses, the emphasis was on teaching it as a means of reproduction rather than as a means of artistic discovery.

Early in the nineteenth century, a major graphic arts movement started. Figure No 1.29. Abanindranath Tagore, Students were encouraged to experiment with graphic media in art institutions in Calcutta, Bombay, Lucknow, Lahore, and other cities. However, it was challenging to create an environment of the invention within the art form due to a dearth of qualified teachers and a lack of printmaking tradition.

Younger artists began to work toward an Indian "*Renaissance"* in art as a result of political consciousness in the late nineteenth century when the nation was getting ready to become independent from British rule. Artists focused on classical Figure No 1.30. Raja Ravi Varma and mediaeval art from India as a response to a dominant European influence. Graphic art attracted the curiosity of several artists, but their realizations were constrained by the necessity for a working environment and a thorough comprehension of the medium.

Under the knowledgeable direction of Master Nandalal Bose, printing as a creative medium began in the Santiniketan Kalabhavan's newly opened Kalabhavan in

1919's. Students explored a wide range of topics and goals while experimenting with many graphic techniques, including woodcut, wood engraving, etching, engraving, and lithography.

The two exceptional students of Nandalal Bose Figure No 1.30. Nandalal Bose, Binodbehari and Ramkinker, serve as an example of this new spirit. These pupils went on to become professors and were exceptional artists who developed their own ideas and styles by studying numerous influences and expressions from India, the Far East, and Europe. They created a number of prints, which are superb artworks of modern Indian art.

Rabindranath and Nandalal both held similar views on the subject of art education. They were both accomplished philosophers and practicing artists who placed a strong focus on philosophical issues across all of their lessons. Students lived and worked in harmony with their natural surroundings and the villages where they were nurtured in Santiniketan, far from urban environments. They cultivated an international environment to allow students Figure No 1.30. Rabindranath Chakravorty, to investigate deeply and with a wider perspective. Santiniketan was not a part of the *"School of Bengal"* or any other *"school"* It was an experiment in its thought and life. Santiniketan at that time is comparable to the Bauhaus, a global institution founded in Europe.The teaching atmosphere in governmental schools at the time was totally different compared with Santiniketan. Printmaking activities did not flourish in the schools as a whole due to less involvement of talented and severe students in the area.

Printmaking began to develop in the 1950s. After India gained independence, cultural ties were developed with Europe that assisted Indian artists in expanding their knowledge of printmaking. Many more sophisticated artists started experimenting with the medium. Artists were using all types of fine art printmaking, including etching, intaglio, lithography, woodcut, and serigraphy. Techniques changed, but it was difficult to create a culture of creativity within the art form due to a shortage of qualified teachers and a history of fine art printmaking.

In contrast to Europe, where printmaking was given equal standing with

painting and sculpture as a means of expression, printmaking doesn't appear to have really taken hold as a form of artistic expression in India. There have been exemplary practitioners in the area who were well-versed in their craft and sensitive of its charms; they were frequently recognised as masters. Every significant artist is still unmentioned by the researchers in this study. But unlike the trends in sculpture and painting, there was not a significant printmaking movement in India.

The diversity of the content and styles of the prints also reflect the artist's response to social and political events, changes, and upheavals. Formation of Research Problem and its Significance; In this study, the Researcher wants to discuss Krishna Reddy's contributions to printmaking by concentrating on his interventions in printmaking under the spell of recent scientific experiments on metal sheets in order to check their reaction with different solutions. Viscosity was a new technique that Reddy further developed to get different colours and different tones from the same plate by varying the thickness of the ink and other liquids. With different tools and techniques, this Researcher wants to investigate how Viscosity has benefitted photography and other educational industrial units and brought printmaking and Graphic arts to par with other visual arts as a modern genre. For this matter, the Researcher has travelled the length and breadth of the country to collect visuals and public opinions not only to see the significance of the Krishna Reddy but also the dependence on Viscosity that he developed through his extensive research.

CHAPTER TWO

2. LITERATURE REVIEW

2.0. Literature Informing Contextual Review

A review of literature is the inception of any research through which the available data and the detailed History of the discussion are possible. This study precedes us to the objective understanding 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 realised that the viscosity art practice should be seen in the broader perspectives of modern Indian graphic arts. The aspects of the art were thus also discussed from a historical perspective in the Review of Literature, the birth of modern Indian art. In the references, the published articles by art critics, artists, journalists and who are associated with them have been included, and the researcher has tried to keep those interpretations for this research and broader study.

A few published works on these subjects are available, although many deals selectively with the aspects of the research picture or mindsets using the broader model of fine arts research. This is adjusted by certain exceptional theoretical approaches, although they lacked a basis in pertinent practitioners.

2.1. Literature Review: General

Very few scholars have written specifically on visual culture and creative arts for the period under study. Printmaking was a new subject, and very few Fine arts colleges had started classes for the specialisation. It was only through the Newspaper's studio art activity of printmaking was discussed. Only after the establishment of Lalit Kala at Rabindra Bhavan in 1955 did articles for specific artists and schools start appearing.

W.G. Archer was perhaps the first scholar who wrote a book on contemporary arts with the title Indian and Modern Art in

A small section fixed for printmaking was published in London and released in India after 1980.

2.2 Viscosity and its Historical Reference

The concepts of relief and intaglio printing are combined in the multicolour printmaking method known as viscosity printing. Instead of using separate plates for each colour, the technique leverages the viscosity principle to print many colours of ink from a single plate.

Working together at Atelier 17, Hayter, Kakio Moti & Krishna Reddy's innovation of Viscosity at Paris in the early 1950s referred to their backgrounds as scientists and sculptors, respectively, to make ground-breaking advances in simultaneous colour printing. In this process, a plate is prepared or bite the plate in three and more relief levels, Reddy who was the co-director of the workshop from 1964 to 1976.

2.3. Literature Review Assessment

The research area under scrutiny has given inadequate information, and the studies are the personal viewpoints of the writers. Only at the doctoral level one finds some substance and severe investigation. In the present state of knowledge, Abu Shali has done a PhD and has superbly documented the Indian printmakers and their prints in one research project to highlight the general development of printmaking in India since 1900.

The research problem under discussion will bring print artworks of one particular period from different regions, artists, and their techniques at one platform; different opinions on their evolution shall also enrich our knowledge. The unique circumstances and their impact on artworks shall provide a wide range of arguments and reactions for a Thorough comprehensive investigation to develop a vantage point, a theoretical base, to apply and evaluate artworks of later periods of modern Indian History. proposed study contribution.

2.4. Literature Review: Research Gap One

Professor Rattan Parimoo was the first scholar to declare in class and in writing openly that contemporary Indian artists fail to frame sociological issues appearing

before him through his art. Either he is incompetent or afraid his creativity has failed him to bring his art to the expectations of the general public, Parimoo noted and asserted. How differently has the search for social identity made him experiment in the course of time? The researcher has found specific gaps.

The dissemination of the naturalistic style of PGA in Bombay was countered by the regional artists who came to Bombay after 1950. Ram Kumar, K. Khanna, Satish Gujral, P.T. Reddy, Principal Sanyal, Sehgal and others brought regional elements to enrich their artworks. So, the artworks between 1950-55 belong to different responses in the search for a personal social identity compared to PGA.

2.5. Literature Review: Research Gap Two

The second half of the 55's sawed the decline of PGA as well as Regionalism shown by experimentalists; one notices the first batch of art students from Baroda school along with their teachers emerging with their art tinged with cubism of various kinds. Hence the artworks of 1955 – 60 belonged to a different level. Compared to PGA &Regional masters, they were combined. With international exposure, Indian artists became disillusioned with a unique style and technique. Everyone wanted to add something new from his/ her side under the spell of the latest Art trends of the West. After 1960 the researcher finds Indian artists going separately to present artworks in different styles and techniques. The artworks of 1960 - 75 showed a difference. Type of rebellion in artmaking, thoroughly individualistic and quixotical.

2.6. Analysis of the Material Evidence

K.G. Subramanyan, Pranabranjan Roy, Ratan Parimoo, R. Siva Kumar, Nirmalendu Das, Amit Mukhopadhya, Jaya Appaswamy, Keshav Malik, A.S. Raman, Holland Cotter, Barthdomew Richard, Henry Moore, R. Shiva Kumar, Chanpreet Khurana, Somak Ghoshal, Pranath Mago, Rose Viggiano, Mark Johnson, Luis Cancel, Robert Blackburn, T.N Raghunatha Raju, Gayatri Sinah, Navjot Altaf, Raghunath Raju, Anant Nikam, Anand Gadapa, Nirmala Biluka, R.B. Bhaskaran, R.M. Palaniappan, Balaa R, Murali Chiniswamay, C.S.N. Patnaik, Ravishankar Patnaik, V. Ramesh, T. Sudhakar Reddy, Mukesh Sharma, Anurag Kanoria, Anand Gadapa, and

others as writers and thinkers, have evaluated the graphic artists in detail by highlighting that graphic art is nonrepresentational art practice for innovation and continuity Here, the main focus is given to practices, mediums, methods, and some ideological standpoints in India, printmaking as a creative medium.

2.7. Literature Review Summary

The research area under scrutiny has given some interesting topics but has given inadequate information. In most cases, the findings of the writers are their personal and subjective experiences rather than neutral, objective investigations. In the first section, the researchers have gathered information about printmaking and its European connection. The researchers gathered how printmaking as a genre got ascendancy over miniature painting in India. In the second section, information about Krishna Reddy's life was gathered along with his valuable views and recorded statements to highlight his views on contemporary art and his involvement in the process of making VISCOSITY a true form of art.

According to Dr Shivaji K. Panikkar (2003) and Jyoti Bhatt (2003), ‘*'History of Printmaking in India''*, Pg. 152 – 165. ‘’*Indian Art an overview’’* Edited by Gayatri Sinha (2003), ‘’*Abstraction in Printmaking’’* After completing his studies in Sculpture at Santiniketan in 1947, Krishna Reddy (b.1925), settled in Paris in 1952 and now lives in the U.S. He took up intaglio printing in 1955 at W.S. Hayter's studio, Paris. Reddy and Motiwala, two Indians, are credited with inventing/ perfecting the *"viscosity"* method for multicoloured printing from a single plate. Reddy's initial training in Sculpture helped him make plates, deep cuts or engraved marks, which lent possibilities of producing varied textures. In 1958, an exhibition of his multicoloured intaglio prints was held at Kumar Gallery, New Delhi and Later at Baroda and other cities in India, which inspired several younger artists to pursue the medium. Thematically, Reddy's prints are consistently landscape-based abstractions displaying tremendous sensitivity to rhythmic movements and visual sensations.

Reddy, K. (2012). *‘’The Embodied Image: A Retrospective''* (2011) (2012). New Delhi: IGNCA. The eminent Indian diaspora artist Krishna Reddy is one of the most significant educators, The nuances of Reddy's artistic journey in words, images

and pictures reiterate the fact that though he worked in several mediums, he devoted his life to printmaking. This medium was not only challenging but had somehow remained peripheral due to its inherent reproducibility. Reddy's persona and innovative spirit, his brilliant teaching abilities and his readiness for sharing drew artists from all over to Atelier 17; The charged environment facilitated both collective experimentation and individual learning with artists experimenting in diverse experimentation and individual learning with artists experimenting in diverse techniques of printmaking, Reddy had discovered a whole within his prints, his medium, with its endless possibilities and potential.

Experts from Shukla Sawant's essay (2012) *''Krishna Reddy the Embodied Image A Retrospective''* November 20 (2011) to February 5 (2012) IGNCA., print is a synthesis of many elements, beginning with an artist's whimsical imagination; the image is, however, never realised directly as a spontaneous gesture. However, rather, it is built up by incising an image on a matrix through a series of steps; both manual as well as chemical and then finally brought to fruition through a mechanised transfer of a membrane of colour onto a support surface, Conceptually embedded in different processes and therefore bearing a multiplicity of meanings, each of these steps is a form of layering and a progression of meaning-making during which the final image is never revealed until the print ultimately pulled off its mechanical bed.

It is this durational process, condensed into a single image; in which every step can be stilled as a transitional phase, preserved and mulled over before the next step is taken, that makes printmaking a slow-motion probing of meaning-making. With this Medium, Krishna Reddy's explorations are particularly significant as they are tied to subsuming the syntax of several different methods into a process of single plate colour etching; a technique that has been designated by the artist as viscosity printing. These experiments (made when analogy image processing was giving way to dot screen-based, colour data separation and printing, through the invention of offset process - which deemed direct manual intervention an aberration) are a particularly significant development that has not been adequately theorised or given due importance.

According to Archana Shastri (2012) Krishna Reddy, *''The Embodied Image: A Retrospective''* November 20 (2011) to February 5 (2012), Prints as works of art exist as multiple originals from a singular source or a master image arrived at by artists using diverse techniques and materials. Intaglio printing, like the woodcut block, has lines, textures or images directly incised, gauged or engraved on a zinc or copper plate with the help of various tools; when the metal plate is inked, the ink penetrates the grooves of the lines and Texture forming the image on the metal plate. The plate's surface is thoroughly cleaned. The dampened paper and the metal plate with the image are passed under the etching press. The softened surface of the paper lifts the image from the inked incisions and grooves in the metal plate. Alternately, the metal plate is covered with an acid-resistant coat in which the image is drawn or scratched, exposed lines and images on the plate get bitten or etched by the acid, and the light or dark tones of the images is controlled by the metal plate - manipulated by timing the etching of the metal plate - lesser time for lighter tones and textures and more time for darker tones and textures. Lighter tones are further blocked-in successive steps for varying the tonal gradation. For printing, the acid-resistant coat is removed. Ink is rolled or rubbed onto the plate such that the incisions and grooves receive the ink. The surface is wiped clean, and the impression is taken under pressure onto the dampened paper from the etching press.

However, printing in two or more colours was a long-drawn process in which independent plates were made for each of the colours building up the image. The printing of each colour was layered and overlapped; the registration or correspondence of one image over the other was a daunting and time-consuming process. The landmark innovation that took printmaking to a new creative height in mid-20 the century was viscosity or simultaneous colour printing, assiduously introduced and disseminated by Krishna Reddy in Europe, India and America. Having studied and explored the various printmaking processes, materials, and tools, Krishna Reddy was to revolutionise virtually all aspects of printmaking. As a sculptor, the intimate connection between materials and tools was second nature to him. He invariably sculpted the images on the metal plate using handmade and machine tools, delineating subtle nuances of play with light and depth. His ingenuity lay in combining the immediacy of hand with the dexterity of a wide and varied range of tools to create an unimagined range of tones

and textures hitherto unknown to the printmakers. It was shaped thus by the indents, grooves and undulations made on the surfaces of varying depths for the penetrations and retention of the inks.

Roobina Karode., (2011) Curator, *''Krishna Reddy Retrospective''* IGNCA, Twin Art Gallery, Janpath, New Delhi from November 20 (2011) to 21St January (2012) Exhibition catalogue. His articulations on the reverberation of ceaseless dynamic patterns in nature, the sense of continual change and movement, the internal rhythm and structure of insects, petals held together by the flower form, the forming and informing of the river waves, Krishna Reddy, brought into his printmaking and articulation of the image the synthesis of many creative acts, playing with colour tones and textures, relief and flatness, and surface and structure. The Clown is one of the most recurring figurative themes in Reddy's oeuvre. The appearing and disappearing Clown in the circus ring, the anonymous figure amongst many other performers, the restless actor, and the impoverished one, the Clown epitomises existential struggle as a creative human endeavour. In Krishna Reddy's words, *"We inherit the universe, but we do so little with our inheritance…The earth so subtle and enduring is an unimaginable marvel. As our understanding of the life processes of the earth's organism grows in intensity, our existence in its gains deeper significance."*

N. Krishna Reddy (1988). *''Intaglio Simultaneous Colour Printmaking: Significance of Materials and Process''* in this research dealt with the colour viscosity process in detail.

R. C. Luis., Stanley William Hayter., Una E. Johnson., Robert Blackburn., Janet Heit., Gustave von Groschwitz Reddy (1981) *''Reddy Solo show''* catalogue "The most outstanding feature of the book is its broad approach to the creative process. Not only does it provide significant and clearly explained technical information on printmaking techniques, but Mr Reddy also explores the fundamental relationship and premise of what an artist is. Viscosity colour printmaking is, along with the photo transfer process, the most important technical development in printmaking in this century. The ability for the artist to simultaneously print all of his or her colours on one plate was and is quite revolutionary."

According to Jennifer Farrell, Associate Curator, Department of Drawings and Prints, The Met Navina Najat Haidar, Zarina Hashmi, Sumeshwar Sharma (2018) Department of Islamic Art, The Met, Clark House Initiative Atelier 17, the celebrated print studio established by Stanley William Hayter (1901–1988)* in Paris in 1927, was the fertile and the focus of the current exhibition Workshop and Legacy, had a profound impact on 20th- century art, specifically the graphic arts. Hayter first worked as a chemist and geologist before moving to Paris in 1926 to study art. One year later, he opened a printmaking workshop, and in 1933 he moved the workshop to a new location, 17 rue Campagne- Première, which inspired the name by which the studio would be known: Atelier 17 *''Krishna Reddy and Atelier 17:'A New Form"* Takes Shape October 18, 2016

Sumesh Sharma, (2017) Curator and Artist; Co-founder, Clark House Initiative Born into a family of farmers in Chittoor, Andhra Pradesh, India, in 1925, Reddy benefited from his village's close proximity to the theosophical Rishi Valley School, which Jiddu Krishnamurti founded in adjacent Madanapaelle (1895–1986). Krishnamurti's teachings remained a solid spiritual and intellectual influence in Reddy's life, rather than favouring creative vanity, he saw art as a communal process. Reddy participated in the Quit India Movement when he was a young man. After running from the colonial police as a result of his participation in this revolutionary movement, Reddy arrived in Santiniketan, West Bengal, where he spent his formative years at Kala Bhavana, which was established by Rabindranath Tagore. Reddy studied sculpture and watercolour painting in Santiniketan, where he was influenced by notable individuals like Nandalal Bose (1882–1966), Ram Kinker Baij (1906–1980), and Benode Behari Mukherjee (1904 –1980), artists now characterised as forming the school of contextual modernism in India. Henry Moore (1898-1986) and Lucian Freud were Reddy's professors at the Slade School of Fine Art at University College London, where he completed his studies in Europe (1922– 2011). He was given the scholarship to study sculpture in Paris under Ossip Zadkine (1890–1967), a Russian-born artist, in 1953. Around this period, he also first encountered Hayter. a British chemist and creator of printing methods. Reddy joined Atelier 17, a booming studio where several artists could visit and try out their techniques. During this period, Reddy wrote about his artistic concepts in his notebooks, showing a passion to express his understanding of art. Below is an extract

from one of these notebooks. Three pages of an excerpt from Krishna Reddy's Parisian notebooks from the 1950s Three pages from Krishna Reddy's notebooks used in the 1950s. Photo courtesy of Krishna Reddy

"A New Form" The same way as the sound transforms into light waves through a medium, the visual form is expressed spontaneously in any medium, like in words, music, colour, stone, or metal. A completely new form result. The working process of nature cannot be initiated by our expressing the same experience through plastic mediums.

Not a screw we turned in these dark periods, whereas, in the West, the artist, the philosopher, the scientist, and the commoner walked hand in hand, answering man's problems in one way or the other. At the same time, our great men went into caves to meditate. We do not want a paradise at this age, but we need a healthy man. For that, we have become aware of the mistakes of the Western man in trying to be happy, which has created a psychologically sick man. The artist, the scientist, the philosopher, and the commoner have got confused, for the machine enslaves them. Why not learn a lesson and create healthy surroundings where a healthy man can grow and live a creative life and be a flute of the extraordinary nature surrounding us?

Great forces are churning this earth, creating this cream of vast unknown forms of nature, and we are left to wonder and, if possible, calculate this with our limited minds. When one stops measuring, we see a man like a flute in nature's hands, and we experience a bit of that vast unknown. Ah! To be that flute!

If the tree, standing on the earth, is natural to our eyes and the image of the tree with all its roots we know of, radiating like the sun's rays from the seed to the flowers, is real, why not the whole being of the tree the whole machinery, the cells, the molecules, the atom, and the whole structure that we have understood be revealed. To see the flame of the tree radiating like a fountain, so are nature's every form and space itself. Like the dance of the Nataraja, space beats out a form, and the form creates space.

To think of this part of the earth where we live, a special region indeed, with more colour, lighter, more varieties of forms of nature, and more wealth, what we made of this land a grand miserable slum by day with the few who do not want to part their

so-called long- loved freedom leaving the big populations in utter misery and sickness. We have been that way for thousands of years or more, enslaved and twisted with the disease; never have we grown in those thousand years, but in number, we have grown from 2 crores (20 million) to 40 crores (400 million), not a screw we turned out as a society.

How can the familiar person understand the artist of today? It is the question they ask every day. True, they have gone apart, and that is the problem to be solved. The critic, instead of being the educator of the masses, is involved in creating a personality out of the artist with commercial outlooks, the commoner condemning the artist for not pleasing his eyes and psychological needs; and the artist to be creative and investigating is involved in his satisfaction, he is the product of a sick society. His nervous hands are not under his control or his mind wandering away as his suppressed desires run amuck, so his work of art is full of confusion.

This vicious circle is the problem of today. In order for the commoner, the critic, and the artist to be in time with each other, we need to work together for a healthy atmosphere to create healthy men on this fast-rolling earth for us to stop and investigate during our short-lived lives a white ant that was born today to die tomorrow and yet sing in tune with this unknown universe.

The Artist Project, Season 6: *"Krishna Reddy on Henry Moore" "If we can express ourselves genuinely, it touches: it is universal."* Krishna Reddy Introduction by Christopher Noey (2018) Artists has long been stimulated and motivated by the work of those who came before them—sometimes, centuries before them. In this lavishly designed and packaged new volume, 120 of the world's most influential contemporary artists discuss the art that inspires them. Each compelling interview reveals how works in The Met collection have sparked their imaginations and shed new light on artmaking, museums, and the creative process. Images of Met artworks accompany those by the artists, allowing readers to discover a rich web of visual connections that spans cultures and millennia.

Jennifer Farrell, Navina Najat Haidar (2017). ‘*’New Relevance for Krishna Reddy's Demonstrators Turbulent Times: In France’’*, civic unrest and demonstrations reached a boiling point in mid-May after the government closed several universities

and arrested student occupiers and their supporters. More than 800,000 demonstrators would soon march in Paris alone to express their solidarity with the students and their overall frustration with the government under Charles de Gaulle. These protests spread rapidly throughout France; eventually, over 10 million people, most of the French workforce, went on strike. More than just a protest of the specific conditions encountered in schools and factories, these demonstrations were a reaction against imperialism, industrial capitalism, and the authoritarianism and bureaucracy of the Gaullist regime.

Reddy witnessed the Paris protests, and today the artist sees echoes of these protests in New York. Born in British India, Reddy experienced the political and popular movements that preceded Indian independence in 1946. Later, he lived in Paris in the 1950s and '60s when France grappled with the brutal legacy of colonialism and the Algerian War.

While many of his works are quasi-abstract compositions inspired by Nature, Reddy's early drawings depicted refugees and Bengal famine victims as elongated, emaciated figures. He returned to a similar aesthetic with Demonstrators and Demonstration, which marked a turning point in his oeuvre. These three works recall the tumultuous events of 1968 and the spirit of solidarity among people, depicted by a line of bodies physically united in both print and sculptural form.

Clark House Bombay Published on September 4, (2013) Krishna Reddy, in a short recording in the home and studio he shares with his wife, the artist Judy Blum in New York, November (2012) This part of the conversation caught on video is about the *''flow of ideas and philosophy between the East and Western worlds''* and how artists - but perhaps most especially Krishna Reddy - propelled them and answered mutual curiosities. The recording is made by Zasha Colah and Sumesh Sharma while researching their upcoming curatorial projects on Krishna Reddy at the Kadist Art Foundation in Paris and the Sir JJ School of Art, Bombay, in 2013.

Gabor Peterdi., (1998) *''New Ways of Color Print Making Significance of Materials and Process by N. Krishna Reddy''* Pg. No. 149, United States, investigator says this text contains viscosity processes and methods.

Luis R. Cancel, (1998). *''New Ways of Color Print Making Significance of Materials and Process by N. Krishna Reddy''* Pg. No. 149, The Bronx Museum of the Arts, United States, investigator says Reddy's broad approach to the creative process. Not only does it provide significant and clearly explained technical information on printmaking techniques, but Mr Reddy also explores the fundamental relationship and premise of what an artist is. Viscosity colour printmaking is, along with the photo transfer process, the most important technical development in printmaking in the century. The ability for the artist to simultaneously print all his or her colours on one plate was and is quite revolutionary.

Sheth. P., (2006). Mapin publisher Pg. No. 300 – 301, 361, 369, 382 In this Book investigator says about Reddy, Krishna N. developed the Viscosity Printmaking on the Zinc plates.

''Krishna Reddy: A Retrospective'' (1982). The Print Collector's Newsletter, 12(6), 188- 188.

Krishna. N. Reddy., (2005). Deep Tillage and Glyphosate-Reduced Redvine (Brunnichia Ovata) and Trumpet creeper (Campsis radicans) Populations in Glyphosate-Resistant Soybean. Weed Technology, 19 (3), 713–718.

Reedy, K. (1998). *''Art Expression as a Learning Process''*. India International Centre Quarterly, 25(1), 95–105.

Josef. James., Artrends *''A Contemporary Art''* Bulletin published by Progressive Painters' Association Madras, India 1961- 1982

Krishen. Khanna., (April 1985) 'A letter to a fellow Artist' (Manjit Bawa). LKC A32 Certainly, the element of the unexpected in his work is quite remarkable. Whereas his theme or subject matter is straightforward enough, its treatment is so unexpected, whether it is the stylized distortion in the drawing or the startling yet subtle use of colour. It seems that you quite purposely go outside of chromatic sequence; that matter, the use of complementary and, most often, his seem to get away with a sequence that could jar and hurt the eye. The surfaces of his prints are impeccable and never intrude on the strength of the work.'

Pria Karunakar., (Apr-Sep 1975) LKC 19-20 "Structure is texture. How does he do this? The secret to Gaitonde's approach is texture; when the colour is applied, it settles and congeals into a sequence of roughly horizontal planes, shifting the compositional weight away from the centre and balancing the canvases' left and right like the arms of a scale. The dispersion of very random shapes throughout the surface almost seems to be done on purpose to hide the order. These topographical or hieroglyphic forms themselves are made to dissolve into the field like enamel in an encaustic."

K.B. Goel., (1990-91) CCA Annual "The modernist printmaker did not suffer from anxiety of influence…He was free to choose his roots from among cultures and traditions that were considered alien. What was borrowed was modified. Without any definite break with tradition, modernism in India presents Husain's most authentic Indian variety of modernism."

Tyeb Mehta., (1989-90) ‘*'Beyond Narrative Print: an interview with Yasodhara Dalmia'.* AHJ 9 am not concerned with the problem of relationships in print so much as with activation and neutralisation of opposing forces… the idea is to define an opposition and control it in terms of space, action, image and colour; to precipitate a crisis, established by the gesture, and hold it in check.

Gieve Patel., (1989) *‘'Contemporary Indian Print'*, Daedalus: fall 1989. p 198–9 "The crowd at the foot of the cross in Pietro Lorenzetti's Crucifixion at Assisi spoke to my sense of a Bombay backstreet and resulted in my Print Off Lamington Road, for once, tumbled out of the brush in apparently spontaneous mayhem of relationships. A culture that had warmed to the luxuriance of its humanity had liberated me to comfort the prolixity of my own time and place. However, there is no cross in work, though it is present in the sense of buildings looming over the crow."

Gascoigne, Bamber. *‘'How to Identify Prints’'*. Second. London: Thames & Hudson, 2004. Print. As the name says, this book is a complete guide for an art student to understand the prints and identify them. It does not drift much deep into art history, but only a broad historical account is essential in knowing what happened in which period is given in the book. More importantly, it discusses, in brief, the printmaking process, how the image was made and the printing of the plate, which helps in the work of

detection. The emphasis throughout is on the image, which is the essential characteristic of a print.

Gordon, Bob and Maggie Gordon. *''The Complete Guide to Digital Graphic Design''*, London: Thames & Hudson Ltd., 2002. Print. The book demonstrates different aspects and features of Digital graphic design and tries to throw light on some of the technical problems associated with computing and the design world. Information regarding the wide range of design and printing methodologies is also included.

Das Nirmelendu., *'Graphic Art'* by LKA Print. Data from this book helped in knowing the historical background of printmaking in India in a detailed form as the book covers the printmaking activities of the whole country. It is a compilation of various articles containing information about one region or place written by experts (artists, art historians or art critics). These articles cover the description of History and the gradual development of printmaking from well before the invention of the printing press and movable type up to the late twentieth century. Inventions of viscosity techniques by Krishna Reddy

Meggs, Philip B. *'The History of Graphic Design'',* New York: Viking Penguin Inc., 1986. Print. The book is not related to the research problem. It was referred to knowing how to write acknowledgement, and a comment by Herbert Bayer was quoted in the Introduction of the thesis.

Robinson, Wayne. 'Printing Effects'. London: Quarto Publishing, 1991. Print From this book, the reader, attains a greater understanding of different print processes, which are divided into three sections. The first section discusses the image-designing process,

This book is a compilation of various articles written by different writers. The articles convey the tremendous pictorial richness of our country through prints that were executed during British rule. These prints are a historical revelation, portraying different aspects of India, its magnificent architecture, the range of landscape, the exotic flora and fauna, illustrations of various birds and animals in their natural surroundings and varied costumes and customs.

Sharma, Shyam. *'Kashth Chapa Kala'*. Patna: Bihar Hindi Granth Academy, 1999.Print. The title makes it very clear that the book focuses on the intaglio printing technique. The writer has compiled the complete History of intaglio printing from around the world. It begins with a short introduction about printmaking and its various techniques, followed by the historical account of the advent of this medium and its development in China, Japan, Europe and India are given in separate chapters. Its development is documented for detailed Indian intaglio printing according to the four regions – east, West, north and south. All the printmaking activities of each region are given chronologically, along with the contribution of notable artists. In the end, a list of Indian, as well as foreign printmakers, is also given.

Lalit Kala Contemporary-39 (1994). Print. The theme of this issue of Lalit Kala Contemporary is Printmaking. All the articles written by eminent artists, art historians, and critics are great sources of information for knowing the background and development of Printmaking in India. The first article, *"The Early Indian Printmakers-An Approach to Social science, Ethical and Technical Study"*, written by Nirmalendu Das, gives a detailed account of the spread of printmaking in India from the invention of the moveable typeface in Germany, coming off the press in India, propagated by the European artists and followed by Indian printmakers. The second article by Amit Mukhopadhyay documents the pioneering contribution of Gaganendranath Tagore in the Indian Art Movement through caricature in prints. Shivaji K. Panikkar wrote the article on the Western region's printmaking activities, while Josef James focused on the Southern region. Some Exhibition reviews are also included in this journal.

Akriti (1996). Print. This quarterly journal published by Rajasthan Lalit Kala Akademi is based on Graphics and Printmaking. The write-ups focus on the following topics: various printing techniques, the development of contemporary printmaking in India, printmaking in the Delhi region, printmakers of Rajasthan, problems with printmaking in India and possibilities in this medium.

Balamani, M., "Vinay. Sharma's., "Roz. Namcha.,"." Kala Dirgha 9.17 (2008): 46-57. Print. This article about artist Vinay Sharma, written by M. Balamani, traces the art activities of the artist and discusses his prints which are based on his famous series,

Bygone History, Homage to Elders and Scenic Times Bygone History. These prints are his tribute to his elders in art, which combines old and new elements.

2.8. Doctoral Theses

In this section, this researcher has taken nineteen theses that deal with the modern period or discuss issues about modern arts.

Thakurta-Guha, Tapati discusses the art of those artists whom the influential Princely States patronised in this part of the Continent. These artists, according to the researcher, were guided and influenced by the British art style. This style is called Naturalistic Style, as the rendering was influenced by the contemporary western way of looking. As if recorded from real life, front-looking figures appeared in a naturalistic setting in a one-point perspective.

Ratan Parimoo, in his thesis Parimoo elaborately discussed, comparatively and chronologically, the works of *''Three Tagores''* under Stella Kramrisch.

Nalini Bhagwat and Saleh Abu Shindi both are students of Ratan Parimoo who did their PhD under him at M.S. University in 1983 and 1998, respectively. Nalini, a celebrated art critic of Bombay, has revealed her findings after excellent documentation and analysis. Saleh has worked for the contemporary printmakers of western India.

Arjun Kumar Singh: He has worked on the printmaking of Himmat Shah, a celebrated sculptor and printmaker of Baroda school. A very prominent figure in the Modern Art of India, Himmat is taken for his viscosity, having influences of tribal and African values and imager.

Saleh Abu Sindi, Prof Parimoo 1999. *"Trends and innovations in Contemporary Indian Printmaking"* MSU. In 1958- 59, Krishna Reddy made his first colour etching prints from a single plate that was etched at different levels, with each surface manipulated further. The unique method of colour application deeply impresses Somnath, who was eager to learn the method, as he could foresee possibilities in it. He also produced his first multicolour etching print from a single plate with colour ink of varying viscosity at different levels in 1959. He achieved a vast and varied range of

relief that was perhaps possible by the time-honoured method of acid biting onto the metal. Page no. 131.

Arjun Kumar Singh., Dr Abid Hadi., (2018) Thesis entitled *''Juxtaposition of figurative and abstract a study of the dynamic of Himmat Shah's Art''*, Lovely Professional University, Punjab. Their first international exposure: was Europe in 1966 -67; because of shah's talent, Paz recommended his name for the culture Scholarship provided by India's government in terms of studying French Modernism. In 1966-67, Himmat Shah visited France, where he did two important things. One was a student of printing at the studio "atelier 17," where Stanley William Hayter and Krishna Reddy were its instructors. He visited the museum and several art galleries, p. 26.

Tikendra Kumar Sahu, Dr. ABid Hadi, 2018. Thesis entitled *''Contemporary Embossing art practice in India an exploratory study''*. Lovely Professional University Punjab, Reddy Viscosity inks transfer process and emboss process explains in his thesis p. 98-99.

Uttam Kumar Basak., Prof. Dr. Nrimalendu Das., 2018. Thesis entitled *''Growth and attitude of Printmaking in kala Bhavana Santiniketan (1920-2010): An Approach to historical, Technical and analytical Study''*. Kala Bhavana Visva Bharti Central University Santiniketan. 'Nandalal Bose remained a constant source of inspiration and an intermittent contributor to the graphic art movement at kala Bhavana. Between 1920 and 1930, he experimented with all the traditional graphic mediums and even non-traditional mediums such as cement books. Page no. 15

Jayati Mukharjee., Prof. V S Patel., 1998. The thesis entitled *''An identity in modern Art – Baroda''* at MSU Krishna Reddy, working with Hayter was at the point of the most crucial experiment in the 20th century in Printmaking; Kanwal Krishna had also acquired this technique of colour printing and was setting up his studio in Delhi. Artists such as Y.K Shukla or L.M. Sen, too, were prolific in their places. So, printmakers who considered the medium as a fine art were already stagnation in several places in India. However, compared to printers or Sculptors, Printmakers worked in isolation. Page no. 70-71.

Garima Jain, Dr. Amita Raj Goyal. (2015) *''An Analytical Study of Selected Contemporary Printmakers in Jaipur''*, Department of Visual Art, The IIS University Jaipur.

Dr R K Saroj Kumar Singh, Dr Prema Mishra. (2002). *''Bharat me Graphic Kala Ke Pachaash Vars; Samkaleen Kalakaaron Ka Yogdaan''* Shree Chhatra Pati Shahu Ji Maharaj Vishwa Vidhhyalaya Kanpur.

Dr. Deepak H. Kannal., Prof. Ratan Parimoo., 1992. ‘*'Brahmanical Sculpture of Ellora Caves a possible framework for the stylistic phases''*, Department of art history and aesthetics Faculty of fine arts, the ms University Baroda

Gargi Majumdar., Dr BN Chaulkar., 1983. *''Studies in Printed textile design and development of experimental techniques for printing''*. Department of clothing and textile faculty of home science, M S University of Baroda.

Vikas Gupta., Dr RK Singh., (2013) *''Abstraction in Modern Indian Art: A Study in the Post-independence India painting (1955-2005)''*. Department of fine arts, Kurukshetra University Kurukshetra.

Ganesh Nandu., Dr Rajkumar Mazinder., (2009) *''Works of Ramkinkar Baij: Conventionalism Modernity and Beyond''*. Department of visual arts Abnindranath Tagore School of Creative Arts and Communication Studies, Assam University.

Prashant Phirangi., Prof. Niemalendu Das., (2018*) ''New Ways of Indian Printmaking: Documentation and Critical Analyses''.* Department of Graphic art (printmaking) Kala Bhavana Visva-Bharti Central University Santiniketan.

Kirtee Dawn Seal., Prof. Nirmalendu das., (2013) *''Future of print in the era of Digitalization''*, Kala Bhavana Visva-Bharti Central University Santiniketan. West Bengal, India.

Shivaji Mukund Shet., (2016) *''Indian Oleography: and Approach to mass Communication Technical and Critical Studies''*. Kala Bhavana Visva-Bharti Central University Santiniketan.

Sarvesh Dutt Tripathi., Prof. Dr Gyan Prakash Pandey (2009) *''Advertising and Portrayal of Images of Indian Women in Print media''* Department of Mass

Communication School of Information Sciences, Assam University, Silchar, Investigator dealt with History of printmaking from Medieval age to contemporary innovations in the technology of printmaking, Page No. 47 – 73

2.9. Print Quarterly

This section has taken international print quarterly, which deals with the modern period and postmodern or discusses issues about modern arts.

Rhoda Eitel Porter., Virginia Myers., (2012) Print Quarterly Volume XXIX Number 1, Dorset Press, Dorset, London.

CHAPTER THREE

3. METHODOLOGY

3.0. Research Methodology and Procedures

As this study is primarily related to the content analysis of Indigenous prints produced from the pre-modern period to the modern period, the researcher feels that this problem must be addressed through exploratory, investigative, empirical, analytical, and qualitative methods. One must bank on observation; this case study method would be more beneficial to elicit information from the discussion.

Research constitutes a systemic, purposeful, demonstrable, and transparent ploy in each situation to answer meaningful questions regarding a field of study or manifestations or events. It is also a necessary step for our society because it is directed towards a problem. In this study, the researcher has explored, evaluated, and interpreted the art creations of Krishna Reddy, an Indian printmaker and visual thinker. So, the nature of this study is qualitative, and the tools of descriptive research will be utilised to open the artistic journey of Krishna Reddy. To some extent, this study also belongs to the case study, so the case study tools will also be utilised to see and interpret the phenomenon of Modern Indian Art. It will finally lead to the investigator's culmination of theory and practical knowledge of viscosity printmaking techniques. The following steps have been utilised to see the variables of this research. Extensive literature survey and Data collection through primary and other sources have been explored.

Analysis and interpretation through qualitative research tools, like close observation and interpretation of data, are made through formalism. The literature survey has been executed with relevant research reports, books, journals, textbooks, articles, and published and unpublished documents. The collected information from the works of literature has been critically examined and analyzed. The researcher is keen to go through. the literature survey at present. A list of books is given in the Bibliography. The investigator has surveyed books on print, historical and theoretical books on the concerned subject.

3.1. Case Study Methodology

My direct experience initiated the thesis printmaker's own field. According to

(Satvanti Kapoor, 2020) from anthropology, University of Delhi, the case study method explores (Kothari, 2014) intensive investigation of the unit under consideration. It is widely used in psychology, sociology, anthropology, and policy. It seeks to obtain an overview of social phenomena in detail (Clay Play, 1855); visual artists and natural scientists are considered the founder of the case study method to use it for the application in one popular form of qualitative analysis involving careful and complete observation of a case. Case study method study has been defined differently by different Scholars from time to time.

According to (Halt, 1953), it is the method of exploring and analysing the life of a unit**.** (Robson, 1993), A research strategy involving an empirical study of a contemporary phenomenon. Above mentioned multiple definitions and their critical analyses reveal that a case study is a method of minute and detailed study of a situation to understand human life's personal and hidden dimensions. So, the nature of this study is qualitative, and the tools of descriptive research will be utilised to open the artistic journey of Krishna Reddy. To some extent, this study also belongs to case studies, so the case study tools will also be utilised to see and interpret the phenomenon of Modern Indian Art. It will finally lead the investigator to culminate in theory and practical knowledge of viscosity printmaking techniques.

3.2. Selection Cases and Criteria

The Significant printmakers were taken as research subjects as respondents. From Madras and Vizag, Andhra Pradesh, Baroda, Delhi, Kaladham Nodia.

Data Collection

Interview schedule for Art Practitioner

Questionnaire for Curators, Art Consultants and Art Educators Interview Schedule for selected Artists Primary and Secondary sources of Data

3.3. Research Gap

Being one of India's most crucial printmaking artists, Krishna Reddy has discovered

and rediscovered various new techniques in the printmaking process. Krishna Reddy has been highly exhibited and documented by prestigious art organization's internationally, but only a few research works have been done on Krishna Reddy's art language and practices. The research undertaken by this researcher will fulfil that need**.**

3.4. Research Gap - Part One

In his career, Krishna Reddy has shown a progression through his experience, association, and inspiration from others. According to the researcher's tacit knowledge and understanding, this rapid development is seen through Krishna Reddy's prints. Hence, from the suggestion of experts, colleagues and other researchers, a chart was made to highlight the optical differences that can be easily observed. The experiential experience of the researcher has made a list of researcher gaps that appear in the works of Krishna Reddy.

a) Works of Santiniketan 1941 – 1947 - Comparative study of Krishna Reddy with local artists

b) 1949 – 1957 Comparative study of Krishna Reddy with local artists of Paris

c) Final works of Paris stay 1958 – 1976 - Comparative study of Krishna Reddy with local artists.

The second part of the research wants to see other Indigenous artists, especially printmakers, who were influenced by Reddy's success in the experiments done in printmaking, especially viscosity.

3.5. Previously Used Tools and Technologies

The research area under scrutiny has given some interesting topics for critics and art educators to explore but given information through their write-ups is scanty and skimpy. In most cases, the writers' findings are their personal and subjective experiences rather than impartial and objective investigations. Furthermore, the chronological documentation of genuine artworks needs to be appropriately recorded in a general, historical sense. The experts must satisfactorily handle the present state of

affairs in art documentation. From the literature review, this researcher has found that it is the authors' observation when they write reviews and special features in most cases. At the Doctoral level, the investigators must make a painstaking investigation to solve their research problems logically and scientifically through dedication and discipline. It is noticed that the previous studies were conducted with tools like case studies, interviews, and descriptive methods, while no other technology was used. The historical aspect of art development is tackled by exploring past events and sources through the experimental approach by some authors, while others have used their technical experiences to base their arguments. To counter this lacuna, the research by this present scholar will not only bring artworks of one period from different regions, artists, and their ideologies on one platform but different aspects and discursive opinions will give more balanced, authentic and complete knowledge about the problem selected. The unique circumstances standard for all, at a particular time, socio-culturally, should provide a comprehensive ground to create a unique artwork. To achieve this result, modern tools and techniques have to be used to deal with this research area to check and analyse the total cultural output in the corresponding political and economic situation and establish their mutual relationships to establish their social and intellectual relevance to India and young art lovers for their inspirations.

3.6. Tools and Technologies

Several types of tools are now being used for examination. Used these days for scrutiny. The first relates to personal observation after visiting and having a closer look at the artworks of the said period. The second and most relevant tool is the survey, by raising issues before respondents through questions. Interviews are also an appropriate source of getting objective information. Focus group sessions can elicit information from different sources at a particular time. Secondary data can provide some pertinent issues and information. The main intention should be to investigate the selected research problem from different sources and various perspectives. A survey as a tool can give more data quickly, and reliability is. In the present study, the researcher intends to refer to checklists of Museums and official records of galleries and prepare questions in a questionnaire to elicit knowledge from the respondents. The researcher

wants to perform the following steps, or instead wants to use the following tools and technologies for his research project to get maximum benefits in little time with a minimum budget,

a) Define and elaborate on the research problem from the available literature using internet material.
b) Preparation of questionnaire, a set of hypotheses in consultation with printmakers and the researcher's Guide, whosoever gets the chance.
c) The researcher selects a sample of respondents to gather different opinions and information for the group discussion, individual interviews and or group survey.
d) Selecting and formulating items according to the chosen problem
e) Getting information in writing, recorded information and visual data, and dividing them in the proper data chart.
f) Initial study or Pilot study
g) In a focused group discussion with selected printmakers and others, cross-examination of various reports obtained from observation, interviews, and writings for hypotheses testing,
h) All views would collaborate, and the final report would be prepared and submitted.
i) The report will be put forward before experts and the Guide for pre-submission.

3.7. Justification of Research

It explains why the investigation is conducted, and it also throws light on the methodological steps taken. The problem is related to the modern Indian printmaking of phases stretching from 1941 to 1976, suggesting the struggle of Krishna Reddy in the search for identity and the ultimate success in viscosity. This area needs to be adequately investigated, so with modern literary and scientific tools and techniques, artworks and their circumstantial factors are examined from different angles. With the help of expert viewpoints, Krishan Reddy's entire career, from his day of Santiniketan stay to his mid-'70s in Paris, is discussed. The investigator's research problem was explored further as Krishna Reddy explored the new terrains of printmaking unknown

to humankind through his experience and experiments. The continuous research of Krishna widened the viscosity technique's scope, which has intrigued this researcher as almost all printmakers in India are emulating him and regarding Reddy's innovative contributions to Graphic arts. Formation of the Research Problem

The researcher decisively shifted focus away from the control of western rules of appreciation and geographical coverage. The researcher wanted to take up a problem in printmaking by concentrating on India and taking an Indian master's to study the deep intricacy of the discipline. From the above-mentioned literary evidence, modern Indigenous graphic art is related to the university or Atelier 17 for its development and dissemination in a practical and theoretical sense. It is noticed that most of the graphic artists from this Atelier 17 have guided students coming from across all countries and cultures in their successful careers as independent graphic art practitioners. In this pursuit, the researcher wants to use the experience of Krishna Reddy to gather information about the historical period Reddy witnessed and encountered as a student and practitioner artist. From this angle, this researcher wants to see the artwork of a period that Krishna Reddy himself accosted and stumbled into, knowing its various aspects, and relieving it with his creative faculties. The graphic art development of a particular period is judged by a person who witnessed and participated in the whole process. In this study, this researcher intends to explore the impact of the social changes on the graphic artworks of a particular period from the kaleidoscopic discretion of an individual who actively endured and sustained the entire process.

3.8. Hypothesis for Research

It is aimed at resolving a problem. In this proposed study, the researcher will explore, evaluate, and interpret the creations of Krishna Reddy, an Indian printmaker and visual thinker.

Can we regard Krishna Reddy as an avant-garde graphic artist for his unique, outstanding, novel methodology and pedagogy?

3.9. Significance of Research

This research thesis discussed the viscosity procedures and techniques and the artistic approach to command over the medium. Printmakers practising either go for techniques or experimentation, but the purpose of print should be clear to them. They do not even realize, and after passing out from the art institutions, they quit this practice, which they acquired and shift towards painting even though printmaking disciplines help in a different way to impart aesthetics in works of art. It has A huge question mark in the art school system in India where teacher fails to develop conceptual thinking in printmaking practice because of the technical frameworks.

3.10. Scope of the Research

This prevailing research contributes to adding another dimension to printmaking by embossing activity in the realm of contemporary arts, focusing on concept and contextual analysis in selected artists' works. Practical and empirical, With the available assessments, this thesis could have been written by practicing viscosity print techniques with motivational aspects and developing visual language by various artists from different parts of India.

3.11. Problem Statement

It is, for the researcher, a concise description of a selected problem that is to be solved and addressed methodically. This statement addressed the gaps between the problem and the desired goal. It tries to identify some factual artist details to address the viscosity to explore the cause & effect relationships underlying a given/selected problem. While making this statement, this scholar had been advised to remain focused and never jump to conclusions but to assess the processes and actual circumstances. As the selected problem deals with Atelier 17 operated as an uncommonly flexitarian studio for revolutionising printmaking print technique, style and form in this present case, the researcher had concentrated on the artworks, and the processes working behind them after relying on Atelier 17 identified for the first time many previously unknown who worked at the studio the processes working behind them after relying on

socioeconomic and cultural developments of the proposed period.

3.12. Objectives of the Research

a) To understand the art language of Krishna Reddy.

b) To analyse the technical and contextual aspects of Krishna Reddy's artworks.

c) To explore Krishna Reddy's work's impact on contemporary Indian art.

3.13. Methodological Justification of an Objective

In this research, the researcher used the Qualitative Method by collecting data, analyzing data, and comparing the collected data. The historical method has been used for textual and contextual analysis of works of viscosity in modern art sourced from publications, books, handbooks, reference and abstract guides, research papers, manuals, videos, and documentaries. Questionnaire method- developing questionnaire and extracting required data.

3.13.1 Experimental Method

The viscosity technique has been applied and tested in the research's works and in researchers' class students in printmaking classes and workshops.

The photographic and video-graphic documentations of the practising Indian artists and their works through semi-structured interviews and the analysis of exhibitions, catalogues, critical reviews, press clippings and research papers connected with their results. The structured interviews have conducted to study the method, material, visual, textual, content analysis, and inspiration involved in the choice of the medium.

The semi-structured interviews were used with the fine arts experts for information, discerning opinion, and questionnaire follow-up.

The study is to gain familiarity with a phenomenon through visual language. Analysis

of artwork will be based on Art Visual Elements of Art, Principles of arts, Style, Form, and Content.

The future possibilities of conventional manual practices and modern technological processes will be discussed based on secondary data and research papers.

Interview method meeting the artists personally and discussing their work, process, and language of execution. Studied their original positions and extracted required data for the research, then compiled and analyzed the different aspects of viscosity techniques.

Study of sources: original Artworks by the selected artist for the research studied and analyzed in the light of viscosity techniques artists have experienced in their practice.

3.14. Case Study Methodology

To solve the selected problem, this scholar intends to follow some well-intentioned steps see Figure No 3.2.

a) In the first step, he intends to write what the researcher gathers from Krishna Reddy's family members, observing the visuals belonging to this interlude, reading the words by concerned artists of this phase, and tallying the literature and secondary data gathered from the various sources. The researcher seeks the advice of experts for formulating a set of hypotheses.

b) The researcher is a practitioner graphic artist and a reflective academician. Reaffirming the sentiments of (Helen Simons, 1996) (and Guba, 1990), he thinks he has to keep changing his role as an investigator according to the situations and suggestions. The dynamics of the selected problem (Rosalind Krauss, 1981), have to be taken into account before employing different methods and media for collecting data, visual and literary.

c) This step will make this researcher visit different respondents (graphic artists, artists, private gallery owners, museum officials, print or art critics, art journalists, and sociologists to get the various type of knowledge focused on different aspects of the problem for his groundwork report. This may be a Focused group type of session, but the questioning will be unstructured and open-ended to elicit maximum information from various angles.

d) In this step, the researcher visited private and state galleries, LKA, and NGMA to gather official records and visuals of artefacts of the proposed period and may plan visits to those artists who were participants in this process for the graphic print visuals. For the secondary source, art critics and art journalists have been consulted for records from magazines and newspapers.

e) The Initial or Pilot study would be prepared and read before Krishna Reddy and the Guide for a full discussion/ deliberation on various aspects of the prepared pilot report. The set of hypotheses has been discussed in length in front of the visuals. The testing report of theories has been prepared in consultation with the learned scholars. Their suggestions will be noted and incorporated into the final assessment.

f) Self-observation should help prepare the final draft by considering all arguments with their logical defence and considering every aspect, angle, and suggestion, even if it is contradictory to the researcher's observation. Once the official requirements of the Primary Supervisor/guide are met, the final report should be presented to the Institute.

3.15. Key Research Questions

a) How is the viscosity technique going to modernize or develop Graphic Arts?

b) Can be called Krishna Reddy, an Avant-Garde artist in Printmaking?

3.16. Operational Definitions

The study's title is Krishna Reddy: New Approach Towards Modernist Printmaking; Research deals with two distinct characteristics, 'Figurative' and Abstract, which the researcher finds employed by Krishna Reddy, juxtaposed in his body of prints of artworks. The usage of these components in Krishna Reddy's art resulted from the intellectual circle.

Where social thinkers and artists debated the artistic vocabulary for Modern Indian Art, a career spanning about nine decades of his experimentation appears to help him combine Figuration and Abstraction in perfect harmony. This is Krishna Reddy's personal contribution to Modern Indian Art.

3.16.1. Ala poupee A colour printmaking process in which the intaglio plate is inked in different colours in different areas with *"dollies" or "poupees"* of rolled canvas or felt and wiped one area at a time with tarlatan and by hand. This process can build a gradation of tints or juxtaposition of different colours simultaneously on the same plate.

3.16.2. Aquatint A technique for building tonal structures in an etching plate. The plate is evenly covered with the porous ground; all plate areas not to be treated tonally are stopped out with hard ground. The plate is then exposed to a weak acid solution. This creates an even texture of closely spaced pits in the tonal areas of the plate. How long the plate has been exposed to acid limits the depths of the pits, limiting the amount of ink they hold and, thus, the tone they convey to the final print.

3.16.2. Chine Cole An intaglio or lithographic process in which lightweight coloured paper is glued to the etching paper and passed through the press simultaneously with the inked intaglio plate or litho stone.

3.16.3. Collagraphy A printmaking process in which a relief plate is "built-up" of thin pieces of plastic, tissue or cardboard, or frequently thin textured mats glued together. This built-up plate is waterproof with acrylic spray, and prints are pulled from it.

3.16.4. Colour Separation In colour printmaking, a separate plate is prepared for each colour printed in intaglio, woodcut, or lithography.

3.16.5. Combination Processes. a) In intaglio plate preparation, the working of a given plate with any combination of hand or machine tools and the various acid methods (line and open bite, soft ground, aquatint, etc.); b) In printing, the combination of the intaglio plate image with textures and images produced by woodblock, litho, silkscreen, etc.

3.16.6. Crayon Manner. a) Traditionally, an etching method that imitates the textures of chalk drawings. The intaglio plate is covered with etching ground and then worked with etching needles, roulettes, and other instruments to give a chalk-like effect. After etching, the plate is often worked directly with the same tools to augment the impact; b) The same texture as above is produced. by drawing now with a crayon or pencil on the clean plate and then biting it in acid. One can also work directly with a crayon or pencil on an aquatinted plate.

3.16.7. Deep Etch The deep biting in the acid of an area of an intaglio plate.

3.16.8. Embossed Print (Also, intaglio or blind embossing.) A print pulled from an intaglio relief plate with slightly raised surfaces created by etching, gouging, engraving, and carving. The scale is run through the press without ink. The intaglio image just the image created by the relief of the plate is then transferred or "embossed" onto the printing paper.

3.16.9. Engraving The direct cutting of a surface of a plate with a graver or burin. The plate, which is usually metal but could be made of any rigid material, is then inked and printed.

3.16.10. Halftone Any tonal area in an intaglio plate. There are several ways of building halftones on plates by aquatint and photo-halftone processes or by directly

working with hand and machine tools. By working the depths of halftones, any tonal gradation from light to dark may be produced.

3.16.11. Lift Ground (Sugar Lift) An intaglio plate-making process that, like etching or engraving, gives an immediate, autographic impression of the strokes forming an image. The picture is drawn with a brush on the plate in a water-soluble, saturated sugar solution. The plate is covered with hard ground (which is also allowed to dry) and then immersed in water. All the ground surrounding the sugar solution areas flakes off the plate and exposes the bare metal. The plate is then either aquatinted and etched or deep-bitten directly. A recommended sugar solution is India ink mixed with saturated sugar solution, plus a soft soap.

3.16.12. Mezzotint. A plate-making process in which a metal plate with a dense, ink-holding texture is prepared by the artist with a rocker or roulette and worked with a scraper and burnisher so that selected areas will print with medium or light tone. Mezzotint plates can produce prints with many tones, from velvety darks to sparkling lights.

3.16.13. Monotype A printing process which gives one unique print. An the illustration is drawn on a white (unbitten) plate of metal or plastic and then passed through the press wh a damp printing paper.

3.16.14. Offset is a commercial printing process that transfers an inked image to a rubber cylinder on an offset press, then to a paper; in combination with intaglio printmaking, the offset of an inked relief image, linocut, woodcut, photo image, collage, or texture, onto an inked intaglio plate employing a clean roller.

3.16.15. Open bite the etching of open areas (without any texture or aquatint) in an intaglio plate. All other areas of the plate are stopped out with varnish. Further depths can be bitten in successive exposures to acid. How various open-bite regions of a plate print depends on how deep they are and how they were wiped after inking up.

3.16.16. Photo-Printmaking (photogravure). Producing a photographic image using lines, textures, and halftones on a pre-photosensitised intaglio plate.

3.16.17. Rainbow Roll A printing method in which an inking roller is simultaneously inked with bands of different colours and then applied to a surface to achieve a rainbow effect. They are used as an offset to intaglio, litho, silkscreen, etc.

3.16.18. Relief Printmaking, A printmaking process using the inked surface of a carved or gouged wood block or metal plate. Customarily, ink is rolled onto the printing surface with a firm roller and printed. The gouged depressions show as white un-inked areas in the final print. Woodcut, wood engraving and surface intaglio are examples of relief printing.

3.16.19. Serigraphy (Screen Printmaking) is A printing process in which ink is forced through a cloth stencil (a stretched screen made of porous fabric such as nylon whose non-image areas are covered with varnish) onto a paper or canvas.

3.16.20. Soft Ground Etching A plate-making technique for transferring textures of materials, such as lace, gauze, crinkled paper, etc., to an etching plate. The plate is covered with a particular soft ground (made of hard ground and grease or petroleum jelly), which never dries entirely and thus can be removed by scratching or pressure. The plate is laid ground up on the press bed, covered with textural material as desired and a sheet of wax paper (to protect the press blankets), and run through the press. The wax paper is gently removed. When the material is peeled off, the ground is selectively peeled off with it, leaving textural patterns open to the action of the acid.

3.16.21 Stipple Engraving A process in which tone is achieved through dots and short strokes produced by a burin. Darker tones are produced by increasing the density of dots on the plate.

3.16.22. Tone Processes Printmaking methods yield tonal, as opposed to linear, surfaces. Tones can be created by aquatinting, photo processes, hand, and machine

tools, etc.

3.17. Data Collection

Interviews and observation in selected art communities gathered data from this study. Twenty-five people were interviewed via a structured questionnaire with a detailed discussion. The questionnaires, including the Formation and the Semi-structured, were of two categories. The data collection focused on interviews for four years, starting in 2018 and ending in 2021.

3.18. Data Analysis

With the invention of the viscosity rollers and etching press, artists or travellers would generally take the help of engravers and cutters to get the relief viscosity engraved and then printed. They would describe or make a usable drawing so that the engraver could then engrave it on the metal plate. This resulted in differences in work as the person who saw the character differed from the person who drew it. Thus, the work of the same person often differs drastically in form and style. Even depictions of Indian artists may differ stylistically from those of European artists. With the invention of the viscosity rollers and etching press, printing became more individualistic as the artists could draw directly without having different engraving skills. The students at Kala Bhavan and other reputed intuitions were taught the techniques and history of traditional Indian art concurrently with European and Far Eastern Art. The attempt was to absorb the best from the West and strengthen the Art of the East.

3.19. Research Design

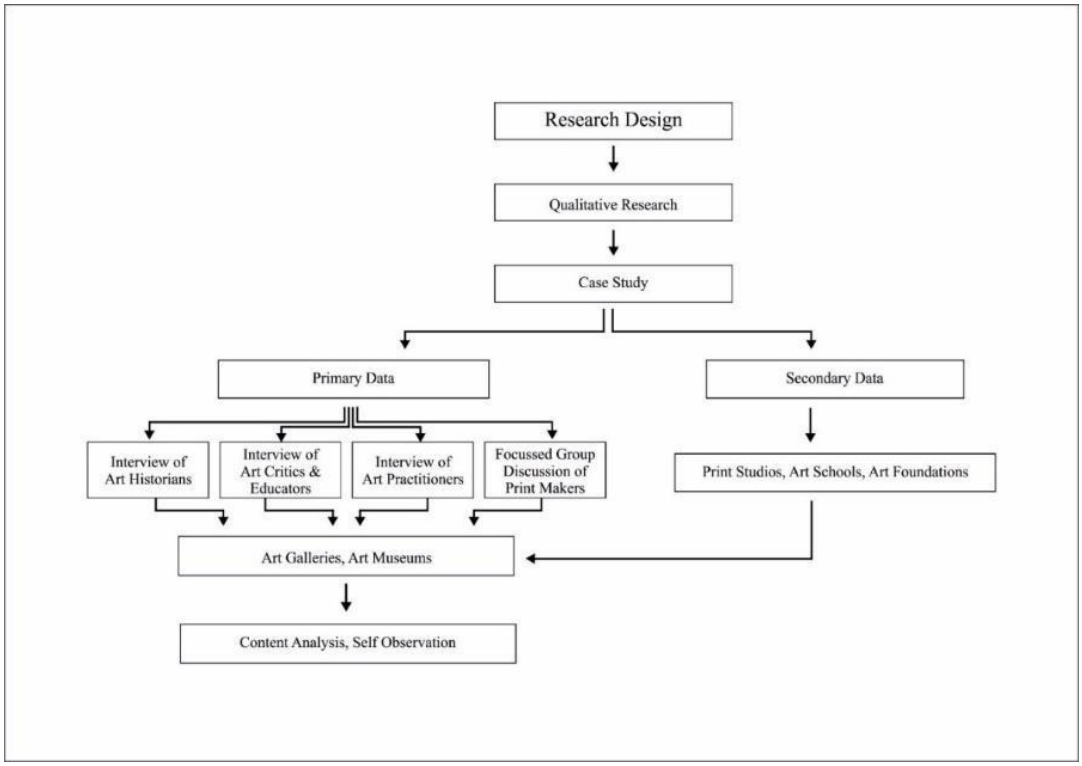


Figure No 3.1. Research Design flow chart designed by research scholar Swain, P.K. & Sharma, R., 20 Dec 2018

3.20. Sample of the Research

As this researcher has understood, Sample design is a roadmap that lays the foundation for selecting his data, literary evidence, and the set of interviewers related to the chosen problem. From this, the researcher gathered requisite data and information to test selected hypotheses and base the researcher's argument and conclusion. For the present study, the material chosen by this researcher is heavily loaded to provide adequate information to prepare adequate survey reports. However, the researcher has used the snowball sampling method for his required findings, as the available literature and research work could be more reliable and trustworthy. According to the nature of the research, the purposive sampling technique was utilised to collect data. For

this, the researcher used judgmental sampling to take some printmakers as a sample. The List of artist names is given below.

a) Jyothi Bhatt – Academician cum Freelancing Artist
b) Anupam Sud – Academician cum Freelancing Artist
c) Rm. Palaniappan – Former Lalit Kala Academy Chairman
d) Sudhakar Reedy T – Former Academician
e) Laxma Goud - Freelancing Artist
f) Vijay Bogodi – Academician
g) Dr. Shiva Kumar R – Academician cum Art Critic
h) Dr. Shiviji Pannniker – Academician cum Art Critic
i) Sumeshwar Sharma – Art Critic
j) Dr. Parul Dave Mukkerji - Academician cum Art Critic
k) Pranab Ranjan Ray – Art Critic
l) Judith Reddy Blum - Practitioner Art
m) Baalaa. R – Contemporary Freelancing Artist

Selection criteria are based on the artist's contribution to printmaking.

3.21. Interviews from Curators and Educators, Practitioners

Focused Interviews and questionnaire some are conducted with contemporary printmakers, Academicians, and the area of conducting the survey will be Delhi, like Clark Initiative, Mumbai Garhi Printmaking studio New Delhi, Kiran Nadar Museum of Art New Delhi, Delhi print club, Dwarka New Delhi, Chaap foundation Baroda, MSU Faculty of Fine Arts Graphic Department Baroda, Kanoria Centre for Arts, Ahmedabad, Gujarat, Kala Bhavan Graphic Department Santiniketan West Bengal, Time Proof Studio Chennai, Rm Palaniappan Studio Chennai, Andhra University Graphics Department, Vishakhapatnam and Atelier 17 and other places related to the topic. The research design has been analytical. The research has been conducted in India different places like Delhi and where printmakers have worked or are working. Thus, the geographical limitations can be assumed to be a hurdle in the research. Facilities available Books, Library, Internet, Journal, Research studies. Printing studios of

individual artists, Museums, and other private collections for prints, as mentioned above.

Similarly, the method of content analysed is employed wherever possible. It helped me to evaluate the progression of Reddy's creation. The researcher's priority also is to view Reddy's works through various angles, which are as below a) Individualistic and existentialist approach to current trends. See Figure No 3.4

3.22. Process of sampling and Sample Size

A cluster comprises selected participants from eight academic art communities, A. Therefore, a survey design was taken to choose Artists.

3.23. Who is the best Benefiter of Research?

The experiments done by Krishna Reddy have broadened the net of printmaking in the form of viscosity. This is the outcome of this research. The viscosity printmaking process is too lengthy but has given the best and quick satisfying response. In photography and product embossing, the department viscosity process has helped print quickly in different modes; in the printmaking department, it helps to get variety and depth.

3.24. Contextual Review

A research investigation of environmentally sensitive printmaking necessitated a broad-based contextual review due to the research proposition that alternative and environmentally safer materials and processes can be used by artists / printmakers without compromising creativity and the quality of their output. The contextual Reviews three areas: the printmaking process, practices, diversity of artists' approaches to printmaking and a review of safety issues related to printmaking. The researcher, these areas in an overview diagram, see Fig no 3.3.

3.25. Scope of the Study

The available information on every aspect of Krishna Reddy is inadequate. The

research will be an attempt to analyze and document Krishna Reddy holistically. The outcome of this research later can help other researchers, academicians, artists, and students to develop and understand their artistic practices.

3.26. Critical Analysis of Artworks of the period

In this section, the researcher intends to select essential artworks of the proposed period according to the merits and significance suggested by Krishna Reddy, the experts, the Supervisor, and personal observation. The previous comments will be rechecked and re-evaluated according to the changes in the perception and historical importance of the artworks in the present circumstances. The latest art historical methods and viewpoints will be used to access the visual culture of the past generation, see Figure No 3.5

3.27. Limitations and Offered Suggestions

The researcher in this section wishes to identify the problems that will hinder his investigation or discourage him in accumulating sources, analysing his contents, and tabulating various reports. The suggestions from multiple sources and scholars would be recorded according to their significance and merits.

CHAPTER FOUR

4. MODERNISM & KRISHNA REDDY AS AN AVANT-GARDE

4.0 Introduction

Krishna Reddy was born in 1925 in Nandanoor, Chittoor, India, where he spent his childhood before going to Visva Bharati University's Kala Bhavan to do graduation in Sculpture and Graphic Arts. Reddy., belonged to an area which was quite famous for printing.

4.1 Modernism & Development in Industry and Art Education

Throughout Europe, since the 1880s, a rapid succession of revolutionary movements had developed in the visual language of modernism. The repercussion of it was also seen in India in the early parts of the 20th century.

4.2 Indigenous Art Schools of the Nineteenth Century for Printmaking

The printmaking trade which was totally dominated by the Europeans until the 1820s, slowly changed hands and became a major trade under Indigenous printers. Indigenous publishers not only felt the need for printed books in order to reach a wider section of the people, but they also felt that illustration could help to create more interest in reading. They were also on the lookout for Indigenous artists to undertake the illustrations and in course of time, local artists were no longer novices in the field of reproduction. The earliest example of a signed printed illustration appears in the Bengali book, "*Oonoodha Mongal",* Towards the end of the 19th century in Calcutta, an influx of foreign ideologues such as the British art administrator E.B. Havell., and the Japanese writer and art teacher Olakura. Kakao., emerged and influenced the Bengal School art movement. In the 1940s, as part of the Jewish exodus after Nazi occupation, a number of European Jews who had fled to India appeared in Bombay, becoming catalysts to a new phase of modernism in Indian art. Knowledgeable and passionately interested in continental modernism, the three most influential figures in this initiation were the Austrians Walter Langhammer Rudolf, von Leyden., and Emmanuel, Schlesinger., To these names, one must add Charles, Gerrard., the British

principal of the J.J. School of Art, who introduced the study of post-Impressionism and Fauvist works into the curriculum of JJ arts school.

4.3. Development of Modern India Art: Raja Ravi Varma & J.P. Gangoly

The Swadeshi movement was the most successful movement of the pre-Gandhian period, Following the principle of Swadeshi and the revival of domestically made products Gandhi ji explained Swadeshi as the soul of self-rule. Under his influence, Indigenous people were made to shift their political views and cultural practices towards a nationalistic flavor. Rabindranath, Tagore., and E.B. Havell., initiated the movement in the art field. Some ardent followers of Abanindranath Tagore., like Asit Kumar, Haldar., Nanadlal, Bose., Zainul, Abedin., and several others who from 1903 to 1915 continued to work on new themes in traditional local style if Abanindranath., remained vice Principal of the Calcutta School of Industrial Arts.

4.4. Bengal School Abanindranath Tagore and his followers

In India, Social-cultural Revolution began around the latter part of the 19th century and this researcher find changes in the South and Western part of this continent with the first modern Indian painter Raja Ravi Varma., With his art and style, he changed the whole Indian subcontinent as artists were influenced. With his success, the mindset of Bengali artists also changed which laid the path for Indian modernism.

Ananda Kentish Coomaraswamy., continuously wrote about Indian religion & symbolism, These, are his most important contributions to the philosophy of art, literature, and religion. He was a part of Rabindranath Tagore's literary circle in India and his writings are part of the Swadeshi movement in the early phase of the struggle for independence.

4.5. Background History of Modernism

Modernism is understood in its social context in Indigenous modern history when our artistic practices pertaining to this period are investigated. It resulted in the coming of industrialization and the rise of capitalism. However, its features differ from place to place few artists whose works can be placed in this era have been discussed.

Ramkinkar Baij shows a different approach in his works which places him apart from the other Bengal school artist who followed Santiniketan academic style, initiated by Nandalal, Bose, Baij's Works can therefore be called modern in their approach. Modernism normally is associated with the notion of the avant-garde. The faith in reason, logic and rationality is considered the driving thought of modernism from the works of Baij, R.,

4.6. Key arguments stated by scholars Redfield, Parimoo, and Susan Lenger

The notion of modernity is understood differently by different scholars in different contexts. Broadly the dawn of modernism is considered and moments like realism, impressionism, and post-impressionism are the inaugural art movements of this phenomenon, many attempts have been made to define the term modernism and fix a date to it, Modernism coinciding with many socio-cultural changes like industrialization, capitalism, globalization, and urbanization seems to have taken place at different times in different countries. The visual arts showed this impact in an extreme way. This marks the beginning of a trend which leads to contemporary Art where there is a lot of individuality. Modern Art in India as is the case suggested by the word was a product of this socio-political process. The massive changes in the social sector change mental space also and thus it is extremely important to understand the social context of the time and the rapid changes taking place in the art of the time as well.

The development of indigenous modernism in India offers striking evidence of the emergence of a new aesthetic in the first decade of the 20th century partly this is because of the cultural work conducted by a highly educated bourgeoisie responsive to the latest International Development. But more importantly, it is rooted in the political and social circumstances as Partha, Mitra., urges in his account of the Triumph of modernism in Indian art.

4.7. Pam Meecham and E.B.H. Gombrich's idea of the Avant-Garde is "A Permanent Revolution."

Modernism coincides with many socio-cultural changes like industrialization, capitalism, globalization, and urbanization seem to have taken place at various times in

different countries. These times may not have been too far apart from each other but different in their impact and penetration human society at large across the world came to be affected by modernism. The visual arts showed this impact in an extreme way.

This is the beginning of a trend which leads to contemporary Art where there is a lot of individuality. Several repeated reproductions of them in art books testify to their importance in art history. thus, in her essay on modernism in India (Geeta, Kapoor., 1981) looks at the socio-political phenomenon of modernism as it arrived in India. Modern Art in India as is the case suggested by the word was a product of this socio-political process.

The massive changes in the social sector changes mental space also and thus it is extremely important to understand the social context of the time and the rapid changes taking place to place the art of the time as well. Sonal, Khunar., looks at the same period of Indian history and analyzes modernism in India in her latest book. They have excavated unknown or little-known artists and artwork casting new lights on modernists varied from and multiple lives alternative modernism in the case of India as well as the rest of the world have also been proposed Supriya, Chaudhary., in her writing highlights the fact that modernism in India remains oldest and restricted penetration of absorption level differed also there was the constant debate on modernism as Western influence as opposed to India's inherent aesthetic tradition and a search for unique Indian modernism.

The development of indigenous modernism in India offers striking evidence of the emergence of a new aesthetic in the first decade of the 20th century partly this is because of the cultural work carried out by a highly educated bourgeoisie responsive to the latest International Development. But more importantly, it is rooted in the political and social circumstances in the dispute over a national style and in the struggle to find an authentic modern identity as (Partha Mitra., 2007) urges in his account of the *'Triumph of modernism in Indian art'* the study of influence So integral to the discipline of artistry is not finally useful in understanding the complex mechanics of this process. It is true that by the end of the 19th century the growth of a Cosmopolitan culture distributed over urban centers located across the globe a virtual Cosmopolitan face is conducive to the transmission of ideas. But at the same time, the pressure of historical circumstances and

the political imperative as well as the Creative Energy of the locals tend to disrupt and reconfigure the patterns of reception.

4.8. Primitivism in Modern Indian Art

Primitivism is one of those terms, and liberalism is another, that individuals use with the assurance that its meaning will be understood, that it has been established and agreed upon, and that they are referring to a well-known object. They would need to provide something sufficiently vague and inclusive if asked to define it in order to prevent disagreement. and that as well. Despite the impossibility of reaching a consensus on a definition of *"liberalism", "primitivism,"* at least in the context in which the Researcher uses it here, has a narrower range of applications. (Tillotson, G. 2021)

In the context of twentieth-century Indian graphic arts, primitivism is looked at in this study. The Researcher has selected a number of works that, as my commentary will attempt to demonstrate, illustrate two specific phenomena: first, a propensity to identify with or pay attention to aspects of society that are deemed to be *"primitive"* and second, the simplification of technique and the reduction of the formal means of expression to a *"primitive"* state.

The goal of the thesis is to arrive at or at least propose a more complete and accurate understanding of primitivism in contemporary Indian art in discussions of Western art, the word *"primitivism"* itself is a borrowing. We must start with Western art history and theory if only to explain how and why the Researcher would argue below that the meanings and experiences of primitivism in the Indian setting differ noticeably from those in the Western context. We need to know what the Western equivalent of indigenous contemporary primitivism is since, while it may have arisen apart from it, at least in part, it did so alongside or out of it. Exploring these debates will give us the ability to think since they relate to discussions in Indian discourse about form and "the innocent eye" in Western art theory. He declared: *"In a work of art, nothing is relevant but what contributes to formal significance. Therefore, all informative matter is irrelevant and should be eliminated."* This meant that art should be entirely non-representational or abstract. For Roger Fry, *"This last view seemed to me always to go*

too far. The representation should stay. But at least now, 'the artist is free to choose any degree of representational accuracy which suits the expression of his feeling!" Instead, of worrying about representational accuracy, the artist and the audience should concentrate on the aesthetic mood. Mimesis, or the desire to replicate something as precisely as possible, concentrates the imagination on the outside object rather than the form on the canvas and obstructs the expression and reception of artistic feeling. Therefore, mimesis should be abandoned rather than representation itself. Without attempting to recreate our real visual experience of the object, it should be represented. Thus, primitivism was the result of a theory that, if it had been followed through to its logical conclusion, would have produced abstract art.

The Researcher does not ignore "*primitivism",* with formalism but points to the common ground: the rejection of "*mimesis"*. Making that connection is especially appropriate in the case of Fry. Long before his discussions with Bell, finding himself dissatisfied with the Impressionists because of the absence in their work of structural design', he consoled the works of the early Italian Old Masters the *"primitives"*. There he found what he sought.

He wrote about them extensively, including an extended essay on (Giotto., 1900), *"During this time, he regretted that `there was no modern art capable of satisfying my predilections."* But then he encountered the work of Cezanne., Gauguin., VanGogh., and Researchers gradually recognized that art had begun to recover once more the language of art. He admired these artists because they do not seek to imitate form, but to create form. The exhibition that he organized in 1910 to reveal the works of the post-Impressionists to a sceptical British public met with hostility, and the researcher tried unsuccessful to explain what appeared to me so clearly, that the modern movement was essentially a return to the ideas of formal design which had been almost lost sight.

The parallel he drew between Giotto and Cezanne was to prove profoundly influential, as we shall see. So too, the unadorned insistence that art was about creating, not imitating, form. His ideas are echoed most clearly in India in the early writing of Mulk Raj Anand (1905-2004). The title of Anand's book *"The Hindu View of Art"* (1932) echoes A. K. Coomaraswamy, but he called Part II of this book

"*The Aesthetic Hypothesis"* in deference to the combative opening section of Clive Bell's Art. In his book, Anand argues that art should be understood as a language of emotion, as a method of communicating emotion.

Let me illustrate the point by considering the history of a work of art. The poet or the artist has been stirred, say, by sight or thought of lovers embracing each other into recognising the presence of a feeling or emotion of love; he is possessed by this emotion and sees it as a coherent experience with the inner eye; then he translates his internal experience, or his vision into an external form and then is produced an excellent work of art, embodying the emotion of love, which the spectator or critic who has himself had the experience of being in love is stimulated into enjoying as an abstract, universal experience.

This is a paraphrase of one stage in the development of Fry's thinking before he tried to let go of the emotions of life: The Researcher conceived the form of the work of art to be its most essential quality. However, The Researcher believed this form to be the direct outcome of an apprehension of some emotion of actual life by the artist. However, no doubt, that apprehension was of a unique and peculiar kind and implied a certain detachment. The Researcher also conceived that the spectator contemplating the form must inevitably travel in an opposite direction along the same road the artist had taken and feel the original emotion.

Mulk Raj, Anand., the author of novels of social realism, was never going to try and suppress the emotions of life. However, his view of art as a language of emotion focuses attention on form as the medium of that language. And it helped him to understand and as a critic to promote the work of an artist like Amrita Sher-Gil (1913 - 41), who sought to move beyond naturalistic representation and achieve *"significant form".*

4.9. Modernism Defined, Modernism as a notion in the Indigenous context.

Rabindranath Tagore and his family Rabindranath, Tagore., (1861-1941) was born into a prominent landowning family of scholars and artists in Calcutta, who had been instrumental to the formation of a wealthy body of Bengali Revival, novels, and drama in the Bengali language in the later part of 19th century. The Tagores had gone into

business with a British colonial partner. Tagore was educated at the Bengal Academy and at Saint Francis Xavier's School, both in Calcutta, as well as by tutors in his home and by his father. He built on the family tradition, authoring poems, music, plays, and novels in Bengali, which were read around the world through translations in numerous languages. Indeed, he is credited with authoring one hundred books and 2500 songs over six decades. In 1901, Tagore founded his own school the Santiniketan School (the name means the abode of peace) at his country estate at Birbhum, northwest of Calcutta. This became a university in 1921, providing Tagore with a prestigious academic base from which to speak. In 1913 he received the Novel Prize in Literature as the first non-European. the Novel Prize for Literature.

4.10. Modern art in Bengal c.1900- c.1930.

Although Tagore., was untutored in technical terms as far as creative visual arts is concerned, his decision to paint was taken with considerable knowledge of the cultural politics of art in India. Members of his family had played important roles as patrons during the previous century. Their grand house at Jorasanko., in Calcutta had been built in the style of an Italianate Renaissance villa, adorned with matching classicizing sculptures and paintings by artists who used European representational conventions. Members of his family had found him as carrying art traditions, and he had contributed articles on art criticism himself. He had invited artists as guests and as art teachers to Santiniketan, while his brother and two nephews got training as artists in the Calcutta School of Art. Indeed, his brother Jyotindra., had been trained as a portrait painter working in the realist styles being taught at this school until the turn of the century. The 'academic realist' style, as the art historian (Tapati, Guha Thakurta., 1992), calls the art style of Jyotindra., came increasingly from 1900 to be represented by Indian observers as spineless dependence on colonizers' ideas. For instance, in reviewing the Government School of Art Exhibition at Calcutta in 1930, Suniti Kumar Chatterji., criticized the *"dull lifelessness"* in his essays from the works of Indian artists in the European or pseudo-European style *("The Government School of Art Exhibition",* p.226). However, Guha-Thakurta., has pointed out that a taste for western art was a major status symbol among the members of the new Bengali aristocracy, such as the Tagore family, who also cultivated local literature, learning, music, and religion *("The*

Making of a New 'Indian Art", p.49*).* During the earlier part of Tagore's career, an academic realist style could be regarded approvingly by those of nationalist sentiment as worthy of appropriation by Indians since it could be seen as expressing the ideas and values of epic Sanskrit literature and Hindu mythology. It was from this perspective that, writing in Bengali, Tagore reviewed examples of such styles enthusiastically in 1900 (Guha Thakurts p.111)

4.11. Critique of Modernization & Indian Tradition.

In December 1922, a debate on the Modernist Movement in India is conveniently started. The works of Paul Klee., Wassily Kandinsky., Johannes Itten., and other artists of Bauhaus were exhibited in Calcutta at the end of 1922, through the intervention of Rabindranath Tagore. It brought modernity right at the gates of Bengal, although its impact was not immediately apparent. The early dialectic between colonial and Indigenous art was added to by international modernism. In the 20th century, as in the Third World arts, the problem-stricken connection between global and national identity was the predominant theme of Indian art in general. Modernity, linked to western and colonial expansion, has involved an unprecedented level of international communication, giving artists unrestricted access to art from all ages and countries.

Fragmentation of life and art causes alienation and fear, forcing an identity crisis on intellectuals who are alienated within society. They have been formally expressed through radical distortion and fragmentation as the cornerstones of modern art. Although colonial rule caused a cultural identity crisis, the western sense of alienation was not necessarily reflected. In fact, nationalism, and nationalist art, which the Bengal School represents, were built upon the true or imagined unity of all the Indians that could hardly promote the artist's social alienation. But the conflict between modern feelings of alienation and the expected cultural cohesion of a nation engaged in anti-colonial struggles was not a problem that they could not resolve.

4.12. Impact of the Cubist movement on Indian Artists

From the 1920s until 1947, the year of Indian independence, three major figures dominated Indian art. The second development in Indian modernism must consider another national movement having roots in the history of western thinking primitivism. The nationalist art shows in Bengal in the late nineteenth century provided the decorative arts with the prominence they deserved.

As authors and philosophers, Parimoo., K. G. Subramanyan., and others have emphasized that abstract art is nonrepresentational practice for tantric art, one finds emphasis given to traditional values in the ancient religious-philosophical sphere where rituals are usually found supreme. The emphasis here is on practices and ideological perspectives that accept abstraction.

4.13. Forms of Abstraction in Indian Modern Art

Abstractions in the west target visual language of shapes, form, colour and linear adjustments against the law of existing visual references with a discernible degree of freedom. It does not depend on human or animal form, architectural exactness and immobile object found in nature. Here something is being distorted and the creator is one who is in charge to decide what degree he would attempt or target. It is through colours and distorted forms that artists arrive at a stage where drawing art is diverted to a new direction which is the anti-real world. This abstraction is giving the freedom to the artist to explore the object, person, and thing of his interest by giving and assigning new and individual meaning. It is an exploration of the given subject in a formal sense quite a unique way from its natural and real identity. The creators took elements to communicate what they saw and how they reacted while conceptualizing. Their communication reveals their understanding of tangible reality, as a subjective choice. The viewer is free to evaluate the depiction without bothering known aesthetic norms.

This investigator is of the opinion The spirit of the time, *Zeitgeist* also plays a crucial role in shaping a trend, a belief, or an ideology. Great Depression of the first three decades of the last century and later the aftermath of SWW, followed by a chain of horrors and crimes, which impacted and changed the sensitivity of individual artists in the west.

One must see how effectively, and painstakingly western artists reacted faithfully to the human sufferings and impact of the economic crisis.

Abstract art is non-objective art and the imagery developed for it is seen and conveyed differently before it is conceptualized in a different zone. Its constituents are replete with elements of unusual nature and varying figurations. This researcher takes the view that abstract art was anti-naturalistic and full of geometrical shapes and unusual structures. Abstract art form overshadowed the mortal world, and it is all its contents and inherent parts.

Some students from Calcutta school of art rose and challenged the theoretical stand of the Bengal School. Rather than following narrow traditionalism, they opted for modern western art movements by considering them as their inspirations. Individual supremacy was their motto and was guided by a spirit to free the country from the shackles and dead weight of tradition the ultimate success that '***Young Turks'*** achieved in 1943 made artists from other far-flung places to arrive in Bombay for their exhibitions.

The atmosphere was encouraging for the artists here. Most of the elite class, helped by the English press and radio, visited galleries by art buyers from Europe and encouragement from the writers and film fraternity made direct contact with the artist community. They openly interacted with artists and made them listen to their views on the selection of themes and their treatment while execution. Their success first induced Gagandranath., followed by Jamini Roy., and the Calcutta Group of Artists to visit and exhibit in Bombay and get rich rewards. The time of Bombay as the centre of cultural activity had come at the expense of Calcutta. Not only Progressive Group of Artists but artists from Baroda School headed by N.S. Bendre., also arrived in Bombay to try their hands in this metro. These all artists were trying to arrive at an artistic language by synthesizing local elements with the European borrowed styles, where the contents and manners were strongly tilted in favour of borrowed materials. They were all inspired by the Cubism of all hues, types and national identity, Fauvism, symbolism, surrealism, and other post-impressionist trends in opposition to the Bengal School for the themes, styles, and approach.

Under the spell of colonial hegemony, Indian traditional society got affected and the bond between artists and the rest members of the society got completely severed. Artist was made to work according to the taste of the elite class while catering to their

whims and fancies. Bombay was the place where this practice was in full swing. All over India, the impact of this demand was felt and artists of all ages and regional affiliations were using western art styles and ideologies in their individualistic manner. These artists who followed the dictate of English-speaking minority in metros were praised in the press for their unique hybrid art style where the artist favoured multidirectional perspective, used emotionally strong but pure colours with negligible mixing and extraordinarily strong violent forceful brush strokes under the influence of abstract expressionism of New York School. All other art practices were found inadequate and redundant. Though PGA had called its artistic language the answer to the western media by declaring its goal to take Indigenous arts to the international art market by bringing new impetus, new spirit, and a new identity. One can see how Shanti Dave and Santosh had worked with texture and printmaking with relief emboss print treatment by bringing transparent washes to thick impasto with relief Subramanyan., K.G., also used varied materials in his prints to give a new kind of feeling. he has used all the tricks of Cubism in treating different motifs in his murals by dissecting them before assembling them in intricate patterns.

According to a school of thinking, abstraction was a religious and cultural practice where all members of the society with its strange and esoteric rituals were actively involved once it became known to all. In the search of a modern style with local flavor some artists after 1955 started using it as a pictorial form. There are many scholars who are questioning its utility or usefulness in present circumstances but still, there are some thinkers who want to see its significance in modern times as far as contemporary artists are concerned. It is well known that the tantric philosophy associated with a cult of the broad spectrum, The longing for geometric hard-edge abstraction which became a powerful trend in international art creativity might have allured some artists to try their hands on yantra diagrams one can see how Laxman Pai., and Nirode Majumdar., before him utilized in the early ’50s. An exhibition held by J. Swaminathan in 1965 under the title of Color Geometry of Space with his comment on tantric paintings and their relevance to pictorial form and a book written by Ajit Mukherjee on Tantra art in 1967 indicates how Indian artists in the late ’60s was drawn by its charm.

The triumph of Paul Klee's unusual style may have prompted some Indian painters to rediscover their cultural background in search of a style with strong roots in our history. Biren, De., first declared employing abstraction as far as his human figure type is concerned, but this study discovered him leaning towards tantric diagrams as he uses vast circles and squares.

Each generation was fascinated with creating something fresh in their artistic output. Their art, without a doubt, reflects the spirit of their period, the people for whom they worked, and changes in their taste and conduct. With the passage of time, the divergence from the cultural base became increasingly obvious. The evolved communication infrastructure aided the artists of the time in aesthetically and creatively translating the ethos of the social environment. Artists' movability also had a significant part in exacerbating the problem. With this backdrop, and no permanent buyer to sustain him, the Indian artist was struggling for survival through these experiments.

4.14. New Experiments: Nandlal Bose, RamKinker Baij and Somnath Hore

The artists were encouraged by the environment. The bulk of the elite class made direct touch with the artist community, aided by the English press and radio, visits from European art buyers, and support from the authors and film fraternity.

They openly interacted with artists and forced them to listen to their opinions on topic selection and execution. Their success compelled Gagandranath, followed by Jamini Roy and the Calcutta Group of Artists, to tour and show in Bombay, where they were rewarded handsomely.

Bombay's reign as the center of cultural activity had come at the expense of Calcutta. Not only the Progressive Group of Artists but also artists from the Baroda School, led by N.S. Bendre., arrived in Bombay to test their skills in this city.

These painters were all attempting to create an aesthetic language by fusing native components with European imported styles, with the contents and manners heavily skewed in favour of borrowed materials. For the subjects, techniques, and approach, were all inspired by Cubism of all colours, sorts, and national identity, Fauvism,

symbolism, surrealism, and other post-impressionist tendencies, as opposed to the Bengal School.

Under the spell of colonial hegemony, Indian traditional society got affected and the bond between artists and the rest members of the society got completely severed. Artist was made to work according to the taste of the elite class while catering to their whims and fancies. Bombay was the place where this practice was in full swing. All over India, the impact of this demand was felt and artists of all ages and regional affiliations were using western art styles and ideologies in their individualistic manner.

These artists who followed the dictate of English-speaking minority in metros were praised in the press for their unique hybrid art style where artists favoured multidirectional perspective, used emotionally strong but pure colours with negligible mixing and extraordinarily strong violent forceful brush strokes under the influence of abstract expressionism of New York School.

All other art practices were found inadequate and redundant. Though PGA had called its artistic language the answer to the western media by declaring its goal to take Indian arts to the international art market by bringing new impetus, new spirit and a new identity. Even later artists in the 60s and 70s continued this practice though their approach had steadily changed considerably. One can see how Shanti Dave and Santosh had worked with texture and paint with relief emboss print treatment by bringing transparent washes to thick impasto with colors. (Subrahmanyan, K.G. 2012), also used varied materials in his prints to give a new kind of feeling.

A new kind of texture. Despite this, one cannot call him an abstract artist. Though he has used all the tricks of Cubism in treating different motifs in his murals by dissecting them before assembling them in intricate patterns.

According to a school of thinking, abstraction was a religious and cultural practice where all members of the society with its strange and esoteric rituals were integrally involved once it became known to all. In the search for a modern style with local flavour, some artists 1955 started using it as a pictorial form. There are many scholars who are questioning its utility or usefulness in present circumstances but still, there are some thinkers who want to see its significance in modern times as far as contemporary

artists are concerned. The longing for geometric hard-edge abstraction which became a powerful trend in international art creativity might have allured some artists to try their hands on yantra diagrams like one can see how Laxman Pai., and Nirode Majumdar., before him utilized in the early 50's. An exhibition held by J. Swaminathan., in 1965 under the title of Color Geometry of Space with his comment on tantric paintings and their relevance to pictorial form and a book written by Ajit, Mukherjee., on Tantra art in 1967 indicates how Indian artists in the late sixty's was drawn by its charm. The success of the peculiar style of Paul, Klee., might have induced some Indian artists for their awakening to cultural heritage in order to find a style with firm roots in our history. Biren, De., initially stated using abstraction as far as his human figure type is concerned but found himself drifting towards tantric diagrams as this researcher finds him using extensively circles and squares.

It is seen that each generation was obsessed to create something new in their creative output. Their art reflects, no doubt, the spirit of their time, the people they worked for and the change in their taste and behavior. The drift from the cultural root was getting more pronounced with the passage of time. The translation of the ethos of the social milieu visually and creatively by the artists of this time was accentuated by the developed communication system. The movability of Artists also played a stellar role in complicating the situation from bad to worse. With this background, with no fixed buyer to support them, the Indian artist was grappling for his survival with such experiments.

The second golden age of abstract art fell soon after the Second World War and the center of art activity changed the locale from Europe. New York was the home of Artists from different sides and nationalities. The horror and pain of the war around, through the fifties to 75, had prompted the art-producing community to vociferously react to the side effects of war. To counter this, Indian artists failed to see the horror of the Bengal feminine, the holocaust caused by the partition and the sudden attack by the tribal from the northwestern frontier causing great bloodshed and several other factors. He was asked to present a rosy picture through his art, cutting the sensitivity of the artist. Very few artists allowed themselves, for example, Chitaprasad in Bengal was

governed by the connection of promotion and exhibition, while the rest were overpowered by their guile and deception.

4.15. Krishna Reddy Biographical Introduction

Krishna reached Santiniketan to learn all the art tricks under Nandalal Bose. Reedy had heard from people that this extraordinary artist was not only a devoted teacher but a wholesome thinker. He turned out to be a visionary whose concept of art education did not differ much from the views of Rabindranath Tagore.

(Amitav Ghosh, 2018) Then Krishna Reddy went to Santiniketan, an institution that he remembers as an equivalent of the Bauhaus, in the range of talent that was gathered there, and in its engagement with popular culture and politics." While at school, Krishna got involved with the Quit India Movement. Bengal famine. At the age of fifteen, he went to a university run by the Theosophical Society. There was widespread discontentment with British Imperialism which resulted in the Quit India Movement. Reddy got involved in making posters and was arrested for this a couple of times. He escaped and went directly to Santiniketan.

After Reddy arrived at Santiniketan, Reddy presented himself to Nandalal who was simply loved by all his students. He used to have a simple *dhoti* as was worn by the common villagers With Bose his ancient culture was quite enriching. His penetrating insight into the nature around him and his interest in living life standards impressed Krishna Reddy and stimulated everything in him. Nandalal favoured the originality of his students and gave prime importance to their creative potential. He never demanded adherence to any western art school nor advised his students to follow blindly the Bengal School. It was the imaginative faculty of the students which was supreme for their creative expression. This was the expectation Master *Moshai* had of all his boys, including Ram Kinkar., Benode Behari., K G., and Sankho Chaudhuri., who would go on to make their mark as outstanding artists and art teachers.

Krishna was electrified on his very first day of joining the campus, Bose, Nandal., asked him to look at the minor details of the entire tree to have a perfect

knowledge of the tree classifications and its specific characters. During his first summer, Krishna not only read some quality books on Botany but also went to enquire about nature and its various constituents.

4.16. Krishna Reddy Conversion with Master Moshai at Santiniketan

Interview with (Reddy., Sharma., 2017), *"Nandalal Bose we called him 'Master Moshai'… Nandalal Bose opened up nature all around me. For example, one day (Master Moshai Nandalal Bose) was walking by. He stopped and watched me drawing I was drawing near a tree, drawing a flower on one side on its branches, so he said, "How do you feel?", and I said, "Oh well I am drawing the tree, drawing its flowers, trying to learn the way the petals part in the centre, and the way they are arranged." He said, "Maybe the tree is refusing you. Maybe after a few days if you persist it will say, oh, good, come along with me. If you are willing it may accept you in its shade and might even let you walk in." He said this and walked away…I was only indulging in the tree's superficial aspects. It was this man who pointed me toward the very depths of nature…I mean, it is not only discovering your freedom, but it is also a lesson to fully participate in experience to learn to go inside layer after layer is what the tree is. My entire system had been electrified"*.

It took almost seven years when Reddy graduated from Santiniketan. The time that Reddy spent there was to leave an unforgettable impression of the art school that he attended Though he had no degree in his hand for the art students whom he meets later in Bombay and in the United States, he was a picture of a simple man with innocent eyes and childlike feelings. Throughout his life, he remained what Bose advised him to be as a human being, without developing an artificial personality and an avid reader of the natural mother. The deep sense of wonder marked an awakening that soon dissolved into an awareness of the entire planetary system. But this exploration was not to remain within the physical confines of the natural world. It developed beyond the visible, into a spiritual curiosity about the cosmos.

4.17. Formative Years of Krishna Reddy

In the first quarter of the 20th century in India Nandanoor, at a small village next to Chittoor in the southern state of Andhra Pradesh, around 1925, when Krishna Reddy

was born in the family of Narayana Reddy. Life in the village had the precision of clockwork. The elders would rise early in the morning. Every house would decorate the front yard with tones and shades of coloured rice powder and grain. Krishna was a link in a long chain, he did not have to make a place for himself as a separate being. Colour and light and closeness with nature where the things Krishna did not ever have to think about but got involved with these formations, trying to reproduce them on the walls of his ancestral house.

The interest in drawing was clearly more significant than noticed in the doodles of a growing child that provide most houses with their 'mural.' The drawing teacher in the village school that Krishna first attended fed this interest with a gift of coloured pencils and pastels. Before long, the hut with a thatched roof, surrounded by trees touched by a beaming sun, or setting off a mountain or a river with a boat, ceased to be his sole preoccupation. At eight, Krishna went to a school in Chittoor, the town nearest his home. People would come to the school and talk on a subject meant to shape the worldview of the young seekers of knowledge. Krishna would listen to everybody, go back to his village, and discuss each subject with his elder brother Venkatrami who always encouraged him in his art. One man left a deep impression on the nascent philosopher. This man, a politician close to Mahatma Gandhi, was an atheist. He denied the very existence of God. God was the axis on which revolved the life of the entire community in his village, thought Reddy. Morning and evening they would worship the deity in their homes. On a specific day, they would assemble in the temple which was the core of life in Nandanoor. Every moonlit night he would go to the open-air theatre in the temple courtyard and watch the dancing and listen to the music. Every Friday Lakshamma would go to pray in the temple with Krishna, the youngest of her three sons.

This was the beginning. Krishna had started questioning the world around them, he had set out on a journey of seeking answers by himself. He started drawing what he was learning in college. Only a few miles away from this was the Rishi Valley School, founded by Jiddu Krishnamurti (1895-1986). Krishna became close friends with the art teacher there, and through him, became a devotee of the thinker and educator who was discovered in his boyhood by Annie Besant, as a young man Krishnamurti had gone

through certain mystical experiences that A new view of life gave him. Then he dislocated and embarked on his lonely mission, meeting and talking with people, not as a guru, but as a friend, to all religions and ideologies.

Later in the college, he spent time drawing and sometimes painting. He tried his hand at large compositions that he presented to the college. Through all this, his subject had altered. He spent the evenings in the library where he concentrated mostly on the natural sciences. Suddenly, the universities closed in the early years of the 1940s. The universities were run by the British, and when the Independence movement ascended to a new pitch, students came out in ever-growing numbers to protest the imperialists. Mohandas Karamchand Gandhi was, by this time, a towering presence on the national horizon. Inspired by his example, people across the board were actively demanding that the British leave India to its fate. Swept by the surge of patriotism, thousands came out of schools onto the roads and were arrested. Krishna painted hundreds of posters and went around pasting them at night. *"Quit India,"* these posters demanded from every nook and corner of the town. And when Gandhi commenced a fast, Krishna followed him. Demonstrations on the streets were an important form of protest and a sure invitation to incarceration. Krishna himself went through a couple of such terms in jail. But the lure of artmaking was too strong to ignore.

4.18. Krishna Reddy at Santiniketan Kalabhavan

It so happened that the two quests converged in Santiniketan. national awareness pervaded every occupation and moulded every action. At this time, a young generation of artists started working towards an "*Indian renaissance"* in art. They concentrated more on Indian classical and mediaeval art. Reacting against the imperialist and, by extension. European influence, these artists looked in the other direction and opened themselves to expressions from not only India but, also Japan and China. They were assimilating all this learning and developing their own concepts and style.

4.19. Krishna Reddy at South India

The year was 1947. Krishna was invited to join Kalakshetra, Reddy was given the responsibility of developing their visual arts program. The institution which had revived classical dance from the brink of extinction offered an inspiring educational atmosphere. Krishna devoted himself to organizing the department that would help the youngsters in the study of art. During this time, Reddy was invited by Maria Montessori to teach an art class at the Montessori Teachers Training Centre under her direction. Working with the teachers there was a learning experience.

From the teaching of Krishnamurti, Reddy did paint and sculpture to collect money for travelling to Europe. The new treatment of mud for his pottery at Kalakshetra was to influence his later *seeds, plants fishes and men* which he did later in Europe. What Reddy attempted in Madras was repeated in his prints also. The biomorphic forms that Reddy invented at Kalakshetra moved away from realism to become rhythmic geometric arrangement which reverberates within the form where vibrations with immense energy are felt echoing without disturbance.

Printmaking and sculpture were the two obsessions of Krishna, had as Reddy reached Europe. One was born in Santiniketan; the other was nurtured in Kalakshetra. Being born in the south, Krishna may have had an empathy with sculpture which flourished when he started working at Kalakshetra. His relationship with printmaking was a gift of Kala Bhavan at Shantiniketan. In the 1920s, under the expert eyes of Nandalal Bose, the art department at Santiniketan seriously look to printmaking as a creative medium. Students started experimenting with various graphic media: woodcut, engraving, etching, and lithography. The subjects were as varied as the purpose and the students were assimilating various influences and expressions from every direction, eastern or European, and developing their own concepts and styles.

Krishna was to meet many outstanding personalities of 20th-century art Paris when Krishna arrived there. But there was a subtle difference between these teachers and Tagore or Krishnamurti, the central figures at Santiniketan and Kalakshetra. Zadkine, Stanley Hayter and even Henry Moore were practising artists,

experimenting, working, and living with art. Tagore and Krishna murti, J. are not usual teachers. Theirs were not regular schools but centres under spiritual leadership.

It was at Santiniketan, watching Gurudev - Krishna learnt the most significant lesson of his life that making art is a living process, an organic phenomenon, a consequence of life force itself. He realized that there was no difference between the poet and the visual artist. Each is an individual giving expression to a personal vision. It was this role model that Krishna himself lived out when he came to teaching art. An involved artist will always have a better way of teaching, Krishna proved. Once he discovered something, he went to communicate his insight. When Krishna sees a plate printed in his workshop, he likes to see if there is still that vibration, a shimmering quality, an internal colour juxtaposition, the joy of creation.

Reedy says in an interview (Sharma, S. 2017) *"I am nothing; I have tried and survived. I am a learner. Obviously, I learnt how to narrow my thoughts to the object but, at the same time, opened up to a world that I had not known, perhaps in my village of Nandanoor. I began drawing when I was very young, but when I met Nandalal Bose, he asked us to contemplate creation through nature - How did a leaf form? Was it not sculpture? A print? or a Drawing? Conceptual thought began there. Then, Ramkinker Baij, made us look at the non-extraordinary; I went to aid victims of the Bengal Famine, holding dead bodies, I learnt my lessons in anatomy, and those memories are still fresh. Afterwards, at the Slade College of Arts, Henry Moore had an extraordinary studio here, I found the techniques of the time, and when I met Ossip Zadkine, he brought back my thoughts to nature".* Reddy., would make sculptures to live amongst people and nature. Printmaking is an extension of my practice. I came to work with William Hayter, but etching a plate gave me similar possibilities of experimentation as Ramkinker, Baij., had once done in Santiniketan.

4.20. Krishna Reddy First International Exposure: Europe Tour (1949 – 50) at Slade School of Fine Arts, London

Adyar's multicultural environment inspired a desire to travel. Working and learning there inspired Krishna to pursue a more serious interest in artwork. Two years later, at the end of 1949, he moved to London and enrolled at the University of London's

Slade School of Art. With sculpture as the emphasis of his art, he was able to collaborate with Henry Moore., The artist, who was worldwide famous for his colossal, primaeval work, was a remarkable human being and an exceptional instructor. The semi-abstract, rounded contours established the human body's outlines, yet the material seemed like natural rock. They frequently appeared to have been built by natural processes rather than human hands. He did not accomplish much printing there, but he met other printmakers and learned the fundamentals from them.

Krishna afterwards joined the Institute of Contemporary Art in London, where she met various contemporary artists. Graham Sutherland., for example, had transitioned from painting landscapes to creating very unorthodox prints in a semi-abstract manner. The brilliant draughtsman adhered to realism's standards, yet his tortured imagery offered a door through which Francis Bacon., would soon walk to renown. Using classic images like paintings by ancient masters, newspaper pictures, and film stills, Bacon would shock the public with his perverted approach that accentuated the repulsive. He created an art out of being repulsive as he set about unlocking the depths of the human soul with a frightening zeal. The feeling was shared by Arthur Boyd., an Australian artist who had settled in London. Boyd’s flaming, passionate colours and his painting's visionary nature were going to reveal the sensations of desire, shame, and betrayal. Krishna also interacted with art scholars such as Herbert. Read., Krishna's knowledge and comprehension of art grew as they talked about it. He was an art enthusiast and a key source of inspiration for the young painters in London at the time. Krishna decided to travel to Paris in pursuit of a better learning environment at his suggestion.

4.21. Krishna Reddy: Historical Premises for the Print of Paris in France 1950

Later Reddy met another sculptor Ossip Zadkine in Paris. Reddy was introduced to Stanely William Hayter by Zadkine near his studio. It was at the studio of Hayter that he learned engraving before settling in France at Atelier 17. He invented Viscosity by discovering this method of printing numerous colours from a single metallic plate.

In 1950, Krishna Reddy had an enlightening experience in Paris. It was an inspirational atmosphere for Brancusi, Braque, and Leger and Giacometti. Both

India and Europe have emerged from lengthy periods of instability. However, as it stood on the verge of becoming a sovereign nation, India looked to its origins to define its identity. In contrast, England, France, and Germany, desperate to overcome the bitterness left by their recent history, sought a clean break from the past. And nowhere was this more plainly expressed than in the work of the Cubists and others who, in their pursuit of a style of painting appropriate to the experience of contemporary life, were not so much *'depicting'.*

They felt that artmaking was a process of thinking and an expression of lived life. They wanted to explore and learn. Modernity for them all was a new experience, new hope, and new expression to decorate their artworks. The Abstract Expressionists and Surrealists had broken away from the movements of the 1920s and '30s. By the early '50s, they had aged but were still extremely active. In pursuit of direct expression, they realized more meaning and understanding in their art. They were deeply in tune with their own culture and inspired by their sciences and social conditions. They also looked towards eastern philosophy and thinking to bring them a deeper understanding. They sought to bring this learning into their art and their lives. Andre Masson was deeply involved in Zen Buddhism. Alberto Giacometti was preoccupied with eastern art. They led simple lives, barely managing to get by. Even Krishna, whenever he was broken, would take a few prints and try to sell them in the tourist boutiques along the quays on the river Seine.

Like so many other young artists, Krishna could readily visit the masters in their studios and converse with them. Most of them congregated at Montparnasse. Krishna took advantage of another opportunity to meet these artists: cafe life. He saw Brancusi every Sunday. The sculptor had eschewed any surface embellishment and reduced the formations in his stones to their most basic, abstract forms, providing them with a primordial life and a serene grandeur that would have a profound impression on Krishna. Braque was there, his letters and lines, rectangles and triangles distributed randomly, seeking order during chaos.

Fernand, Leger’s strong horizontal and vertical lines, robot-like figures, and ironwork constructions all spoke of the post-industrial world's infatuation with technology, earning him a position among the Cubists. Pablo, Picasso., was the

brightest dazzling light in Europe's cultural firmament. his paintings, lithographs, sculptures, and posters became widely featured in the festivities of various communist groups. These were all fresh thoughts and acts that had an influence on Krishna Reddy's psyche. A new personality was taking shape, one that was nothing like the man who was born in Andhra Pradesh or taught at Santiniketan decades before.

These were all fresh ideas and activities that had an influence on Krishna Reddy's intellect. A new personality was taking shape, one that was nothing like the man who was born in Andhra Pradesh or taught at Santiniketan decades before.

Zadkine., and Leger. Scenishe., and Hayter., made their studios available for younger artists to congregate and explore. It allowed people to get together and chat about art while being guided by great masters who shared their thoughts and experiences. The harsh conflict instilled rebellion in the younger generation of artists.

They were experimenting with Tashist., and Action painting, and their work was progressing toward Abstract Expression. Krishna., came from a completely different background. His universe was imbued with Ajanta's contemplative Buddhas, Ellora's grandly carved epics imperial mien of courtiers.

Even if he developed his aesthetic journey in the exuberance of Modern art movements and attempted to apply the Abstract method, he would be only duplicating their art. It would not be an expression of his deepest feelings and compulsions. It would not persuade anyone, least of all the artist. Instead, Krishna., looked to the elements and processes that gave rise to his native thoughts and notions to learn from their nature, behavior, and interplay, and to transcend beyond. The geometric framework he came to show, suggested rather than openly, dealt with the concepts of order and was the outcome of a cultural synthesis. According to Hayter., Reddy., his art and craftsmanship were impacted by his early beginnings and schooling in Madras rather than his visual experience of Montparnasse in Paris.

4.22. Krishna Reddy became most Energetic, most toughened and concentrated in Paris.

The relationship with Hayter's surrealists and Giacometti., and Miro., in Paris, helped Krishna., to understand the power and vital forces of lines involved in the formation of their images. In 1954, in a small studio removed from the bustling *Atelier.*

Krishna Reddy states in an Interview (Sumesh. S., 2017) Hayter was a master, and many French artists studied him. I was young and full of enthusiasm, and you keep working until you get hooked. That's why Kaiko Moti., and I decided to define the multicoloured print using viscosity. Kaiko Motiwala., was an incredible man, exceedingly sociable and caring, as well as a fantastic cook; he was born in Bombay to a Parsi family and never returned. *Atelier 17,*

Krishna., started to experiment, within the classic methods of engraving and etching, with forms. He began with simpler forms such as a *fish, an insect*, or a *butterfly*, and watched them evolve. He went on to work with larger formations - *Pastorale, River, Sunset, Flowers Radiating.* They kept growing and evolving over several years.

Krishna Reddy states in an Interview (Sharma, S., 2017) The problem was how to enhance oneself spiritually rather than technically; we never discussed tactics; they were only there to inspire us with our imaginations. Kaiko Moti and I were at the studio, and other people wanted to produce a coloured print, including Joan Miro. William Hayter let us be and explore the procedures. I was determined to create a shape allowing many viscosities, so I carved numerous troughs for the oil of various hued inks to settle. However, I did not choose between the two. My poster, *"Demonstrators 1968"* also includes a sculpture depicting the May 1968 Paris Student Protests.

Reddy., joined in the 1968 protest. It was the year of the student revolution in Paris. The upheaval in the May of that year had been provoked, to start with, by the restrictions on political meetings on the campus. They sought freedom of political speech everywhere, including on campus. Once that was granted, in the wake of the uprising, there was a scramble to prove one was more Left than Left itself. When the students broke for their summer holiday, they left dirt and disorder on the corridors that resonated with the sound of singing and raising of slogans. *"Be realistic:" it said, "Ask for the impossible."*

The developments naturally led Krishna to the human concerns in his art. From his childhood, he had been curious about the way nature builds its forms. He was fascinated by the constant movement and change in nature. Now, this is blended with an essential human concern. At a Lime when the blackout of a news item or even the dismissal of an administrator would lead to strong protests in the form of signature campaigns, newspaper editorials and organized demonstrations, there were bound to be overt reactions even in art.

Freedom and creativity now became the two driving concerns of the artist. Krishna now realized images like *Demonstrators, Praying Women, Dawn Worship, and "Apu Crawling".* But the creativity of the artist would not allow him to remain confined to any single mode of expression, lie was giving shape to his thoughts through drawings, engravings, and sculpture. Krishna came finally to understand the power and vital forces of lines involved in the formation of their images Krishna Reddy Trajectory, Medium and Manifestations at "*Atelier 17".*

Krishna., was sent to Stanley William, Hayter., by (Zadkine., in 1951). The move opened a new chapter in art. The atelier was far from a commercial workshop. Hayter, the "*father of modern printmaking"*,' was a deep thinker and a friend of the Surrealists and Abstract Expressionists, who experimented with him. The artists working with Hayter were like his disciples. The workshop was him. and people in his workshop worked around him. His ideas, specifically in developing the graphic area in fine arts, were not confined to techniques. Krishna, like the others around Hayter, tried to understand the man and came to live with his influence, even after he moved to New York in 1976.

In 1951 Hayter., himself had returned from New York where he lived during the war. Working in the *Atelier* at the time were some of the most intriguing names of 20th-century art, like Max, Ernst., Giacometti., and Miro., As early as 1919 Ernst started on Dada works which show the scope of his extraordinary imagination. His decision, to go beyond the painting led to the adoption of new idioms like collage, which enabled him to produce a body of enigmatic images that fluctuated between the introspective and the terrifying. Giacometti., with his textured surface, elongated limbs, and unnatural shape, was signifying the fragility of existence when a man is alienated from fellow

humans. And Miro., with his weird, hallucinatory imagery springing from the subconscious, dream world, typified the Surrealist thinking.

The works these experts produced deliberately challenged the eye as well as the mind. In Hayter's art, Krishna watched him express formations using lines as a force. The Surrealist master was already into automatic drawings as a vital impulse in his art. Having already experienced, under Nandalal, Bose., the meaning of life movement in working his images, Krishna., looks to the line as a life force. What transpired was not only techniques: repeatedly these artists were pushing the boundaries of aesthetics. In their collective influence, Reddy., was experimenting to reach out to new territories which were never been tried by any printmaker. To get the various type of prints from the same plate different oils and their varying densities was tried by Reddy. Working in the ambiguous way of "*Atelier 17"*, Joan Miro., printed compositions in several colours from a single metal plate. His method, however, proved unpredictable. Neither he nor any other artist pursued the problem with further research. That is where the matter stood when Krishna., started to make his own journey. His was the one step further to Miro's trials. Coming from the discipline of sculpture, he developed the sculptural aspect of printmaking, not by reproducing sculptural drawings or even the resulting work, but by treating the plate itself as a sculpture. Somewhere this helped him to rediscover existing printmaking materials and understand techniques that would enable simultaneous color printing. This was an innovative technique and gave him stunning results. Working with his friend Kaiko, Moti., Krishna., found that, by analysing the oil content of their inks, and by controlling the amount of oil added to the inks being used, a reliable viscosity, or stickiness, and intensity of tone can be established and maintained. The range of printed colors too can be vastly extended. This elaborate operation would distinguish Krishna's work from all other printmakers, from that time to this day. Effectively it was to revolutionized intaglio printing and ensure Krishna's role in graphic arts history.

Reddy., gouged and dug through the plate as if he were tilling through an extraordinary field. He preferred hand tools until the mid-sixties when he began using machine tools. Slowly the plates built up as he used burins and scrapers, to work the metal into relief by etching, engraving, and carving. He rolled unusual colors using

hard, medium, and soft rollers, directly on the plate, besides the intaglio color. All along, through the process of building an image, he would watch how it evolved in every stage and in the course of time. Perceiving the significance of the materials of the plate, he was convinced that viscosity is essential to enrich our understanding of printmaking and its countless benefits in the industry. Through these painstaking experiments Reddy. could figure out new possibilities of bringing out the meaning and beauty of our concepts on different metallic plates with different densities of oil and ink.

Hayter emphasized the significance of Krishna's printmaking in the Retrospective held by the museum. Many sculptors take prints of the sculptural drawings; many represent the sculptures they have realized or are to realize. Not so, Krishna., Hayter., pointed out. Others have used the simple consequence of colour opposition to demonstrate space as cold colour against warm color, tone against a complementary. Krishna however employed extremely subtle variants of colour carried in the hollows of a plate going far beyond a simple sculptural relief. As a result, he gave a complex web in which light itself becomes the medium of sculpture. In shell, Krishna's experiments for 20 years have found ways to work with the highest level of simplicity and straightforwardness and to enhance his images, expression, and intensity. The involvement resulted in changes that made history in plate making and in simultaneous processes in colour printmaking. Krishna had added directness and immediacy so essential to spontaneity in art expression.

4.23. Krishna Reddy's at Atelier 17 Studio

Several experts published books about printmaking throughout the 1960s. Hayter's two seminal publications on modern printing were released by Oxford University Press. Both *("New Ways of Gravure",* 1966) and About Prints (1962) became required reading in all European and American colleges and art institutions. Reddy emphasized experimental printmaking in all educational settings through seminars and lectures, leading to simplicity and directness.

Most of these books had Krishna., engravings highlighting his contributions to the subject. *"New Ways of Gravure"* contained the photographs and detailed his successes in colour printing efforts. It was an opportunity for him. He learned from

professors every time he encountered them, as well as from students at educational institutions and artists in art centres.

In effect, all these travels for teaching in America turned out to be not only memorable experiences but also an education for Krishna in a profound way. Krishna's first arrival in New York in 1964 witnessed the flowering of innovative ideas in his work, ideas which he had earlier researched but had not organized into a cohesive system. From that point onward, the concept of the sculpted plate, with its surface dictating color nuances, character and configuration was the basis for his final print. Krishna Reddy was working at "*Atelier 17*", while the Algerian War for Independence was at its crescendo. Arab migrants were often singled out for questioning by the police in Paris. Krishna, Reddy., was racially profiled by the police on various occasions and stopped for questioning. Krishna, Reddy., never hurled a cobblestone but chose to politicize by printing posters for the protests of May 1968 in Paris. In an iconic sculpture, *"Demonstrators",* Reddy most worked on the printing plate and fervent print, all titled *'Demonstrators'* 1968, he gave a rarefied form to a collective body of human beings, arms raised. The bodies are fused together; the figures are clarified into something elemental, dynamic, and, even today, radiating energy. They are the demonstrators of all times: angry, fused, fragile and brave.

The subsequent visits offered him greater insight into the American art system and paved the way for him to decisively move to New York in 1976 and set up the Color Print Atelier Workshop at the New York University, like *Atelier 17* in Paris.

4.24. A Modern Language Avant-Garde

Parimoo., in one of the most celebrated articles in his book (Parimoo., 1975), has drawn our attention to the fact that a human culture never stays unique, static, or unchanged. The people living in one area build a system of images and meanings according to their requirements, and this process keeps on changing its contour and contents. The choices and needs make people develop new images and corresponding meanings. The old ones are reduced, and new ones are elaborated. For society, the newly worked-out system is modern, reshaped by the needs of new members as the situation warrants. The Avant-Garde is a new concept which, according to Berger (Peter Berger, 1984), the art form of 1920-30s questioned the autonomous and self-

referential status of art to the point of revolt against traditional, contemporary and academic approach by arguing for a more practical and humane materialistic theory of modern art. The contribution of Krishna Reddy., with his extensive experiments on a single metallic plate in Paris at "*Atelier 17",* studio witnessed achieving that nobody before him could work or conceptualize. It was a radical break or, say, intentional enhancement technique of printmaking which revolutionized the Graphic Arts; the printmakers simply refer to VISCOSITY.

4.25. Critical Analysis & Discussions of Artworks of the Period

In this section, the researcher intends to select important artworks of the proposed period according to the merits and significance suggested by Ratan, Parimoo., the experts, the Supervisor and personal observation. The previous comments will be rechecked and re-evaluated according to the changes in the perception and historical & technical importance of the artworks in the present circumstances. The latest art historical methods and viewpoints will be used to access the visual culture of the past generation.

Figure No 4.1. Visual Data Analysis: ***'two influential art critics'*** believed that art was not about imitating form. In their view, it would be understood as a language of emotions as a method of communicating emotions.

Figure No 4.2. Visual Data Analysis: Historian and philosopher Ananda Coomaraswamy transformed western perceptions of Indian art through his writings when Ananda served as its first Keeper of Indian Art

Figure No 4.3. Visual Data Analysis: Helen Keller activist, blind & deaf, Tagore's thoughts and about their writings

Figure No 4.4. Visual Data Analysis: ***'Teaching at Kala bhavan'*** Rabindranath Tagore's visit to Bauhaus, Weimar, Germany in 1919 and the opening of Kala Bhavan in Shanti Niketan in Bholpur, West Bengal

Figure No 4.5. (a) Visual Data Analysis: Rabindranath, Tagore., experimental school setup of Kala Bhavan in 1919, Nandalal Bose took in charge of Kala Bhavan in 1921, Graphic art was introduced in the teaching program during the period Andre, Karpeles.,

French Jewish Artist visited Santiniketan and demonstrated engraving and other allied techniques, Rabindranath, Tagore., learned etching & engraving processes and few plates, Andre Karpeles played a major role in shaping Kala Bhavan Graphic department, for image date or time timeline finding from the writing by Udaya Narayana, Singh., in the article *'Andre, Karpeles., and Shantiniketan; Letters from Flora Hogman Archive'*, Rabindra Viksha, Vol 531 21 -35 (7th Paus, 1419b) In the early etching print, a young lady quietly sitting (while folding her legs) could be observed, it appears as if she is sitting above the never stopping waves of the ocean, symbolically it seems as if the waves are her endless thoughts and currently she conquered her flicking mind, remaining left with a state of peace and isolation.

Figure No 4.5. (b) Visual Data Analysis: Rabindranath Tagore exhibited his artworks after the French tour, Tagore conversed with Bose regarding his work experiences with artists at Kala Bhavan.

Figure No 4.5. (c) Visual Data Analysis: Indian perceptions of France also changed as a result of it in the twentieth century. France's *"India"* has been included in the exotic and nebulous idea of the Orient since the 18th century. In contrast to Western materialism, this gave India a static and spiritual definition. The development of diverse interpretive lenses through which India, its society, art, and religion were approached 20 century as a result of increased travel to India, the long-standing practice of collecting, and the accumulation of information about India by European, Connections between France and India can be traced back early modern period and to the history of competing trading powers in south Asia.

Figure No 4.6. Visual Data Analysis: ***'Bapuji'***, *Bose* Nandalal Lino Relief was one of the first Indian artists in India to create linocuts like the Bapuji, which is well-known to printmaking experts. In contrast to a black colour print left side visual or a Lino block on the right-side vis, a black-and-white print can be easily reproduced, printmaking which was learned earlier from the French artist Andre Karpeles, Nandalal studied under renowned painter Abanindranath Tagore (1871–1951) at the Govt College in Kolkata. In 1922, Nandalal Bose was appointed the school's first principal in Santiniketan Kala Bhavan by Tagore. Mahatma Gandhi, who led the resistance movement against the British Raj after travelling to India from South Africa in 1915,

spent a few days in Santiniketan in February of that year. In March 1940, he and his wife, Kasturba Gandhi, returned to the place. In the above impressions, Mahatma Gandhi is portrayed, in his usual get-up of Indian clothing, bear-footed (promoting the swadeshi movement). Along with that, he is holding a wooden stick to maintain his balance, indicating his old and weak physique. Mahatma Gandhi walking usually indicates the walk of India towards freedom and revolution.

The work Bapuji by Nandalal was made on linoleum work on April 12, 1930; researchers, therefore, assume that Nandalal did not view any photographs of the incident but rather conjured up his own vision of Gandhi, who is seen clutching a slender stick that touches the ground in his right hand and extending his right leg in front of him to take a stride. In addition, it is said to bring forth thriving in the traditional Indian ethos to advance with the right leg. In my opinion, Gandhi's feet are separated from the ground by a thin horizontal line that also provides the entire pictorial area on the poster a three-dimensional depth. However, the main figure's uniquely styled use of various thick and thin lines, Researchers, therefore, assume that Nandalal did not view any photographs of the incident but rather conjured up his own vision of Gandhi, who is seen clutching a slender stick that touches the ground in his right hand and extending his right leg in front of him to take a stride. In addition, it is said to bring forth thriving in the traditional Indian ethos to advance with the right leg. In my opinion, Gandhi's feet are separated from the ground by a thin horizontal line that also provides the entire pictorial area on the poster a three-dimensional depth.

Figure No 4.7. Visual Data Analysis: The Theosophical Society chose Jiddu Krishnamurti as the next World Teacher a spiritual body occasionally appearing on Earth to guide humankind. Jiddu Krishnamurti later rejected this role and the Theosophists. Krishnamurti developed his teaching and captivated audiences with his lectures on psychology, the mind, and human relationships.

Figure No 4.8. Visual Data Analysis: ***'Swadhinta Chaii'***, In the above relief print, Bharat Mata could be seen in the centre and looks as if she is suffering great trauma, the workers could be seen carrying a heavy load above their heads, The idea behind this is since India is suffering badly due to British rule, masses are doing a movement

to decrease its suffering. Such a print also serves as an inspiration and motivating source for those who were not participating in the Swadhinta movement in those times.

Figure No 4.9. Visual Data Analysis: ***'Untitled (In a Street)'***, In the etched piece of art, a man walking at night in the street could be seen, above whose head is a magnificent crescent moon and, on both sides, buildings are present (perspective is created beautifully), at last, walking in between the road his feet have changed his direction and turned towards his left making it seem like he almost reaches his destination or his home.

Figure No 4.10. Visual Data Analysis: ***'Untitled'***, A young man reading at a table carefully, keeping a candle lamp on his left for illumination, appears to dive deep into his thoughts or perhaps the text he is reading; there is also a plant in a pot in front, which is also inclined in the direction of light, In my humble opinion, the artist tends to indicate that everything like that plant move towards the light, and light is that awareness that a person is seeking and is constantly searching for his entire life, and humans get that light and enlightenment by reading books.

Figure No 4.11. Visual Data Analysis: ***'Homeward',*** In the above wood engraving, some nomadic headers, along with their cattle, appear to pass through a mountainous forest alongside the river in front; the weather is cloudy, the tall trees appear to dance along with the blowing wind, and the weather looks stormy, but not enough to stop these people from moving forward towards their homes.

Figure No 4.12. Visual Data Analysis: ***'Untitled (Quit India)'*** This particular relief print very clearly shows the miserable time for Indian people when the country was under British rule; it shows how English people used to shoot innocents; even their jeep is personified and given eyes, indicating that even their cars were always searching for the people protesting against them and inside the car, used to sit heartless British policeman ready to point their guns even towards little kids and women and destroy families which demands them to quit India.

Fig 4.13. Visual Data Analysis **Fig 4.13. (a)** ***'Men at Work'*** The image shows two men constructing a building, probably a house. Along with them, women are also facilitating the construction process by providing them with labor help.

Fig 4.13. Visual Data Analysis **(b)** ***'Landscape'*** The second composition is of a beautiful and serene landscape containing trees and water in the foreground and middle ground; the horizon line is higher from the centre of the page. Moreover, mere clouds enchant the beauty of the background.

4.13. Visual Data Analysis **(c)** ***'Landscape'*** Another landscape uses the same elements-trees surrounding a small water reservoir; however, the angle from where the landscape is shown is higher from the ground at some height, such that far off green tree cluster is also visible in the hot desert-like sandy ground.

Figure No. 4.14. Visual Data Analysis: **(a)** ***'Goat'*** In the first relief print, a mere goat standing in a streaky position is present **(b)** ***'The British Police'*** In the second woodcut print, two British policemen are standing with a tool in their hand that looks like a mixture of broom and gun -it looks like a big gun from the top and a broom from the bottom, basically, the idea behind here is the British people at that time were killing the Indians, wiping them off from their own land through policeman on the name of justice.

Figure No. 4.15. Visual Data Analysis: Rare picture of Krishna Reddy's early phase with principal Nandalal Bose after the death of Rabindranath Tagore's fellow mates Mani Daa and others immediately

Figure No. 4.16. Visual Data Analysis: ***'The Golden Egg Story'*** In the relief print, one of the scenes from the famous tale 'The Golden Egg' as mentioned, is shown where a farmer is about to kill the golden egg-giving goose; from the picture, he does not look happy while holding the knife in his hand, on the other her wife sitting beside her is looking curious and happy at the same time, this gives the viewer an estimate that the lady might have forced his husband to cut the geese in the hope of getting more gold.

Figure No. 4.17. Visual Data Analysis: Krishna Reddy great follower of Gandhi's principles (Sistla Srinivas., 2019) personal interview, stated Sistla attended a guest lecture by Krishna Reddy delivered lecture on Gandhian principles and viscosity worshop at Chamarajendra Academy of Visual Arts (CAVA), Mysore, Reddy follower of Gandhi principles.

Figure No. 4.18. Visual Data Analysis: ***'Two Pigs'*** A pig family consisting of a mother, father and three kids living happily in a cottage in a forest, Mother is standing on a side

whither the father, along with one of his offspring, is drinking water from a wooden log container. The first pig looks mighty and powerful, while the other appears weak and smaller. Technical Analysis: A relief printing method is a woodcut. Knives and other v and you gouge tools were used to carve the wooden block into a picture for printing. To imprint a relief image on the paper, the raised surface is inked and either physically pushed or run through a press.

Figure No.4.19. Visual Data Analysis: In ***'Series of Famine'***, An extremely thin person standing in the hot sun and barren land could be observed; in times of famine in India, the miserable condition of people is portrayed through a man. The person shown is so skinny that all his bones are visible, making him look like an alive skeleton, with empty hands and a face that doesn't resemble a human anymore.

Figure No.4.20. Visual Data Analysis: ***'Famine Series'*** Mahatma Buddha sitting on a giant rock meditation for the peace of mind of people about to die because of starvation who are lying lower to him; even a vulture is sitting and watching him from a distance might be because he thinks here he could find some dead meat, and because of the colour of the postcard, I.e. yellow and the big sun in the background it seems like this scene is of a desert, and time is evening the sun is setting, and it's about to get dark.

Figure No. 4.21 (a) Visual Data Analysis: People lying on death beds, sleeping forever, dying, completely helpless and in a perpetual state of famine that appears to last forever and kill thousands of people who could have lived a beautiful life otherwise, food reaching a place where people & artists at the flood, food reaches a time when it is too late .heart rendering scenes are there where animals like dogs are feeding on humans dead bodies, vulture sitting on a mini mountain of human skulls, a heap of dead people ready to be his next food, and the one who are alive somehow seen by the Britishers as a source of entertainment

Figure No.4.22. (a) Visual Data Analysis: ***'Bengal Famine'*** An extremely thin famine sufferer while holding her child in her hands, for the sake of whom she is looking; in fact, she has a constant gaze with her eyes begging and pleading for help; behind her are some men who might have lost hope unlike her.

Figure No. 4.22. (b) Visual Data Analysis: ***'Bengal Famine'*** In the second painting, a woman whose face looks as tainted as a corpse is standing; her eyes are left with no shine, or no sign of life can be seen due to adverse conditions. Don't even have clothes to wear, and her hair looked all tangled and dirty, just like the dark aura of hopelessness around her. Such a condition could only be imagined as one of the hardest calamities on mankind.

Figure No.4.23. Visual Data Analysis: ***'Village Life',*** The simplicity and beauty of village life are portrayed through two women washing clothes by taking out water from a well; besides of lack of colour in the painting, the sunny warm essence of the weather could be felt, which must be perfect for drying cloths, on the right side a young girl carrying a little baby on her back is present, this shows that kids of the time and area help their mothers in taking care of their siblings or other chores instead of going to school. A cock is also adding beauty to this village scene.

Figure No.4.24. Visual Data Analysis: ***'Lady',*** In this print by Krishna Reddy, a beautiful young woman is sitting while holding a makeup tool in one hand and a glass mirror in the other, one of the most commonly seen poses of women in daily life is portrayed. The lady looks very happy while gazing at her beautiful face in the mirror. Technical Analysis: This print was likely made by the artist employing a soft-ground etching technique to achieve the sketchy, fuzzy look and then aquatinting the backdrop with coarse rosin dust. There he learned the traditional method of making black and white etchings and graduated having concentrated in Fine Arts in 1947.

Technical Analysis: The artist probably created this print by using a soft-ground etching technique to get this sketch and blurry kind of effect and then aquatint in the background by using rough rosin dust.

Figure No. 4.25. ***'Landscape and Figure'*** In which one point perspective is created by the two side walls, two people could be seen at some distance; in the sky, a crescent moon is there. The night is quite dark, but the sky is bright due to moonlight, and the clouds are visible too, of the for reason. The ground is very uneven, and so as the walls making them look like rocky walls.

Technical Analysis: The artist employed this effect in his work by adding some aquatint in bold strokes, rough rosin dust and swirls. The artist left the plate unattended for a long time, which is why this false bite texture formed the entire plate. Finally, the plate receives a single top roll with the hard roller. The artist left the plate for a long time, that's why this false bite texture created the whole plate, and the artist used this effect in his work by adding some aquatint in bold strokes and swirls. At last, one single top roll with `the hard roller is applied to the plate.

Figure No 4.26. Visual Data Analysis: ***'Two figures in dark tunnels'***, In the etching print, the tunnel is divided into two sub-parts through a central line of division; the left side seems like a straight path that can lead to the outside brighter world, while the other right side appears to go even deep down the earth and there is further a smaller tunnel into which two people, probably couples are standing behind whose there is no sign of light and darkness filled all the way. The black patch on the ground seems quite illogical as on the ceiling no light source could be observed; the whole place looks like the modern-day underground train tunnel or a subway lacking a lighting system.

Technical Analysis: Reddy used a scraper and burnishing tools to achieve the tonal values while working on the aquatint plate in reverse.

Figure No. 4.27. Visual Data Analysis: ***'Lying Figure'***, In the print, an abstract figure could be observed without proper symmetry, it feels as if the body and its various parts are scattered all over the place. The work somehow looks like the cubistic style form of Picasso just lacks colours.

Technical Analysis: To achieve the intended effect, the artist used to roll print colour gradients with line etching and aquatint.

Figure No. 4.28. Visual Data Analysis: ***'Resting Figure'*** The above figure is of a woman who folded her limbs (arms and legs) the figure looks fat and curvy like a usual figure of an average woman. Behind her is a wall and she is sitting on the floor being really, her face is smaller, and her facial expressions look very hard to understand whether she is sad or screaming, in my point of view as an observer she looks scared and about to scream and looks like she fell down and not resting unlike the title suggests.

Technical Analysis: The artist did the etching plate with crayons, a glass marker pencil, a scrapper, a burnisher, and engraving tools.

Figure No. 4.29. Visual Data Analysis: ***'Untitled'*** In this artwork, a dead body appears to be lying in the dark, and her mother is sitting next to him in a Saturnine state, however from the window, light is coming; perhaps the light of hope is reaching them that brings an angel might be sent by the created itself to help the needy ones in the times of helplessness and misery.

Technical Analysis: The Reddy experimented with soft ground, line engraving, and aquatint on the metal plate.

Figure No. 4.30. Visual Data Analysis: ***'Dream'***, From the stars and moon and a howling dog on the right, it could be clearly concluded that it's night-time. The focal point here, however, is a couple not wearing a social face mask they must wear all the time. They look content being with each other, perhaps from the artist's point of view; as the title suggests, it might be the artist's dream to hold hands of her beloved one when she is who she is, not hiding behind a fake face and so as him.

Technical Data Analysis: The Reddy experimented with the metal plate first time in strong acid to get relief results with fine aqua rosin.

Figure No. 4.31. Visual Data Analysis: Reddy displayed his colored viscosity etching works in a solo show at Kunika Art Gallery in 1950 India, where the Indian artists were inspired by seeing Reddy's works and Indian practicing artists started making viscosity plates as a new trend practice in various collages as curriculum and art practices.

Figure No. 4.32. Visual data Analysis: ***'Early Etching Works'*** The central two points printed prints in the first column are Picasso-style cubism art, where women's figures are portrayed in an abstract and simplified way unlike a conventional realistic way apart from this there is a landscape and totally abstract art form along with various other prints representing various daily life elements.

Technical Analysis: Above all Krishna Reddy's first career goals were to be a mathematician and scientist when he was a teenager. After receiving training in these departments, Reddy studied art at the Kala Bhavan University in Santiniketan, close to Calcutta. Rabindranath Tagore, a renowned poet, established this institution. He

graduated in 1947 after concentrating in Fine Arts and learnt how to create black and white etchings at kala bhavan.

Figure No. 4.33. Visual data analysis: ***'Famine Series'***, all six pen and ink drawings on paper depict the famine in Bengal through various figures of sufferers of that time, as showing they are extraordinarily thin and bony, and the whole family and community are in a pitiful condition.

Figure No. 4.34. Visual data analysis: ***'Bengal Famine'*** A person thinner than a skeleton with almost no flesh standing like a corpse, eyes all black, chin down, looking down, an empty bowl on the side, some quotes written on the side in the Bengali language, spreading the message of help. Group of Artists forming the school of contextual modernism in India (Siva Kumar., R, & Sharma, S.)

Figure No. 4.35. Visual data analysis: In the ***'New Forms'*** Drawing, the focus is on a man having less than a usual human figure, a lot of radiating lines are emerging from his feet indicating a million ways he can choose, every line going at a place and reflecting back. On the sides, beautiful use of shapes and lines could be perceived using which artists have created various extraordinary but captivating buildings and behind the asymmetric human figure is a bridge, round from the inside, also one point perspective adds to the mysterious look of print even further. Reddy., developed a new kind of artistic language developed with Indian modern artists like Ramkinker, Bajji, and other groups who are contextualizing Indian modernism with the assimilation of western modernism.

Figure No. 4.36. Visual data analysis: ***'New Forms'*** Notebooks Writings of Reddy's conversation about his own works of transformation of visual from 'Standing human' New Form' in centre of the earth emitting energy kind of lines in the space indicating flame like a fountain, Same as the cosmic dance of Nataraja Shiva creates space in form and forms creates new space creates into nuances abstract form; if the visual form is expressed in any medium like metal plate, engraved plate with colour print, or music or sound form in abstract, New thoughts, expressions, forms, intentions are new concepts to the art world.

Figure No. 4.38. *'Three Modernist Innovators'* First photo William Stanley Hayter., Krishna, Reddy., at the Centre, Kaiko, Moti., at right, 1950 - 54, Invention of Viscosity technique by Krishna, Reddy., & Kaiko, Moti., at Paris, Source of photo courtesy & image retrieved from Estate of Judith Reddy & Krishna Reddy

Figure No. 4.38. Visual data analysis: *'Three Modernist Innovators'*, the successful attempts and innovations in printing a colour image are collected in the history of colour printmaking. Individual artists are looking for tools and methods to assist them in developing their concepts making these efforts. The variety of tools, methods, and prints that are taught to students, teacher to pupil, and artist to artist is what constitutes the true history of printmaking. Each artist chooses and blends various materials, building on the work of prior colleagues and drawing inspiration from the past. His unique discoveries, tiny innovations, or paradigm-shifting viewpoints become a part of history and have the capacity to influence other artists in the past, present, and future. Reviewing the past, we may not be aware of the artist's struggle today, but we still have his or her images and methods thanks to the forerunners of modern colour printing. (Hercule Seghers., 1700), who extensively experimented with coloured inks in the early 17th century, (Le Blon.,1700), who pioneered engraved colour printing using distinct colour plates for each colour, and (Camille, Pissarro.,1900), who printed his etchings in colour in the 19th century, are notable examples. Blake., however, is the artist whose relief etchings created in colour at the close of the 18th century served as a starting point for S. W. Hayter., and "*Atelier 17"* as they looked for new, faster ways to print in colour. In his formative year, S. W. Hayter., made experiments with monotypes later with metal plates till 1949, after the 1950s both artists from India Krishna Reddy & Kaiko, Moti., made Invention of Viscosity at Kaiko, Moti's Moti personal studio in Paris.Working with the conventional methods of engraving and etching, Krishna Reddy and his artist buddy Moti., first explored the potential of concurrent colour printing from a single metal plate in 1954.

These experiments were carried out in a small studio, away from the busy *Atelier 17* activity. Joan Miro has previously created compositions in several colours from a single plate at *Atelier 17*. However, because of the unpredictability of this approach, no more investigation into the issue was conducted. Krishna Reddy., and

Moti., eventually discovered that a consistent viscosity and intensity of tone could be established and maintained and that the range of printed colours could be greatly increased by analysing the oil content of their inks and by controlling the amount of oil added to the inks being used.

Figure No. 4.39. Krishna Reddy, 1950 working on a hot plate for fixing rosin dust on metal pate for viscosity process at studio Atelier 17, Paris, France.

Visual data analysis & Technical analysis: Reddy preparing the metal for deep etching, and fixation of Rosin dust on the plate at *Atelier 17* studio.

Figure No 4.40. Visual data Analysis: ***'Two Fishes'*** Two fishes swimming together just above the seabed, where various plants and animal species are shown with different colours such as orange, red and yellow, the water looks clean, and deep blue indicates the fishes might be present in the freshwater reservoir.

Technical analysis: artists artist experimented with various tools and techniques for acquiring lines and deep relief with levels of varying textures to hold a range of colours rolling simultaneously.

Figure No. 4.41. Visual Analysis: ***'Child in Space'*** A white-colored cross is depicted as a child surrounded by a golden aura, plenty of lines are emerging from it some are making a passage down to the earth while some are meeting the stars, the stars and the background reaching infinity shows that the child is present in the space and haven't descended to earth yet., Technical Analysis Reddy., joined *Atelier 17* in 1951 and started producing colour prints there. Reddy., had already started experimenting with different techniques to print many colours concurrently on one plate. Reddy., rolled out one colour of ink at a time using a variety of harsh to extremely soft rollers. Reddy demonstrated how many colors could be overlaid while being retained at various levels of the etched and carved plate because each ink has a unique viscosity (stickiness). As a result, certain colors might blend together while others would collide. The requirement to print one color at a time onto the plate was largely eliminated by this technical advancement, giving the artist more creative flexibility and control.

Figure No. 4.42. Visual Analysis: ***'Thinker'*** The finger is quiet perplexing in itself ,so as the gender of the figure and number of figures present and he seems called thinker,

it doesn't just look like as a man while sitting at his table is thinking something but also made the viewer think about the complexity of this art, the shocking face with an open mind along with some straight likes coming out of his head on the side suggests that the person got enlightened with an idea.

Figure No. 4.43. Visual Analysis: ***'Seated Figure'*** Cubistic style again could be seen in the seated figure composition. A women figure sitting on a stool in an elegant posture, holding something in both her hands and looking towards it, lines and shapes are used in the formation of her body. Reddy., left India for London to study at the Slade School of Fine Arts and moved to Paris to study sculpture under Zadkine and, later, in Milan., with Marino, Marini.,

Figure No. 4.44. Visual Analysis: Picture of Artist Shirley Estelle, Witebsky., artist who met Reddy., in Paris at *17 Atelier* Studio, both artists worked together and made some may viscosity works in different procedures till her last breath.

4.45. Visual Analysis: A bird-like creature is seen with an Antenna which appears to be surrounded by violet and yellow walls having lines in it, creating a beautiful pattern of brick, on the figure itself the yellow and golden patterns are visible which shows that the creature is no different from the surroundings.

Technical Analysis: The plate was processed in three different relief levels to acquire a Simultaneous colour process.

Figure No. 4.46. Visual Analysis: ***'Portrait of Shirley Estelle Witebsky'*** *is,* Portrait of a lady standing in her castle beneath a massive bunch of flowers, looking fearless, royal, and humble at the same time. Different contrasting shades of green have been those contrasts other. Like most of the works of Krishna Reddy, he didn't give the lady proper attire to show the anatomy of a human female.

Since it's a portrait the woman is given a different colour that shifts the whole emphasis/focus on her besides the beautiful and designer walls and pillars of the mention.

Technical Analysis: Reddy prepared a metal plate for deep aquatint with rough rosin dust and printed two local colours process.

Figure No. 4.47. Visual Analysis: ***'Poem'*** A poem is written on its sides various patterns are drawn using basic shapes and lines, the green and red colours appear to resemble the colour of flowers and leaves, real flowers are made in fact using lines at some places and the green colour pattern on the left resembles dripping poison, the poem might be on some harsh reality listening to which might be equal to watching the real poison.

Technical Analysis: Joan Miro has previously created compositions in several colours of rainbow gradation experiments with a top roll from a single plate at *Atelier 17*

Figure No. 4.48. Visual Analysis: ***'Fish',*** The above artwork shows an eel fish which is long and electrifying, In the deep blue ocean it appears to emit its electricity in the form of golden sparks, and there's a circle made at the bottom where it is about to land,

Technical analysis: *Fish* (1952) is one of Krishna, Reddy's earliest colour etchings. He quotes a remarkable statement from *"The Structure of Molecules"* by (Gordon, Barrow., 1959), a book in which the author says that a chemist *''must fit himself into the molecular state of things to be effective'',* Reddy looked at the anatomy of the fish, which starts off as a single cell but grows into a whole animal when multiplied by millions. The water around the fish, which is full of interpenetrating forces of energy going in and out against the closed shape of the fish, is a part of the fish's essence. As a result, the fish is likewise a result of its surroundings. Reddy., finds himself imagining the fish as a complex machine, similar to a submarine with a propeller in place of a tail or an aeroplane in a sea of air with wing flaps acting as the vehicle for ascent and fall.

Even the most representational structure is abstracted in many of Reddy's prints by the minute details and sweeping lines of energy inherent to them, allowing for various interpretations. The life force that unites the cosmos is more significant to Reddy than any one subject.

Figure No. 4.49. Visual Analysis: ***'Insect'*** 'The Artist etched the plate quite deep at the centre of the insect and not incensed the colour inside the groves, and nearby form red and black colours are hand coloured with stencil process too, A multiple-legged

insect is portrayed in a very abstract form, the insect appears to be bisected from the centre such that its internal organs, bones and blood are also visible from outside, around the insect the circular lines may show the complex diseases it can cause to anything that comes in the contact of it.

Technical analysis: Reddy attempted to use burins, gouges, and other tools to carve using lines that penetrated and receded; this resulted in a web of linear structures that allowed Reddy to accentuate the insect shape.

Figure No .4.50. Visual Analysis: ***'Tuatara Forming'*** In the left plate artist used a local stencil to achieve pure white color and the remaining areas are covered with soft and medium sized rollers, Cantered plate printed the artist with all rollers with intaglio in base. Third image is the reference image, A symbolic representation of an extinct creature is done in white colour with blue background, which is found only in fossils now. It appears to be the king of the sea as it has a beautiful crown-like structure on its head and arms up in the sky in confidence and might. into the study of organic forms.

Figure No 4.51. Visual Analysis: The next few sculptures show the musician and the instrument becoming one showing the idea that with practice, a musician sees his instrument as his own body part. Impact of Hayter's line engraving **4.51. (a)** with the burin tool and **(b) 4.51.** *'Violin Player'* cubist sculptural language of Zadzine 4.51. **(e)** *'Musician'* Reddy mixed both teachers' languages and emerged new techniques

Figure No. 4.52. Visual Analysis: **'***Musician'* 'The left side intaglio relief plate carved by Reddy as a relief sculpture show the musician and the instrument becoming one showing the idea that with practice, a musician sees his instrument as his own body part; the work is more influenced by his teacher teaching pedagogy of Zadkine *'musician'* series sculptural language.

Figure No. 4.53. Visual Analysis: **'*Three Graces',*** The above print represents a new perspective of watching the famous sculpture of 3 graces which is a sculpture of three daughters of Zeus representing beauty, youth, mirth, and elegance. The three women here are shown in elliptical shapes having internal golden light, which represents their greatness and virtue, while the three, at the same time, are embedded in the outer social web being the royalty and daughters of a king.

Technical Analysis: Reddy discovered how various instruments worked with the metal plate. Reddy spent a lot of time using the gouge and the burin. Reddy became aware of the lines' mechanical energy. Reddy created many spirals that spread out and intertwine into three lovely forms., Reddy discovered how various tools interacted with the metal plate. Reddy spent a lot of time using the gouge and the burin. Reddy became aware of the lines' kinetic energy. He created several spirals that spread out and combine to form three lovely forms.

Figure No. 4.54. Visual Analysis: **(a & b)** ***'Discerning'***, A woman who is stitching can be seen on her table and chair with her various tools that are shown in a very abstract form and unrelatable to real-life objects. While doing her work, the lady looks sincere and focused. Her table, however, is tilted on one side, but somehow her instruments are intact in their places.

Figure No. 4.54. (c) *'Maternity'* Engraving, the third artwork of Hyter shows motherhood, how a women's body gets completely unstructured and complicated; on her left hand, she is holding a baby who is crying badly, and she is about to feed her with her milk. She was Looking deeply concerned about the baby and worried as his child was crying.

Figure 4.55. Visual Analysis: (a) ***'Maternity'*** 'Reddy depicted or prepared a copper plate titled *'Maternity'* work done so ferocious and blocked out the main protagonist's work with cross think lines with engraving tools manually, it's difficult to read the visual properly, the artist's wife might be suffering from serious maternal issue **4.55. (b & c)** The artist Reddy experimented with various colour schemes to achieve intense results to appeal to his inner emotions and feelings.

Figure No. 4.56. (a & b) Visual Analysis: **'*Two Forms in One'***, Two elements are drawn one round, another one it's completely opposite, long and thin on a copper plate; these could be reflecting the two different male and female gametes present in human beings that are thought two but at last becomes diploid (complete 24 chromosomes pair) by taking the form of one. **4.56. (c)** The plate is locally coloured intaglio in some elements with red colour on the left and yellow ocher on the right elements remaining parts are processed with three different rollers on the plate.

Figure No 4.57. Visual Analysis: ***'Jelly Fish'*** Blue colour is naturally used for the water, and we can see shining stars; the only thing that shines underwater is nothing but jellyfish, and the composition is all about its beauty and Mesmerising illuminating nature. Behind it, in white colour, the symbol of an extinct creature is also seen, which is depicted separately in another work by the artist, Reddy recalls When Jellyfish (1955), which was created during the Sputnik era and the first space voyage, was created, Reddy says that he imagined the Jellyfish floating in the ocean as a parachute coming down from above. The horizon's cross-shaped lock against the vertical component of a viewpoint that is dissolving is related to it.

Figure No 4.58. Visual Analysis: ***'Musician'*** An abstract human figure etched with undefined gender and a very confusing state, next to him is a four-legged table on which a complex working table is placed, sloughing technique for curiosity charted a conceptual practice away from the modernism of form. the protagonist appears making one female torso armature maquette with form and other on one abstract form, artist is probably confused to do which kind of series.

Figure No. 4.59. Visual Analysis: ***'Opaque Space'***, A tunnel is divided into two parts; the right side has an even narrower and more compact sub-tunnel in which two people appear to get stuck and are searching for the way out by looking here and there.

Figure No. 4.60. (a) & (b) Visual Analysis: ***'Butterfly Formation',*** A red spot in the centre surrounded by two butterfly wings on which skin-coloured spots are present and yellow lines make a pattern; the butterfly is bounded from above and below in a net-like structure of blue

Figure No. 4.61. Visual Analysis: ***'Pastorale'*** The Beethoven composition reflects a melody starting from a low to a high pitch, but the patches of black colour on the lower half are the same as the surface of the moon; the ground and the sky are like echoes coming back and forth and then going somewhere far behind

4.62. Visual Analysis: ***'Water Lilies'*** The viscosity prints titled *'three lilies'* are blooming, and their reflection can also be seen in the water; the colour used is beautiful. The lily looks like goddesses and even swans due to the strong charismatic aura of hue on the black background. The artist Reddy started working with Router and machine

tools on the zinc metal to fasten the work and to achieve three to four different levels or layers for a contact of viscous rollers to mix colours and get the desired result, Technical Analysis: Reddy., feels that he perfected plate carving during the first part of the 1960s. Water Lillies, which has sections of soft-edged colour that were previously impractical with acid etching alone, is a prime example of this.

Figure No. 4.63. Visual Analysis: ***'River'*** The viscosity print shows A zig-zag river, and in it, four shining stars are seen; this is relatable to the South Indian rituals in which people put Diya's in the river, and the whole river is illuminated in such a way that it appears stars are floating in the water. The same scene could be observed here. Reddy States *River* (1959) represents a landscape in The southern French countryside is represented by a river. The left foreground's tree-like black and red textures turn blue as they wrap back into space. The river and its curved coastline are to the right. Reddy blends topics that involve texture, colour, and design. The surface of the print transforms into tactile. As a consequence of the paper's impression moulding to the hills and furrows of the carved and etched plate, the many reliefs, each bursting with colour, have been arranged into a pattern that appears to have been made up of big and little gems imbedded in the paper.

Figure No. 4.64. Visual Analysis: ***'Flower'*** The viscosity print is a vibrant-coloured flower that appears to be coming out from its bud, and it appears to expand as far as it can and spread its different colours; from layer to layer, its beauty endlessly gets enhanced and proliferated.

Figure No. 4.65. Visual Analysis: ***Seed Pushing'*** The Artist Reddy., created & etched relief in the copper plate in multiple layers as if this visual is pushing into space in a certain speed scene is of inside a seed coat, where the new life is peeking outer world (the white light) from underneath, waiting to come out and scared and nervous at the same time., Reddy was highly interested in astronomy, and he wondered how the cosmos developed into the vast collection of galaxies, stars, planets, and our own, seemingly inhabited Earth.

Figure No 4.66. (a) Visual Analysis: **a) *'Sunset'*** Sunset time is drawn with a red-orange sky and an utterly red sun; a few boats are floating in the foreground in the middle ground few bigger ships are seen, and some are even smoke releasing in the

background land could be seen which means it's a scene of a ship harbour. The water reflects the red sun, orange sky and the black colour of smoke, making the overall painting a very serene landscape

Figure No 4.66. (b) Visual Analysis: ***'Sunset'*** Sunrise is portrayed where the sun is given a bright orange colour and the sky a dark blue one, the ocean is again there, but there are no ships in print.

Figure No.4.67. (a) Visual Analysis: ***'Whirlpool'*** A whirlpool of water is shown with different water patches above and below, and in the centre, the water spinning is shown using rhythmic, curvy lines and concentric circles; all this shows the power of water and how energetically it can spin around and round without any external force, this reflects the beauty in nature, and its autonomous capability. Technical Analysis When Reddy created Whirlpool in 1963, Reddy., was attempting to see first-hand the immensity of changing natural events. In an odd, intriguing manner, the spiralling

Figure No. 4.68 (a) Visual Analysis: ***'Germination'*** The central part appears to be a seed-bearing with full capacity to give life, and out of that white seed, golden coloured and brown lines are coming out, which might indicate how the shoot comes out a small seed during the process of its germination. The golden colour might reflect the splendidness of nature and its phenomenon.

Technical Analysis: Reddy thinks his plate is more forceful and spontaneous than ***''Germination''***, Reddy tried to see a 100-year-old tree being trapped in more naturally. Reddy attempted to picture a 100-year-old tree that had become stuck in space and time. Reddy divided that period and attempted to condense it into hours, then into minutes, then into seconds, and so forth, before finally condensing it into a moment. When time is compressed into a single instant, we can observe the rapid growth of the tree and the massive conclusion of the explosion, like time-lapse photography.

Figure No. 4.69. Visual Analysis: **'*Splash',*** The above print very closely resembles a supernova, a burst of energy and light wave swaying all over in less than a fraction of a second, *"splash''* could also reveal the ideas that burst in the brain every second like a powerful supernova spreading all over.

Figure No 4.70. Visual Analysis: **'*Wave'*** A big wave is shown, and colour lack colour, revealing it could be a destructive one being so gigantic. The rhyming movement is depicted very beautifully. The various contrasting colours, such as yellow and skin, are used too to beautify the overall composition.

Figure No. 4.71. Visual Analysis: **'*Praying Women'*** It is vivid that a woman praying is depicted; her hands and eyes are both directed upwards towards God; perhaps she requires a blessing of his, and she is radiating her hope even outside. She looks deeply connected and serious about what she wants as if it's the most thing precious to her.

Technical Analysis: **'*Praying Woman*'** is an example of another technical innovation created by the artist. Reddy calls it the *"pointillist manner"* because the plate contains many irregular printing dots or streaks of colour made in various ways.

Figure No. 4.72. Visual Analysis: ***'Flower Formation'*** *Here*, out from the green bud, a flower that comes out in various colours, such as red, violet, yellow, and blue, leaving its bud behind. Enthusiastically, various layers are seen at the same time in the lower half having cubical holes in it; each layer might reflect a petal of the flower under formation.

Technical Analysis: Reddy doesn't use acid he completely used a scraper and burin tool.

Figure No. 4.73. Visual Analysis: ***'Flight'*** *is* a passageway made from multiple layers of different colours, which are having holes on their surface, are overlapped each other making a beautiful pattern, the path appears to go straight to the green, this is how maybe an insect sees the woods or forest when it flies for the first-time so-called flight.

Technical Analysis: Reddy tried to realize the maximum impact of an object flying and to build that experience on a plate. This required finding new ways and new experiences on a plate. This required finding new ways and new materials. A series of deep-bitten structures were made on the plate and printed in the contact process by the juxtaposition of streaks of colors.

4.74. Visual Analysis: The above print **'*Splash'*** resembles the phenomenon of a supernova in which a heavenly body bursts releasing tremendous light, energy and a

destructive wave outside, splash could also be related to water bouncing outward when a heavy object such as a stone is thrown in it.

Figure No. 4.75. Visual Analysis: ***'Spider Web',*** A spider web is revealed from the print in which the main emphasis is on the spider sitting at the center and around it. The print is beautified with brilliant, bright, and even neon colours; the shadow is indeed shown on the left part. However, the overall composition gives a feeling of *a "spider in a wonderland."* For spider web, especially white colour is used to highlight it from the rest of the complex background.

Technical Analysis: ***'Spider Web',*** The web and the spider amidst flora and fauna. Reddy needed a way to draw freely and continuously a felt tip pen with Flo master ink was a good solution. Reddy found the ink to be acid-resistant laying lumps of rosin on the plate and melting them until they started flowing. With serrated machine tool heads, Reddy carved the web deeply, maintaining the subtlety of the threads.

Figure No. 4.76. Visual Analysis: ***'Blossoming',*** The upper and lower part of the print is mirrored; the overall green, blue and turquoise colour makes it look like algal bloom and in the center, a black coloured boat, and it's a reflection in the water. However, the overall image looks as if an aloe Vera plant is sliced from in between.

Technical Analysis: ***'Blossoming'***, the reliefs and the textures were worked by machine tools using several serrated steel and stone grinders. This was the first time Reddy carved a whole plate with machine tools. carved a whole plate with machine tools.

Figure No. 4.77. Visual Analysis: ***'Plants'*** A lots of brown-coloured plants are seen as dull. Dried and pale in the centre, a watery effect is given; it could be a plant-eating insect or moth too, which is swirling all over; down below is a blue colour that shows the plants are rooted in the water.

Technical Analysis: Reddy used machine tools to achieve texture on the plate.

Figure No 4.78. Visual Analysis: ***'Water Form'***, From the title, it is crystal clear that the above print shows water and its different colours and forms it can take; in the center, a fish-like structure is seen; the artist might have tried to portray the concept that the water can take various forms including the form of life itself cause at the end all the

life form have evolved or first initiated from the water only thus this concept is very much applicable in this case.

Technical Analysis: Reddy superimposed a series of aquatints, from coarse to fine texture, in the plate, with already worked deep reliefs. After carefully preparing the aquatints, Reddy polished the whole surface of the plate with a mechanical sander to a high polish. As the plate is in relief only the very relief portions of the surface of the plate were sanded, as the sanding disc is stiff. With primary colours of the right proportions, I built the shim-mering greys mering greys.

Figure No. 4.79. Visual Analysis: Reddy well-planned studio set-up for different rollers for different colours which is the new medium or technique for open learners.

Figure No. 4.80. Visual Analysis: *'Radiating Flowers'*, In the above print four pillars are standing parallel to each other, grounded in the earth. In the upper half blue coloured background is seen, from the title we can understand that the four pillar like figures are representing four flowers whose roots are in the soil and the shoot is up in the clear blue sky, number of lines are emerging from them may indicate the oxygen they release or simply that they are radiating beauty. Even though the figures don't resemble a flower, but the colors used red, green and brown for the ground gives a little hind about the subject matter.

Figure No. 4.81. Visual Analysis: An abstract form of demonstrators is shown that goes to the root of the problem and provides a solution. In the sculpture, several men raising their hands are standing side by side, leading a campaign.

Reddy., had encountered systemic racism while living in Paris, and the Gendarmerie had occasionally taken him up for interrogation. These humiliating encounters reminded Reddy of the British occupation of India during the height of the Algerian War for Independence. Reddy and Judy Blum marched in support of the students in 1968 as Paris burnt during the student uprisings of May, recalling his interactions with the police. He picked up sculpture again, producing *"Demonstrators",* a bronze cast of protesters that was followed by an etching with the same name.

Technical Analysis The carving technique can be seen in the softness of the lines and the subtle colour manipulation throughout the intaglio surface. The subject shows seven

protesters in the foreground. was provoked by the artist's sympathetic reaction to the student demonstrations and factory sit-ins happening in Paris in 1968. Reddy became acutely aware of the social conflict and decided he would devote his art to the betterment of the human condition from this point on. Reddy., started using machine tools to work on the plate in the second part of the 1960s rather than carving it by hand. Compared to manual tools, power tools with various bit types may carve the plate more rapidly and with a larger variety of textures. The various parts might mimic things like aquatint, etched lines, etc.

Among the first plates made in this manner are Plants (1965) and Three Figures (1967). Demonstrators (1968) is his most fully completed carved plate, according to Reddy. The carving technique can be seen in the softness of the lines and the subtle colour manipulation throughout the intaglio surface. The subject shows seven protesters in the foreground. Reddy was provoked by the artist's sympathetic reaction to the student demonstrations and factory sit-ins in Paris in 1968. From this point on, Reddy became acutely aware of the social conflict and decided to devote his art to the betterment of the human condition.

Figure No 4.82 Visual Analysis: A balanced repeated and abstract pattern is seen, in which the central row shows pieces of a jigsaw puzzle and down below are six rivets that connect the golden part with the black one, “the demonstrators are the people who lead a campaign or protest when the mob is scattered into pieces unorganized and puzzled about what to do the demonstrators make a connection and lead them through the black times ”, and this is what the artist has tried to depict through his work from the top layer to the bottom respectively.

Technical Analysis The carving technique can be seen in the softness of the lines and the subtle colour manipulation throughout the intaglio surface. The subject shows seven protesters in the foreground. I was provoked by the artist's sympathetic reaction to the student demonstrations and factory sit-ins in Paris in 1968. From this point on, Reddy became acutely aware of the social conflict and decided to devote his art to the betterment of the human condition. Reddy used stone and mechanical grinders, carving as deeply as possible into the metal for the first time. For the first time, Reddy used automatic and stone grinders to entirely cut into the metal, going down to its inner core.

Reddy reversed the printing process of colours by superimposing them to create a more profound sense of depth. The method of printing colours by layering them or superimposed.

Figure No 4.83. Visual Analysis: Krishna Reddy was working at Atelier 17 while the Algerian War for Independence was at its crescendo. Arab migrants were often singled out for questioning by the police in Paris. Krishna Reddy was racially profiled by the police on various occasions and stopped for questioning. Krishna Reddy never hurled a cobblestone but chose to politicize by printing posters for the protests of May 1968 in Paris. In an iconic sculpture, his most worked on the printing plate, and fervent print, all titled ***'Demonstrators'*** 1968, he gave a rarefied form to a collective body of human beings, arms raised. The bodies are fused together; the figures are clarified into something elemental, dynamic, and, even today, radiating energy. They are the demonstrators of all times: angry, fused, fragile and brave.

Figure No 4.84. Visual Analysis: "*Personal Notebook Diaries"* To A '*New Form'*, which he also depicts as a guy mesmerised by the grandeur of industry. However, man is also resurrecting from the destruction of mankind brought about by war, technology, language, and religion. The methods he used to work with clay and then metal was inspired by the memories of those limbs he had carried. Reddy, who absorbed Ramkinkar Baij's techniques, frequently used the material to dictate his shape; marble from Carrara would offer flexibility to his thin forms and dexterity to chisel away. One such instance of the usage of pencil-thin figures in tribute to the Paris Protestors of May 1968 is his masterwork, *"Demonstrators,"* from 1968.

Figure No 4.85. Visual Analysis: Reddy had experienced racial profiling while living in Paris, and the Gendarmerie had occasionally taken him up for interrogation. These humiliating encounters reminded Reddy of the British occupation of India during the height of the Algerian War for Independence. Reddy and Judy Blum marched in support of the students in 1968 as Paris burnt during the student uprisings of May, recalling his interactions with the police. The History of May 1968 is a crucial turning moment in French politics because it symbolises the perils of anarchy for some and the prospect of liberty for others. However, broadly speaking, it signalled the start of a new period that would be mostly controlled by the so-called new social movements. May

1968 has become a legend; aspirations and prospects were high. 1968 was defined by the student and worker fights against exploitation at work, the state, class society, authority, racial, sexual, and gender repression, war, conservatism, and the constraints of *"everyday life."*

Figure No 4.86. Visual Analysis: ***'Order Reigns'*** *The* Populaire Atelier Ecole des Beaux-Arts or The National School of Fine Arts, Paris, was occupied by students who formed the Atelier Populaire during the time of the political and social upheaval. This is where the posters were first visualized and then created using silk-screen processes, lithography, and stenciling.

In an interview, (Philippe, Vermes., 1968), an eminent photographer and active participant in the Atelier Populaire, said, *"It was at those noisy meetings that I got a sense of the students' unrest...it*" was then I met fellow painters from the (La Jeune, Peinture., 1968) who like myself wanted to participate, but how? We decided that the committee Des graves of des beaux-arts occupy the painting and lithography ateliers.

On May 14, we printed the first poster from the lithography room of MAY, "1968", Philippe, Vermes., says the objective was: *"The idea was to keep the effort collective to avoid bourgeois values. The posters took place under the cover of the night. Parisians would wake up to see the issues at hand'',*

Figure No 4.87. Visual Analysis: ***'The Struggle Continues'*** Students from the Ecole des Beaux-Arts (National School of Arts) in Paris occupied the printing workshops on May 16 to create the Atelier Populaire (a loosely organized collective). The workshop initially produced limited edition lithographs for sale to support the student movement, but due to their popularity and high demand among the protesters, a faster method was adopted to produce thousands of posters in a single day using the silkscreen process, resulting in an unprecedented explosion of political graphic art.

According to Atelier Populaire, these posters are *"weapons in the service of the fight... Their true position is at centres of conflict, that is to say, in the streets and on the walls of the factories"* To stress that their work was the expression of a group rather than an individual voice, the creators of these posters decided to remain nameless. Johan, Kugelberg., stated in an interview that this rebellion had no official structure. People

from all walks of life who had been overextended crossed the barriers of class, age, and education in the act of solidarity.

The type of transformation in daily life that fosters social discussion and in which people actually act as a single brain, heart, and pulse. There appear to be signs of developing a highly effective counterbalance to today's highly unsettling, fragmented, cubicle, and computer-screened hyperindividualism. Most of the artists in the class stayed up all night creating the posters. After considerable discussion and debate, the final picture was approved for printing after issues were clarified and carefully examined to determine if it truly delivered the intended political message.

A rigorous procedure that includes a physical component to create a poster has social and political implications for direct engagement with the public. Each poster was created easily. Simple hand-drawn letters and brushed silhouettes were frequently used as images, and the predominant colours used were red, yellow, green, and black. Says Rhiannon Vogl: *"The students were able to challenge the intricate system of printed image-making in the consumer culture whose principles they disagreed by utilizing the simplicity of their graphic designs. In the hands of these students, the riots grew from a protest bureaucracy to a full-fledged uprising against capitalism and materialism, which had taken hold in France since the conclusion of World War II."*

Figure No. 4.88. Visual Analysis: ***'Tree Trunk'***, A tree from downwards looks like what could be observed in this masterpiece; the trunk looks broad and dark, spreading into all directions, while the serene and epic look is given by the different shades of green in the leaves, making the overall view very relaxing and stress relieving.

Figure No. 4.89. Visual Analysis: *'Woman and Her Reflections',* here woman standing with her hands up is seen, and her multiple reflections are there just in front of her; the artist might try to depict that a simple person could be reflected or perceived as having different personalities at the same time depending upon who is judging him. Some might see that person as having a dark character, while others consider him a great one.

Technical Analysis: Reddy kept producing prints and artworks during the majority of the 1970s. One illustration of how his sculpture influenced the prints is "*Woman and*

Her Reflections" (1971). He had been working on long, vertical groove-indented thin figurative columns at the time, which is also seen in this image. We are also aware of Reddy's original perspective on the character. Everywhere he travels, he draws hundreds of portraits of individuals on a notepad. More sketches are created in the studio, gradually reducing the figure until it takes the form of a vertical, linear framework. Then he starts to construct it till it matches the mental picture he has of it. For instance, the thin figure in Woman and Her Reflections has the elegance and ethereal look of a Giacometti sculpture.

Figure No. 4.90. Visual Analysis: Reddy shows his viscosity print and discusses it with Bob, Blackburn., Bob., is an acclaimed printmaker in New York, and both artists are exchanging their views point on the print. It's great to see each together in one place.

Figure No. 4.91. Visual Analysis: ***'The Clown and the Flawing Swans',*** The print shows a giant clown in the center, having a very furious and terrifying look with an opened mouth from which light appears to come out and go into all 4 directions; on the upper half, small bird-like creatures much smaller than the clown could be seen, it appears as if the clown is going to suck them all, inside his giant mouth; on the lower half of the print, on both the sides the audience is sitting wearing a similar attire as clown looks very astonished from their opened mouth, and they all look somewhat in a tensed state as if the circus or act have reached to it's a climax.

Figure No. 4.92. Visual Analysis: *'Many and One',* A person on the right standing all alone isolated from the many others on the left side, the purpose of showing the lonely figure on the "right" could be to depict that he is correct. Even though others are not with him he is standing at his viewpoint boldly without any expectations from the rest.

Figure No. 4.93. Visual Analysis: *'Life Movement'*, A person on the right standing all alone, isolated from the many others on the left side, the purpose of showing the lonely figure on the "right" could be to depict that he is correct. Even though others are not with him, he is standing at his viewpoint boldly without any expectations from the rest.

Figure No. 4.94. Visual Analysis: In ***'Woman and her Parting Son'***, Women and their sons are depicted that are shown at some distance and might be getting separated due to some reason because of, which the mother looks in an extremely painful state and

extends her arms and legs so as to grab or reach her son, but her efforts appear to be useless. technical analysis Reddy used multi coloured viscosity process achieved through machine tools and buffed with the router and other technical tools.

Figure No. 4.95. Visual Analysis: In *'Falling Figure'* A women figure in the center is seen with arms open and stretched straight on two lateral sides as if she is rotating around at high velocity and may fall down due to the same reason; behind her are multiple lines which could depict a wall or even the audience and on the right side in a very dark aura appear to stand another lady who appears to be queen and the figure in the centre appear to dance for entertaining her. Technical Analysis: Reddy purely carved the plate.

Figure No. 4.96. Visual Analysis: ***'Praying Women'*** It is a female figure with crossed legs as if meditating like a saint, and hands are shown pointed upwards may indicate they are directed towards the almighty Creator (maybe asking some favour), and the figure is also radiating its aura in the surrounding (lines emerging from focus is one of the main distinguishing elements of Krishna Reddy's work). technical analysis Reddy used multi coloured viscosity process in this print, the copper plate is etched in different layers, *''Praying Women'* is an example of another technical innovation created by the artist. He calls it the "pointillist manner" because the plate contains many irregular printing dots or streaks of colour made in various ways.

Technical Analysis: ***'Praying Women'*** With the aid of his etching tools, Reddy reconstructed it into a human shape. Reddy crafted the figure like a sculpture using metal and stone grinders that were powered by motors. Reddy applied fine rosin aquatint on the whole surface. Reddy meticulously polished the whole metal surface with a mechanical abrasive. A figure made of delicate aquatint tones evolved. Reddy used rollers with various densities to roll the colours while the intaglio was on. This time, Reddy surprised me by seeing that the plate was vibrating and shimmering with tertiary color fields created in points, streaks, and broken colors.

Figure No. 4.97. Visual Analysis: ***'Dawn Worship'*** The print beautifully depicts the concept of watching morning as God and worshipping it since it brings innumerable new opportunities, new hope, and another day to create a change and add significance to life. This worshipping, especially in India, is either in the form of meditation or

worshipping the sun itself using a tumbler of water and pouring the water down; this might be the element used by the artist as the subject matter here since we can see a big red sun and that central line could be indicating the water poured to the ground. The lines coming out of the sun reflect the warmth and energy it is radiating in the form of light and heat that fills life on earth with new power and energy, and thus dawn is considered holy and worship deserving. technical analysis Reddy used multi coloured viscosity process in this print, in this print base colour as locally incensed vermillion colour and other colours are mixed with the other with a density of flax oil. Technical Analysis: Reddy prepared the plate in fine aquatints for simmering effects

Figure No. 4.99. Visual Analysis: **'*Many and the One'*** The above artwork by Karishma Reddy could have multiple explanations depending upon the person judging; in my humble opinion, it means that at some point in life, there comes a time when a person has a particular opinion or decision where he is standing on his/her grounds, but rest of the world or people are not in favor, they don't believe on that thing or even stand against leaving the person on the other side alone on its own. Another meaning could be the sense of isolation when a person feels different, isolated or detached from other technical analysis Reddy used a multi-coloured viscosity process in this print, base colour as golden colour and the top roll as beige colour.

Figure No. 4.100. Visual Analysis: The print is of three tall skinnies, figures with rising hands with long elongated pointed legs and arms and big-eyed red mouths and necks taller than the whole face itself, approximately equal to the size of its torso, judging from the colour of the print and torso of the figure the above figures resemble and gives an abstract resemblance to a common cockroach, noticing the limbs, the figure resembles grasshoppers. The background is beautifully designed with contrasting colours and lines. technical analysis Reddy used multi coloured viscosity process in this print and the plate was engraved deeply with machine tools.

Figure No. 4.101. Visual Analysis: ***'Child in Space'***, A white cross is visible surrounded by a circular aura that according to the artist is a child and the child is surrounded by plenty of stars showing that the child is much high up in the sky or the space itself, technical analysis Reddy used multi coloured viscosity process in this print

he used black colour as a base and top colour skin tint and white high lights are embossed print which is deeply etched.

Technical Analysis: Stone carving and plate cutting began to appear in plate making at this time. On this plate, Reddy used cawing chisels to practically sculpt the images for the first time. All of this resulted in a complete transformation of the carving chisel pictures. All of this resulted in a complete overhaul of both colour printing and plate preparation. Reddy., realised the value of texture and learned how to preserve it when printing on relief surfaces. Reddy., experimented with utilising just two rollers, skipping the soft roller. Because of this, the rollers could only reach shallow sections, leaving the deep hollows with surfaces that were intaglio ivory white., Horizons are carved with burin tools and the child face is carved with machine tools and roulettes.

Figure No. 4.102. Visual Analysis: New phase in the life of Reddy's life i.e., Apu's world in every artwork.

Figure No. 4.103. Visual Analysis: ***'A miracle of simplicity Apu's Space'***, A child named Apu is shown playing freely in his playing area, which is though simply has nothing except for the boundary of pillars, but still Apu looks joyed and content in the provided space, multiple times Apu is shown sitting in different lines from different angles (using two-point perspective) the sky is given a beautiful pattern, and background landscape appear to be endless, this might indicate that from child's point of view even the small playing area is endless land and that's the beauty and miracle of simplicity in a child's play. Technical analysis Reddy exposed apu photograph in photo etching process mixed with viscosity, it's a new kind of process done by the author.

Figure No. 4.104. Visual Analysis: '***Apu Crawling'***, A child named Apu is shown playing freely in his playing area, which is though simply has nothing except for the boundary of pillars, but still Apu looks joyed and content in the provided space, multiple times Apu is shown sitting in different lines from different angles (using two-point perspective) the sky is given a beautiful pattern, and background landscape appear to be endless, this might indicate that from child's point of view even the small playing area is endless land and that's the beauty and miracle of simplicity in a child's play. Technical analysis Reddy exposed apu photograph in a photoetching process mixed with viscosity, it's a new kind of process done by the author.

Figure No. 4.105. Visual Analysis: ***'Clown Juggler'*** As the title suggests, a round cheeks man in the costume of a clown in the circus is juggling 7 balls at a time. Far away on the top audience is sitting, watching and enjoying the show giving huge applause by clapping above their heads; the audience is carved in a way that they look like as faraway gazing eyes, technical analysis Reddy used multi coloured viscosity process in this print.

Figure No. 4.106. Visual Analysis: ***'Sun Worshippers'*** As the title suggests, a round cheeks man in the costume of a clown in the circus is juggling 7 balls at a time. Far away on the top audience is sitting watching and enjoying the show giving huge applause by clapping above their heads, the audience is carved in a way that they look like as faraway gazing eyes, technical analysis Reddy used multi coloured viscosity process in this print shows quite mature phase.

Figure No. 4.107. Visual Analysis: In print, on the very right side, a child figure could be observed surrounded by a circular aura in a blackish tunnel-like pipe connecting the sky to the ground; one can reckon that multiple kids from the sky are being descended to the earth in a safe and secure passage, technical analysis Reddy used multi coloured viscosity process in this plate, shows quit mature phase

Figure No. 4.108. Visual Analysis: All modernist artists shifted from Paris to New York, Wooster Street. And formed a New radical Modernist Artists group, all worked in new ways and new innovative directions.

Figure No. 4.109. Visual Analysis: Reddy teacher Hayter and others shifted the Atelier – 17 to New York and led and joined so many artists, and new generations learned and disseminated the viscosity world at all large.

CHAPTER FIVE

5.0. Technical Aspects of Reddy's Print - Making in The Modern

5.1. Introduction

In this chapter, this Researcher intends to describe what *"viscosity"* actually means and how technicians in different fields apply it. At the end of the defining summary of the study, an overview of the findings, limitations, and recommendations for future research with the study's objectives.

Chapter five examines the avant-garde prints created by Indian artists who collaborated with Krishna Reddy, The Avant-garde Print - Making in Paris, and contextual modernist Indian artists. This chapter is where the researcher discusses how Indian artists used cutting-edge methods to create novel viscosity forms. According to researchers, Viscosity printing by Indian artists challenged conceptions of innovation through their use of materials and physical experimentation as the focus of cultural and artistic discussions regarding appropriate work practices.

The central focus of the Researcher would be to elaborate minutely on how Krishna Reddy used Viscosity as the technique for print-making. And how reedy educated in India and globally.

What were the advantages of this technique which made Krishna Reddy use it to make his art practice more mature, spontaneous, and attractive?

To make his study more purposeful and extensive, the Researcher has worked out a detailed arrangement with the help of specific issues and their resultant after-effects. These concerns are developed in the form of questions so that it is easier to collect desired information, and they are as follows,

What is Viscosity, and how it helps humanity?

What is its historical background?

Who was the first artist / print-maker who used it deliberately to enhance his creativity?

What was the shortcoming in print-making, and how Viscosity tackled it? When & Where Krishna Reddy started using this technique & what was the impact?

When Krishna Reddy brought his prints to India, swayed by Viscosity?

What was the impact in Delhi and Bombay when his prints were displayed?

What was the virtual repercussion on Indian printmakers? Where Indian print-makers felt indebted to Krishna Reddy & his experiments?

In which way did Viscosity ameliorate & upgraded the creativity of Indian print-makers?

5.2. Etching, Engraving, Aquatint, and Deep Etch Processes.

5.2 (a) Aquatint Etching A technique for building tonal structures in an etching plate. Figure. No. 5.1.1 The plate is evenly covered with the porous ground; all plate areas not to be treated tonally are stopped with hard ground. The plate is then exposed to a weak acid solution. This creates an even texture of closely spaced pits in the tonal areas of the plate. How long the plate has been exposed to acid limits the depths of the pits, limiting the amount of ink they hold and, thus, the tone they convey to the final print.

5.1 (b) Deep Etch The deep biting in the acid of an area of an intaglio plate.

5.1 (c) Halftone Figure. No. 5.1.2. Any tonal area in an intaglio plate. There are several ways of building halftones on scales by aquatint and photo-halftone processes or by directly working with hand and machine tools. Any tonal gradation from light to dark may be produced by performing the depths of halftones.

5.1 (d)Tone Processes Figure. No. 5.1.3. Print-making methods yield tonal surfaces instead of linear ones. Tones can be created by aquatinting, photo processes, hand, and machine tools, etc.

5.2. Introduction of Viscosity Printing.

5.2. (a) Viscosity Printmaking.

The Term refers to printing several colors simultaneously from a single etched plate Figure. No. 5.1.5, using oil-based colors of different levels,

and separate colors are used for each level. The rollers used for inking the scale are of varying degrees of hardness; the soft roller will reach the deepest levels, while the hardest will ink only the topmost layer. There will also be a certain amount of color mixing resulting in greens, violets, and browns. The whole plate is then placed on the press, and print is taken. *Krishna N. Reddy* developed Viscosity; Krishna *N. Reddy* is amongst the earliest masters of this process of single plate Colour Printing, Viscous, and Zinc. Pratima, Sheth., (2006) p. 369.

5.2. (b) Term Viscous.

(Sticky consistency) in the linseed oil printing medium refers to the texture of the sticky, glutinous mixture of the pigment with oils. Also refers to the Viscosity or density of the printing ink in print-making (Pratima, Sheth., 2006), p. 369.

5.3. Discovery of Viscosity.

Reddy moved to the West as a young artist and spent some time working in the studios of Henry Moore., in England, Marino, Marini., in Italy, and Ossip Zadkine., in Paris. A few years later, at Stanley William Hayter's Atelier 17 in Paris, he extended his knowledge of low-relief sculpting into the medium of the metal plate. Working with traditional engraving and etching techniques Figure. No. 5.1.9, Krishna Reddy and his artist buddy Moti Kaiko first explored the potential of concurrent color printing from a single metal plate in 1952. These tests were carried out in a little lab slightly cut off from Atelier 17's active pursuits. Joan Miro has previously created compositions in several colors from a single plate at Atelier 17.

However, because of the unpredictability of this approach, no more investigation into the issue was conducted. Krishna Reddy and Moti ultimately discovered that by analyzing the oil content of their inks, regulating the amount of oil added to the inks being used, and achieving a consistent viscosity and strength of tone, the spectrum of printed colors could be significantly increased. (Johanson, E.U., 1981)

5.4. The First use of Viscosity in Print-making.

Reddy's most significant contribution to the field of printing was the discovery that many colors may be printed simultaneously on a single plate. Reddy revealed the secret of superimposition using soft rollers and various inks; because each ink had a

distinct viscosity stickiness, Krishna Reddy demonstrated Figure. No. 5.1.11, how to add distinctive layers to the etched and carved plates. Fascinatingly, specific colors would blend together while others would resist. By effectively eliminating repetition, this technological advance allowed the user more flexibility and control over their work. Oily, Figure. No. 5.1.12, runny ink does not roll down on top of sticky, thick ink, whereas sticky, thick ink does roll down on top of oily, liquid ink. Often the plate is immersed in solid acid with deeply etched and carved metal printing plates. Several inks with varying tack and Viscosity are used to create editions of multi-colored prints.

5.5. Viscosity Method.

This method uses a single plate to print in several colors. The technique, created by Krishna Reddy at Stanely Willam Hayter Atelier 17 in Paris, depends on three key elements: the creation of a plate with several layers; the use of ink with various viscosities, stiff and oily; and the use of rollers with varying durometers soft and hard rollers. (Ross, J., Romano, Clare., Ross, T, 1972), p. 127.

5.6. Viscosity Process.

The intaglio plate should be inked and wiped first to create multicolor prints from a combination of relief blocks and an intaglio plate. Use oil of cloves in ink to retard the drying time. Next, ink the surface of the relief blocks with small brayers, using letterpress ink with less Viscosity than intaglio ink. Place the blocks and plate in the sequence shown, ensuring that the large roller's circumference is adequate to carry the complete image. Mark the edge of the large roller at the point where the blocks start to print. At each full turn of the roller, the print. At each turn of the roller, the point where the next block should be placed will be clearly evident. Mark this point on your table so the blocks align properly in each printing cycle. As you roll the roller over each block, the color will be picked up on the roller and transferred to the intaglio plate at the end of the cycle. This plate should be printed promptly in the process. This plate should be quickly printed in the etching press using dampened paper.

5.7. Rejective Viscosity Method.

These drawings Figure. No. 5.1.7. shows the primary sequence of the rejective viscosity method. After the profoundly etched intaglio lines have been inked and

wiped, the first 60 durometers (hard) roller is covered with loose, runny ink and passed over the plate. The second roller of 20 durometers (soft) is covered with stiff ink and handed over to the plate with heavy pressure. The loose ink rejects the stiff ink on the surface, but the soft roller pushes the stiff ink onto the lower levels of the plate. Levels of the plate

5.8. Additive Viscosity Method

Following the standard intaglio inking and wiping, these illustrations demonstrate Figure. No. 5.1.8. the additive viscosity method of inking the plate. Pressing into the plate's surface and deep crevices is the soft roller coated with stiff ink. The ink mix where the hard roller touches the higher top surfaces of the plate during the subsequent pass, where it is covered with loose ink.

5.9. Viscosity Printing Procedures

5.9 (a) First Step: In the viscosity process, see Figure. No. 5.1.10. at least three different colored inks are used. The first ink can be right from the can or adjusted to ensure an ordinary intaglio wiping. The second ink should be shown as soupy or loose so that it runs from the palette knife. Then the ink with raw linseed oil or thin plate oil.
5.9 (b) Second Step: The third color should be much more viscous or stiff and cling to the palette knife as shown. Use little or no oil in this Step. In fact, you may have to add magnesium carbonate (dry magnesia) as a stiffer
Test your viscosities by rolling out a strip of the soupy ink with a small brayer on a glass slab. Use yellow or another bright, light color.
5.9 (c) Third Step: With the second brayer inked with the more viscous color, roll a strip of color directly over the first ink. The first color should reject the second color. If it does, you are ready to try your plate.
5.9 (d) Fourth Step: ink and wipe the plate with the first color of normal intaglio viscosity. Place it on the inking hard roller 60 durometer with the less viscous ink softened with linseed oil, pressing evenly but not heavily. Only the top relief surfaces should take the ink.

5.9 (e) Fifth Step: The next roller should be soft 20 durometers or less press down on the roller to force it into the lower levels of the plate; only a plate with several layer levels will print well with the process. The soft, less viscous relief ink should reject the stiffer ink and retain its color, while the more rigid ink stays in, the deeper levels of the plate. Roll only once with the soft roller. Print the usual plate manner on the etching press.

The endless range of techniques and combinations of techniques contributes to the richness of the intaglio process. In addition, the potential for color is so varied that the aesthetic possibilities are enormous. This medium always presents new ways of expression, allowing for continued innovation and invention.

5.10. Viscosity, Krishna Reddy's Art & Impact on Indian Artists.

Explaining Viscosity, the Researcher intends to see how many artists in India were influenced by this technique, List of Artists to be scrutinized for my Research Project.

5.10.0. Indian Modernist Artists in France 1950 – the 1970s.

Due to the significant rise in the number of artists, art historians would have classified Indian artists in this section according to their geographical allegiance. Since art historians' first art review, up to 1970, art historians have studied artists based on their stylistic, technical thematic treatment as opposed to their historical growth within their particular social context. The shift in creative language, including the formal structure and stylistic treatment according to the area, needed to be thoroughly and individually researched. Researchers have examined how various groups battled for their ability to express themselves and their sense of self during the creation of art, as well as the successes that resulted from their unrelenting efforts. French Group, Bengal Group, Delhi Group, Baroda Group, Madras Group, Bombay group.

5.10.1. Kaiko Moti at Atelier 17.

Artist Name: Kaiko Moti

Place of Birth: Kaiko Moti was born in 1921 in Bombay, India

Place of Death: The Artist died in Paris, France, in 1989

Education: Studied Fine art at the Bombay School of Fine Arts for 5 years degree course before moving to the London School of Slade School of Fine Art in 1946; he eventually relocated to Paris in 1950 to pursue studies under printer Stanley William Hayter at *Atelier 17* and sculptor Ossip, Zadkine., respectively.

Literature: Kaiko Moti thus established a studio in 1954 with Kaiko Moti and Reddy to test out multi-colour intaglio printing. They understood that they could produce different densities if they managed the amount of oil in the ink or color. Denser inks would rest on the lower layers of the relief work, whereas inks of varied colors and densities would settle on the various levels of an etching plate. Thus, a simultaneous multi-colored etching would be produced with crisp precision when the metal plate was to paper under a press. What Miro had attempted during the workshop had been resolved. In the 1930s in Paris and the 1940s and 1950s in New York, Miro worked at Atelier 17 studios. While living in New York, Miro and Hayter extensively researched William Blake's relief color print-making methods. These efforts, together with those of Krishna Reddy and Kaiko Moti, helped create simultaneous color printing, often known as *"viscosity,"* printing, which has since given print-makers access to a whole new universe of possibilities.

As a young artist, Reddy arrived in the West and worked at some length in the studios of Henry, Moore., in England, Marino, Marini., in Italy, and Ossip and Zadkine., in Paris. A few years later, at Stanley William Hayter's Atelier 17 in Paris, he carried his sculptural skills into the medium of the metal plate, which was for him in the extension of low relief sculpture. It was in 1954 that Krishna, Reddy., and his artist friend Moti., working within the classic methods of engraving and etching, began experimenting with the possibilities of simultaneous color printing from a single metal plate. These experiments were conducted in a small studio removed from the bustling activities of *Atelier 17*. Earlier at *Atelier 17* studio, Joan, Miro., had printed compositions in several colors from a single plate. However, this method was unpredictable, and further research into the problem was needed. Krishna, Reddy., and Moti., found that by

analyzing the oil content of their inks and by controlling the amount of oil added to the inks being used, a reliable viscosity and intensity of tone could be established and maintained, and the range of printed colors could be vastly extended.

Visual Analysis Figure No 5.10.1. In the early work of Kaiko Moti., He just learned the single plate color printing process under Hayter and Miro. Fig No 5.10.2. Kaiko Moti's quite early immature color viscosity work, Fig No 5.10.3. Kaiko Moti's *'Exotic Fishes'* Work is mature viscosity work, Fig No 5.10.3. Kaiko Moti's *'Coelacanthes Ap'* work is quite experimental, Fig No 5.10.4. Kaiko Moti's Colour Aquatint, which is so technically strong and ever seen by the graphic world, Fig No 5.10.5. and 5.10.5. Kaiko Moti worked in both aquatint in gum bite washes and Viscosity, Figure 5.10.7. and Fig 5.10.8. color lithograph mixed with etching print on litho print.

5.10.2.0. The Shilalekh Group, Bombay.

In 1957, the *Shilalekh* group, including M. F. Husain., Ram Kumar., Tyeb Mehta., and V. S. Gaitonde., was established in Bombay. Their efforts were, unfortunately, short-lived.

5.10.2.1 Bombay Progressive Artist's Group: Indian Artists in Paris.

Brief Introduction about Bombay Progressive Artist's print-making works, the Researcher selected the list of artists for his thesis as they interacted with Krishna Reddy chronologically. The Researcher wants to mention that artists of the Progressive Group of Bombay had visited Paris on Indian Scholarship for Art Study. MF Hussain., SH, Raza., Ara., Jahangir Sabavala., Akbar Padamsee., F.N. Souza., and Biren De. got technical knowledge from Krishna, Reddy., and other print-makers who were active in France. But here it is to be mentioned no print is available for anyone to record their graphic artwork on the Internet. It is challenging to record their creative progress in print-making.

The Progressive Group of Bombay was the most successful group, which held its first exhibition by naming themselves 'genuinely international artists. According to Art Historians, this group came into existence in 1948 (but now this date is found

objectionable by some critics. (Nalini., fixes it to 1947), but they were vehement in their approach.

Their commitment was visible in their vast output displayed at Jahangir art gallery in their inaugural show. They were unmatched for their clarity of vision and maturity in defending their artworks. Its members included M.F. Hussain, F.N. Souza, H.S. Gade, S.H. Raza., K.H. Ara., and S.K. Bakre., The last one was the only sculptor of this group, and he hailed from Baroda. The rest of them were Maharashtrian and Bombay based. Their popularity and instant success in their first group show made Bombay the new art center after independence. Not only because it could enlist the support of Nouve, Riche., and the mercantile class but could attract many enlightened critics, art lovers, and art buyers, providing a perfect supporting base for young emerging artists from all over India.

5.10.2. 1. S.H. Raza Euro Tour.

Artist Name: S.H. Raza

Place of Birth: S.H. Raza., was born on 22 February 1922 in Babaria, Madhya Pradesh, India

Place of Death: The Artist died in New Delhi, India, on 23 July 2016.

Education: In 1939 Raza., enrolled in the Nagpur School of Art in Nagpur. His works hint at a Western academic style. His landscapes are of the forests and fields of his early years. From 1943-46 he studied at the Sir J.J. School of Art, where he won a silver medal at the Bombay Art Society's exhibition. He also signs up for evening classes at the Mohan Art. From 1950-53 he was in Paris Ecole Nationale des Beaux Arts.

Literature: During the 1950s, The French Government Scholarship was the turning point for the artist's career; proximity to Western art allowed him to experiment with Western modernist styles in the landscapes. In 1953, Raza., Participated in a group exhibition at Galerie Raymond Creature in Paris, where he showed alongside Akbar Padamsee and F.N Souza. At that time, a new phase reveals his passion for color.

S.H. RAZA Visual Analysis Raza's early phase work in the multi-plate in yellow, red, and blue fig. 5.10.2.3. and other mature work phase work 50 cm x 100 cm work done

in the early ’80s, colour reductive multiple plate etching was found on NGMA upper floor in 2017 Jan, but photography was not allowed, I went again in 2022 to collect pictures, but work was not found at the level. fig. 5.10.2.1. & fig. 5.10.2.2. works are done in the transparent colour reductive and additive etching process.

5.10.2.2. Akbar Padamsee At Atelier – 17.

Artist Name: Akbar Padamsee
Place of Birth: Akbar Padamsee was born in 1928 in Bombay, India
Place of Death: The Artist died in Coimbatore, India, on 6 January 2020.
Education: Padamsee., graduates with a diploma in fine art from Sir J.J School of Art in Bombay.
1951 – 54 Akbar Padamsee Studied in Atelier 17
1955 – 64 Worked in Paris and other parts of Europe
Literature In 1947, Following India's independence, the Progressive Artists Group was established, with F.N Souza, S.H. Raza, M.F. Hussain, H.A. Gade, K.H. Ara, and S.K Bakre as its core members. The group soon becomes one of the most influential on the Indian modern art scene, attracting other artists with its ideologies, including Padamsee.
After receiving a scholarship from the French government in the latter half of 1950, in 1951, He arrived in Paris at S.H. Raza's invitation and was introduced to others by the artist. S.W. Hayter, presented by Krishna Reddy, becomes Padamsee's mentor at the print-making studio, Atelier 17. The artist absorbs much from French modernism, Picasso, and Klee. Akbar Padamsee loves the struggle of understanding the language; print-making has fascinated Akbar significantly. He enjoys the process; at every stage, there is a possibility of adding and contributing to change. Akbar says the longer the period of execution, the greater the chance of choice. Ask him about his 1952 etching process from Paris, and he passionately relates his experiments with acids and plates. When you use nitric acid, it is difficult to judge the speed it bites. You have to be watching, especially in warm climates. The process is quick. While the hydrochloride acid seeps deep down, the per hydrochloride of Ironworks by the clock suits commercial reproduction. Interestingly, he explains that each time you wipe the ink, it

creates grains on the plate that cannot be replicated. *"Effect comes; first; cause comes later,"* says Akbar Padamsee.

Back in India, the available space was redesigned to accommodate an etching press, a lithography press, and a dark room for photography. In fact, detractors disputed whether this workshop was avant-garde or scholarly. Throughout the seminar's two years, Akbar was involved in teaching printing and producing a video. Like most other art forms, print-making didn't take off until the 20th century; at that time, although joining the mainstream of visual culture, it wasn't deemed "market suitable."

Visual Analysis: Akbar Padamsee's early phase color etching work was done in single aquatint in a reductive + additive process; the artist used a burnisher and scraper Figure no 5.10.2.3.for fresh colors and mixed colors, Figure No 5.10.2.4. In simple line etching, Akbar Padamsee's mature phase work was done in etching + viscosity figure No 5.10.2.5 artist also used three rollers and intaglio wiping.

5.10.2.3. M.F. Hussain: Paris Tour.

Artist Name: M.F. Hussain
Place of Birth: M.F. Hussain was born in 1915 in Pandharpur, Maharashtra, India
Place of Death: The Artist died in London, United Kingdom, in 2011
Education: Studied Calligraphy at Baroda and trained for one year at Indore School of Art under the tutelage of D. D. Deolalikar and the guidance of senior student N.S. Bendre taught at J.J. School of Art in 1935 Bombay; formal academic and art education still needed to be completed.
1958 Went to Paris and returned to India in 1959

Literature: In the long tradition of artist friendships, the progressive Artists' Group stands out as one in which the artists maintained lifelong relationships through good and bad times, encouraging and critiquing each other. MF Hussain and FN Souza were influential personalities with unique visual language. Souza first encountered Hussain when he saw his works at the Bombay Art Society's 1947 group exhibition. Impressed by his talent, he invited Hussain to join the Progressive Artists Group. Souza, in

particular, was to be a seminal influence on Hussain; they met often and discussed issues that concerned the direction of their work and the re-claim of existing traditions; the short-lived group was a worthy precursor to decades of interactions through which artists of the post-independence era were engaged in defining new national and personal identities of modernism. Maqbool, Fida, Husain., widely regarded as one of India's contemporary masters, is unrivaled in the depth of his aesthetic vision and his deft re-contextualization of European Modernism. Husain rose above the limitations of local aesthetics and popular opinion from his humble beginnings as a billboard painter. Husain's whole body of work is a homage to the Modernist notion that art is a form of magical creation performed by a visionary.

Visual Analysis Husain's early phase relief was done in India Figure no 5.10.2.6., In a later phase in Europe, Husain did lithography; the Researcher didn't find viscosity prints; the Researcher will see further in the postdoc.

5.10.2.4. Krishna Hawalaji Ara.

Artist Name: Krishna Hawalaji Ara
Place of Birth: Born in 1914, Bolarum, Secunderabad, India
Place of Death: The Artist died in 1985 in Bombay, Maharashtra
Education: Studied at J.J. School of Art, 1940 – 1941 Certificate Foundation Course, Ketkar Institute of Art, Girgaum Mumbai
1961 Visited France as a guest of the French Government, sponsored by Lalit Kala Akademi
Literature: No graphic work was found for the Researcher; The Researcher left the data as a research gap for the future generation. The Researcher doesn't find viscosity prints; the Researcher will see in further in the postdoc.

5.10.2.5. G.R. Santosh Paris Study.

Artist Name: G.R. Santosh

Place of Birth: G.R. Santosh., was born on 20 June 1929 in Kashmir, India
Place of Death: The Artist died in New Delhi, India, on 10 March 1997.
Education: Santosh was initially a self-taught craftsman, painter, and weaver. Later from 1947-53, he learned painting, weaving, and Papier- Mache. He got a cultural scholarship from the government of India in the '70s; in 71, G.R. Santosh., met Richard Bartholomew., Prayag, Shukla., Shanti Dave; in 1973, Santosh., met SH Raza., and Vishwanandan., which led the artist to study at the FFA, MSU, from 1954-56.
Literature:

Santosh's early training in painting landscapes in watercolor was under Dina Nath, Raina., In 1952, he joined the Progressive Artists Association, a group of young artists who were influenced by progressive thought yet wanted to be modernists. In 1954, Santosh went to the MSU of Baroda on a scholarship and studied for two years as a non-collegiate student under Prof. N.S. Bendre., the renowned artist from Bombay, was then the head of its art movement. The early sixties represented a turning point for Santosh, where the struggle to articulate an idiom for India's modern painting ran up against a concern that the work of this period was merely derivative of European styles. But this philosophical discovery is only part of the story. Santosh's relocation to the capital coincided with an influx of Tibetan exiles driven out by the Chinese government in 1959, along with the Dalai Lama., It also coincided with the end of the Nehruvian era, and the rise of various artistic groups, such as Group 1890, directly challenged India's artists' direction. Santosh's transition from figural, impasto-rich painting into geometries and abstraction of his later career thus parallels more significant political, historical, and art historical shifts in the subcontinent. Visual Analysis Figure 5.10.2. 8. Etching work of G.R. Santosh, *'Untitled'* 1967, Colour etching is done in a reductive and additive process in a single plate with a scraper and burnisher.

5.10.2.6. Ram Kumar at Pairs.

Artist Name: Ram Kumar
Place of Birth: Ram Kumar was born in 1924 in Shimla, India
Place of Death: The Artist died in New Delhi, India, on 23 July 2016.
Education: From 1949-52, he was in the Ateliers of Andre Lhote and Fernand Leger.

Literature One of India’s foremost abstractionists, Ram Kumar, was born in Shimla in 1924. In Paris from 1948-1957, he first studied art under Atelier Lhote, later joining the atelier of Fernand Leger. Leger would come once a week and critique the work of students.

Visual Analysis No graphic viscosity works not found for the Researcher; The Researcher left a data research gap for the future generation. The Researcher doesn't find viscosity prints; the Researcher will see in further in the postdoc.

5.10.2.7. Jehangir Sabavala Paris Study.

Artist Name: Jehangir Sabavala

Place of Birth: Jehangir Sabavala was born in 1922 in Bombay, India

Place of Death: The Artist died in 2011 in Bombay, India

Education: Jehangir Sabavala studied at J.J School of Art in Bombay from 1942 to 1944 Jehangir Sabavala studied from 1948-57 at Academie Andre Lhote, Academie Julian, and Academie de la Grande Chaumiere.

Immediately after their education, Jehangir Sabavala went on to look at some of the best art institutions in Europe and was in London from 1945 to 1947. The following year, he joined Academie Andre Lhote in Paris and, after three years, moved on to Academie Julian for a year in 1953. Towards the end of his time in Paris, Sabavala., was enrolled at Academie de la Grande Chaumiere.

Visual Analysis No graphic work was found for the Researcher; The Researcher left a data research gap for the future generation. The Researcher doesn't find viscosity prints; the Researcher will see in further in the postdoc.

5.10.2.8. K.K Hebbar.

Artist Name: K.K Hebbar

Place of Birth: K.K Hebbar was born in 1911 in Kattingeri, Karnataka, India

Place of Death: K.K Hebbar died in 1996 in Mumbai, India.

Education: From 1949-50, Hebbar was at Académie Julian and Ecole Supersedure des Arts et Industries Graphiques

Visual Analysis**:** No graphic work was found for the Researcher; The Researcher left a data research gap for the future generation. The Researcher doesn't find viscosity prints; the Researcher will see in further in the postdoc.

5.11. DELHI GROUP: GRAPHIC ARTS INTERVENTION IN CRISIS

5.11.0 Introduction

The last Group of artists belonged to the national capital Delhi. Delhi Shilpi Chakra was formed by a senior artist, B.C. Sanyal in 1949. It comprised his one student Kanwal Krishan (Mayo art college), K.S. Kulkarni (Delhi Polytechnic), Pran Nath Mago., and Dhanraj Bhagat., According to their manifesto, they wanted their Art to express the people's souls. According to their approach, Indian Art, through their hands, must ally with the national building, i.e., *'the process of progress*.' This was the only Group whose vibrancy existed till the end of 1960. Interestingly in his earlier reporting, Art Historians ignored this Group from his critical assessment. No doubt, he has taken B.C. Sanyal, along with K.K. Hebbar and Shiavax Chavda especially their works of the late 40s, take some clues from Sher-Gilesque mannerisms showing linear and delicate line works for females and Indian life. Firm bodily contours or color patches are hallmarks of their works. (ibid) Pran Nath Mago and Kanwal Krishan are lauded for their vibrant landscapes showing Van Gogh's and Henry Matisse's influences. K.S. Kulkarni is hailed for his expressionistic style in his earliest works, i.e., late Delhi-based 40's. Hence all these Delhi-based artists are individually taken up for his compact snippy analysis. Need to do more justice to their humble stature.

5.11.1. Kanwal Krishna: New Experiments in Viscosity with collagraphy.

Artist Name: Kanwal Krishna
Place of Birth: Kanwal Krishna was born in Kamilia in pre-partition Punjab in 1910.
Place of Death: The Artist passed away in 1993.

Education: In 1953, Kanwal Krishna studied at Atelier 17

Literature: Kanwal Krishna is also revered as one of the earlier modern print-makers from India. During a 1953 European tour, he received an opportunity to work for a few months at S. W. Hayter's *Atelier 17***,** which drew him into the Art of print-making. Learning the techniques of etching and engraving, Viscosity

In 1953, Krishna joined the Modern School in New Delhi as a teacher. The same year, Kanwal Krishna undertook a journey to Europe. He explored the Scandinavian highlands and documented the life of the people, after which he traveled southwards towards France. At Hayter's studio, Kanwal began experimentation with print-making that continued upon his return to India. He spent four months at the studio learning the print-making methods of etching and intaglio.

During his stay in Paris and throughout his experimentations, he inevitably gravitated towards Abstraction. Compared to his usual figurative and landscape paintings, the Abstraction of this period highlights a definitive stylistic journey that was rarely explored by the artist in general. The prints of this period showcase a characteristically delicate interplay between light and darkness. He attained this effect through a custom method of reverse printing that combined relief work and intaglio.

In 1957 Kanwal dispensed with the metal plate and started building the printing surface using cardboard and textured paper with additives. The plate was like a collage. In the process, he created some prints like *"Shivering Sun"* Using conventional techniques with his own innovation, he built up the printing plate using adhesives and collages. Back in Delhi, Kanwal Krishna., created hundreds of monoprints. Even though this inclination towards print-making dissipated over the years, Kanwal Krishna is still recognized as one of the pioneers of modern-day Indian print-making. Kanwal Krishna also shares the unique distinction of developing the first indigenous graphic machine in India, where he experimented with collotype printing. At his New Delhi etching studio, he shared the knowledge garnered during his European journeys with the newer generations of artists, including the famed Delhi Silpi Chakra members. (Jaya, Appasamy., 1968).

Visual Analysis of Kanwal Krishna Works: Figure no 5.11.1.1 '*Jesus Christ - Crown of Thorns'* Kanwal Krishna, under the influence of Indian and European trends, did this etching in 1950 in this print while delineating eyes he took the Jain model or early Rajasthani style for his artwork; he was also looking impressed by Jamini Roy's rendering of human Beings. The print's background shows the depression, known to the Gagandernath Tagore and physiognomy as similar to early Portuguese elongation. This print was the talk of the town when it was exhibited.

Figure no 5.11.1.2. The title *'Float'* This print clearly suggests the influence of Krishna Reddy; it is alleged that after reaching Paris, Kanwal Krishna was Chiefly influenced by Krishna Reddy's '*River'* Work. The popularity of Krishna Reddy's work above influenced Kanwal Krishna to select the theme and treatment. Kanwal Krishna was fascinated by the Seascape as he had never seen the richness and potentiality of Mother Nature. He has yet to try this thing in Delhi, where he was working. The treatment suggests the Water is peculiar and European, and nobody in India has experimented on this date. The Stillness of the Water and the depiction of the Boat with warm colours make it prominent and suggest the artist had made the engraving after visiting the site, and it shows the influence of Krishna Reddy., in bringing the print-making technique to the Painting technique. Kanwal, Krishna., learned from Reddy how to raise the bar of print-making techniques like painting and sculpture.

Figure no 5.11.1.3. *Lama Hilper'* After returning from Paris, this one is his first experiment in which he has mixed the working technique of William Hayter and Krishna Reddy. Here is what Kanwal Krishna has done. Kanwal Krishna uses a metal plate, and Lacquer is applied or dripped. With the help of a spatula, Kanwal Krishna applied different layers by putting pressure on the metal surface, which was William Hayter's collagraph technique for finding Viscosity Impression. To add more innovation, Kanwal Krishna applied different colors with different rollers, a method developed by Krishna Reddy. The researcher is unfortunate that he can't produce a color print of the selected image.

Figure no 5.11.1.4. '*The Hunter'* is a color print showing the same approach, Figure 5.10.3.5. '*Lama Hilper'* 1960 Here, Kanwal Krishna took the new proof print taken in 1960.

Figure no 5.11.1. 5. *'Confused Bird'* Shows the beginning of Kanwal Krishna's career here; Kanwal Krishna used carborundum particles on the upper metal surface along with Lacquer. After applying these substances, he used stippling to create a new impression. William Hayter and Krishna Reddy, whom he met in Paris, never did this experiment. The use of carborundum was first tried by another Indian Master, Jyoti Bhai Bhatt, who used this material for his mural-making. This impression shows Kanwal Krishna has used Abstraction for his theme as Krishna Reddy was doing.

Fig 5.11.1.6. Excellent results on color mixing in an alternative method in calligraphy and Fig 5.11.1.7. Experiments with a metal plate.

5.11.2. Devyani Krishna: Alternative Experiments Viscosity in Collagraph.

Artist Name: Devyani Krishna
Place of Birth: Devyani Krishna., was born in 1910 in Indore, India.
Place of Death: Devyani Krishna., passed away in 2000.
Education: Devyani Krishna she joined Sir J.J. School of Art in Bombay in 1936,
1953 she went to Atelier 17 to study under Reddy and Hyter
she went to Paris in 1953 with his husband Kanwal., &, and she returned in 1954.
Visual Analysis Figure no 5.11.2.1 *'Goats' Early* Devyani Krishna., under the influence of Indian and European trends, did this etching in 1952. This print delineates eyes she took the Jain model or early Rajasthani style for his artwork; she was also impressed by Jamini Roy's rendering of human Beings. The print background shows the misery known to the Gagandernath, Tagore., and physiognomy as some similarities to early Portuguese elongation. This approach is very similar to her husband, but she has shown more frontality in her print, and she looks more original and creative.
She is looking influenced by This print was the talk of the town when it exhibited.

Figure 5.11.2.2. Mask This is a simple technique of Viscosity where she used two layers: top roll and one color in intaglio done by etching medium on the metal plate. The theme is selected from the African Mask, a direct influence of Picasso and Gorge Braque as a part of Synectic Cubism. Devanni used one coat of ink with a top roll with the intaglio print for this work of Art. Some scholars have suggested that she was in touch with Nepali Tradition, where people used to have the decoration of such masks in their houses. This clearly shows simple adoption from Krishna Reddy.

Figure No 5.11.2. 3. to 5.11.2.21 *'The Allah Series'* Devyani, Krishna., Viscosity Print – This work is a later phase of her career. In this print, she has used new experiments for collagraphy by using local intaglio or monotype techniques. For this print, she took a metal plate and engraved it on it, and then by applying printing ink on the matrix, removing certain areas and local colors used. This is a new technique neither followed by Hayter., nor Krishna, Reddy.

5.10.3. Mahirwan Mamtani: Experiments in Silkscreens.

Artist Name: Mahirwan Mamtani

Place of Birth: Mahirwan, Mamtani., he was born in 1935 in Bhiria, Sindh

Education: 1945 – 1955 Bachelor of Arts in Political Science

1962 Bachelor of Arts and Fine Arts in Delhi Polytechnic, Under Sailoz Mukherjee, who taught Mahirwan.,

1962 Mahirwan., received The National Diploma

1966 Mahirwan., got a scholarship from the DAAD (German Academic Exchange services to study painting at Munich at the Academy of Fine Arts under prof. Franz Nagel, Visted Paris in late 60’s

1970 – 1976 Graphic Editions done experiments in silkscreen as emboss on canvas

Literature: *"Each of my works contains a drop of the nectar of a different flower. How can I, as a creator, not enjoy all"* States Mahirwan, Mamtani.,

In Europe, Mahirwan belongs to a group of artists, *"The Spiritual in Art. Mandala is a symbolic representation of the Nuclear atom of the human psyche whose essence who do not know"* C.G, Jung.,

Mahirwan., started experimenting with the geometrical mandala form, and then ultimately, the four-petal circle construction became a symbol of expression for Mahirwan., it represented the wholeness of the idea for works and prints. Lives in Russia

Analysis of the literary Material Evidence: Rakshat Puri., (1991), P.N. Mango., (1991), R.S.Yadav., (1989), Uma, Nair., (1995), Rana, Siddiquizaman., (2009).

Visual Analysis: Most of the Mahirwan., works are done in embossing with silkscreen and other approaches.

5.10.4. Zarina Hashmi: Experiments with Pulp Emboss & Viscosity.

Artist Name: Zarina Hashmi

Place of Birth: Zarina Hashmi., was born in1937 Aligarh, India

Place of Death: The Artist died in London, UK, on 25 April 2020.

Education: From 1963-1967, he was in Atelier 17

Literature: Zarina Hashmi., was born in Aligarh, India. After receiving a degree in mathematics, she studied woodblock printing in Bangkok and Tokyo and studied intaglio with Krishna, Reddy., and S.W. Hayter., at *Atelier - 17* Paris. After learning print-making methods in Paris and Tokyo, her mentors included Stanley William Hayter and Toshi Yoshida. She finally moved, in 1976, to New York,

Visual Analysis: Fig 5.11.4.1. This is the earliest work of Zarina Hashmi., when she was not in contact with Krishna, Reddy. In this print, she has used a self-portrait which reminds us of Picasso., and his earliest work (One Representation of Picasso Matching

is to show). This study is very minimalist. She still needed to bring three-dimensionality to her work. She seems slightly influenced by Chitta Prosad., 's 1940 work.

Figure no 5.11.4.2. This print is highly influenced by Krishna Reddy's Seascape Series. As mentioned in the image citation, it was done in 1966, and Krishna Reddy's series on *Whirlpool* and *splash* series was also done in the same period. In this print, Zarina has used different groves to show depth in the composition. Each layer is meant for extra colors, and separate rollers have been used to provide new tactical quality for the print. This is quite similar to Krishna Reddy's result.

Fig 5.11.4.3. For this print, Zarina., has used an abstract theme closer to Giacometti (Giacometti Image is needed to compare this work). For this print Zarina., used the influence of Krishna Reddy., more than three layers to construct the print space with etching. For this print, Zarina., has used two techniques simultaneously: Viscosity for the form she created in the center, which looks protruding to us while aquatint is used for the background. According to the observation of the researcher, brown sepia color is used in the experience, and after that Zarina., used a first soft roller for the blue color and a hard roller for the yellow color. This mixing of the techniques was also used by Krishna Reddy.

Fig 5.11.4.4. For this print, Zarina., has used a Zinc plate. For this print, she made different layers of planes as triangles to suggest depth. After etching, she applied ink to get the different grades of blackness. For the print, she didn't use rollers. To get the image, she put the paper directly to get the desired impression. For this print, Nepalese handmade paper was brought into use to get new kinds of results. This technique, Chine Colle, was widely used by Indian Print-makers like Binod Bihari Mukherjee., who started using it in 1957.

5.12. GROUP 8: Innovations & Modernist Approaches.

5.12.0. Introduction

In 1968 Jagmohan Chopra formed group 8 in Delhi; Chopra set up the etching press at his home in Delhi immediately after the war years; this was an association of working artists devoted to print-making, the first of its kind in India,

including gifted seniors of the College of Art, Delhi, Jagamohan Chopra, J. Swaminathan, Kanwal Krishna, Parmjeet Singh, Manjit Bawa, Devyani Krishna, Krishna Auja Jivan Adalji, Umesh Varma, Yogshhakti, Laxmi Dutta, Jagdish De, Prashant Vichitra, Vijay Sharma, and Anupam Sud also played a significant role in the history of print-making in India. In the early 1950s, many young print-makers visited Paris to learn the newly developed printing technique of multi-colored intaglio under the guidance of renowned print-makers Krishna, Reddy., and William Hayter., who was the founder of Atelier 17.

5.12.1 Jagmohan Chopra: Alternative Approaches to Viscosity Techniques.

Artist Name: Jagmohan Chopra
Place of Birth: Jagmohan Chopra was born in Lahore in 1935
Death: Died in 2013 in New Delhi
Education National Diploma in Fine Arts from Art Department (School of Art) Delhi Polytechnic, 1958. After completing his diploma, he joined the College of Art, New Delhi as a senior lecturer.

Literature: Jagmohan Chopra., participated in various All India Exhibitions, including the NATIONAL Exhibition of Art regularly since 1957, International Exhibition, and Graphics Art Exhibitions, Jagmohan Chopra., is an ex-student at the School of Art (Art Department of Delhi polytechnic, which became the independent college of Art in the year 1964, Learned Viscosity from the Kanwal., & Devyani Krishna
Visual Analysis: Jagmohan Chopra., proved to be a very significant influence on viscosity print techniques in northwest India; his preferred alternative medium was the collagraphy, the most striking aspect of his abstract work being the great attention paid to the use of negative space, which forms its pattern, as does the positive area.
Jagmohan, Chopra., processing and creative ability revolutionized on both fronts. He experimented with intaglio on a cardboard plate by creating surfaces of different leaves and textures. This process helped print-makers to test for more and more creative pursuits. Zinc plates were either unavailable or very expensive to buy by coming up with younger artists.

Highly regarded as a pioneering print-maker, along with his students Anupam Sud, Jagdish Dey., Prashant Vichitra., Paramjit Singh., Krishen Ahuja., Lakshmi Dutta., and others, Chopra., established Group 8 in 1968. Describing themselves as an association of working artists devoted to print-making, the Group established a makeshift studio at Shankar Market in New Delhi and organized national-level print exhibitions. Anupam Sud., emerged as one of the most significant figurative print-makers in the 1980s, extensively using photo processes in intaglio viscosity print-making, culminating in the cerebral narrative that appeared hyper-real. She, together with Jai Zharotia., and Jagdish Dey., taught print-making at the College of Art, New Delhi, where several print-makers who mark the turn of the century emerged.

Master print-maker Jagmohan Chopra., influenced a generation of Indian print-making students as a teacher. Chopra., employed the collagraphy method using paper block or mount board plates, which he engraved and created relief such additives as resin polymers, touchwood Laquerre and Araldite to achieve substantially varied surface textures than possible by the usual process of metal and acid bite.

The physical act of preparing the plate and making the print impacted and influenced many of Chopra's prints' works, with many accidental occurrences leading to a range of interesting pictorial and textural effects. In attrition, his vast range of visuals, comprising jagged rock formations, cave interiors, architecture, limestone fossils, and so on, are informed by memory, his inner, poetic world, and the extensive travels he undertook with his students.

Richard, Bartholomew., 1980 *'Group 8: its Contribution to print-making* The aim and Main objective of group 8 are enumerated in this, perhaps also the programs the Group has participated in what the Group will not declare publicly is the heroic manner it struggles for existence the sustained efforts it has made to establish an identity and the sacrifices and personal Contribution each member has made to maintain a working premise, a headquarters to operate form.

Analysis of the literary Material Evidence: Anupam Sud., (2012), B.N. Goswamy., (Jaya Krishna, Agarwal., 2020); Pablo, Bartholomew., (Jaya Appasamy., 1964) (Anand, Sharma., 2013) (Ram, V. Sutar., 2012), (Paramjeet Singh 2012), (Keshav, Malik., 2012), (Richard, Bartholomew., 1980), (Santosh, Jain., 2012), (Krishan Ahuja

2012), Viren, Tanwar., D. C. Bhattacharya., and others as writers and thinkers have evaluated the graphic artists in detail by highlighting that graphic Art is nonrepresentational Viscosity in alternative art practice. Her focus is given to techniques, mediums, methods, artists, works, visuals, surfaces, and some ideological standpoints in India, and very little is written on print-making as an art medium in a historical manner.

The Silpi Chakra group movement presents a capsule account of the beginnings, confrontations, conflicts, and struggles behind this progressive art movement in Delhi. "*Delhi Silpi Chakra"* was a small but dynamic group of working artists. The show represented a cross-section of print-making activities throughout the Country. Ms. Jaya, Appasamy., a prominent art historian and critic, wrote the introduction for the catalog. The jury comprised Kanwal Krishna, Krishen Khanna, and Jaya Appasamy. The introduction by Jaya, Appaswamy., is lengthy for an interview, but it gives a clear view of print-making emerging those days as a powerful medium of creative expression. Irrespective of limited workshop facilities, many artists were initiated into the Art of print-making after this show. The best part was the formation of *Group'8'* in Delhi by Jagmohan Chopra and his Group, which continued organizing All India Graphic Exhibitions. Infect Jagmohan was also the guiding force behind Silpi Chakra's show. He had the privilege to work with him at Somnath, Hore., s print-making studios of the Art Department, Delhi Polytechnic, Delhi, for a while in 1964. He was a dedicated print-maker. His Contribution to popularizing print-making in India will always be remembered. Jaga Mohan., a legendary print-maker, able teacher, and visionary who built institutions with determination, futuristic vision, and missionary spirit.

This became a regular feature of the Group, but not to see back the second exhibition became bigger in terms of participation. The second Inda exhibition had a particular section of 22 prints from Krishna Reddy. The third exhibition, *"Graphics 71,"* was an extraordinary exhibition with a unique display of a collection of recent prints by Somnath Hore, for which he sent his *Wound series*. A small folder was also released in which Somnath Hore wrote; this series entitled *'Wounds'* has haunted me for years. Chopra was printing, engraving, and etching; everything bore the marks of wounds.

But the media were not strong enough to carry the burden. So, he took to this, one can say, instead of a primitive method.

For about three years worked hard to develop this medium Chopra was an engraver; for me, engraving was equivalent to plowing. When etching is printed, the paper is embossed, whatever the visual effect. That did not carry for him the conviction of an engraving. But now, in these works, Chopra has plowed through the surface. He had to make the paper myself. The edges, the mounting, everything had to bear the impression of the artist's hand. Not just a print, but each one is a total graphic with an original character and yet multiple. When the metal resources were supplied to the Army Inflammatory tanks and other allied products, as metal is scarce to the public, The non-availability of equipment and space outside colleges was a challenge worth accepting. Hence with the inception of ***"Group 8"*** in 1968, a workshop was founded by Jagamohan at his residence, and several Painters / Graphic Artists could continue their pursuit of the medium.

5.12.2. Anupam Sud: Alternative experimental approach in Graphic Arts.

Artist Name: Anupam Sud
Place of Birth: Anupam Sud was born in 1944 in Hoshiarpur, Punjab
Education 1960 Anupam enrolled at the College of Art to study painting non-collegiate.

In 1962 Anupam Sud joined the College of Art – full-time in the painting department. For the first time, she came in contact with graphic teachers like Jagmohan Chopra and Somnath Hore

1967 Anupam Sud earned a national diploma in painting from the College of Art, minor in Graphic Arts, New Delhi.

1968 Anupam Sud became the youngest member of "*Group 8"* immediate war years, the metals and materials for graphic arts were extremely scarcity.

1970 USIS office invited young print-makers to attend under Paul Lingren at Bahawalpur House, ND.

1971 Anupam went on a British Council Scholarship to the Slade School of Art, London, and began to study graphics under Bartholomew do Santos

Literature: Anupam Sud met Reddy first time at the Ghari Workshop in India in the early Eighties, later Anupam Sud worked with Reddy at New York University worked with him for some days (Interview Anupam, Sud., 2019, 2022)

Anupam Sud was born in Hoshiarpur in Punjab in 1944 and studied at the College of Art, New Delhi, as well as the Slade School in London. One can discern in her body of work a range of experiences: those drawn from childhood; there is also a blend of high and low culture, of paintings, illustrations, stories, and indeed storytellers forming the background from which Sud's print-making has grown.

Anupam Sud is one of India's most exciting and fascinating print-making artists. She has continually renewed her practice, and while many contemporary artists have embraced new media and processes to discover a personal visual language, Sud has consistently engaged herself within the complexities of traditional practices, seeking to take on the challenge of being a print-maker; she has produced a profound body of work as a print-maker, which this essay primarily concerns itself with (this is not to undermine her considerable talent as a painter), in which once again she works within the established modes of practice, in her case predominantly intaglio prints but also embracing other modes of print-making. Sud is a grand narrator who both persuasively and subversively seizes the viewer at the first encounter and then keeps a persistent and insistent grip on the viewer's mind and senses until she has finished her complex, infinitely subtle yet resonant tales.

There are two central pillars to understanding Anupam Sud, the artist. Firstly, she is pre-eminently a draughtswoman of extraordinary range, both stylistically and emotionally; secondly, she is the quintessential storyteller. Taken together, these two attributes make print-making a highly suitable medium within which to explore her fertile and often dark imagination. She is one of those rare creators whose body of work produced through print-making extends and deepens our understanding of the artist's personality.

It is interesting to note that Sud's graphical works are never derived from images resolved in her paintings. They are never transcriptions. Her prints are ambitious, conveying through a process many consider slow and indirect, a fantastic sense of delicacy, clarity, speed, and directness. Her print-making practice allows her the freedom to explore and take risks and extend her drawing vocabulary. Sud's draughtsmanship has an extraordinary intensity, making her images bristle with visceral passion. Her print-making is a counterpoint, almost an antidote to her painting, a means by which images flow thick and fast from her mind. This is a characteristic of her body of work as a whole. While many artists use print-making to develop their drawings or to make smaller versions of their paintings, Sud's prints are unique articulations of rich and atmospheric ideas within a single coherent space. She is also one of the few graphic artists to embrace the notion of color and make it work emotionally within the printed image. Her sense of color is refined and also very distinct. The faintest cold blues and the most subtle yellows demonstrate masterful technical control and invariably convey complexity and pathos.

Sud's career has been characterized by her need to set fresh challenges for herself and her audience.

In looking at Sud's work, there is a sense of the artist looking underneath and around and actually bucking up against the art influences of the day, wishing to discover, for herself, the very essence of image-making. There is an expressive narrative and an association with the female body and nature. These figurative elements are vital components of her work and are used as metaphors. Sud is creating from personal experience, yet her narratives touch upon certain universal concepts: sorrow and joy; struggles, and the inevitable confrontation between life and death. Deeply rooted in a connection between vision and image, Sud's approach interweaves ideas of the internal and the external, the physical and the ethereal, as metaphors for human experience and explores the subjective self in themes of sustenance and regeneration.

Sud's works, which address the human form, are simultaneously frail yet enduring. Representing the fragmented body inside and out in stark yet poignant depictions is her way of learning about it, coming to terms with it, gaining control over it, and showcasing its importance. Few artists in this Country have treated the female form

with honesty or vulnerability. As a woman and a woman artist, Sud also turned to the female experience: attempting to universalize the female body, and characteristics specific to women, as generically representative of humanity, in a break from the long history of male artists' exploitation of women's bodies as tools of erotic aesthetics. Like Louise Bourgeois, she too has articulated the female form in a fiercely expressive and original body of work.

Few contemporary artists have embraced the complexity of printed Art in its concepts, techniques, formats, and functions, as entirely as Sud. Printed art forms and their inherent characteristics, including transference, repetition, and public accessibility, resonate conceptually with themes important to the artist. When analyzing Sud's work, it is possible to identify or trace an evolution in terms of style, a technique used, and topics addressed, highlighting themes that cross them, such as a woman's place in a patriarchal society. These images speak to the viewer, provoke certain emotions, and convey a message to be decoded. Works such as *'Hanging Fiasco'* (1971), in which a bound female protagonist is suspended above broken carpentry while a clock shows the time below, is an immaculate study of domination or rebellion domination as well as suffocation and escape. The artist's emotional, political, and aesthetic handling of these forces, through the imagery she has chosen, acts as their vehicle. In You (1975), on the other hand, a formally dressed, headless, and specter-like presence seated behind a desk has an accusatory finger pointed at him. The work is intricate and humorous and combines a commonplace experience with a dose of mystery the viewer can partake of. The Dialogue series combines sensual invitation with a feeling of overwhelming pain. It is almost as though the figures are alone and refuses to engage with the viewer. They exclude the viewer from what is going on, but at the same time, they convey an idea of what we acknowledge exists but do not want to confront or deal with. They have done something both courageous and illicit, a punishable crime, something that overcomes their condition in a society that considers their act a crime. They know that what they might encounter in the viewer's gaze is not compassion but condemnation. Indeed, in this series, the subjects make themselves visible in the ambiguity of being acted upon by subjects who embody control and resistance.

Anupam Sud has since become one of the leading print-makers in India. Her endeavor seems to be toward advancement in the representation of approach from early collagraphy viscosity to plate viscosity.

5.12.3. Lakshmi Dutt: Dry point + Carborundum Mixed Media Techniques in Viscosity.

Artist Name: Lakshmi Dutt
Place of Birth: Lakshmi Dutt was born in Agra, in 1942
Education: Lakshmi Dutta studied Art at Delhi College of Art, Specializing in Graphics, and then obtained a French Govt Scholarship from 1968 to 1970 under Krishna, Reddy., & Hayter.,

Literature: Lakshmi Dutta is recognized as one of France's major Indian artists and print-makers. Her workshop has influenced many future engravers.

Visual Analysis: Early works Fig. 5.12.3. 1. of Lakshmi had influenced by his teacher Somnath Hore, later period when she went to Paris to learn under Reddy the work Fig. 5.12.3. 2. has a change in temperament with lucid textures done experimentally Fig . 5.12.3. 3. with a mixer of carborundum powder collotypes on acrylic sheet & Fig. 5.12.3. 4. metal etching prints

5.12.4. Sohan Qadri: Neo Tantric Practitioner.

Artist Name: Sohan Qadri
Place of Birth: Sohan Qadri was born in 1946 in Hoshiarpur, Punjab
Education 1955 – 60 master's degree in fine art from Government College of Arts, Shimla

1963 Kumar Gallery includes him in 14 artists' group show with Krishna Reddy

1966 Leaves India for East Africa, Europe, and North America

1968 – 70 Studios in Zurich, Paris, and Toronto.

Literature: Art historians have to find a chronologically valid classification of trends, labeling, categorizing, and naming them; at the same time, critics have to see the progression in Indian post-colonial contemporary art schools starting with Rabindranath Tagore and its aftermath, as well as a question of assimilation or symbiosis of Western and Indian philosophy of Brahmanical and Buddhist thought, which still remains a matter of controversy academic exchange.

Visual Analysis: The artist uses Fig 5.12.4.1. Color's entire innocent power field is like a deep state of meditation, subliminal in the form of honest communication.

5.12.5. Krishna Ahuja: Relief Media Techniques in Viscosity.

Artist Name: Krishna Ahuja
Place of Birth: Krishna Ahuja was born in 1943.
Place of Death: Krishna Ahuja died on 6 May 2021
Education: 1961. Studied at the College of Art, Delhi, under Biren Dey and Jagmohan Chopra

1970 – 88 working on print-making experimental on relief surfaces

Literature: Krishna Ahuja met Krishna Reddy in 1984 in New York

Visual Analysis: Ahuja experimented alternative viscosity process with relief block Fig 5.12.5. 1 & other metal works Fig 5.12.5. 2

5.13. CALCUTTA GROUP: PRECURSOR.

5.13.0. Introduction.

One must take the *'Calcutta Group'* artist's artworks for further investigation to evaluate their contribution and share in the development of the modern Indian art movement after independence.

Besides these independent artists who did not join any art school or particular group with a specific motive, many artist groups started raising their voices in art circles. Most of them who belonged to major Cities had urban backgrounds and liberal thinking to

sustain their career as full-time artists. According to Art Historians, most of these groups were not concerned by any particular style, ideology, or technique. One thing was definite on their side as they opposed traditionalism and a narrow nationalistic outlook. Another common characteristic was their love for the freedom of selecting themes and the means to handle them. Individually each member of these groups wanted to outshine one another by seeking current Western art trends as their creative trademarks, without any reason or severe objective. The first of these groups was the Calcutta Group in 1943, headed by Pradosh das Gupta. Other members of this group were Gopal Ghosh., Nirodh Majumdar, Rathin Moitra, Pran Kishan Paul besides Pradosh Das. This group was the first to officially denounce the traditional list approach of the Santiniketan group through its official manifesto.

5.13.1. Paritosh Sen.

Artist Name: Paritosh Sen

Place of Birth: Paritosh Sen was born on Oct 18 in Dacca (now Dhaka)

Place of Death: The Artist died on Oct 22, 2008, in Kolkata, India.

Education: 1936 – 40 Paritosh Sen studies at Govt. College of Arts and Crafts, Madras (now Chennai), training under Devi Prosad

1943 Forms the *'Calcutta Group,'* the first Indian Modernist artist collective that consciously draws on European modernism.

The group‘s guiding slogan is *"Man is Supreme"* there is no stir in the Indian art community

1949 After arriving in London, Paritosh Sen., begins to earn money for his destination – Paris by talking for the Indian Section of BBC or the occasional sale of his works

From 1949-54 Paritosh Sen. arrives in Paris to study at Andre Lhote School, Academie, Academie de la Grande Chaumiere, Ecole des Beaux-Arts, and Ecole des Louvre. French government extended fellowship for research and design of Bengali typography Script of Rabindranath, Tagore., (1962- 1963)

The foremost member of the *"Calcutta Group"* and one of its founders, Paritosh Sen, traveled to Paris in 1950. Paritosh, Sen., extensive exposure to modern European Art left him with a lifelong love of stylistic experimentation and formal alchemy. From the start of his work, Paritosh Sen was an outspoken modernist who used style to rearrange and represent shapes to avoid descriptive entrapment. He forces his figures to assert individuality by using inventive spatial methods, frequently of a cubist character, which is a defining early modernist movement.

Paritosh, Sen., tremendous capacity to disassemble things into seemingly random aspects and then reassemble them in strange ways provides artists with novel options that may have expressionist or satirical undertones. Sen is renowned for the skill with which he skillfully balances an unseen tale and candid portraiture in his humorous perspectives on individuals from a variety of walks of life, including his own. Sen's vibrant color scheme and bold, non-conformist linearity are the antitheses of the romanticism of the generation before him, yet despite his strong formalist affiliations, it is still possible to see the palpability and sensuality of Sen's figures. Sen is a challenging formalist, to put it another way. Instead, he would experiment with the visual language's mechanics to give it new life.

5.13.2. Somnath Hore: Discovery Lithography Viscosity & Pulp Emboss.

Artist Name: Somnath Hore
Place of Birth: Somnath Hore was born in 1921 in Chattagram, Bangladesh
Place of Death: Somnath Hore died in 2006 in West Bengal, India
Education: Studied Matriculation in Malda in 1937 or 1938,
In 1957 got a Diploma from Indian Art College, Calcutta, India; Arun Bose was a teacher when is studying at Indian Art College.
In 1958, Somnath Hore first saw color etchings in the works of Krishna Reddy in Delhi in the Kumar Gallery in December 1958. The colour etching seen before could have been more impressive. Different palettes had to be used for separate colours. And the colours could have been more brightly. But possible! That's a different story altogether. Somnath would sit and do etching. At the time in Delhi, Kanwal Krishna and Devyani Krishna also worked at the art department of Delhi Polytechnic.

Analysis of the literary Material Evidence: R.L. Bartholomew., Amit, (Mukhopadhya., 2022), (Jyothi, Bhatt., 2022), (Nirmalendu Das., 2022), (Charles, Stroh., 2022), (Abul, Monsur., 2022), (Sanjoy, Kumar, Mallik., 2022), (Gulam Mohammed, Sheikh., 2022), (Sudhir, Patwardhan., 2022).

Literature: Though contemporary to Haren Das, Zainul Abedin, Chittaprosad, and Somnath Hore were of a different genre. They fiercely used the burin and the bully to depict the wounds of a hungry Bengal and arouse the patriotic fervor of enslaved people. Acquainted with the Communist movement and active participants in the agitation against the British *"scorched earth"* policy implemented in the Chittagong countryside during the Second World War, these artists moved from village to village as volunteer workers, sharing the suffering and poverty of famine-stricken Bengal. Led by Chittaprosad, print-making now assumed a new role as an instrument of protest.
Though from an entirely different genre and an artist, we have lost to the politics of Partition; Zarina Hashmi, like Somnath Hore, emerged early on as one of the few cerebral printmakers of Indian origin. From the 1960s onwards, the fragility of memory and the Artist's own vulnerability is evident in her immensely poetic repertoire.
Visual Analysis: Early works of Chittaprosad, in relief, employed the nuances of the print-making medium not only for its graphic possibilities but also for its easy reproducibility and dissemination. He used it significantly as a language of critique, denouncing the ruling class and speaking for the oppressed common man. Art for Art's sake' was alien to him, believing it had to be applied to political activism and social causes, and he is indeed best known for his detailed woodcuts, etchings, and sketches of the 1943-44 Bengal famine when he toured Bengal and recorded the terrible misery and starvation he witnessed. But another substantial body of work was his political satire, posters, and cartoons.
"In 1949, Hore's academic career was interrupted, for he had to go underground when the Communist Party was banned. He continued to do linocut posters and innumerable sketches even in hiding, connecting Art with the wretched life in the most politically edgy circumstances." - Pranabranjan Ray.

A deep repository of works on paper experiments by the late Artist, this exhibition comprising 50 odds of his soul-stirring prints from the 1940s through the 1980s

provides a contemplative insight into the graphic work of the Bengal Master. It demonstrates Hore's ingenious creative power, love of experimentation, and exceptional observation skills.

"Somnath Hore's life-long involvement in painting, drawing, print-making, and sculpting is a long odyssey in the pursuit of the most expressive objectification of the ontological essence of wounded humanity." - Pranabranjan Ray.

5.13.2.1. Etching and Innovative Pulp Cast: Reflections of Suffering and Resistance.

"I have pulled each print on sheets made under my own supervision. It had become necessary to get the fine details of the engravings. These are WOUNDS. The burin and the scraper have cut these wounds. Viewers will judge their validity. As for myself, I have thoroughly enjoyed making them and suffered, too." (Somnath, Hore., 1983)

Though regarded as an avant-garde printmaker of his time, the Bengal Master Somnath Hore's explorations into deep etching relief for Viscosity, experimental lithography surface for viscosity process, and intaglio print-making have long been considered to be visionary amongst the serious Collectors of Pre-Modern and Modern Indian Art. His innovative techniques and masterly use of the line to transcend the subject matter, such as to evoke the desired emotional reactions in print-making set him apart from his contemporaries, inspiring the succeeding generation of artists... then and till date.

Somnath Hore began his career as a political artist, documenting through numerous sketches and drawings the sufferings and hardships of the protesting peasants of North Bengal around 1946. and it marked a turning point in the history of agrarian movements in India. While Somnath Hore's engagement with the Communist party and subsequent first-hand experience of the rural mass movement led him to see and draw the life of the struggling people in an affirmative tone in the manner of social realism, his response to the famine was more profound in the form of a long-drawn crisis of human life. Though he distanced himself from the Communist party in 1948, the scars of human

suffering were everlasting for him. These scars gradually transformed into the metaphor of Wounds in his many later works done in prints and cement pulp relief experiments paper-pulp. What began as narrative documentation of social circumstances slowly turned into images of anguished human and animal bodies and eventually to abstract metaphors timeless yet continual, evoking a sense of violence and inflicted wounds on mankind. As a printmaker, Somnath Hore experimented with nonconventional techniques to upgrade the possibilities of inscribing the visual ideas partly into its technical process, even in the way he furrowed the metal plate with sharp tools metaphorically a re-enactment of inflicting the wounds. Agonized and tormented human figures became icons of endurance in Somnath Hore's works, where human life has lost its narratives and finds itself in pathetic isolation immersed in the very body, which is the site of suffering. Influenced by socialist realism and the robust style of expressionists such as Kathe Kollwitz and Oscar Kokoschka, Somnath Hore relentlessly experimented with various mediums and their possibilities to express his angst against a socio-political system that bred violence. This imagery of human suffering remained central to his oeuvre, shaped by the cataclysmic decade of the 1940s, which saw the misery and deprivation of the famine and the violence and killings of the riots around Partition a strand he obsessively returned to decades later.

The dream of the birth of a white rose, and the child is essential to the work of the period.

In these works, Somnath Hore foregrounds this violence by using the advantage of the expressionist possibilities of the print-making medium. He uses a sharp but bold line engraved with a burin on the metal plate to render his conflicted, anguished, and dismembered figures. The pain and suffering he intends to convey a conceptual and expressive parallel in the act of incising the plate that bears the marks, but also through the minimal intervention on the scale. The ground is mostly plain, with the action and the figures filling the frame from the foreground to the back. Guernica-like, the expressionist images capture the hapless animals and humans alike, caught in the horror of the violence their bodies are subject to. Somnath Hore began his career as a political artist, documenting through numerous sketches and drawings the sufferings and hardships of the protesting peasants of North Bengal around 1946. Known as Tebhaga Movement, While Hore's engagement with the Communist party and subsequent first-

hand experience of the rural mass movement led him to see and draw the life of the struggling people in an affirmative tone in the manner of social realism, his response to the famine was more profound in the form of a long-drawn crisis of human life. Though he distanced himself from the Communist party in 1948, the scars of human suffering were everlasting for him. These scars gradually transformed into the metaphor of Wounds in his many later works done in prints and paper-pulp experiments with cement relief blocks. What began as narrative documentation of social circumstances slowly turned into images of anguished human and animal bodies and eventually to abstract metaphors timeless yet continually evoking the sense of violence and inflicted wounds on mankind. As a printmaker, Somnath Hore experimented with nonconventional techniques to upgrade the possibilities of inscribing the visual ideas partly into its technical process, even in the way he furrowed the metal plate with sharp tools metaphorically a re-enactment of inflicting the wounds.

Agonized and tormented human figures became icons of endurance in Hore's works where human life has lost its narratives and finds itself in pathetic isolation immersed in the very body, which is the site of suffering. to Somnath Hore the medium was a conscious artistic choice, a means to achieve an end. The concept of his work Wounds was best realized with the burin or the acid he wielded as weapons against the destruction and devastation that brought injustice and untold suffering upon the poor. His application of the print-making medium to realize a particular aesthetic goal was a revolution in artistic thought, not merely exploring a new medium. In the 1970s, Somnath Hore's journey culminated in the white-on-white pulp prints, finally stretching print-making to its limits and defying its very definition. Somnath Hore did not just liberate print-making from its traditional technological limitations but also created a new aesthetic language. Henceforth, print-making would take its place as a credible art alongside the others. The artistic printmaker was born. This was a significant breakthrough after over two centuries of the medium's existence in India.

"The abstraction of suffering is so sensitively evoked in his pulp prints in the 'Wounds' series that it can move the viewer to tears. The pristine white background of the paper is wounded by slashes, scratches, and sharp incisions to recreate the horror of wounds metaphorically." - Ashrafi S. Bhagat.

Violence & suffering, compassion & loneliness are inseparable from the vision of Somnath Hore's reality. His persistent preoccupation with man's inhumanity & suffering suggests that, in his experience, the world did not change or at least change fundamentally for the better during his fifty-odd years of involvement with Art; & that there is little hope of hastening us towards a time when man will learn to lead a more humane life. For Somnath Hore to have us experience the world as he experiences it, to constantly hold up to us the evil we haven't overcome but we would like to wish away, to protest against the unjust even when victory is far away. And even in the darkest labyrinth of hell, hope is a dream worth living with. Right down to the way he used sharp instruments to physically inflict wounds on the metal plate. In Hore's paintings, where human existence has lost its narratives and finds itself in pitiful solitude embedded in the body that is the seat of suffering, agonized and tortured human forms have become emblems of perseverance.

Somnath Hore's response to the famine was more profound, similar to an ongoing crisis of human existence. Despite his separation from the Communist party in 1948, his memories of human misery would permanently be scarred. In his later works created in prints and paper-pulp, these scars progressively changed into the metaphor of Wounds. What started as a narrative account of societal circumstances gradually evolved into pictures of distressed human and animal bodies and abstract metaphors that have remained relevant while conjuring up images of human suffering.

Somnath Hore, in his last phase, developed his own method of making cement reliefs for pulp cast. Somnath Hore experimented with unconventional graphic methods to increase the potential for incorporating his aesthetic ideas into the technical process, Somnath experimented with cement and plaster blocks and paper pulp to create his wound series in white in white; these pulp prints are not blind prints; the high uneven relief juxtaposed with equally deep rough receding areas are sheer experiments.

5.13.3. Arun Bose: Experiments in Multiplate Viscosity.

Artist Name: Arun Bose

Place of Birth: Arun Bose was born in Dhaka, Bangladesh, in 1934.

Place of Death: The Artist died in 2007 in New York.

Education: 1950 Receives his training at Govt. College of Arts and Crafts, Calcutta

The early 1960s developed into an influential gathering place for ***'Contemporary Artists of the Calcutta Group'*** According to Tagore, Sundaram., the Calcutta Group is credited with the introduction of International Modernism to the Art of twentieth century India.

Arun Bose was educated in print-making and worked at Atelier 17 in Paris under the guidance of Hayter 1962 - 64. He was in Ecole Nationale Superieure des Beaux-Arts and Atelier 17.

1969 Receives the JDR 3 rd Fund grant to study print-making at Pratt Graphic Centre in New York

The 1970s During this period Arun Bose is a brand of Indian abstraction among printmakers relying heavily on the textural and tactile effects that viscosity medium can produce.

Literature Arun Bose was born in Dhaka in 1934 and later journeyed to Calcutta, where his family resided in the Kolutalla area. Before travelling to Paris, Arun Bose's primary art education was undertaken at the Government College of Art & Crafts at Calcutta. At the French capital, Bose studied Italian Fresco (wet process) at the École National Supérieure des Beaux-Arts. Arun Bose met the Indian printmaker Krishna Reddy., who introduced him to Stanley William Hayter. Working with the two master printmakers at the famed Atelier 17, Bose was exposed to the latest techniques in print-making, including Reddy's own viscosity process allowed for multi-colored prints through the superimposition of contrarily dense pigments. Upon his return to Calcutta, Arun Bose worked closely with the Society for Contemporary Artists to develop print-making in

the city. The previous decades had seen a slowdown in practice in the subcontinent, barring a few exceptions that included the likes of Devyani and Kanwal Krishna, Laxman Pai, and Somnath Hore. In his studio, he worked closely with generations of artists, such as Lalu Prasad Shaw and Shyamal Dutta Ray, with whom he shared the knowledge he acquired in Paris.

1960 The Society of Contemporary Artists is established in Calcutta by Sant Kar, Lal Prasad Shaw., Shymal, Dutta Ray., and later Amitabha Banerji; Arun Bose, a resident in New York is their mentor and friend.

Analysis of the literary Material Evidence: Kathy, Carraccio., Greg., Connie Peters., Pranabranjan, Ray., Jaidee, Sen., Paul Sen, Gupta., R.m. Pallaniappanm., DAG, Saffron Art, Art of the Print, 1stdibs, Sushi Mukerjee.

Visual Analysis: Fig 5.13.3.1. In this print, Arun Bose shows the influences of different Artists from different countries. Richard Long is a British Artist and American Artist, Barnett Newman. Similarly, he used abstraction, the modern trend in India (I have to show one example of Richard Long and Barnett Newman). Here, he has used etching after selecting abstract as the Theme; he has used the aquatint process after line etching, and the red color is applied by local application with the help of the aquatint tones. Here, the impact of lighting on the white color is obtained by using deep etching, which suggests the Viscosity method. For this print, he is neither influenced by Hayter nor Krishna Reddy as far as the technique had concerned. His primary focus is on the construction of the image.

Fig 5.13.3.2. This is a straightforward technique he has taken. For his print, he took an abstract form closer to Jamini Roy's Figurative work and Bengali Patta Painting; it appears to me like a dancing Krishna with the flute, though it is untitled. To provide a divine feeling, pink is added by the aquatint process near the viscosity process. In both these prints, it is amply clear that technique-wise, while staying in Paris under the watchful eyes of Krishna Reddy & Hayter, there is no influence of these master printers.

Fig 5.13.3.3. For this print, Arun Bose has developed a new technique. The image has been taken from a single plate. Here, he is very close to Krishna Reddy as he has used different colors for different rollers on a single plate. The Theme is very close to an

abstract drawing by Himmat Shah and Picasso. Arun Bose used Four Metal Sheets using two relief layers to give a new variation and then brought in contact with the leading print. By placing them together, he has taken the print. The Main print is very close to Krishna Reddy's technique, and the border work is comparable to Jamini Roy's. In totality, the primary emphasis of Arun Bose was to give unique and innovative presentations to his print.

Fig 5.13.3.4. For this print Arun Bose used Five Metal Plates and conceived his composition. On the top, he used three plates (multi-Plates), one he used for The King on the Right Side and the Second one for The Queen on the left side to give them blank background; he used another sheet. Here for both figures, he has used the viscosity technique to get different colors while the remaining part has remained untouched. So, the ink applied on the entire plate gave us black color. Similarly, in the bottom part, two plates used in one drawing are done in a lower central place while the reaming part of the plate remains untouched, but two colours are applied to the plate. To get the final print all the five metal pieces are brought closer as a collage, and we get a new kind of result. This one is Arun Bose’s most innovative and unique work though the figures are closer to Indian Tribal Art. In the same style, he has worked on Fig 5.10.4. 5. where he used as many as seven plates.

5.13.4. Deepak Banerjee: Tantric Imagery in Metal Viscosity.

Artist Name: Deepak Banerjee

Place of Birth: Deepak Banerjee was born in 1936 in India.

Place of Death: The Artist died in 2020, in New Delhi, India.

Education: Studied at Govt College of Arts & crafts Calcutta 1952 - 53,

1965-67 Deepak Banerjee received French Govt. Scholarship worked at the Ecole Des, along with Jogen Chowdhury and Suhas Roy; Deepak Banerjee joined Ecole des Beaux-Arts in Paris to study mosaic,

Deepak Banerjee joined Atelier 17 under the tutelage of H.W. Hayter.

Literature Deepak Banerjee started with small plates making black and white prints, it was a stage-by-stage exercise. Deepak Banerjee started with lines and textures and gradually learned to create different levels in the plate for the viscosity technique. At that time Krishna Reddy worked in *Atelier 17,* but he was working as a sculptor. Deepak Banerjee came back to India in 1967

Deepak Banerjee: it was picking up. Arun Bose was regularly doing print. Somnath Hore was doing a lot of experiments in the mediums. Jyothi Bhatt was back. Most of us took print-making seriously. Deepak Banerjee also made a press through a lath machine from the basic concept of a cane juice machine Deepak Banerjee joined BHU in 1968

Visual Analysis: Dipak Benerjee has earned a place on the list of printmakers who, in the middle of the 1960s, studied at the esteemed ateliers 17 in Europe under Reddy., and, upon their return, had a significant impact on introducing to the nation phenomenal developments in global graphics that revolutionized native concepts and modalities. 's early work reveals him as a portraitist, landscape painter, and calm interior painter who is already allowing a specific "distil & graphic character" to emerge through the layers of hastily dabbed colors.

Decisive evidence supported the years 1965–1967 when he collaborated with S.W. Hayter and Krishna Reddy at Atelier 17 and the Ecole des Beaux-Arts while working with a French government scholarship on a mosaic, metal plates, and oil paintings. Undoubtedly, this was a turning moment since he completely shifted to the. the print-making discipline, which is technique focused. His works from 1962 to 1966 remained abstract and frequently resorted to either harsh geometric arrangements or design-focused schemes, directly impacting his recent etchings.

Stylistically, two distinct strains perceptibly coexisted in his early prints: a geometrically conceived mode of representation and a preoccupation with organic elements in patterned structures. All such efforts at abstract design formation culminated in one of his remarkable etchings. *"Hindu Saga"* (1967. aptly titled by Krishna Reddy).

Irrepressible anguished *"Hindu Saga"* was soon followed by the whole series, resulting in a search for the traditional idiom of patterns. Rotating circular space constructions, juxtaposing textured and flat areas, undulating levels of etched areas, linear emphasis, scintillating chromatic values, symbolic motifs, and a wealth of fantastic calligraphy coalesced positively to create in his prints a mood of quiet grandeur. He was a skilled executor all along, he with his meticulous handling and a sensitive feel for the graphic medium in general and etching in particular, as evolved mystical recommunication. His primary interest now centers around traditional symbolism and mythic imagery as a mystic in the recurring. Intricate renderings of coiled *"Nagas", "mandalas",* interlocked triangles, lotuses, and other meditative diagrams, which in the past supported contemplation of the cosmic creation, leading to an aesthetic. He succeeds in conditioning his images with a rare ritual. Born trace and framing an iconographic basis with the help of Viscosity basis... but, simultaneously, by de-conditioning them for all complex metaphysical extensions, he imparts a purely visual message of bliss.

Deepak Banerjee says, *"I would not like to call myself a tantric', once he confessed, "though I picked up motifs and symbolic concepts from the tantric mode of self-realization…I humbly make an effort to liberate what is within."*

All the new experiments and methods taking place have a positive approach.

5.13.5. Amitabha Banerjee: Experiments in plate viscosity.

Artist Name: Amitabha Banerjee

Place of Birth: Amitabha Banerjee was born in 1929 in Chattagram, Bangladesh

Place of Death: Amitabha Banerjee Passed away in 2003.

Education: Studied at Govt College of Arts crafts Calcutta 1948,

Euro Tour 1960's, in 1962, Amitabha Banerjee went to Europe and America for six months; later, in collaboration with USIS,

Literature: Amitabha Banerjee's experiments continued until the 1970s, He had practical knowledge of different techniques in print-making, but his favourite was the Intaglio process of print-making in which he used many aesthetically rich

Visual Analysis: Fig 5.13.5.1 '*Majestic Gaze'* – This is the early phase of work but is done in Europe, Amitabha is using single plate reduction plus additive process in colour etching and has also been used to roll on the bottom of the figure. The color is printed at first, and later, gold color is added on the bottom. The single hard roller is applied with a block-out stencil technique. The remaining part has remained untouched. Though he has taken an abstract form, there is hardly any influence of Krishna Reddy.

Fig 5.13.5.2 *'Owl' This* work was done in 1962, and he was very much in the studio of Krishna Reddy. For this print, according to the close study of the print Amitabha has used a viscosity roller. He used four colours to get the space's depth and feeling. The background is etched aqua in layers, The stylistically Amithabha's print shows affinity with the tribal Art and their symbolic language.

Fig 5.13.5.3 *'Formation' This* work belongs to a later phase. After returning, Amitabha used a new technique of local colour application, which is very close to Jyoti Bhai Bhatt. In this print, stylistically, Amitabha was influenced by Krishna Reddy and Devraj Dokaji. (Print of Devraj Dokaji) For the upper part pink color highlighting butterfly is created using another plate with a proper viscosity process. This print shows this researcher feels that Amitabha has used different techniques to experiment for a noble result.

5.13.6. Jogen Chowdhury: Experiments in Serigraphy.

Artist Name: Jogen Chowdhury.

Place of Birth: Jogen Chowdhury was born in Faridapur, Bengal in Undivided India, in 1930.

Education: Jogen was joined in 1955 Educated at Govt College of Arts & crafts Calcutta received a degree in 1960

From 1965-67 Jogen Chowdhury studied at Ecole Nationale Superieure des Beaux-Arts and Atelier 17 Under SW Hayter. Received a French Government Scholarship,

Literature: Himmat Shah Inspired Jogen to go to Paris to study.

No Visual Data Not Found.

5.13.7. Suhas Roy: Experiments in Viscosity.

Artist Name: Suhas Roy

Place of Birth: Suhas Roy was born in 1936 in Bangladesh.

Place of Death: Suhas Roy died in 2016 in India.

Education: 1953 Suhas Roy Studied at Govt College of Arts & Draftsmanship.

1965- 1966's Atelier 17 and Ecole Nationale Superieure des Beaux Arts.

Literature: Suhas Roy went to Paris with Jogen Chowdhury and Dipak Banerjee, where he studied graphic Art under SW Hayter; inspired by European modernism and later by the black and white works of Japanese Artist Taikan at Santiniketan, Suhas Roy incorporated.

Visual Analysis: Fig 5.13.7.1 sensitivity into his early etchings and landscapes gave way to his sensitive Christ figures and portraits inspired by European churches and altar figures, Suhas Roy worked with print-making in his *Crow Series* at Kalabhavan, and his *Disaster Series* captured the turbulence of Bengali's Naxalite Movement

5.13.8. Lalu Prasad Shaw: Experiments in Multiple Simious Processes.

Artist Name: Lalu Prasad Shaw

Place of Birth: Lalu Prasad Shaw was born in 1937 in Kolkata, West Bengal, India

Education: 1954 -1959 Studied painting from the Govt. College of Arts & Crafts in Kolkata

1967 – 1973 Learnt graphic arts like Etching, Viscosity techniques under Suhas Roy

Literature: Lalu Prasad Shaw joined the Society of Contemporary Artists, where artist Sant Kar introduced Lalu Prasad Shaw to Suhas Roy, taught new techniques learned from Krishna Reddy,

Visual Analysis: Lalu Prasad Shaw in Fig 5.13.8.1 early etching in grey scale plate prepared in leaves like viscosity plate but printed in black and white without rollers, Fig 5.13.8.2. Lalu Prasad Shaw's early phase viscosity plates are very learning stage phase where the colors are mixed and achieve the desired result, Fig 5.13.8.3. Viscosity printworks are in biomorphic forms printed in multiple simious processes; Lalu Prasad Shaw has been interested in Graphic art since 1969; gifted with an eye for composition, Shaw has made steady progress; there is nothing accidental in etching late Shaw began doing what he calls collage diamonds, Shaw creates Fig 5.13.8.4 a series of rectangles on a plate and another in geometrically shaped like crystals in relief the prints taken from both the plates thus produced the charters of a cubistic collage based on a skilfully designed geometric pattern

5.13.9. Tapan Ghosh: Collaborative Viscosity works with Hayter & Reddy.

Artist Name: Tapan Ghosh

Place of Birth: Tapan Ghosh was born in 1943 in Kolkata, India

Education: Graduated from Govt. College of Art & Craft, Calcutta, in 1965.

From 1969 -71 The French govt. The scholarship took him to pairs where he attended classes under Reddy & Hayter at Ecole National Superieure des Beaux-Arts and Atelier 17.

Literature: Hayter, Reddy, and Ghosh produced several brilliant plates and conducted experiments in the use of colors during their time there.

Visual Analysis: Tapan Ghosh becomes known for his depiction of fig. 5.13.9.1 of the sea, fig. 5.13.9.2 sky and the universe in his prints before Tapan Ghosh produced number plates in abstraction fig. 5.13.9.3 and conducted experiments in the use of color during his time there. Over the years, he has shifted his style from abstract to figurative. Fig. 5.13.9.4 Tapan Ghosh produced viscosity prints in abstraction in line engraving with multiple layers.

5.13.10. Bimal Banerjee: experiments with color reliefs with silkscreen.

Artist Name: Bimal Banerjee

Place of Birth: Bimal Banerjee was born on Sep 4, 1939, in Calcutta

Education: 1960 College of Art

1965 – 1967 Student of Atelier Paris

From 1967-70 he was in, Ecole Nationale Superiereure des Beaux-Arts and Atelier 17.

1969 Ecole des Beaux Arts, Paris

1967 – 1970 Pratt Institute, New York

Literature: The other works can be taken note of Mahirwan Mamtani in West Germany, Arun Bose and Bimal Banerjee in America, and Akhitam Naryanan in Paris. All these artists are working in different media & experiments.

Visual Analysis: Fig 5.13.10.1 to works done in metal plates experimented with colour reliefs with silkscreen, Fig 5.13.10.2 With a variety of experiments in every print Fig 5.13.10.3. aquatint plate etched in high relief and deep etch.,

5.13.11. Prodosh Das Gupta.

Artist Name: Product Das Gupta

Place of Birth: Prodosh was born in Dhaka (Now in Bangladesh) in 1912.

Place of Death: The Artist died in 1991.

Education: He graduated from Calcutta University in 1932, following which he studied sculpting at the Government Schools of Art & Craft at Lucknow (1932-33) and Madras (1934-37) under the supervision of Hironmoy Roy Chowdhury and Devi Prasad Roy Chowdhury. Awarded the Guru Prasanna Ghose Travelling Fellowship by Calcutta University, he first travelled to London, where he studied at the RA London, then to

Paris, looking at the Academic de la Grande Chaumiere. Both institutions allowed him to hone his skills in metalwork. No visuals are found for the researcher.

5.13.12. Anju Chaudhuri: The Magic of Viscosity.

Artist Name: Anju Chaudhri

Place of Birth: Anju Chaudhri was born in 1944 in Calcutta.

Education: Anju Chaudhri Studied at Govt Art School in Kolkata, she studied at FFA, MSU,

Literature: Anju Chaudhri She was exposed to the formative influences of western Art and left Europe, studied at saint martin's school of arts in London, and went to Ecole National des Beaux-Arts Paris under a French Govt scholarship. She learned etching under the personal guidance of Krishna, Reddy., and S.W. Hayter., in Atelier 17, Paris

Technical Analysis: For a demonstration of color viscosity, Anju demonstrates many viscosities etching printing techniques. Drawing a form or shape with specialized tools including points, needles, brushes, and various acid-resistant varnishes on metal plates, is called etching. The resist is put in contact with an acid, which corrodes it. After the plate has been properly etched in the necessary places, ccolour is manually added (intaglio). Other colors can be added to the plate using other rollers after cleaning it. It is now feasible to print many colours simultaneously on the same plate thanks to Atelier 17's & Reddy's discovery of the linseed oil's viscosity. The amount of oil applied to the pigment determines its viscosity. Since the viscosities of the hues differ, they are automatically divided, preventing them from it prevents them from blending together.

On the other hand, the colours will blend if you use the same amount of oil in each hue. There are differences in the way and the force that the roller applies the colour on the plate. The plate's level and orientation are important. It is crucial to building the plate such that the surface has different levels and textures. Grounds, aquatints, scraping, polishing, and cross-hatching lines can all be used to create this. Hard or soft rollers are employed to reach varying depths of the plate. It is necessary to choose between a vertical and a horizontal roller direction. By using a thin colour paper during the

printing step, the technique may be advanced to incorporate Chine Colle (Japanese, Chinese). Before printing, this is adhered to the plate using specific glues. This creates a mystical look while adding a second colour to the print and allowing all of the etching's subtleties to show through the translucent paper.

Visual Analysis: Fig .5.13.12.1 work done in experiential & experimental processes in plate and print.

5.13.13. Sanat Kar: Wood & Metal Intaglio Experiments.

Artist Name: Sanat Kar

Place of Birth: Sanat Kar was born in 1935, Calcutta, West Bengal, India

Place of Death: Sanat Kar died in 2023, in Kalabhavan, West Bengal, India

Education: Sanat Kar Studied Graduation at Govt Art School in Kolkata in 1950.

Literature: Sant Kar was a founder member of the Society of Contemporary Artists in the 1960s

Visual Analysis: Sant Kar began experimenting with etching Figure No. 5.13.13.1. in the early phase, Sant Kar was the innovator of wood intaglio Figure No. 5.13.13.9. on Sun mica and cardboard intaglio Figure No. 5.13.13.11.

5.14. YOUNG TURK'S GROUP

5.14.0. Introduction.

This Young Turk Group was the first to expressly condemn the Shanti Niketan group's orthodox stance through its formal manifesto. The second group, known as the *"Young Turks,"* was founded in Bombay in the middle of the 1940s under Principal Charles Gerrard. There were three members: P.T. Reddy, Clement Baptista, and A.A. Majeed. Turks were the first to display their artistic production in Bombay and were well received by the general. The most prominent group, dubbed *"really worldwide artists,"* presented its debut show under the Progressive Group of Bombay.

5.14.1. PT Reddy: Tantric Viscosity in Silkscreen Relief Prints on Metal.

Artist Name: PT Reddy

Place of Birth: PT Reddy was born in 1915 in Andhra Pradesh, India

Place of Death: PT Reddy Artist died in 1996 in India.

Education: PT Reddy studied at J.J. School of Fine Arts in 1939.

Literature: PT Reddy worked the metal plate in deep etching for viscosity printing, quite details made for his subjects like neo tantric in the work of metal plate

Visual Analysis: Figure No 5.14.1.1. P.T. Reddy – this print shows the earliest phase of PT Reddy's print-making work; though it is not dated according to this research must be dated between 1960 to 1962, this was the time in India when Tantric Art became pretty popular among the Artists of western & south India, in this print, PT Reddy used tantric and Tribal Visual elements in his composition. These symbols he used have auspicious values. It is simple Aquatint Etching on a metallic plate. These symbols that he used are related to Lord Venkateshwara.

Figure No 5.14.1.2. P.T. Reddy, this print belongs to 1970, but according to this researcher, it marks the beginning of the influence of Krishna Reddy. We are told it was Paris around 1950, but this print shows that interest was only in Tantric Mandala. This print seems to be inspired by the Saivism and Shiva cult. This Artist is curious to know whether PT Reddy had used different ink colours and multiple uses of a roller; this print is monochromatic. He must have used other options, but the record is not available; this plate is made of three relief layers.

Figure No 5.14.1. 3. P.T. Reddy, *'Beginning of Sound'* For this print, the date mentioned, 1971 is, looks quite convincing to this researcher compared to the previous one; the earlier print shows an immature drawing and visual representation. In the present print, the printmaker's maturity and understanding look obvious. This print is also profoundly inspired by Neo Tantra's mode of philosophy; here, it is evident that the Artist was quite motivated to bring the symbolic elements of Lord Venkateshwara's theology. The Artist has given importance to symmetry and balance. Though

thematically PT Reddy was independent but technically, he seems to have mastered the technique employed by Krishna Reddy

5.14.2. Prafulla Dahanukar.

Artist Name: Prafulla Dahanukar

Place of Birth: Prafulla Dahanukar was born in 1934 in Goa, India

Place of Death: Prafulla Dahanukar Artist, passed away in 2014 in Bombay India

Education: 1955 Studied at J.J. School of Fine Arts

1961 – 1962 Ecole des Beaux Arts and Atelier 17

Literature: No visual data was found.

5.14.3. P. Khemraj.

Artist Name: P. Khemraj

Place of Birth: P. Khemraj was born in 1934 in Bombay, India

Place of Death: Artist P. Khemraj passed away in 2000.

Education: 1962 – 1965 Ecole National Superieure des Beaux-Arts and Atelier 17, He was taught colour viscosity printing by Hayter and Krishna Reddy

1952 – 1958 Studied at J.J. School of Art, Bombay

Literature: Khemraj spent time with fellow visiting artists from India, including Sunil Das., Sur, Ghai., Inderjit, Sachdeva., Prafulla Dahanukar., and Chitra Dutt., gave him much-needed support and encouragement, shaping his approach to Art as much as his classes at the Ecole or the time spent at the atelier

Visual Analysis: Fig 5.14.3.1 Khemraj learned to express formations using the line as a life force; the viscosity print has influenced Reddy's work.

5.14.4. Laxman Shrestha.

Artist Name: Laxman Shrestha

Place of Birth: Laxman Shrestha born in Siraha, Nepal, in 1939

Education: 1964 – 67 Academie de la Grande Chaumiere, Ecole National Superieure des Beaux – Arts and Atelier 17

Completed in Bihar university, Patna, further studies at J.J. School of Fine Arts

Literature: No visual data was found.

5.14.5. Rajendra Dhawan.

Artist Name: Rajendra Dhawan

Place of Birth: Rajendra Dhawan was born in 1936.

Place of Death: The Artist died in 2012.

Education: From 1953-58, he was at Ecole des Beaux-Arts and lived in Paris from 1970 -2012.

1953 – 1958 Studied at Delhi School of Art

1960 – 1962 Studied at Belgrade

Literature: Dhawan was educated at the College of Art in Delhi from 1953-58. During the same period, he traveled to Paris, where he spent time at the école des Beaux-Arts and Atelier 17. A frequent traveler to Europe, he spent two years (from 1960) in Belgrade for higher studies at the *Ecole d'Art de* Belgrade and another two years in Yugoslavia. Back in the Indian subcontinent, he engaged with the discipline both as a practitioner and a teacher at the art college at Phagwara in Punjab. He co-founded the "*Unknown artist group*," exhibited between 1960 and 1964. In 1970, he decided to permanently settle in Paris.

Literature: No visual data was found**.**

5.15. BARODA ART SCHOOL GRAPHIC ARTS INNOVATORS.

5.15.0. Introduction.

The print-making section at the Faculty of Fine Arts at Maharaja Sayajirao University, Baroda, was set up in 1950 by N. B. Joglekar. Under his initiative, and later that of Jyoti Bhatt, the city witnessed some print-making activity in the 1950s and early 1970s.

Jyoti, Bhatt., Vinod Ray Patel., V. S. Patel., P. D. Dhumal., Rini Dhumal., Naina Dalal., Nalani Malini., and Jayant Parikh., have remained active though sometimes intermittent contributors to the graphic arts in Baroda. While Kala Bhavana, Santiniketan, emerged as the stronghold of traditional print-making processes, the Baroda artists turned their attention to more innovative print-making. Jyoti, Bhatt., combined his unique pictorial sensibility and a rich and varied visual vocabulary with print-making as a means. The resultant formal constructions are, symbolically or implicitly, the Artist's comments on life, society, and the self. The younger Rini Dhumal emerged as the most painterly among printmakers, indulging her basic inclinations as a colourist through lithography and color viscosity. Naina Dalal, withdrawing as her basic premise, addressed the human predicament through collagraphy. Jayant Parikh's use of the same medium radically differed, primarily to generate decorative, texturally rich, abstract surfaces.

Acclaimed printmaker and artist Jyoti Bhatt's compositions are a world unto themselves. The linearity of his two-dimensional forms sits quite well with the workings of an etching needle, and created with the delicate eye of an embroiderer, they appear in the pictorial frame much like fine thread work. The fine dotted line he thus makes often mimics the cross stitch, inspired by the colorful, stylized motifs of cross stitch embroidery, rangoli motifs, and traditional calligraphic ideograms from his native Saurashtra. Jyoti Bhatt's references range from the folk and tribal to popular idioms, pictographic and textual resources which appear in his works as sometimes oblique, and yet other times direct quotes, and has resulted in a large body of eclectic work.

The Fly here, rendered in a mesmeric blue spot coloring, is structurally the central figure and focus of the work, appearing to guard this strange world peopled with men

and women with its wings. The work also recalls the framing devices seen in the rendition of mandalas, sacred diagrams. Popular culture is another reference here, as Bhatt uses a typeface recognizable from the vinyl stickers seen on autorickshaws on our streets. Bhatt influences our interpretation of this part-fly, part-airplane work with the title of Fly, but such double speak is common to folk art forms. In his own words, it is a practical device that makes obsolete the presence of the Artist for an explanation of their creations.

Other prominent artists like Joyti Bhatt., Jeram Patel., Shanti Dave., V.R. Patel., N.B. Joglekar., and P.D. Dhumal also experimented with different print–making techniques. From D. Devraj., Laxma Goud., and DLN Reddy., in Hyderabad.,Involved in print-making and painting simultaneously are the artist couple Jin Sook., and Vilas Shinde., living in. India for almost a decade, Jin Sook., hails from South Korea, where she studied Painting. Her training in graphics was under prof. S.W. Hayter., in Paris between 1980-83: Vilas after his post diploma in painting at the faculty of Fine Arts, Baroda (1978-80) like Jin Sook., also studied graphics under Hayter during the same time. Both these artists share the commonality of working in abstract vocabulary, yet their colour etchings and paintings show considerable differences in concern and intentions. Landscape: the earth, the sky, and the Horizon art the repeated motifs in the prints of Jin Sook, pointing out that after coming to India her feeling for space changed. The constant journeys strongly, she takes up enable her to be close to nature. This has enriched a particular sensitivity in her work, which describe vast and unlimited spatial expanses. Learning the significance of the tribal and rural experience of living in proximity and union with nature. She yearns to uncover spiritual insight into the mysteries of life through her Art. The abstract and autonomous elements of visual languages, like lines, dots, and colors, evoke sensations of *"voice hidden in silence, the movement in immobility, the infinite in the finite, the light in the darkness, forms in emptiness*." She interprets it as representing the flux in the different states of mind; the creative process undergoes various stages of nothingness and leads to action and the formation of forms, which further leads to *" emptying out "* where the Artist asserts that ego lessness and anonymity as the highest form of beauty. Her etchings have their own distinct concepts the vertical, horizontal, and circular patterns and unlimited textural expanses, which endow each, work with a pulsating vitality and movement.

5.15.1. Parmioo Ratan: Early Relief Experiments.

Artist Name: Parmioo Ratan
Place of Birth: Parmioo Ratan was born in Srinagar, Kashmir, around 1936. India
Education:

1955 B.A. (Fine) Painting M.S. University, Baroda, Gujarat.

1957 M.A. (Fine) Creative Painting, M.S. University of Baroda, Gujarat.

1957 Postgraduate Diploma in Museology, M.S. University, Baroda, Gujarat.

1963 B.A. Hons. History of Art, London University, U.K.

1972 Ph.D. in Art History, M.S. University, Baroda, Gujarat.

Literature: Parmioo Ratan joins the Faculty of Fine Arts of Maharaja Sayaji Rao University on its inaugural batch. Parmioo Ratan found himself committed to graduation in Painting under the watchful eyes of Professor N.S. Bendre. He completed his graduation in 1955. He cleared his master's degree in Creative Painting along with a post-graduate diploma in Museology in 1957. After completing his master's degree, he was selected for the National Cultural Scholarship for two years to do independent work as a creative Painter under the guidance of Prof. N.S. Bendre.

Visual Analysis: Parmioo started print-making on fig No 15.1.1 wood blocks and printed countryside landscapes in the 1950s and started making fig No 15.1.2. understand the international scenario too, Parmioo know-how Reddy makes the Viscosity process, but there needs to be more press to work.

5.15.2. Naina Dalal: Experiments with Viscosity in Collagraph.

Artist Name: Naina Dalal

Place of Birth: Naina Dalal was born in 1935 in India.

Education: 1952 – 1957 B.A. (Fine) Painting M.S. University, Baroda, Gujarat

1957 – 1959 M.A. (Fine) Creative Painting, M.S. University of Baroda, Gujarat.

1960 – 1963 Naina Dalal went to Pratt Institute in New York to learn etching and litho

Visual Analysis: Fig no 5.15.2.1 In their early works, she made a girl portrait lithography in London, Fig no 5.15.2.2. Naina Dalal built or processed her own plates and built up collagraph blocks with carborundum powders**,** fig no 5.15.2.3. Naina prepared inks on her own for printing collotypes experiments which she explored to their fullest.

5.15.3. GROUP 1890 ARTISTS' INTERVENTIONS.

5.15.3.0. Introduction.

Group 1890 was an artist collective that came together in 1962 in New Delhi and Bhavnagar, Gujarat, and at the heart of their formation was their urgently felt need to re-examine the current state of Indian art and art practice and make an intervention in it by reformulating what they, as artists, felt it needed to be. Led by its prime mover and chief driving force, the artist J. Swaminathan, it consisted of artists from across the country, a first, who had been in dialogue for some time to create a new art discourse by setting up a new platform for artists. To this end, they came together and formed a group of twelve artists, chiefly from Delhi, Baroda, and Bombay, which they christened Group 1890, taking their name simply from the residence of their friends who hosted their meeting. The group held their first, and as it turned out, the only exhibition in October 1963, in the catalog of which they issued a `manifesto' that presented their beliefs, while the introduction text was by Paz. Held from October 20-29, 1963, in New Delhi at Rabindra Bhavan, the gallery of the national art academy, Lalit Kala Akademi, Group 1890's exhibition was exceptionally well received; inaugurated by Prime Minister Jawaharlal Nehru and presided over by Group friend Octavio Paz

5.15.4. Jyoti Bhatt: Innovative Experiments in Relief Viscosity.

Artist Name: Jyoti Bhatt

Place of Birth: Jyoti Bhatt was born in 1934 in Bhavnagar, Gujrat, India

Education: Jyoti Bhatt obtained a diploma in painting from FFA, MSU, Baroda in 1954 and did a post-diploma course in 1956.

1953 Jyoti Bhatt learns mural and fresco painting at Banasthali Vidyapith, Rajasthan

1957 – 59 Studied Graphic Art at FFA, MSU, Baroda, Gujrat, Under the tutelage of N.S. Bendre, K.G. Subramanyan and Sankho Chaudhuri.
1961 – 1962 Scholarship to study at Academia di Bella Arti in Naples, Italy
1963 Twelve artists come together to form Group 1890, Jyothi Bhatt among them.
1964 – 1966 Receives the Fullbright scholarship by JDR 3rd Fund to study at Pratt Institutes in New York for Study two years, under Krishna Reddy
Jyoti Bhatt went to Pratt institute in the states, and Arun Bose and Sunil Das had also worked in Atelier 17 before Deepak Banerjee.

Literature Late 1950's Bhatt comes across works by Krishna Reddy and is highly inspired by viscosity prints.
1960 Krishna Reddy came to Baroda 1960 and showed his work; Jyothi Bhai was fascinated by multi-coloured etching. Jyothi Bhai tried to learn it from the Artist in India who had been to Atelier 17, but he did not seem to be interested in teaching Jyothi bhai that trade secret. At least, this was the impression that Jyothi bhai had got.
1960 Develops a keen interest in using industrial material as a medium in works and begins to create works in mixed media, it is around this time that print-making in India undergoes a phase of aesthetic experimentation influenced by its technical process
1961 – 1962 here, he studies etching and collagraph. He also shifts toward observing textures and expert closeups. The artists were impressed by European artists making for the tactile quality of surface over form.
In 1964 when Jyothi Bhai got an opportunity to go to USA. and joined a course at Pratt institute, Bhatt started cutting and shaping metal plates and rearranging old blocks containing layers of forms to bring out new contexts.
1966 Jyoti Bhai returned from Network and, with help from technical people, set up an intaglio printing press based on the diagrams he made of the machines at Pratt Institute.

Visual Analysis: Figure No 5.15.2.1. Jyoti Bhatt 'A dancing couple' Jyoti Bhatt belongs to the first batch of art student who was admitted to the faculty of fine arts in 1951; this stencil cut print was inspired by Gujrati Folk Art, more precisely Kutchi tribal art from this point this is quite clear that Gujarati traditional art is more moving and lively comparatively Bengali Art. For this print, the Artist has used minimum color and

physio- nomically it is more localized. The style represented is closer to earlier Jain Art.

Figure no 5.15.2.2. Jyoti Bhatt 'Lamps' This linocut print is part of the Lamp series. This print clearly shows that the Artist was quite mature in understanding the elements of space and volume while creating his form and visual objects. The depth is achieved to build the interior space, and more than five colours are used in the reduction process method by repeating the same print according to the colour chosen. According to this researcher, Jyoti Bhatt was fully capable of handling the different print-making processes though he had yet to meet Krishna Reddy.

Figure no 5.15.2.3. Jyoti Bhatt This print shows the earlier influence of Krishna Reddy. The Artist has used three plates for this composition. In the major upper plate, to achieve four colours, he has used block-out stencils deliberately. Then two small plates suggesting human hands are attached to the main plate, and then a roller is applied. Interestingly the groves made in the small plates offering hands are designed in such a way that they could capture sky blue colour when the roller was rolled on the plates.

Figure No 5.15.2.4. This is one of the most difficult and complex works. Jyoti Bhatt used so many techniques to achieve this print that the detailed work used in this print is outstanding. One single plate, so many colours, and their variations are tried here. It is amazing to experience. This is an abstract theme that deals with fineness and clarity. With this print, it is deduced by the researcher that the experiment of Jyoti Bhatt was more mature and well thought out. The plate has more than four relief layers etched with acid, each with different colours. As far as the abstract Theme is concerned, Jyoti bhai Bhatt successfully experimented Indian prototype in place of western & tribal representation. With this print, the researcher feels Jyoti Bhatt could match the technical virtuosity of Krishna Reddy.

Present lives and works in Baroda.

5.15.5. Himmat Shah: Innovative Approaches in Relief Materials.

Artist Name: Himmat Shah

Place of Birth: Himmat Shah was born in 1933 in Lothal, Gujarat, India

Education:

1953 Completes Drawing course at Sir J.J. School of Art, Bombay

1955 Enrols at the FFA, MS University, Baroda; he works under N.S. Bendre till 1961

1956 Formed, “The Baroda Group of Artists” was Formed.

1963 Participates in the Group 1890 Exhibition

From 1965 - 1967, Himmat Shah was recommended for a scholarship to France, where Himmat Shah studied etching under Studied under Krishna Reddy & Hayter in Atelier 17 Paris.

Literature: Himmat Shah, a 1933-born resident of Lothal, Gujarat, first pursued training as a drawing instructor before enrolling in the Faculty of Fine Arts at M.S. University, Baroda, where he studied painting from 1956 to 1960. In addition, he was a National Cultural Scholar in 1956. In 1967, he was awarded a scholarship from the French government to study etching at Atelier 17 in Paris under Krishna Reddy.

Himmat Shah was briefly associated with the Sir J. J. School of Art, Bombay. He then studied at M. S. University, Baroda, from 1956 to 1960, under the tutelage of N. S. Bendre and K. G. Subramanyan. In Delhi, he met J. Swaminathan, and the two, in collaboration with other artists, formed Group 1890, dedicating their first exhibition to the memory of Georges Braque. It was through his association with Swaminathan and Group 1890 that Shah met Octavio Paz, a Mexican poet who was in India on a diplomatic assignment. On the recommendation of Paz, Shah received a French government scholarship and spent two years in Paris (1965-67), learning etching under S. W. Hayter and Krishna Reddy at Atelier 17. In his younger days, Himmat Shah drew heavily from the works of N.S. Bendre and K.G. Subramanyan. He preferred drawing as a medium, which allowed him to negotiate with form and space. From 1967 onwards, he started working on relief work in zinc plate, and he is widely recognized for his abstract prints; Himmat Shah was a member of Group 1890, a short-lived artists' collective founded by J. Swaminathan. The group detached soon after, and each member, including Shah, continued their artistic practices with their own agendas. Divided into horizontal bands, this Untitled etching by Himmat Shah resembles a landscape, with successive layers built to the horizon with a sun-like orb on top. The medium enables the Artist to create various lines, tones, and surface textures on a single plate in an approach not dissimilar to the Artist's regular sculptural practice. The medium enables the Artist to create various lines, tones, and surface textures on a single

plate. The lower segment of the image is dominated by a pitted surface, coloured in earthly tints left uneven at the bottom. The densely dotted exterior from the lower part of the image is complemented by the subtle use of blue on top. Made with line etching, the circle in the central position is accompanied by thin patches of blue (processed in open acid bite).

The differentiation in colour tones and the placement in separate bands affect the overall vision as it connects but also conflicts with our idea of a landscape. Shah's predilection for prints was natural. Being an inexpensive, transformative and accessible form of expression, it appealed to him in his negotiations with form and space. If one looks at his early prints closely, one discovers the skill behind the chaotic black lines. These works are never predictable and deeply ironic in the manner in which they use a simple medium to interpret complex contemporary visual fields. Confesses that he continues to search for a medium that is entirely his own to push the boundaries of his creative expression. When he arrived in Paris, he could speak neither French nor English, but that did not deter him from making the most of his time and visiting every museum he could get access to. Himmat Shah reminisces, *"I must have studied ten thousand paintings. I used to study Rousseau and then run away in fear. Rousseau changed my sense of scale."* Shah devoted himself to studying the works of modern masters, including Picasso, Paul Klee, Giacometti, and Brancusi. The influence of these artists has a strong presence in Shah's paintings from this period. Atelier 17 under S. W. Hayter was an exciting place of experimentation and new techniques, and Shah learned to use different methods of manipulating surfaces, which he later applied to his sculptural process. Though one would not usually form a direct connection between print-making and from one material to another medium sculpture, it shows Shah's ability to interpret practices from one material to another medium. On his return, Shah worked on designing and executing murals in brick, cement, and concrete at St. Xavier's School in Ahmedabad from 1967 to 1971. Soon after, he started using plaster for his sculpting process, first using it only for reliefs in cement for St. Xavier’s School, Ahmedabad, creating a series called Silver Paintings. After application, these abstracted headworks are almost totemic and phallic, and their surfaces are scored in a manner reminiscent of Himmat Shah's print-making days at Atelier 17.

Visual Analysis of Himmat Shah Works: Fig 5.15.3.1. Himmat Shah – In the first print of his life, which was done in 1960. Himmat Shah seems inspired by Indian Tribal and African Masks, which he had seen in Bharath Bhavan Bhopal. For this, Himmat Shah built pictorial space by projecting human figures into the foreground while the landscape was pushed back to the background. This type of landscaping was used by colonial painters. Himmat Shah used dry point engraving and stippling on a metal plate for this etching print.

Fig 5.15.3.2. In this print, Himmat Shah, under the influence of Krishna Reddy, used abstract things with different kinds of space treatment. Deep groves are created with acid-resistant rough Rosin powder dust for the background to create a perforated sheet-like impression. He used different techniques like aquatint and Viscosity. Interestingly, he used a few rollers. Like Jyoti Bhatt, though he came in contact with Krishna Reddy in getting knowledge about Viscosity in treatment and space building, he remained innovative and original.

Fig 5.15.3.3. *Sliver foil* - After returning from Paris, Himmat Shah experimented with many materials and used techniques to get the impression of collagraphy in Viscosity blind to emboss innovatively and creatively. To get this print, rather than using metallic plates, he used various kinds of textures on the silver foil. This is a new technique developed by him for print installation. For this print, after getting printed on silver filo, he has hand-coloured and pasted found objects.

Fig 5.15.3.4. After returning from Paris, Himmat Shah experimented with wood. He used woodblocks of different widths to get the desired effect. He carved the wood as if he was etching a metal sheet to get positive and negative high-low surfaces on the woodblock. After getting the required design, he encased the aluminum sheet on the worked-out wooden block, which was hammered with a wooden mallet. This was a really new innovation by him and the art world.

5.15.6. Rini Dhumal Experiments in Screen Viscosity.

Artist Name: Rini Dhumal

Place of Birth: Rini Dhumal was born in 1948 in India.

Place of Death: The Artist Rini Dhumal died in Baroda in 2021

Education: From 1975-1977, he was in Atelier 17

Literature Born in 1948 in Bengal, Rini Dhumal studied painting at the M.S. University of Baroda. *"All my works make a unique and signature statement: they define my ethos, my philosophy, my style, my own metaphors."*

Rini Dhumal has availed different scholarships for specialization in graphics, initially under K.G. Subramanyam and Somnath Hore (1973-75) Rini studied under S.W. Hayter at *Atelier – 17*, Paris in etching and Claude Jobin in lithography (1975-76). Rini Dhumal has experimented with various print-making mediums and has always gone beyond the possibilities of printing in black. Mainly worked in the viscosity technique. Lithography she liked due to the facility of spontaneous drawing quality and the colour superimposition the medium allows. Despite the medium, the textural variety and colour variations in building up the surfaces and exploring the linear graphic possibilities are her concerns. This enables her to bring printed images paralleling the textural surfaces seen in graphic work.

At varying intentions, Rini' s figurative characters look illuminated by the light from within. Like an obsessive compulsion, the Artist returns to human figures, delineating them closely to the picture frame, mostly at bust length. They generalized and simplified, preserving scanty hints of their specific identities.

Today many individual artists can be considered printmakers and has widened the field's horizons as an authentic artistic language. in its own right. In India at this point, print-making is taught at the entire major art schools, and the students who are receiving knowledge about the medium. Even though there is a lot of public enthusiasm for prints-the search for experiments for and with new materials has led to amazing results, the efforts of artists and innovators like Hayter, Krishna Reddy and others have also led to the elaboration of the print. and others it turned into a search for greater expression of their images. The deeper the Artist, the greater the vitality gained by the medium.

Experimentation learned from Krishan Reddy.

“I can now manipulate each of their potentials thanks to the management of etching viscosity. Figures, objects, and space interact energetically in an organic way. Each media has its own language and uses colour, line, and the transparent mind to convey a profound expression within the frame. I tried my hands on viscosity plates in relief and related visually to this medium as a result of the possibility and challenge afforded by many creative techniques. I am completely unafraid of any technique. An artist's never-ending search contributes to the development and personal philosophy of the visual language.”

5.15. 7. Kalal Laxma Goud: Viscosity metal plates in Reverse Process.

Artist Name: Kalal Laxma Goud

Place of Birth Kalal Laxma Goud was born in 1940 in India.

Education: 1963 – Diploma in Drawing and Painting from the college of arts & architecture, Hyderabad

1963 – 1965 Completed post-diploma in mural painting & print-making from MSU Baroda.

Literature Kalal Laxma Goud is an Indian printmaker He uses a range of media, such as etchings in the viscosity method. He is well known for his early drawings that portray sexuality in a rural setting and for the creativity and excellence of his etchings and aquatints.

Thanks to the control of etching viscosity, I can now adjust their potential. Space, objects, and figures engage in dynamic, organic interactions. Each kind of media has a unique language that uses colour, line, and the transparent mind to portray an essential idea within the frame. Because of the opportunity and difficulty presented by several inventive ways, I tried to make viscosity plates in relief and developed a visual connection to this medium. I have zero fear of any method. An artist's ongoing quest adds to the visual language's evolution and personal philosophy. After post-graduation, Laxma Goud began interpreting his childhood memories of rural and tribal vivacity through an urban grid in which surreal, libidinal tones mingled with fantasy and poetry.

He created masterly small paintings of village life in a palette of monochrome greys. He also drew in pen and ink, and his drawings and etchings from this period are an exciting combination of village nostalgia, the surreal, and the erotic. Goats, both full-uttered and with erect penises, became a signature motif. By the 1970s Goud began exploring aquatint in his etchings and more intense sexual themes.

Print-maker Laxma brings forth reflections of the artistic process from ideation to image which echoes the transformation from mind to actual visual forms. Laxma Goud artist represented here with his artistic idioms, continues to engage in socio-cultural and ecological aspects within their realm. Analysis of Viscosity Prints: Laxma Goud's draws sources from his childhood memories of growing up in rural and tribal environs that often bring forth the elements of nature, man and woman relationships, animals and so on and sometimes highlighting the aspects of sexuality and fertility, This work by Laxma Goud is from his extensive body of work that has explored themes of nature, sexuality, and relationships between men and women in the rural setting of his native village in Andhra Pradesh. Executed in copper plate, with various lines, surface textures and minute details, the image displays a man and a woman gazing at each other in a forest-like setting amid tall trees and foliage. Intensely erotic in character, it dwells on life's primeval aspects. Drawn mainly on copper plates that allow a finer bite, Laxma Goud's etchings contain a rich repertoire of lines that vary from exceedingly fine to dark, intense, and deeply etched. Though the use of the medium is deceptively simple and layered together, these lines create a symphonic and dramatic effect. The intricate drawing of the trees is alternated by the linear, stylized treatment of the human bodies, which helps establish them as significant protagonists within the image, an effect heightened by the Artist's choice of keeping most of the surrounding space bare.

Laxma Goud, with his delicate aquatints in reverse mode in deep etch for viscosity rollers and often wildly erotic imagery, has emerged among the foremost modernist printmakers.

Visual Analysis: Fig 5.15.7.1 '*Untitled'* is the earliest work of Laxma Goud, which he did in Hyderabad; in this print, Laxma Goud used an elongated human figure which is also used by Amitabh. According to this researcher, this type of figurative work was

used by MF Hussain under the influence of Picasso. This is a simple line etching processed print.

Fig 5.15.7.2. *Untitled* This is one example where Laxma shows the influence of Krishna Reddy, at least in technique handling. The figurative schema has been taken from his earliest prototype. The frontality and elongated figures are used. In this print, he has used like Reddy single plate. He used four colours in this experiment, Laxma successfully did reverse etching to get a new kind of relief.

Fig 5.15.7.3. *Untitled* For this print, the earlier experiment by Laxma seen in the previous print, has a more pronounced impact. Here the clarity is visible. The reverse etching is clearly seen as prominent as embossing etching. This type of experiment has never been done by Krishna Reddy in print-making, at least in Viscosity. This print is done with a single plate. It has more than six layers of relief, which is why visual elements protrude and add beauty to the composition.

5.15.8. P. Gauri Shanker: Viscosity Layers in Metal.

Artist Name: P. Gauri Shanker

Place of Birth: P. Gauri Shanker was born in 1936 in India.

Education: Diploma in drawing & painting from J.J. School of Art, Masters in painting from JNAFA, Hyderabad.

Master's in graphic arts from FFA, MSU, Baroda.

Literature: By 1970, P. Gauri Shanker, Devraj Dakoji, K. Laxma Goud, and D. L. N. Reddy were practicing print-making in Hyderabad. The latter three had set up a press in a garage in Hyderabad. Devraj consequently moved to New Delhi, where, for many years, he headed the print-making department at Garhi Studios. He was a gifted printmaker and one of the few mezzotint practitioners in India.

Visual Analysis: Fig 5.15.8.1 Gauri Shanker profoundly impacts GR Santosh in his Fig 5.15.8.2. Early graphics works are done in neo tantric mode in collotype Fig 5.15.8.3. Adhesive methods pasted and created relief kind levels in the plate to print with rollers.

5.15.9. Devraj Dakoji: Viscosity Experiments in Mezzotint.

Artist Name: Devraj Dakoji

Place of Birth: Devraj Dakoji was born in Dharmoj Gudam, Andhra Pradesh in1944, India.

Education: 1959 – 1965 Graduated from the College of Fine Arts & Architecture in Hyderabad, 1966 – 1968 attended graphic arts at FFA, MSU, Baroda, Gujrat

Literature: Devraj Dakoji worked under Reddy as an artist residency and learned viscosity proficiency

Visual Analysis: Devraj Dakoji early works, fig 5.15.9.1 done in mezzotint and collotype fig 5.15.9.2 learned from the Jyothi Bhai, and later phase Dakoji learned viscosity fig 5.15.9.3. From Reddy and done a series of fig 5.15.9.4. Viscosity works like Pranmu.

5.15.10. Jayanti Parikh: Experiments in Cardboard Collagraphy Viscosity.

Artist Name: Jayanti Parikh

Place of Birth: Jayanti Parikh was born in 1940, in Bandhni, Gujrat, India.

Education: in 1957 Jayanti Parikh Studied post diploma in Painting under N.S.Bendre, Mani Daa, Sankho Chaudhuri, at FFA, MSU, Baroda.

Visual Analysis: Jayanti Parikh is an experimental artist who always explores his collotype media fig 5.15.10.1 for possibilities that can express personal forms. fig 5.15.10.2 He largely employs the collagraph processes which allows him to prepare large-size master blocks. He constructs fig 5.15.10.3 with textural areas, filling some sections with viscosity colours. He prefers to fig 5.15.10.4. use colour instead of restricting himself to colours. This enables him to conjure a kind of informal and pictorial world in his fig 5.15.10.5. collo-viscosity prints.

5.15.11. Vilas Shinde: Experiments in Metal Plates.

Artist Name: Vilas Shinde

Place of Birth: Vilas Shinde was born in Satara, Maharashtra, in 1953, India.

Education: Vilas Shinde completed his Diploma in Drawing and Painting from the Sir J.J. School of Art, Mumbai, in 1978. After that, he did his Post Diploma in Painting from the M.S. University, Baroda, in 1980. He then studied Graphic Arts at the Ecole Nationale Superieure Des Beaux - Arts and Print Making in Paris, France. Here he had the opportunity of studying under S.W. Hayter.

Visual Analysis: Vilas Shinde's Graphic has commanding appeal first from the viewpoint of technical efficiency. Vilas Shinde uses the viscosity process as his medium. Vilas Shinde begins with achieving visual sensations and equivalents with the myriad shapes and textures of nature; the play of shadows in the prints goes through a process of abstraction, and the end result only echoes the organic forms coloured textures of the original inspiration. The sense of perpetual changes in nature, growth, decay, and transformations are evoked in the constant interaction of textures. While the organic shapes offer references to nature, the superimposed architectural grids link and delink the unlimited textural spatial rhythms. Baroda Art School Printmaking Intervention.

5.15.12. T. Sudhakar Reddy: Regional Modernist in Innovation of Single Plate Reduction Process.

Artist Name: T. Sudhakar Reddy

Place of Birth: T. Sudhakar Reddy was born in 1952, in Andhra Pradesh, India

Education: 1978 – 1982 B.A. Fine Painting, FFA, MSU, Baroda

1982 – 1984 M.A. Fine in Graphic Arts, FFA, MSU, Baroda

Literature: The researcher reached Artist Village (Kala gram), Visakhapatnam and interviewed Sudhakar Reddy Artist, a Retired Professor at the Department of Fine Art, Graphics or Print Making Andhra University. on 17 th June 2019 and is involved in various initiatives promoting creative community initiatives in the field of fine arts. He taught the single plate reduction process to students for four decades. In this process,

students explored new innovations in multi-color exploration He is based in Visakhapatnam, Andhra Pradesh.

5.16. MADRAS PRINTMAKERS IMAGERY.

5.16.0. Introduction.

The Government School of Arts and Crafts, Madras, included print-making in its curriculum in the 1940s. Then, between the 1940s and 1970s, printmakers in madras had A. P. Paneer Selvam, R. B. Bhaskaran, and Dakshinamoorthy. Bhaskaran became a notable printer with a diverse portfolio that ranges from semi-abstract to representational. The late 1960s -1970s saw the emergence of abstract printmakers Thota Tharani, Akkitham Narayanan, and V. Viswanadhan., who have spent the better part of their careers in Paris.

In 1982, a full-fledged printing studio was added to the Lalit Kala Akademi Regional Centre in Madras, giving the modernists from Cholamandal and the south a new boost. This center offers a complete look at the Madras art movement. Thota Tharani, V. Viswanadhan, Akkithan Narayanan, RM. Palaniapan, R.B. Bhaskaran, A.P. Panner Selvam, Background History of Madras School of Arts and Crafts: The art institution in madras, the Madras School of Arts and Crafts founded in 1850 during the colonial regime, by Dr. Alexander Hunter has played a pivotal role in the formation of the modern art movement in the south. Till the late 60s, this was the only recognized institution imparting quality art education in the south. Many students from Andhra Pradesh, Karnataka, Kerala, and Tamil Nadu came here to pursue careers in the arts. Among the numerous people who have left this illustrious organization's gates.

5.16.1. V. Viswanadhan: Viscosity Print as Painterly Graphic Arts.

Artist Name: V. Viswanadhan

Place of Birth: V. Viswanadhan was born in Kadavoor in Kerala in 1940, India.

Education: Student of K.C.S. Paniker, Government College of Arts & Crafts, Madras

Viswanadhan has been living and working in Paris since 1968.

Literature: When Viswanadhan came to Paris in 1968 with his baggage of Tantric images, geometric forms, and symbols, Sakti Burman, Krishna Reddy, and S.H Raza were then painting his exquisite landscapes and cityscapes. Paniker was primarily responsible for creating a regional vocabulary in Art somewhere between the abstract and the figurative. In an astute essay, *"P.T. Reddy, Neo–Tantrism, and Modern Art in India",* Art Journal (Rebecca, Brown., 2005) writes, "He was instrumental in introducing the concept of nativism as a construct for a modern expression in Madras, with the artists reacting creatively to the vernacular and classical tradition, leading to the configuration of the regional modern, Paniker moved toward a new aesthetic based on the tension between figuration and abstraction."

Visual Analysis: Fig. 5.16.1.1. V. Viswanadhan learned Viscosity under Reddy, Fig. 5.16.1.2. and he experimented with his works in mixed media painting on viscosity works, during the70's Viswanadhan experimented with various techniques, even mixing watercolors with oil surfaces of viscosity prints.

5.16.2. A.P. Paneerselvam: Viscosity Prints.

Artist Name: A.P Paneerselvam

Place of Birth: A.P Paneerselvam was born in Thiruvanmalali, Madras1939, India

Place of Death: A.P Paneerselvam Artist passed away in 2016.

Education: 1965 – 1967 Studied at Delhi College of Art

1967 – 1971 A.P Paneerselvam received a scholarship at Ecole National Superieure Des Beaux Arts, Paris, Trained at Atelier 17 in Paris by S.W Hayter and Krishna Reddy.

Literature Paneer Selvam is a devoted printmaker who gives himself respectfully to his graphic work. As he works at a figurative expression, the workmanship absorbs him entirely and to detail, to the point that it becomes his message equal to the figure. He studied on a scholarship at Delhi under Somnath Hore. During a lengthy study, he has developed a very personal style; he states that the new innovations and the methods he learned in Paris make working in graphics much easier and lend his works more

subtlety in form and colour. He uses the viscosity method, which needs confidence because the Artist needs complete control to preserve accuracy.

Print Analysis Pannerselvam is one of India's finest printmakers who made a mark early in his career. This print is a zinc etching on paper and depicts a head. Created through a playful process while experimenting with the possibilities of the medium, Metamorphose plays with the genre of the figurative as well as the abstract in its Theme. A large head-like alien form looms over the print, most of its head out of the frame. The image, together with the title, takes the work into the realm of speculative fiction and science fiction that many artists experimented with in the Sixties. Created with etching and aquatint, the work has two major surfaces. The central part is achieved through an 'open bite' process where large areas of the metal surface are exposed to acid, which creates accidental textures. The sides are performed by both etching and dark aquatint over it. The image establishes the significance of 'form' rather than building up a narration. This trend was popular among Indian artists in the Sixties and Seventies with their exposure to formalism and abstract expressionism in the Western world. The researcher came to know about Artist, and other data focus Interviews (RB. Baskaran., RM. Pallanappan 2019)

A.P Paneersevlam, the younger brother of A.P Santhanaraj, was attracted to Art from an early stage. His inclination toward print-making made him among the foremost printmakers in the Madras Art Movement. A traditionalist in terms of technique, Paneerselvam preferred to paint in the time-tested method of building up the surface in layers and creating technically perfect prints. His mastery over print-making, especially intaglio, can be attributed to his training at Atelier 17 in Paris by S. W. Hayter and Krishna Reddy. During his long period of study in Madras, New Delhi, and Paris, and his subsequent years heading the design department at the Central Leather Research Institute, Madras, Paneerselvam built up a large body of work that reflected his personal experiences and love for nature, pastoral scenes, and rural Indian women. A passion for beauty remained at the heart of his career and guided him throughout his image-making process.

Visual Analysis A.P Paneerselvam Works: Fig 5.16.2.1 *'Metamorphose'* This print shows a very abstract form, done with simple aquatint etching. This researcher doesn't

know when the print was made, but it appears to have been done in the late 60's, A simple etching technique, which doesn't have any impact of Viscosity. This must have been done before he left for Paris; the composition is conceptualized in reduction and additive process. This must have been done under the guidance of DP Roy Choudhary, who was the Principal of Madras art college,

Fig 5.16.2.2. *'Dark Head'* This is the earliest work after reaching Paris, showing the influence of Krishna Reddy. Under the influence of the local Indian figurative type, this figurative type is also used by Akbar Padamsee and Himmat Shah; this is a single plate print that is deeply etched repeatedly to achieve relief emboss layers for different rollers. To use color schemes, A P Panner Selvam has experimented differently to Krishna Reddy though the technique is the same.

Fig 5.16.2.3. *'Untiled'* This print shows the mature work of this Artist. The technique is deeply etched for relief levels. The figurative type is inspired by African Tribal Mask, and to give more expressive quality, the image is deeply etched to make it more protruding by deep etching; this is a new experiment by this Artist to make his composition more emotive and expressive.

5.16.3. Thota Tharani: Geometric Abstraction in Viscosity.

Artist Name: Thota Tharani

Place of Birth: Thota Tharani was born in 1949 in India.

Education: Thota Tharani studied Graphic Arts under Krishna Reddy from 1977-78. He was in Atelier 17.

Thota Tharani studied Post Graduate Diploma in mural painting 1971.

Literature: Thota Tharani was born in 1949 in madras; after earning his Graduate Diploma in Mural Painting in 1971, he was allowed to study printmaking under a Government of France Fellowship. under Krishna Reddy at Atelier - 17. Additionally, he completed print-making courses from the Royal College of Art London and New Delhi. Created through a playful process while experimenting with the possibilities of the medium, metamorphose plays with the genre of the figurative as well as the abstract

in its Theme. A large ET-like alien form looms over the print, most of its head out of the frame. The image, together with the title, takes the work into the realm of speculative fiction and science fiction that many artists experimented with in the Sixties. Created with etching and aquatint, the work has two major surfaces. The central part is achieved through an 'open bite' process where large areas of the metal surface are exposed to acid, which creates accidental textures. The sides are performed by both etching and dark aquatint over it. The image establishes the significance of 'form' rather than building up a narration. This trend was popular among Indian artists in the Sixties and Seventies with their exposure to formalism and abstract expressionism in the Western world.

Thota Tharani is a painter who developed an interest in graphics after his course at Art College in 1971. He got a French government scholarship to study at Paris at A-17.

Visual Analysis: Thota Tharani., prints reflect the technical orientation of that workshop. Tharani. Is one of the very few artists in India whose work addresses the cool, mechanized forces of contemporary urban society. Thota Tharani., is the first to use texture and grains using the open bite process, to impose geometrical structure by sticking acid-resistant tapes on the plate, cutting up the plate, and printing varied combinations of the pieces.

5.16.4. Akkitham Narayanan: Similitudes of Abstraction.

Artist Name: Akkitham Narayanan

Place of Birth: Akkitham Narayanan was born in 1939 in India.

Place of Death: The Artist died in 2020 in Kerala.

Education: Akkitham Narayanan went on a French government scholarship to Ecole des Beaux – Arts 1967- 1970

A graduate of the Government College of Arts & Crafts in 1966

Literature: The mid-1970s saw the emergence of abstract printmakers Thota Tharani, Akkitham Narayanan, and V. Viswanadhan, who has spent the better part of their careers in Paris though they hail from madras.

Visual Analysis: Figure No 5.16.4.1 to 5.16.4.6 works are done in viscosity in different sequences in color

5.16.5. Arnawaz Vasudev: Hand-Tinted Viscosity Prints.

Artist Name: Arnawaaz Vasudev

Place of Birth: Arnawaaz Vasudev was born in 1945.

Place of Death: Artist passed away in 1988.

Education: Arnawaaz Vasudev studied graphic arts in 1962 – School of Arts in Madras under Munuswamy and Santhanraj, encouraged print-making.

Visual Analysis: Fig: 5.16.5.1. *'Composition'* work might be hand-tinted with colour application with other rollers used for viscosity print.

5.16.6. Rani Pooviah Nanjappa: Impact of Reddy's & American Art.

Artist Name: Rani Pooviah Nanjappa

Place of Birth: Rani Pooviah Nanjappa was born in Port Blair, Andaman Islands, in 1935

Place of Death: Artist passed away in 1991.

Education:1951 – 1957 BFA Stella Maris College, University of Madras

1957 – 1962 Diploma College of Arts & Crafts, Madras student of KCS Paniker

Visual Analysis: Fig 5.16.6.1. Rani Pooviah greatly impacted the viscosity medium in her works Fig 5.16.6.2. She explored all ways and means of expression influenced by music, dance, and other cultural forms through rollers and rejection techniques, 5.16.6.3. Rani Pooviah used geometric shapes in dance and music, which inspired her

work, 5.16.6.4. Done series of *'Kolam'* series establishing her connection with her Indian roots after she moved to the USA and began working there, 5.16.6.5. Rani Pooviah etched the plate in relief plate for a top roll in rust color.

5.16.7 Mumtaz J.A. Khan: Impact of Viscosity Techniques.

Artist Name: Mumtaz J.A. Khan

Place of Birth: Mumtaz J.A. Khan was born in 1947 in Kondapalle, Andhra Pradesh, India.

Education: 1963 -1969 Studied for master's in graphic arts, New Delhi.

Visual Analysis: Mumtaz is the daughter of Sultan Ali, Fig 5.16.7.1. The work *'The Dream' and* Fig 5.16.7.2. *'Tribal God' 'By Surya – Raj* Fig 5.16.7.3. All work one in a viscosity process done under Somnath Hore, and Jagamohan Chopra, she has the influence of Krishna Reddy's process of superimposing colours.

5.16.8. RB Bhaskaran: Color Exploration in Plates.

Artist Name: R.B. Bhaskaran

Place of Brith: RB Bhaskaran was born in 1942.

Education: RB Bhaskaran studied 1966 – 1968 in advanced painting at Govt. College of Arts and Crafts in Madras.

RB Bhaskaran underwent training for the Fresco technique at Bhanasthali Vidyapith College, Rajasthan, in 1964. Under a scholarship from IAPA, UNESCO, he studied Intaglio Print-making.

Literature: His lines have been inspired by his teachers. Says Bhaskaran with pride, the continuous flowing line that contours the profile of the face in portraiture defines the sitter's character is the artistic inheritance of Ram Gopal, my teacher, who had inherited this skill from his teacher D.P. Roy Chowdhary. The nervous, sketchy, and energetic strokes are derivatives of Paniker, A.P. Santhanaraj, and L. Munuswamy. Extending this linear facility to his print-making.

Visual Analysis: Work Analysis of RB Baskaran -The linearity and strong sense of color characteristic of South Indian artists burst out of this brilliant early work by Bhaskaran. What is certain is that the vitality Bhaskaran has infused into the composition is entirely his own. In his later pictures, Bhaskaran studies Cats, his Marriage Portraits, or his charged landscapes, where figures merge into voluptuous tree forms that pulsate with lines, dots, and geometric notations against a tense background of color, always seem to swirl with energy. Perhaps this is to make up for the long hours spent making the carefully layered prints that have been a Bhaskaran specialty. Hence, the artist's nervous energy and mental deliberations will continue to push him to seek solutions for different artistic problems at different moments in life when he feels a continuity, and indeed, he will continue to journey to keep the agonizing conceptual fires burning. It appears that Bhaskaran's prolific output will continue for a long time to come since imagination and artistic challenges remain the active ingredient of his thinking, allowing him to visualize empirical experiences to translate as painted realities.

5.16.9. Rm. Palaniappan New Approaches in Viscosity mix with Offset prints & Collage methods.

Artist Name: Rm. Palaniappan

Place of Birth: Rm. Palaniappan was born in 1957 in Devakottai, Tamil Nadu

Education: Art education in a college of Fine Arts, Chennai, Under L. Munuswamy, Santhanraj, Baskaran, R.B.

Learned Viscosity medium from Krishna Reddy in the '70s.

Literature: Palaniappan Met Krishna Reddy in the Late '70s in a workshop at CKP, Bangalore, Rm. Palniappan learned etching from Prof. RB. Bhaskaran Sir, Lithography from Mr. Devaraj Dakoji, later plate lithography from Prof. Jeff Sippel at Tamarind Institute, and Viscosity from Prof. Krishna Reddy, Rm. Palniappan made the image of the Alien planet (Plate and Print) first in 1985 during a Camp conducted by Prof. Krishna Reddy on 'Simultaneous Colour Printing' at the Karnataka Chitra Kala Parishath. Rm. Palniappan was one of the 30 invited participants of the Camp.

As Rm. Palniappan was in charge of the Graphic workshop in the Academy, with a good introduction of Prof. Nanjunda Rao to Prof. Krishna Reddy, Rm. Palniappan played the role of assistant to help Krishna Reddy set up the workshop materials. And in some extent, by seeing my involvement, Professor promoted me to the level of an Apprenticeship' to make prints for all the 30 participants. in the workshop, my work was only rolling the colors with different viscosity through different density rollers on the plates one after the another, controlling the colors and its vicious. That exercise of two days with his direct instruction Rm. Palniappan learned a little bit about Colour printing. Rm. Palniappan made a few color intaglio printing in 1984 without understanding the essential quality of color printing. His workshop was the eye-opening one in my life. This plate and print were made in Krishna Reddy's workshop period of 4 days.

At the end of the workshop, after seeing some of Rm. Palniappan B/W prints, Krishna Reddy, said to Palniappan that you should always be a child in your work; also, he said that this color printing is not the technique but the medium to understand how the materials are working. Krishna Reddy was a great artist-teacher and philosopher. Good Human. The Lovable memories. Later in the early 90s, Rm. Palniappan met Krishna Reddy twice at his New York Studio Apartment at Wooster and a few times in India. This print was part of my earlier and is here dedicated to Prof. Krishna Reddy with my due respect.

The Lalit Kala Akademi regional center was established in madras in the 1980s with a full-fledged print-making studio, providing a fresh fillip to graphic arts in the south. Among others, R. Palaniappan availed of its facilities, emerging as a meticulous craftsman able to wield the medium to enticing effect. With painstaking care, Palaniappan, in prints that harken back to print-making's original role as a map-making device, documents architecture, flight, topography, numeric sequences, planetary movements, and the like. His quest is to transform the metaphysical nature of time and space into reality.

Focus Interview conducted on 7th, 8 July – 13 July 2019, Palaniappan at his residency and Studio,

Analysis of the Material Evidences: K.G. Subramanyan., Arun Bose., Pranabranjan Roy., Ratan Parimoo., Nirmalendu Das., Amit Mukhopadhya., Jaya Appaswamy.,

Keshav Malik., A.S. Raman., Mark Robert Blackburn., Gayatri Sinah., Raghunath Raju., Anant Nikam., R.B. Bhaskaran., PD. Dhumal, R.M. Palanniappan., Balaa R., Murali Chiniswamay., T. Sudhakar Reddy., Vasanth Rao., (2020) Akshaya., Hina Bhatt., Suman Singh., Pillip Podsiadlowski., John Steuart Curry., Erhardtc Koerpers., Lee Chesney., (1996) Ms. Laxmi Vekatraman., (1987) Dr. Razia Tony., Doctor Geeta., (1987) Ahilesh., Art Illustrated (2008) Ashrafi Bhagat., (2019) V.V. Ramani., Art Shastra., (2020) Sethilnathan., (2019) The Hindu., Trotsky Marudu., K Muralidharan., (2015) and Majarto., (2020), other writers and thinkers have evaluated graphic artists in great detail by highlighting that visual art is nonrepresentational art practice for innovation and continuity. Here the main focus is given to techniques, mediums, methods, and some ideological standpoints in India, print-making as a creative medium.

Visual Analysis: Fig no 5.16.9.1 Artist already brought in a lot of elements in himself when he started using the stamps, seals, punching holes, writing some scientific expressions on the prints, and continuing to experiment. His works found a new language of expression with its understanding of roots; for the last three decades, the Artist exploring the various perspectives to the abstract face of 'line as a movement in my works; the Artist still exploring the same with various perceptions in his mixed media works as in his Viscosity works, His works have their own evolution in their simplification and minimal approach. The concept is developed with psychological perceptions and aesthetics of movement. Artist says he will continue to evolve in the same manner.

5.16.10. R. Baalaa: Viscosity Plate & Print as Sculptural Installation.

Artist Name: Rajchander Balasubramanian (R. Baalaa)

Place of Birth: In Tamil Nadu, R. Baalaa was born in 1970.

Education: Studied for master’s in graphic arts 1999 at Madras University, 1990, BFA in Painting as a Major, Graphic Arts as a Minor Subject.

Literature: concurrently, the artists tried their hand at etchings. In 1995, Baalaa began working on etching prints, and Baalaa continued doing until 2000. During this time, Baalaa produced about 10 art print works in sculptural installation, some of which he put suitably after using various print-making processes.

Visual Analysis: Fig 5.16.9.1 Baalaa took etching through a new kind of embossing press, and the prints enclosed with 2d Sculptural installation with electronic chips and other computer parts in his installation, Fig 5.16.9.2 Baalaa worked more than 500 hundred etching for getting desired result Fig 5.16.3.3. Baalaa's works are so scientific, conducting research in processes in relief making and sculptural form, Fig 5.16.3.4. Baalaa's pieces are in sculptural form in connection with southern abstraction philosophy; this young Artist educates the new generation with a fresh perspective.

CHAPTER SIX

6. CONCLUSION AND RECOMMENDATIONS.

6.0 Findings.

Other facts such as lithography on limestone, dating from 1798 to 1948 printed popular visuals complicate this mainstream narrative. Therefore, the big question is why these rapid technologies led to Eastern printing development. Questions such as these cannot be answered by the autonomous history of printing technology alone. For answers, the researcher must look elsewhere, perhaps in social and political history. The desire to reach out to too many at affordable costs prompted printing technology, incorporating the printing of images and designs to aid the neo–literate, which evolved independently, by different cultures. The absence of such imperatives apparent in the social and political histories of countries such as India could have been the reason for the non-development of indigenous printing, despite the existence of the rudiments of such technologies.

Analysis Model followed Rudolf Anaheim, Art Historian 1942 – 1947 Visual Analysis of Bengal School.

6.1. Analytical Study of Krishna Reddy First Phase 1941 – 1946.

a) In the beginning, the researcher found that Krishna Reddy at Shanthinetkan did not do much in printmaking except some etching, his primary focus on Sculpture.
b) His Figures are unique and do not have voluptuousness which is noticed in Bengal Artists of this period.
c) The Lines are not so prominent and do not have the depth seen in local contemporary artists.
d) The subject matter also taken by Krishna Reddy does not have variety and local appeal. Analysis Model followed Rudolf Anaheim, Art Historian

   1942 – 1947 Visual Analysis of Bengal School

6.2. Analytical Study of Krishna Reddy Second Phase 1947 – 1951.

a) The figures of Krishna have become robust and analytical compared to Contemporary Indian artists.
b) The colors have become sharper and more vivid.
c) Technical virtuosity has become prominent.
d) Cubist tendencies more influence the form compared to his contemporaries. Analysis Model followed Rudolf Anaheim, Art Historian

1952 – 1957 – Final Phase – as a Student of Krishna Reddy

6.3. Third phase of Krishna Reddy 1952 – 1976.

a) The figures have become meaningless. The prints of Reddy have no social and narrative aspect, a western language.
b) Multi colours are used by changing the density of the oil used.
c) The prints show the use of viscosity to a large extent.
d) The prints have diversity and abstract orientation, which turned out to be Reddy's specialty.

6.4. Conclusion.

The researcher has tried to discuss the works of various artists and the contribution of Krishna Reddy and Hayter, and others to this viscosity medium. Hayter's death was a sad loss to this field, but he played his part. Krishna Reddy lives in New York and continues the tradition of the workshop started by Hayter.

The concept of A-17 influenced artists, amateurs and students. The colour technique they finally arrived at through their experiments has spread widely among their students from various countries who went to the Atelier to learn and inspired and acquired much

knowledge.

Finally, printmaking can be considered-a modern medium par excellence and opened various new directions through Atelier's conception. Firstly, it synthesizes the artist's talent and technical processes; it combines in itself discipline and plays, craftsmanship and imagination, accident and design, and a personal expression strained and filtered through complex processes. Each print, far from being a descriptive record of life, is a dynamic new reality, increasing life and the areas of our perception. Forms take birth in the artist's mind, but in the stages of printmaking, these forms change and evolve, presenting a choice of new variations. The elements, which go to make a print, are thus selected from many possibilities, and grow together in an unavoidable relationship forged by the artist's will. In the end, we are not concerned with the processes, the labor of the period of growth; what confronts us is the result but can be reproduced and moves us by its aesthetic significance alone.

The research problem taken by this researcher is related to the period of the first decade and extended to the first half of the second decade of the post-independent era of India. This is crucial as Indian artists of this phase struggled to find artistic imagery compatible with their tradition and concurrent wishes. Professor Krishna Reddy has witnessed this phase closely, emotively, and consciously along with his contemporary artists and had watched their struggle and felt motivated to explore further. This researcher has found a research gap in this phase which he would like to deal with the expert opinions of Professor Krishna Reddy, his colleagues, students, other artists, and fellow art historians. As this problem deals with art history, the researcher, as a reflective practitioner, is committed to reflecting his experiential data through triangulation methodology by using adequate technological methods. The suggestions, & expert advice of the guide, experts and senior researchers would be attached, appended, and counted.

6.5. Results and Discussions.

6.5.1. Result.

In Other facts such as engraved inscriptions on copper plates, dating from 1400 to 1780 engraved images complicate this mainstream narrative. The big question, therefore, is

why the presence of these proto-technologies did not lead to an Eastern development of printing. Questions such as these cannot be answered by the autonomous history of printing technology alone. For answers, the researcher must look elsewhere, perhaps in social and political history. The desire to reach out to too many at affordable costs prompted printing technology, incorporating the printing of images and designs to aid the neo–literate, which evolved independently, by different cultures. The absence of such imperatives apparent in the social and political histories of countries such as India could have been the reason for the non-development of indigenous printing, despite the existence of the rudiments of such technologies.

6.5.2. Discussions

Unless the will to communicate is recognized as the guiding force behind printmaking, neither quantitative nor qualitative changes in printmaking not in the sense of aesthetic quality can be accounted for, researcher ably narrates how the cameo printing off woodblocks and lithography A greater expostulation on the latter, a revolutionary paradigm shift in the history of Indian printmaking, would be a welcome addition to existing scholarship on the subject. Typically, students of visual arts resist learning about the history of arts but are receptive to information on materials, processes and methods involved in art, printmaking, and research publication such as these then come in handy in art education.

Unless the will to communicate is recognized as the guiding force behind printmaking, neither quantitative nor qualitative changes in printmaking not in the sense of aesthetic quality can be accounted for; the researcher ably narrates how the lithography, chromolithography phototransfer printing of the early nineteenth and twenty centuries was phased out later in the century by photography as an alternative. Greater expostulation on the latter, a revolutionary paradigm shift in the history of Indian printmaking, would be a welcome addition to existing scholarship on the subject. Typically, students of visual arts resist learning about the history of arts but are receptive to information on materials, processes, and methods involved in art, printmaking, and research publication. These then come in handy in graphic or printmaking art education.

The emergence of Indian Modern Printmaking Artists in different schools, a new breed

of artists, educated and aware, socially and politically conscious.

6.6. Recommendations and Suggestions.

The later phase of Krishna Reedy in America should be explored further, at least in technical exploration.

Krishna Reddy's experiments in modern sculpture (Post London Visit) are to be explored in the theme and subject matter in reference to the modern Western sculptural trend.

6.6.1 Suggestion.

When the whole world is changing at the backdrop of new scientific and technological advances this researcher feels that one has to stress on digitalize not only primary and secondary source material but also exchanging digital latest experiments in printmaking at one place or an internet website should be put into the practice for the fresher.

FIGURES

CHAPTER ONE VISUALS

When the print work featured is from editions and, therefore, potentially distributed to more than one owner, no single source collection is given. The figure is given details of the names of the artist, the title of the print, medium. Image is shown in centimetres or inches, height before width following the year of execution, inscription or Signature source of figure retrieved date with publisher and publication year.

Figure No 1.1. 'Stamp seal and modern impression: unicorn and incense burner' ca. 2600–1900 B.C. Source of image retrieved from Sotheby's website.

Figure No 1. 2. The cylinder seal states, "Hunting scene with current impression." ca. 2250–2150 B.C. Source of image was retrieved from Sotheby's website.

Figure No 1.3. 'Seals and tablets' Terracotta tablet from Harappa, 2600 to 2000 BCE Source of image retrieved from a research article by A New Type of Inscribed Copper, published in 2014 by Shinde, V. and Willis, R.J., Harapan Civilization' Ancient Asia,

Figure No 1.4 'The copper plates of Indus Valley seals' 2600 to 2000 BCE Source of image retrieved from research article by Shinde, V. and Willis, R.J., 2014, 'A New Type of Inscribed copper Harapan Civilization' Ancient Asia, 5, p. Art. 1. DOI.

Figure No 1.5. 'Mohenjo-Daro Copper Tablets', 2600 to 2000 BCE, Source of image retrieved from research article by Shinde, V. and Willis, R.J., 2014, 'A New Type of Inscribed copper Harapan Civilization' Ancient Asia, 5, p. Art. 1.DOI.

Figure No. 1.6. 'Etching print on Tussah Silk', 2600 to 2000 BCE, print taken in 2012 from the plate 6 (Rhinoceros), Source of image retrieved from research article by Shinde, V. and Willis, R.J., 2014, 'A New Type of Inscribed copper Harapan Civilization' Ancient Asia, 5, p.Art.1.DOI.

Figure No.1.7. 'Sohgaura copper plate inscription' written in Prakrit in the Brahmi script, it was discovered in Sohgaura created in 3rd century BCE', Source of image retrieved from Wikipedia Website.

Figure No 1.8. 'Taxila Copper Plate' '1st century B.C. - 1st century AD Height 7.5 cm notable archaeological artefact found in Taxila', Source of image retrieved from Wikipedia Website.

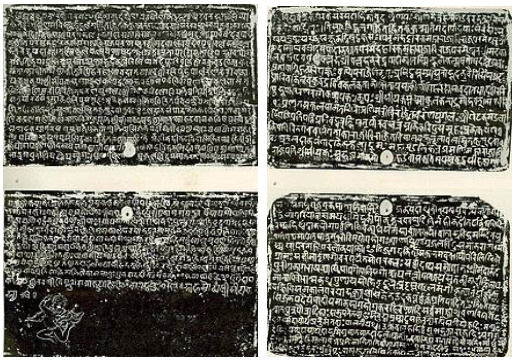


Figure No. 1.9. The two "Harsola copper plates" date from 949 CE, and according to Wikipedia, "The awards were issued by the Paramara ruler Siyaka II."

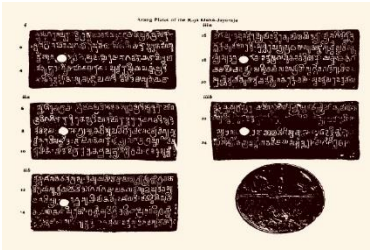


Figure No.1.10. Source of the image acquired from Wikipedia website. Arang copper plate inscription, "Hinduism King Jayaraja, Early Gupta Kings and Their Successors, Sixth-Century Inscriptions.

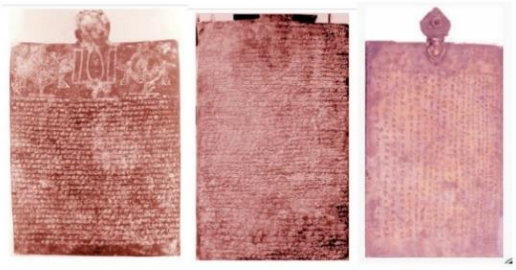
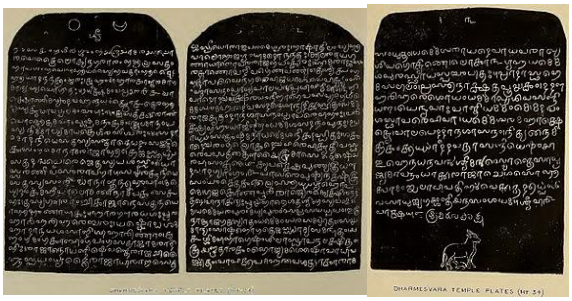


Figure No. 1.11. 'Copperplate Inscription of Tirumalainayak Pallavas', 6thh century C.E. to 9th century C.E.), Source of image retrieved from Government from, Museum, Chennai Website.

Figure No. 1.12. 'Velancheri Copper plates' of Parantaka Chola I (907 – 955), Source of image retrieved from Government Museum, Chennai Website.



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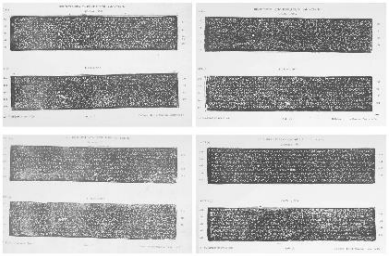

Figure No. 1.14. 'Thiruvalla copper plates', 'also known as the Huzur Treasury Plates, found at the Sreevallabha Temple, Thiruvalla, Kerala, dated to the 10th and 11th centuries', source of image retrieved from Government Museum, Chennai Website.

Figure No. 1.15. The Huzur Treasury Plates also referred to as "Thiruvalla copper plates, found at the Sreevallabha Temple, Thiruvalla, Kerala, dated to the 10th and 11th centuries', source of image retrieved from Government Museum, Chennai Website.

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Figure No 1.16. 'Esalam copper plate' grant of Rajendra Chola I (1012 – 1044 CE)., Source of image retrieved from Government Museum, Chennai Website

Figure No 1.17. 'Tiruindalaur Copper plate' 'donation recorded by Rajadhi Raja (1018 -1034 CE) and his brother Rajendra II (1051 – 1063 CE), Source of image retrieved from Government Museum, Chennai Website.

Figure No 1.18. 'Copperplates issued by King Sankama-II', 1180 A.D. Talagunda', India. Source of image retrieved from Government Museum, Chennai Website

Figure No 1.19 The First Book bible was printed in goa through the wooden press, in 1556, Source of image courtesy & retrieved from Twitter.

Figure No 1.20. Hercules Seghers, 1626, Drypoint, line etching and hand-tinted coloured, Source of image courtesy & retrieved from Metropolitan Museum of Art.

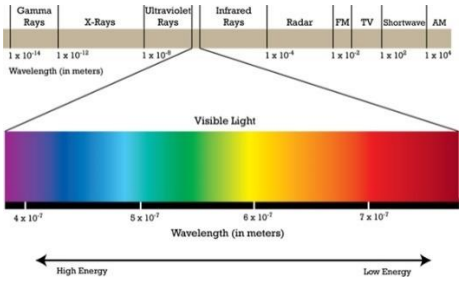

Figure No 1.21. Colour Perception, the assertion made in 1672 by Isaac Newton, Source of image courtesy & retrieved from the multimedia website.

Figure No 1.22. Jacob Christoph Le Blon, 'Colour Test Plates' colour etching 1738, created the three-colour printing method. Black colour plate separately, Source of image retrieved from Wikimedia website.

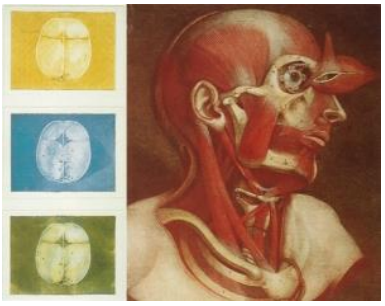

Figure No 1.23. Jacob Christoph Le Blon, 'Test plates of colour mezzotint', 1738, created the three-colour printing method. colour plate of Human Anatomy separately, Source of the image retrieved from the multimedia website.

Figure No 1.24. William Blake, Relief copperplates and coloured prints,1793, Source of the image retrieved "Printing in the infernal method": William Blake's method of "Illuminated Printing" by Michael Phillips., (2018) p. 67-89, open edition journal.

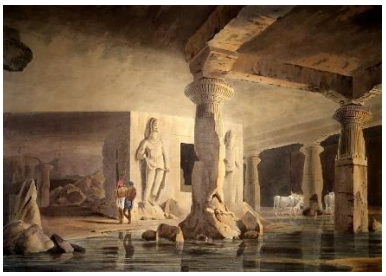

Figure No. 1.25. Thomas Daniell & William Daniell, 1785, 'Shiva Temple', Elephant Island Colour Aquatint on paper, Copper Plate, 48 x 65 cm, Source of the image retrieved from Daniela Bellini., 1998, Renzo Freschi website.

Figure No 1.26. Thomas Daniell & William Daniell, 1793, 'The entrance of the Indra Sabha temple at Ellora' Colour Aquatint on paper, Copper Plate, 48 x 65 cm, Source of the image retrieved from Daniela Bellini., 1998, Renzo Freschi website.

Figure No 1.27. Thomas Daniell & William Daniell, 'The Dhumar Lena temple at Ellora' Colour Aquatint on paper, Copper Plate, 1793, 48 x 65 cm, Source of the image retrieved from Daniela Bellini., 1998, Renzo Freschi website.

Figure No 1.28. Annoda Prosad Bagchi, 'Untitled (Vijaya)' Hand tinted Chromolithography, 13.0 x 17.2 inches, Source of the image retrieved from DAG The Printed Picture, p.34.

Figure No 1.29. Abanindranath Tagore, 'Diwali' Mechanical reproduction (chromolithography), 6.7 x 4.7 inches, Source of the image retrieved from DAG 'The Printed Picture', Vol -I, p.35.

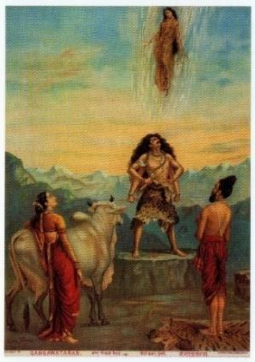

Figure No 1.30. Raja Ravi Varma, 'Gangawataran' Oleography, 27.2 x 19.5 inches, Source of the image retrieved from DAG, 'The Printed Picture', Vol -I, p.75.

Figure No. 1.31. Nandalal Bose, 'Kaikayi Manthara' Mechanical reproduction (Kokka Woodblock Print) 13.0 x 7.0 inches, Source of the image retrieved from DAG, 'The Printed Picture', Vol -I, p.93.

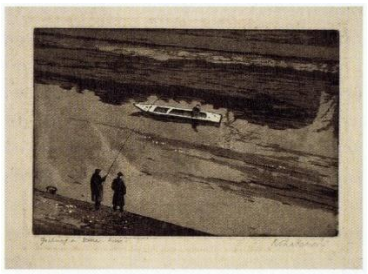

Figure No 1.32. Rabindranath Chakravorty, 'Fishing in Seine' Paris, Etching and aquatint, 16.5 x 23.4 cm. Source of the image retrieved from DAG The 'The Printed Picture', Vol -I, p.107.

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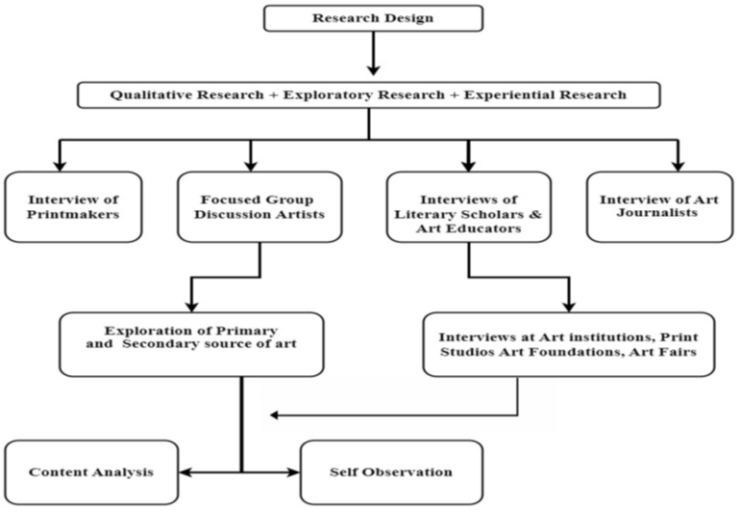


Figure No. 3.2. Research Design Model, Research Scholar, Swain, P.K., 2019, flow chart diagram created in software app diagram by author.

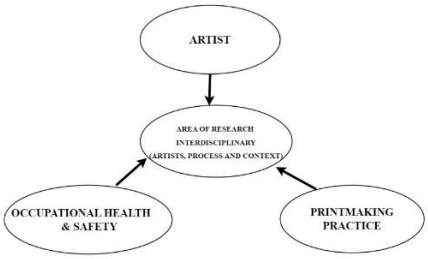


Figure No 3.3. Overview of a Contextual Review diagram, 2019, flow chart diagram created in software app diagram.

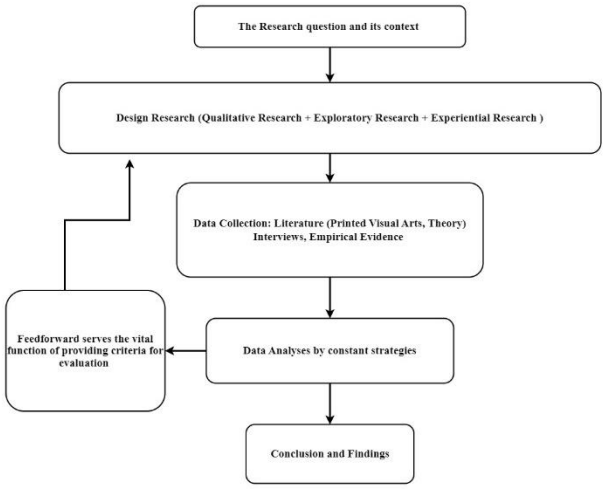
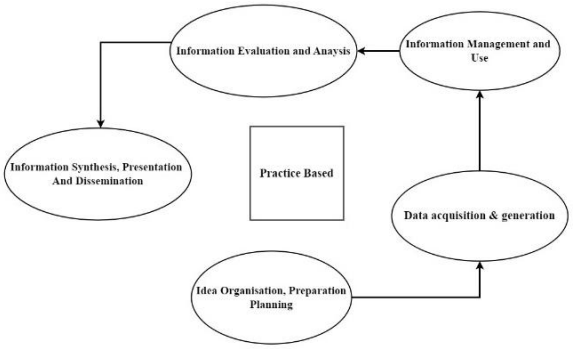


Figure No 3.4 Research process flow chart diagram, flow chart diagram created in software app.



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FOURTH CHAPTER FIGURES

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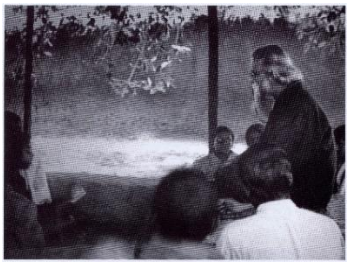

Figure No. 4.4. Rabindranath Tagore, 'Teaching at Kala bhavan' 1919, Source of image retrieved from 'Krishna Casmos' p. 19.

Figure No. 4.5. (a) Rabindranath Tagore, 'Seated Figure', 1920, Etching on paper, Source of Image retrieved from Collection Rabindra Bhavana, Visva Bharathi, Santiniketan, Image courtesy to Rakesh Sahni, Gallery Rasa, Kolkata.

Figure No. 4.5.(b) Rabindranath Tagore, 'Seated Figure', 1920, Source of Image retrieved Photography Collection from Facebook Post of Sumita Mukherjee, Information source: Nirmalendu Das former professor at Graphic Arts Department, Kala Bhavan.

Figure No. 4.5. (c) Rabindranath Tagore with Victora Ocampo (seated right) at Gallery Pigalle, Paris, May 1930, source of image retrieved from Collection Kala Bhavan, Visva Bharathi, Santiniketan & DAG 'India's French Connection Indian Artists in France' (Devika Singh., 2018), p.12.

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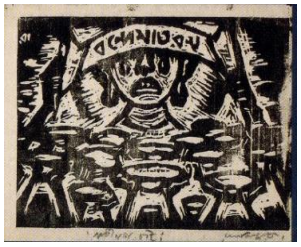

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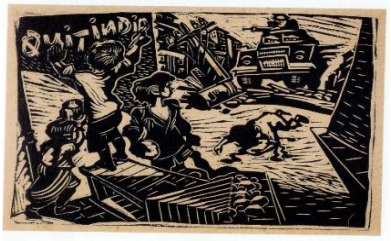

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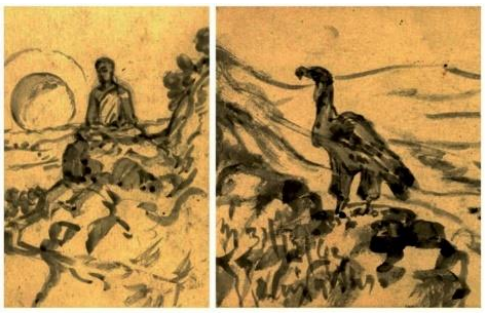

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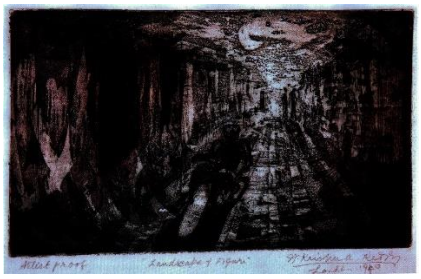

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Figure No. 4.32. Krishna Reddy 'Early Etching Works' done at Kala Bhavan 1944 to 1949 Works, Source Image retrieved from experimenter gallery website in 2020, Calcutta, India.

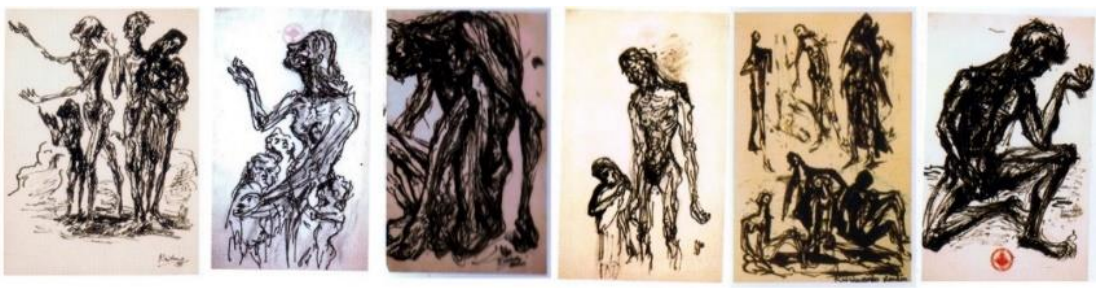

Figure No. 4.33. Krishna Reddy, 'Famine Series', 1950, Pen & Chinese Ink, image Source of Image retrieved from exhibition monograph catalogue 'The Embodied Image Krishna Reddy' IGNCA, ND, p.17, & 20.

Figure No. 4.34. Ramkinker Bajji, 'Bengal Famine' 1943, Brush & ink on paper, 10.25 x 7.25 inches, Source of image courtesy & retrieved from exhibition catalogue 'Poetry and Patriotic Fervour Indian Art Pre – Independence', 2003, Pg. 27 DAG, New Delhi.

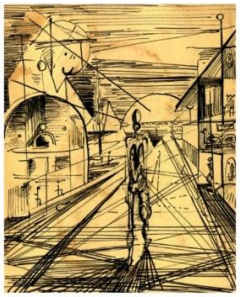

Figure No. 4.35. Krishna Reddy, 'New Forms' 1950, Pen and Ink on Paper, Source of image courtesy & retrieved from the article 'Krishna Reddy and Atelier 17: 'New Form takes Shape, Sumesh Sharma, 2016, met museum org.

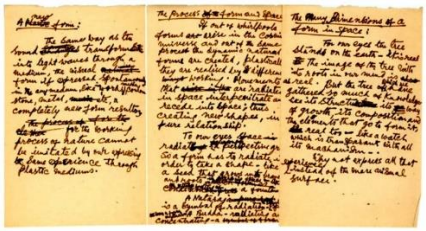

Figure No. 4.36. Krishna Reddy writings from notebooks on 'New Forms' 1950, Pen and Ink on Paper, Paris, Source of image courtesy & retrieved from the article 'Krishna Reddy and Atelier 17: 'New Form' takes shape, Sumesh Sharma, 2016, met museum org.

Figure No. 4.37. Krishna Reddy second from left, William Stanley Hayter centre and another artist at a café in Paris1950, Source of photo courtesy Krishna Reddy & image retrieved from the article 'Krishna Reddy and Atelier 17: 'New Form' takes Shape, Sumesh Sharma,2016, met museum org.

Figure No. 4.38. 'Three Modernist Innovators' First photo William Stanley Hayter, Krishna Reddy at the Centre, Kaiko Moti at right, 1950 - 54, Invention of Viscosity technique by Krishna Reddy & Kaiko Moti. at Paris, Source of photo courtesy & image retrieved from Estate of Judith Reddy & Krishna Reddy.

Figure No. 4.39. Krishna Reddy, 1950 working on a hot plate for fixing rosin dust on metal pate for viscosity process at studio Atelier 17, Paris, France. Source of photo courtesy & image retrieved from Estate of Judith Reddy.

Figure No. 4.40. Kaiko Moti 'Two Fishes' 1950, Color Viscosity, aquatint & etching print on Japon hand laid paper, 36 x 27 ½ inches, Source of photo courtesy & image retrieved from eBay website & published in a book by Lublic Graphics, 1988.

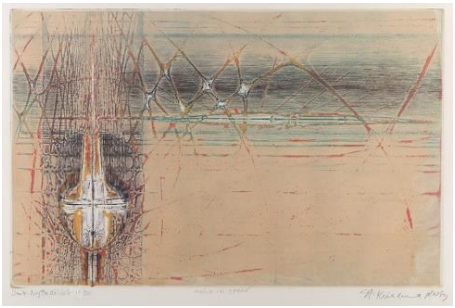

Figure No. 4.41. Krishna Reddy, 'Child in Space' 1950, Colour viscosity etching on paper, 12 5/8 x 19 5/8 inches, Source of image courtesy & retrieved from the thirsty city website.

Figure No. 4.42. Krishna Reddy 'Thinker' Etching and aquatint on paper, 1951, Source of image retrieved from Experimenter Kolkata & The Estate of Krishna Reddy, Online article 'IFA diaries 2022: Krishna Reddy's Quartet', Uma Nair, 2022, published by Times of India blog.

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Figure No. 4.46. Krishna Reddy, 'Portrait of Shirley Estelle Witebsky', Color etching on paper,1952, Source of image retrieved Facebook post by Praveen Mahto, 2020.

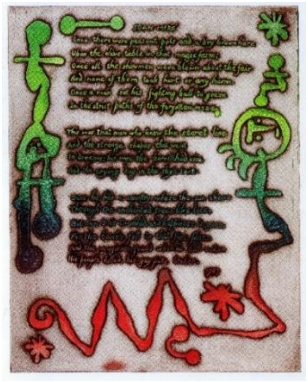

Figure No.4.47. Joan Miro, 'Poem' Viscosity print on paper, 1951, Miro tried rainbow gradation on viscosity rollers to print in colour, A Miro print of a poem by Ruthven Todd, 1942, Source image retrieved from 'Krishna Cosmos', Publisher Mapin, P.65.

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Figure No .4.50. (a & b) Krishna Reddy, 'Tuatara Forming' 1953, Viscosity print, 15.0 x 11.2 inches, Source image retrieved from printed picture, Vol 2, Published by DAG, p. 63 (c) 'Tuatara Fossil' image reference study for the artist work, Source Image retrieved from discover magazine.

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Figure No. 4.52. Krishna Reddy, 'Musician' Viscosity print, 1953, Paris, work done under Zadkine guidance, Source image retrieved from 'Krishna Cosmos' Book, Published by Mapin, Gujrat, p. 24 & 28.

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Figure No. 4.55. (a) Krishna Reddy, 'Maternity'1954, (b) Krishna Reddy, 'Maternity', 45.3 x 33.1 cm, 1954, Krishna Reddy, 'Maternity' 1955, Variation print, Source image retrieved from Experimenter gallery, Kolkata & Source image retrieved from Metropolitan Museum of Art & Source of image retrieved from Catalogue' The Embodied Image Krishna Reddy' IGNCA, ND, p.52.

Figure No. 4.56. (a, b) Krishna Reddy, 'Two Forms in One, 1954, (c) Krishna Reddy 'Two Forms in One', Simultaneous technique intaglio (colour viscosity) print on woven paper, 15. 38 x12 Inches,1954 and 1957, Source image retrieved from Experimenter gallery, source image retrieved from Bronx, IGAS, annexe galleries.

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Figure No.4.61. Krishna Reddy 'Pastorale', 1958, Mixed colour intaglio on paper, Source of image retrieved from Sotheby's website & The Printed Picture Vol. II, Published by DAG, p. 163.

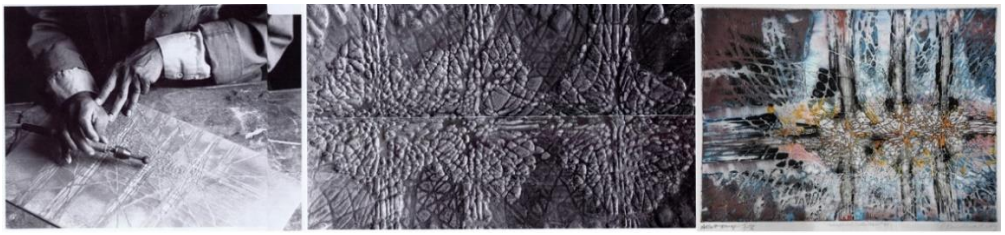

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Figure No. 4.63. Krishna Reddy, 'River' Color Etchings on paper, 33.7 x 46.2 cm, 1959, Source of Image retrieved from ignca p.95. centre image from met museum org website, right image from NGMA portfolio publication.

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Figure No.4.66. (a) Monet, 'Sunset' Oil on Canvas,1872, Impression Sunrise 48 x 63 cm p 23, Source of Image retrieved from 'Eyewitness Art Monet' (b) Krishna Reddy, 'Sunset' 1961, Multicolour Viscosity Print on Paper, Source of Image retrieved from Sotheby's website.

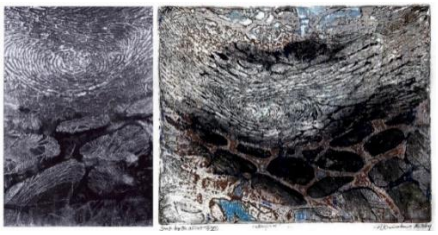

Figure No.4.67. (a) Krishna Reddy, 'Whirlpool' 1962, Multicolour Viscosity plate, Source of Image retrieved from new ways of colours printmaking Significance of Materials and Process by N. Krishna Reddy' Book, Vadhera, p, 54. (b) Krishna Reddy, & Print on Paper, 1962, 20 x 257 inches, Source of Image retrieved from IGNCA, p. 83, & Hilo Hawaii Edu website.

Figure No. 4.68 (a) Krishna Reddy, Zinc Plate Detail of 'Germination' 1961, Carving a zinc plate, 1961 Source of Image retrieved from 'New ways of colours printmaking Significance of Materials and Process by N. Krishna Reddy' (b) Krishna Reddy, 'Germination'. Colour intaglio, 12 x 17 Inches, 1961, Source image retrieved from the book 'Krishna Cosmos', p 56.

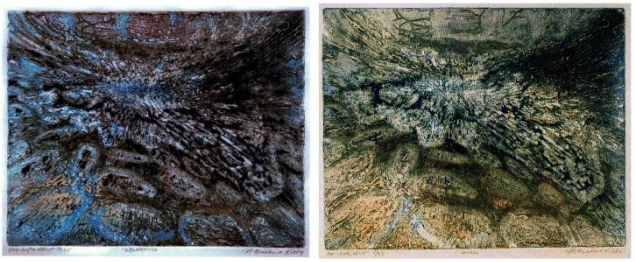

Figure No. 4.69. Krishna Reddy, 'Splash' Color Etching, 1963, 20 x 25.7 inches, Source of Image retrieved from (a) IGNCA, p.56 (b) DAG website Variation print.

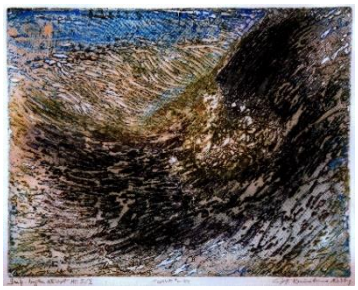

Figure No. 4.70. Krishna Reddy, 'Wave' Colour viscosity, 1963, 14 1.2 x 18 5.8 Inches, Source of Image retrieved from Catalogue 'The Embodied Image Krishna Reddy' IGNCA, ND, p.56.

Figure No. 4.71. (a) Krishna Reddy, 'Praying Women' Colour viscosity, 1963, (b) Krishna Reddy 'Praying Women', 1971, (c) Krishna Reddy 'Praying Women', (d) Ossip Zadkine, 'The Destroyed City' 1940, Source of Image retrieved from Catalogue 'The Embodied Image Krishna Reddy' IGNCA, ND, p.70, & Source of Image retrieved from npg org UK Collections, 'The statue symbolizes the destruction of Rotterdam city centre by German bombing on May 14th, 1940.

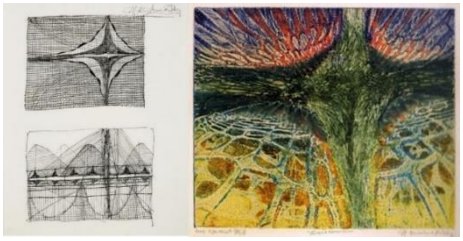

Figure No. 4.72. Krishna Reddy, 'Flower Formation' 1963, Pen and Ink Drawing, Viscosity, 15.5 x 18.5 Inches, Source Image from retrieved from Experimental Gallery, Calcutta, Indian Abstracts Book Published by DAG, Page No. 340.

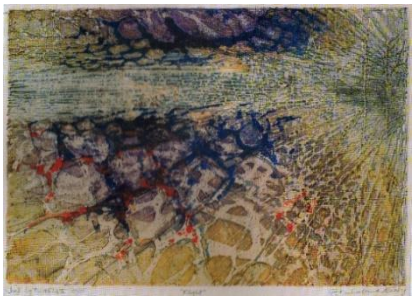

Figure No. 4.73. Krishna Reddy, 'Flight', Viscosity, 13.2 x 19.2 Inches, 1963, Source Image from retrieved from Indian Abstracts Book Published by DAG, Page No. 340.

Figure No. 4.74. Krishna Reddy, 'Splash', Multicolor viscosity print on paper, 1963, 'Reddy's practice found sanctuary in experimentation with printmaking and sculpture in a lifelong pursuit to understand form.'

Figure No. 4.75. Krishna Reddy, 'Spider Web', viscosity print on paper, 1964, 25.7 x 20 Inches, Source of image retrieved from Catalogue 'The Embodied Image Krishna Reddy' IGNCA, ND, p.28.

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Figure No. 4.79. Krishna Reddy and Judith Reddy at his personal studio setup with three rollers, glass tables, and press in Paris 1966, Source of image retrieved & courtesy to Judith Reddy, Facebook post.

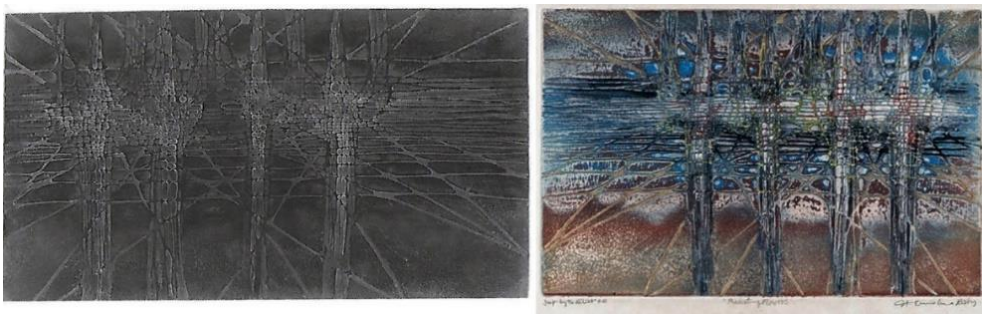

Figure No. 4.80. (a) Krishna Reddy, 'Radiating Flowers', Zinc plate,1967 (b) Krishna Reddy, 'Radiating Flowers', Viscosity print on paper, 1967, 12.5 × 19.0 Inches, Source of the image a retrieved from 'Indian Abstracts Book', Published by DAG, p. 338.

Figure No. 4.81. Krishna Reddy, 'Demonstrators' Viscosity, 1968, 13.5 x 17.2 inches, Source of the image retrieved from 'The Printed Picture', Vol II, Published by DAG, p.164.

Figure No. 4.82 Krishna Reddy, 'Demonstrators' Viscosity, 1968,13.5 x 17.2 inches, 1968, Source of the image a retrieved from 'The Printed Picture', Vol II, Published by DAG, p. 164.

Figure No 4.83. Krishna Reddy, 'Demonstrators'1968, Source of the image courtesy & image retrieved from Judith Reddy Estate, Facebook post.

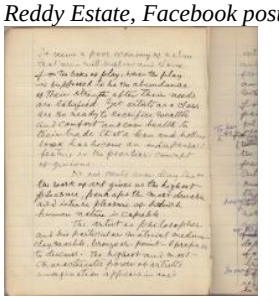

Figure No. 4.84. Krishna Reddy 'Personal Notebook Diaries', 1968, Source of the image courtesy & image retrieved from Madhyam, Facebook post.

Figure No. 4.85. Krishna Reddy, 'Demonstrators' 1968, Source of the image courtesy & image retrieved from Judith Reddy Estate, Facebook post.

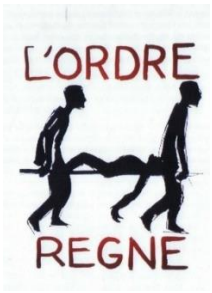

Figure No. 4.86. Unknown Artist, 'Order Reigns' Silkscreen, 1968, Source of the image courtesy Joan Rabascall, France & image retrieved from Lalit Kala Akademi, National Academy of Art, New Delhi, 1st Print Biennale India 2018, LKA, p224.

Figure No. 4.87. Unknown, 'The Struggle Continues' Silkscreen, 1968, Source of the image courtesy Joan Rabascall, France & image retrieved from Lalit Kala Akademi, National Academy of Art, New Delhi, 1st Print Biennale India 2018, LKA, p225.

Figure No. 4.88. Krishna Reddy, 'Tree Trunk', 1970, Color Etching, 14 11/16 x 18 1/2, 27 of 65 Edition, Source of Image retrieved from Annexe galleries website.

Figure No. 4.89. Krishna Reddy, 'Woman and Her Reflections', 1970, Color Etching, Source of Image retrieved from DAG P 183.

Figure No. 4.90. Krishna Reddy discussion with Bob Blackburn regarding the Viscosity relief print, 1971, New York, Printmaking workshop, with Eleanor Magid left, Source of the image courtesy & image retrieved from Judith Reddy Estate, Facebook post.

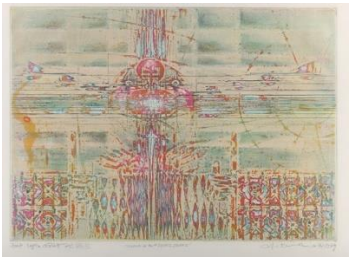

Figure No. 4.91. Krishna Reddy, 'The Clown and the Flawing Swans'1970, viscosity print on paper, Source of image retrieved from Tristry Website Collection.

Figure No. 4.92. Krishna Reddy, 'Many and One', 1971, viscosity print on paper, 15 x 22.5 inches, Source of image retrieved from Catalogue 'The Embodied Image Krishna Reddy' IGNCA, ND, p. 39.

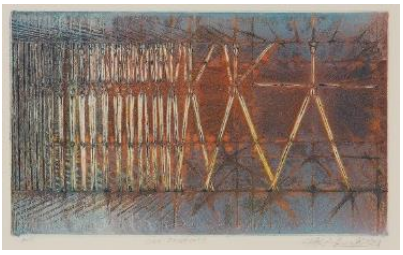

Figure No. 4.93. Krishna Reddy, 'Life Movement', 1972, Multicolor viscosity prints on paper. Source of image retrieved from at Art Basel OVR: Pioneers. On 24 March 2021, "The only process I am concerned with is, the significance of living" - Krishna Reddy.

Figure No. 4.94. Krishna Reddy, 'Woman and her Parting Son', 1972, Viscosity print on paper, Source of the image courtesy & image retrieved from 'Krishna Casmos' book, p.

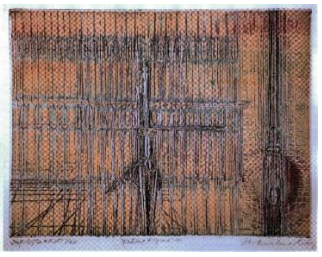

Figure No. 4.95. Krishna Reddy, 'Falling Figure' 1973, Viscosity print on paper, 20 × 25.7 inches, Source of image retrieved from Catalogue 'The Embodied Image Krishna Reddy' IGNCA, ND, p.41.

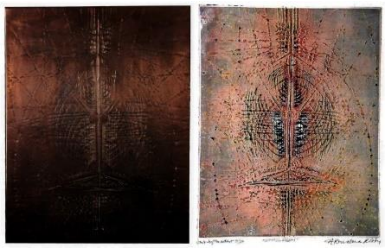

Figure No. 4.96. Krishna Reddy, 'Praying Women' Viscosity print on paper, 1972, Source of image retrieved from Catalogue 'The Embodied Image Krishna Reddy' IGNCA, ND, p. 78 and 79.

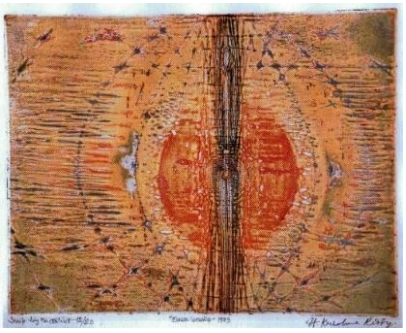

Figure No. 4.97. Krishna Reddy 'Dawn Worship' 1973, Viscosity print on paper, 20 x 22.2 Inches, Source of image retrieved from Catalogue 'The Embodied Image Krishna Reddy' IGNCA, ND, p. 55.

Figure No. 4.99. Krishna Reddy 'Many and the One' 1974, Viscosity print on paper, Size 12 7/16 in x 19 1/8 in, Source of the image courtesy & image retrieved from 'Krishna Casmos' book.

Figure No. 4.100. Krishna Reddy, 'Three figures' 1975 left plate and right Viscosity print on paper, Source of image retrieved from Catalogue 'The Embodied Image Krishna Reddy' IGNCA, ND, p.78.

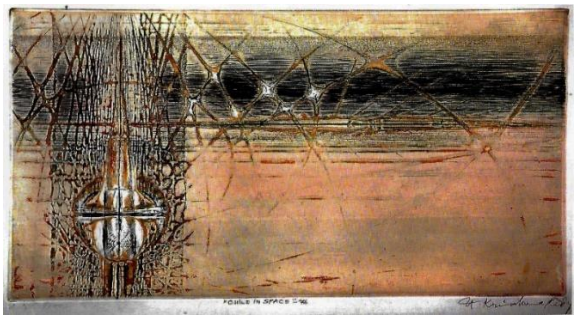

Figure No. 4.101. Krishna Reddy, 'Child in Space', 1974, Viscosity print on paper, 20 x 25.7 inches, Source of image retrieved from Catalogue 'The Embodied Image Krishna Reddy' IGNCA, ND, p.91.

Figure No. 4.102. Krishna Reddy playing with Apu, Source of the image courtesy & image retrieved from Judith Reddy Estate, Facebook post.

Figure No. 4.103. Krishna Reddy 'A miracle of simplicity Apu's Space', 1975, Metal plate, photoetching process & viscosity print on paper, Source of plate image retrieved from IGNCA, p.117, printed viscosity Source Image courtesy and retrieved from exhibition monograph catalogue 'Krishna Reddy: A Retrospective' Bronx Museum of the Arts, 5th Nov 1981 to 26th Feb 1982, NY, USA

Figure No. 4.104. Krishna Reddy 'Apu Crawling', 1975, Viscosity print on paper, Source Image courtesy and retrieved from exhibition monograph catalogue 'Krishna Reddy: A Retrospective' Bronx Museum of the Arts, 5th Nov 1981 to 26th Feb 1982, NY, USA.

Figure No. 4.105. Krishna Reddy. 'Clown Juggler' 1975, Viscosity print on paper, 12 x 10 Inches, Source image retrieved from Hilo Hawail edu website.

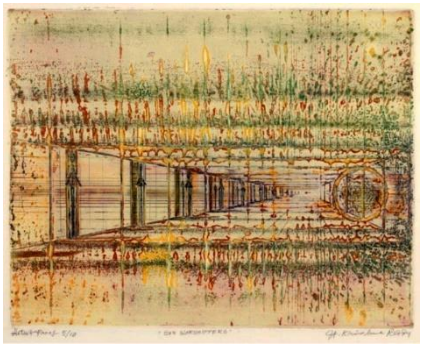

Figure No. 4.106. Krishna Reddy 'Sun Worshippers' 1976, Viscosity print on paper, 34.5 x 43.7 cms, Source image retrieved from Christie's website.

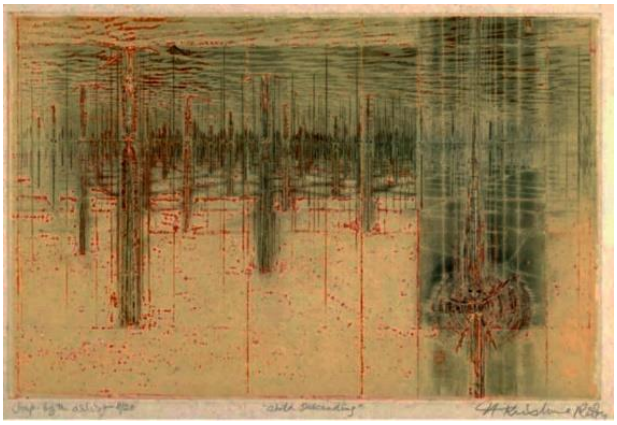

Figure No. 4.107. Krishna Reddy 'Child Descending' 1976, Viscosity print on paper, 32 x 49.5 cms, Source image retrieved from Christie's website.

Figure No. 4.108. Krishna Reddy with his wife Judith Reddy, Students Zarina Hashmi, Ram Rahman at Center & friends 1976, Wooster streets, Source image retrieved from Ram Rahman Archives.

Figure No. 4.109. Krishna Reddy with his teacher Hayter & friends 1976, Source Image from retrieved from Judith Reddy Archives from Facebook post.

CHAPTER FIVE VISUALS

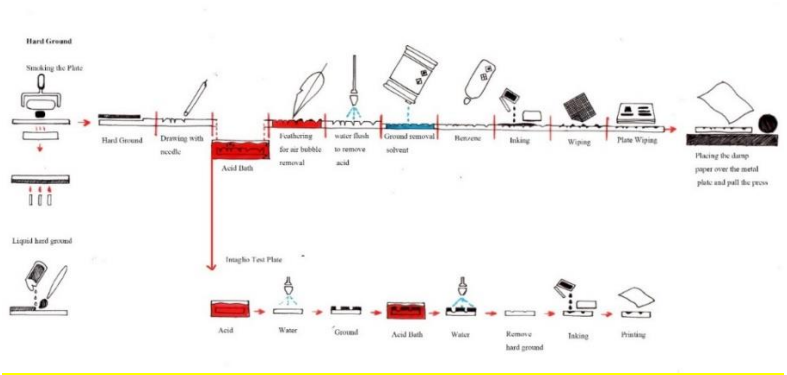

Figure No. 5.1.1. Complete the Etching process, Pen and Ink drawing on a paper Diagram created by the author.

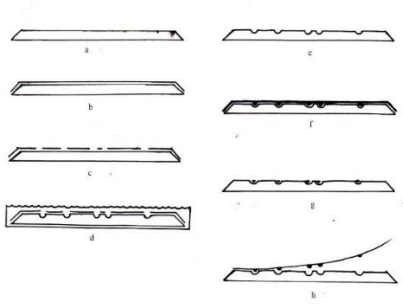

Figure No. 5.1.2. Intaglio test plate for deep biting for various levels diagram, Pen and Ink drawing on paper.

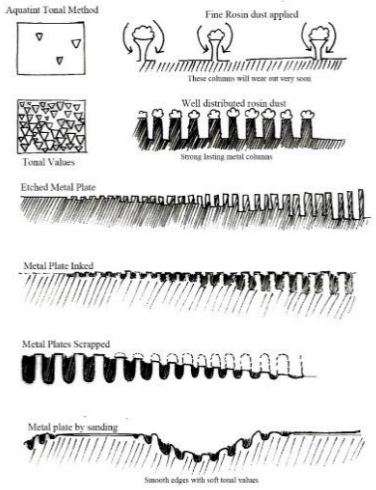

Figure No. 5.1.3 Building halftones in aquatint and rosin dust for textures in the plate, Pen and Ink drawing on paper, Diagram.

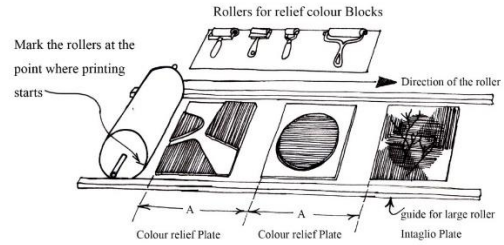

Figure No.5.1.4. Color Registration for multi-color printing, Pen and Ink drawing on paper, Diagram.

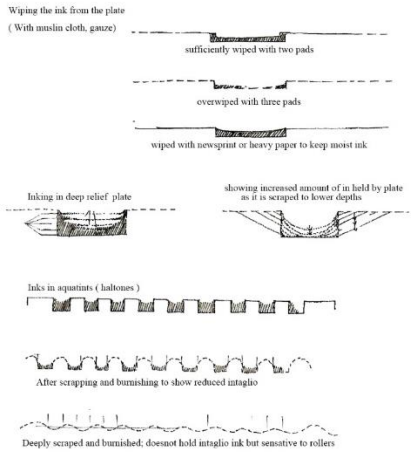

Figure No. 5.1.5. Intaglio Inking & Wiping, Pen and Ink drawing on paper.

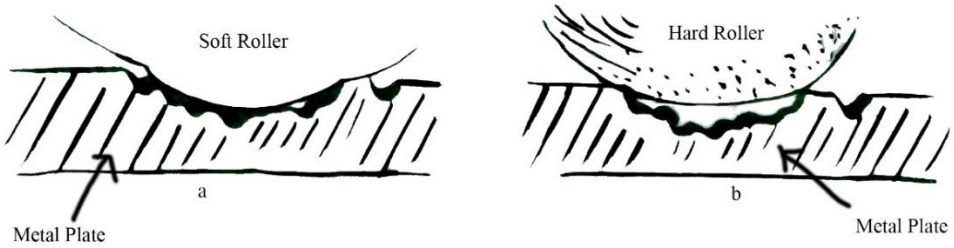

Figure No.5.1.6. Viscosity Rollers, Pen and Ink drawing on paper, Diagram.

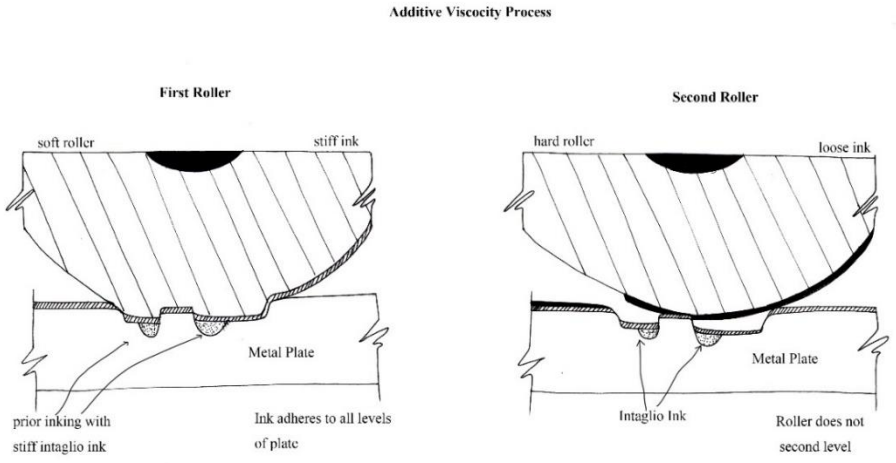

Figure No. 5.1.7 Additive Viscosity Method, Pen and Ink drawing on paper, Diagram.

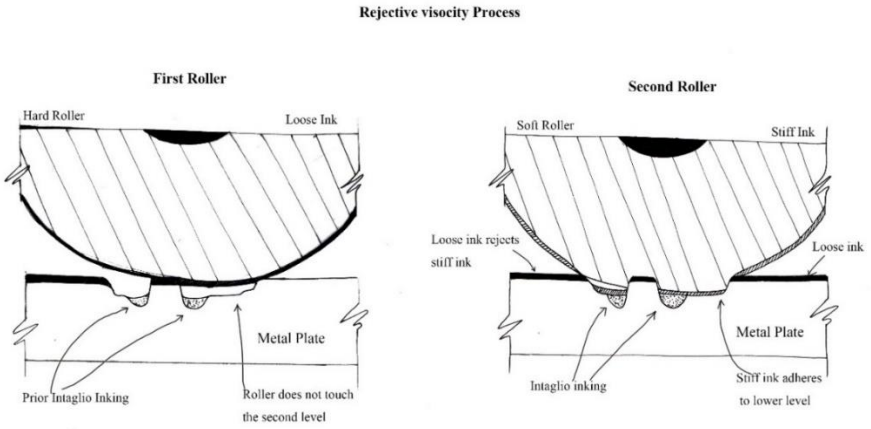

Figure No.5.1.8 Rejective Viscosity Method, Diagram created.

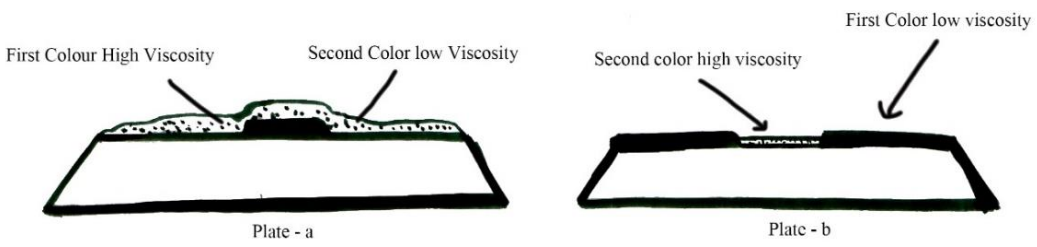

Figure No. 5.1.9. Viscosity Plate, Pen and Ink drawing on paper, Diagram created.

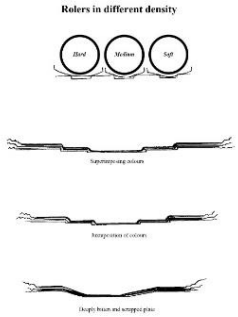

Figure No. 5.1.10. Rollers in different densities for Viscosity Plate, Pen and Ink drawing on paper, Diagram

Figure No. 5.1.11. Viscosity Colour Juxtaposing Model, Digital Diagram created by the author Swain, P.K, 2022.

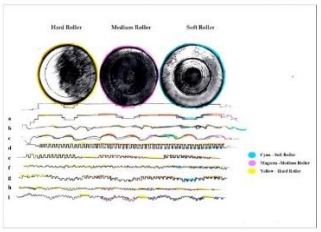

Figure No.5.1.12. Intaglio Test Plate for deep biting for various levels diagram. Reference reproduction image from Reddy research.

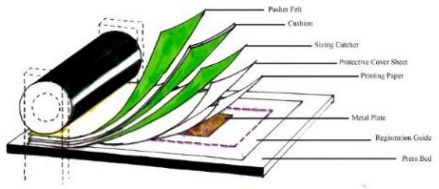

Figure No. 5.1.13. Guide to the press setup for viscosity plate printing overview, Pen and Ink drawing on paper, Diagram

5.10.1. Kaiko Moti Visuals

Figure No. 5.10.1.1 Kaiko Moti, 'Fish' 1950, Early work Lithograph aquatint & viscosity print on Japon Paper, 22 x 27.2 inches, Source of image retrieved from eBay website.

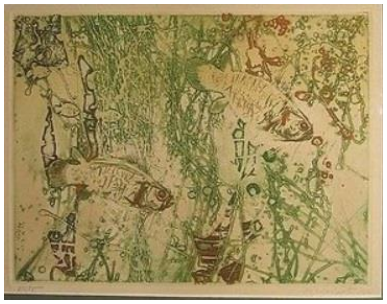

Figure No. 5.10.1.2. Kaiko Moti, 'Fish' 1955, Early Viscosity print, Source of image retrieved from Worth Point website.

Figure No. 5.10.1.3. Kaiko Moti, 'Exotic Fishes' 1960, Mature Phase Viscosity print, 24 x 34 cm, Source of image retrieved from 1st dibs website.

Figure No. 5.10.1.4. Kaiko Moti, 'Coelacanthes Ap' 1960, 267 x 36 cm Mature Phase Viscosity print, Source of image retrieved from art brokerage website.

Figure No. 5.10.1.5. Kaiko Moti, 'Evening Seascape' Colour Aquatint, 1961, 24 x 30 inches, Mature Phase print, Source of image retrieved from Live Auctioneer website.

Figure No. 5.10.1.6. Kaiko Moti, 'Still life' 1961, Colour etching,17.5 x 21.5 inches, Source of image retrieved from art net website.

Figure No. 5.10.1.7. Kaiko Moti, 'Poisson's' 1964, Experimental work Seven colour lithography and viscosity print, Source of image retrieved from Live Auctioneer website.

Figure No. 5.10.1.8. Kaiko Moti, 'Poissons' 1964, Technique 7 colour lithograph, 29.3.8 x 22, Mature Phase print, Source of image retrieved from the annex galleries website.

5.10.2. Bombay Progressive Artist's Group: Artists in Paris: Visuals

Figure no. 5.10.2.1.1. S.H. Raza, 'Bretagne', 1972, Colour Etching, 30 x 20 cm, Image courtesy to National Gallery of Modern Art, Accession No.3272.

Figure no. 5.10.2.1.2. S.H. Raza, 'Fromveure', 1972, Colour Etching, 14.5 x 20 cms, Image courtesy to National Gallery of Modern Art, Accession No.3272.

Figure no. 5.10.2.1.3. S.H. Raza, 'Untitled', 1983, Colour Etching, Image courtesy to National Gallery of Modern Art, Accession No.11670

Figure No. 5.10.2.2.1. Akbar Padamsee, 'Untitled', 1958, Etching, Source of image retrieved collection Waswo X Waswo website.

Figure No 5.10.2.2.2. Akbar Padamsee, 'Untitled', 1960, Etching, Source of image retrieved Osain's Connoisseurs of Art, Indian Modern Fine Arts, Feb 2019.

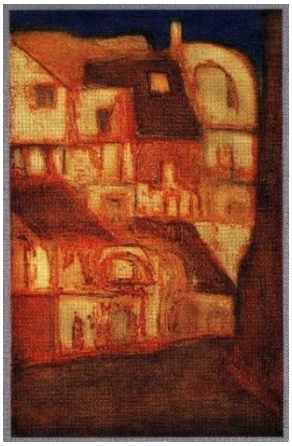

Figure No. 5.10.2.2.3. Akbar Padamsee, 'Street Corner', 1961, Viscosity Print on Paper, 30.5 x 48 cm, Source of image retrieved from the NGMA portfolio Celebrating Indigenous Printmaking (Special exhibition of Graphic Prints from the collection of NGMA) Acc. No.2086.

Figure no. 5.10.2.3.1. M.F Hussain, 'Women with Bird,' 1947, Woodcut, Source of image retrieved Ayaz, S. Peerbhoy., Book 'Painting of Husain' Thacker & Company Limited, Bombay, 1955 p.19.

Figure no. 5.10.2.3.2. M.F Hussain, 'Untitled' Lithography,1958, Source of image retrieved collection Waswo X Waswo website.

Figure no. 5.10.2.5.1. G.R. Santosh, 'Untitled' 1967, Colour etching in a reductive and additive process, Source of image retrieved from the Exhibition Catalogue 'Obeisance to Sharika Santosh' Dhoomimal Art Centre,1978 p.13.

5.11.1. Kanwal Krishna: Visuals

Figure No. 5.11.1.1. Kanwal Krishna, 'Crown of Thorns', 1950, Etching Print on paper, 6.5 x 5.5 Inch. Image Source Retrieved from The Printed Picture, Vol I, DAG, New Delhi. Page No 160 -161.

Figure No. 5.11.1.2. Kanwal Krishna, 'A float', 1952, Viscosity Print on paper, 7.5 x 14.8 Inch. Image Source Retrieved from Art & Deal, Vol 10. No.42, New Delhi, Page No 69.

Figure No. 5.11.1.3. Kanwal Krishna, 'Lama Hilarepa',1956, Lacquer on Metal, Viscosity Print, 18 x 15 cm, Image Source Retrieved from Graphic Art in India Since 1850, LKA, New Delhi. Page No 99.

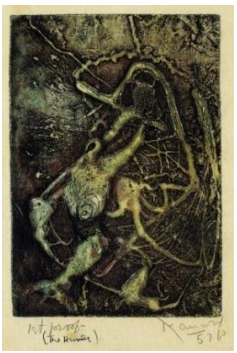

Figure No. 5.11.1.4. Kanwal Krishna, 'The Hunter', 1960, Viscosity, 21.6 x 14.4 cm, Image Source Retrieved from The Printed Picture, Vol I, DAG, New Delhi. Page No 140.

Figure No. 5.11.1.5. Kanwal Krishna, 'Lama Milarepa', 1960, Viscosity, 18.2 x 15.2 cm. Image Source Retrieved from The Printed Picture, Vol I, DAG, New Delhi. Page No 140.

Figu.re. 5.11.1.6. Kanwal Krishna, 'Confused Bird', 1960, Viscosity, 44.9 x 27.9 cm. Image Source Retrieved from The Printed Picture, Vol II, DAG, New Delhi, p.168.

Figure No 5.11.1.7. Kanwal Krishna, 'Hovering Spirit', 1960, Etching Viscosity, 30.5 x 20.5 cm. Image Source Retrieved from Moderns, LKA, New Delhi. p 60.

Figure No 5.11.1.8. Kanwal Krishna, 'Shivering Sun', 1960, Viscosity print on Paper, 33.0 x 38.1 cm, Image Source Retrieved from Artist' India, LKA, New Delhi. P.38.

5.11.2. Devyani Krishna (1910 – 2000)

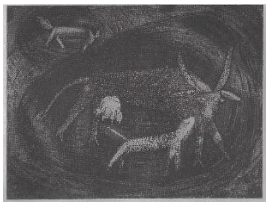

Figure No 5.11.2.1. Devyani Krishna, 'Goats' 1952, Etching Aquatint, Image Source Retrieved from Contemporary Indian Art Series, LKA, New Delhi. P.36.

Figure No. 5.11.2.2. Devyani Krishna, 'Mask', 1960, Etching Viscosity, 47 x 25 cms, Image Source Retrieved from Moderns, LKA, Uma Nair, New Delhi, p. 58.

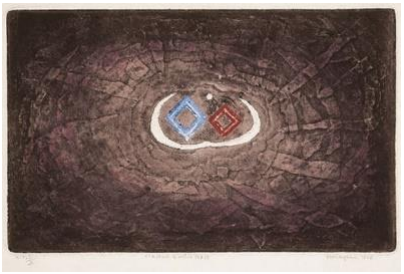

Figure No. 5.11.2.3. (a) Devyani Krishna, 'The Allah Series', 1968, Viscosity, 41.3 x 25.4 cm. Image Source Retrieved & courtesy, DAG website, ND.

Figure No 5.11.2.3. (b) Graphic Artist Devyani Krishna and her husband Kanwal Krishna, both of whom produced print & examining viscosity print work in the abstract genre. Source of the image Retrieved from Book Indian Abstracts an Absence of Form, Image Source Retrieved & Courtesy, DAG, p. 45.

Figure No. 5.11.2.4. Devyani Krishna 'Allah', 1968, Etching on Paper 16 x 12, Image Source Retrieved & courtesy, DAG website.

Figure No. 5.11.2.5. Devyani Krishna, 'The Allah', 1968, Color Etching, 29 x 39.5 cms, Image Source Retrieved from Catalogue Major Trends in Indian Art, Collection National Gallery of Modern Art, Published by LKA, New Delhi.

Figure No. 5.11.2.6. Devyani Krishna, 'The Allah Series – No. 4', 1968, Viscosity, Image Source Retrieved from NGMA Website, ND.

Figure No. 5.11.2.7. Devyani Krishna, 'Maa', 1976, Etching Viscosity on Paper 6 x 8 inches, Image Source Retrieved & courtesy DAG web Page, New Delhi.

5.11.3. Mahirwan Mamtani Visuals

Figure No. 5.11.3.1. Mahirwan Mamtani, 'Centrovision' 1971, Serigraph, Image retrieved & Courtesy from Mahirwan Mamtani website.

Figure No. 5.11.3.2. Mahirwan Mamtani, 'Centrovision' 1972, Serigraph, Image retrieved & Courtesy from Mahirwan Mamtani Website.

5.11.4. Zarina Hashmi (1937 – 2020)

Figure No. 5.11.4.1. Zarina Hashmi, 'Self-portrait' 1961, Woodcut, 14.75 x 11 inches, Image Source retrieved from author's website.

Figure No. 5.11.4.2. Zarina Hashmi, 'Composition', 1965, Viscosity, 19.5 x 25.5 inches, Image Source retrieved from author website.

Figure No. 5.11.4.3. Zarina Hashmi, 'Junk', 1966, Viscosity, 25.5 x 20 inches, Image Source retrieved from author website.

Figure No. 5.11.4.4. Zarina Hashmi, 'Flight- I', 1966, Viscosity, 20 x 25.25 inches, Image Source retrieved from author website.

Figure No. 5.11.4.5. Zarina Hashmi, 'Man', 1966, Viscosity, 25.5 x 19.75 inches, Image Source retrieved from author website.

Figure No. 5.11.4.6. Zarina Hashmi, Pulp emboss cast, 1969, Image Source retrieved from Ram Rahaman archives.

Figure No. 5.11.4.7. Zarina Hashmi, 'Untitled' Colour dye in Pulp emboss cast, 1969, Image Source retrieved from Ram Rahaman archives.

Figure No. 5.11.4.8. Zarina Hashmi 'Wall' Burnt Pulp emboss cast, 1969, Image Source retrieved from Ram Rahaman.

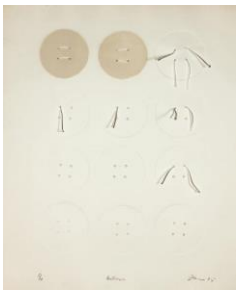

Figure No. 5.11.4.9. Zarina Hashmi, 'Buttons', 1975, Embossed relief print on BFK whitepaper, 27.5 x 23.5 inches, Image Source retrieved from.

5.12.1. Jagmohan Chopra (1935 -2013) Visuals

Figure No. 5.12.1.1. Jagmohan Chopra, 'Gehus Dream' 1956, Viscosity Intaglio Zinc plate print, Image Source retrieved from artsy net website.

Figure No. 5.12.1.2. Jagmohan Chopra, 'Crossbolt Bridge', 1962, Collagraphy Viscosity print, Image Source retrieved from Sdahuja art website.

Figure No. 5.12.1.3. Jagmohan Chopra, 'Composition 6' 1963, alternative Viscosity Intaglio Variation processed print, 35 x 28 cm, Image Source retrieved from 'Catalogue Retrospective Exhibition Jagmohan Chopra' Published by AIFACS, 2012, New Delhi. Page No.38.

Figure No. 5.12.1.4. Jagmohan Chopra, 'Composition 7' 1963, alternative Viscosity processed print, 35 x 27 cm, Image Source retrieved from 'Catalogue Retrospective Exhibition Jagmohan Chopra', Published by AIFACS, 2012, New Delhi. Page No.42.

Figure No. 5.12.1.5. Jagmohan Chopra, 'Composition' 1967, alternative Viscosity processed colour Intaglio print, 40 X 33 cm, Image Source retrieved from 'Catalogue Retrospective Exhibition Jagmohan Chopra', Published by AIFACS, 2012, New Delhi. Page No.35.

Figure No. 5.12.1.6. Jagmohan Chopra, 'Composition (3), 1967, Colour Intaglio, 27.9 x 22.5 cm, Image Source retrieved from The Printed Picture Vol I, Published by DAG, New Delhi. Page No.210.

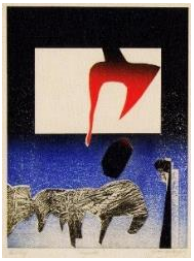

Figure No. 5.12.1.7. Jagmohan Chopra, 'Composition 20, 1967, Collagraphy Viscosity, 51.2 x 38.4 cm, Image Source retrieved from The Printed Picture Vol I, Published by DAG, New Delhi. Page No.145.

Figure No. 5.12.1.8. Jagmohan Chopra, 'Composition 20, 1967, Viscosity, 21.7 x 22.5 cm, Image Source retrieved from The Printed Picture Vol I, Published by DAG, New Delhi. Page No.145.

Figure No. 5.12.1.9. Jagmohan Chopra, 'Composition' 1967, alternative Viscosity processed print, 30 X 37cm, Image Source retrieved from Retrospective Exhibition Jagmohan Chopra Catalogue Published by AIFACS, 2012, New Delhi. Page No.37.

Figure No. 5.12.1.10. Jagmohan Chopra, 'Composition 30' 1967, alternative Viscosity processed colour Intaglio print 40 x 49 cm, Image Source retrieved from ''Catalogue Retrospective Exhibition Jagmohan Chopra'' Published by AIFACS, 2012, New Delhi. Page No. 31.

Figure No. 5.12.1.11. Jagmohan Chopra, 'Composition 8' 1967Alternative Viscosity processed print, 28 X 23 cm, Image Source retrieved from ''Catalogue Retrospective Exhibition Jagmohan Chopra'' Published by AIFACS, 2012, New Delhi. Page No. 31.

Figure No. 5.12.1.13. Jagmohan Chopra, 'Composition 9D' 1968, alternative Viscosity processed colour Intaglio print 50 x 40 cm. Image Source retrieved from ''Catalogue Retrospective Exhibition Jagmohan Chopra'' Published by AIFACS, 2012, New Delhi, Page No.34.

Figure No. 5.12.1.14. Jagmohan Chopra, 'Composition 9C' 1968, alternative Viscosity processed colour Intaglio print 50 x 40 cm. Image Source retrieved from ''Catalogue Retrospective Exhibition Jagmohan Chopra'' Published by AIFACS, 2012, New Delhi. Page No. 44.

Figure No. 5.12.1.15. Jagmohan Chopra, 'Composition 29' 1968, Viscosity processed colour Intaglio print 49 x 39.5 cm, Image Source retrieved from ''Catalogue Major Trends in Indian Art'' Published by LKA, 1997, New Delhi. Page No. 97.

Figure No. 5.12.1.16. Jagmohan Chopra, 'Bird' 1968, alternative Viscosity processed print, 40 x 50 cm, Image Source retrieved from ''Catalogue Retrospective Exhibition Jagmohan Chopra'' Published by AIFACS, 2012, New Delhi. Page No. 43.

Figure No. 5.12.1.17. Jagmohan Chopra, 'Composition 6 A' Viscosity Print, 1970, Image Source retrieved from The Printed Picture Vol II, Published by DAG, New Delhi. Page No.210.

Figure No. 5.12.1.18. Jagmohan Chopra, 'Forms', 1972, Viscosity, 27.7 x 22.5 cm, Image Source retrieved from The Printed Picture Vol I, Published by DAG, New Delhi. Page No.145.

Figure No. 5.12.1.19. Jagmohan Chopra, 'Composition' 1976, alternative Viscosity processed relief print and offset, 52 x 42cm, 1976, Image Source retrieved from ''Catalogue Retrospective Exhibition Jagmohan Chopra'' Published by AIFACS, 2012, New Delhi. p. 29.

Figure No. 5.12.1.19. Anupam Sud,1976, demonstrating the Etching process to the students in the Graphics department six-week workshop, at Government College of Art, Punjab University, Chandigarh, Image Source retrieved from Retrospective Exhibition Jagmohan Chopra Catalogue Published by AIFACS, 2012, New Delhi. p.67.

Figure No. 5.12.1.20. Jagmohan Chopra demonstrating alternative Viscosity process to the students in Graphics department of Government College of Art, Chandigarh, 1976, Image Source retrieved from Retrospective Exhibition Jagmohan Chopra Catalogue Published by AIFACS, 2012, New Delhi.

Figure No 5.12.1.21. Carol Summers, 1978, demonstrates his woodcut method at Government of College of Art, Chandigarh, Image Source retrieved from 'Catalogue Retrospective Exhibition Jagmohan Chopra' Published by AIFACS, 2012, New Delhi. p.65.

5.12.2. Anupam Sud (1944 -)

Figure No. 5.12.2.1 Anupam Sud, 'Let My Dead Be Buried, 1962, Collagraph, Intaglio and relief on Paper, 11.2 x 7.2 inches, Image Source retrieved from The Soul (un)gendered, p.44.

Figure No. 5. 12.2.2. Anupam Sud, 'I Shall protect', 1964 – 65, Colour Viscosity, 25 x 18.3 inches, Image Source retrieved from Art & Deal Special Issue 2014, p.125.

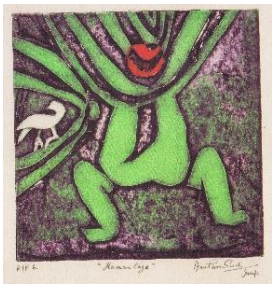

Figure No. 5. 12.2.3. Anupam Sud, 'Human Cage', 1965 – 65, Collagraphy / Colour Viscosity, 7.2 x 6.7 inches, Artist Proof, Image Source retrieved from The Soul (un)gendered, p.192.

Figure No. 5. 12.2.4. Anupam Sud, 'Composition', 1966, Etching, Variation Print, 28 x 41 cm, Image Source & courtesy retrieved from Siddharth, Tagore., Art Konsult.

Figure No. 5. 2.2.5. Anupam Sud, "Seed", 1968, Colour Trial, Collagraph, 24.5 x 32.5 cm, Image Source & courtesy retrieved from Siddharth, Tagore., Art and Deal Gallery.

Figure No. 5.12.2.6. Anupam Sud, 'Texture Trial' 1968, Intaglio, 30 x 30 cms, Image Source & courtesy retrieved from Siddharth, Tagore., Art Konsult Gallery

Figure No. 5. 12.2.7. Anupam Sud, Seed, 'Untitled' 1968, Colour Trial, Collograph, 24.5 x 32.5 cms, Image Source & courtesy retrieved from Siddharth, Tagore., Art Konsult Gallery.

Figure No. 5.12.2.8. Anupam Sud, 'Composition B', 1968, Collagraph, and relief on Paper, 12.0 x 15.5 inches, Image Source retrieved from The Soul (un)gendered, p.44.

Figure No. 5.12.2.9. Anupam Sud, 'Untitled',1968, Collograph, Proof, 34 x 35.7 cms, Image Source & courtesy retrieved from Siddharth, Tagore., Art Konsult Gallery.

Figure No. 5. 12.2.10. Anupam Sud, 'Composition Caves',1968, Collagraph, Intaglio and relief on Paper, 14.5 x 14.7 inches, Image Source retrieved from The Soul (un)gendered, p.45.

Figure No. 5.12.2.11. Anupam Sud, 'Zebra', 1968, Collagraph, 24 x 33 Cms, Image Source & courtesy retrieved from Siddharth, Tagore., Art Konsult Gallery.

Figure No. 5.12.2.12. Anupam Sud, 'Composition (Coexistence)', 1968, Collagraph and Colour Viscosity, 12.5 x 9.5 inches, Image Source retrieved from The Soul (un) gendered, p.44.

Figure No. 5.12.2.13. Anupam Sud, 'Seed', 1968, Colour Trial, Collagraph, 24.5 x 32.5 cms, Image Source & courtesy retrieved from Siddharth, Tagore., Art Konsult Gallery.

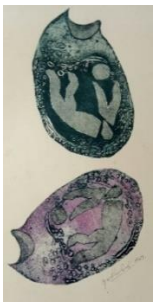

Figure No. 5. 12.2.14. Anupam Sud, 'Untitled', 1969, Collagraph, 39.5 x 20 cms, Image Source & courtesy retrieved from Siddharth, Tagore., Art Konsult Gallery.

Figure No. 5.12.2.15. Anupam Sud, 'composition', 1968, Variation Print, Intaglio, 28.5 x 36.2 cms 1Image Source & courtesy retrieved from Siddharth, Tagore., Art Konsult Gallery.

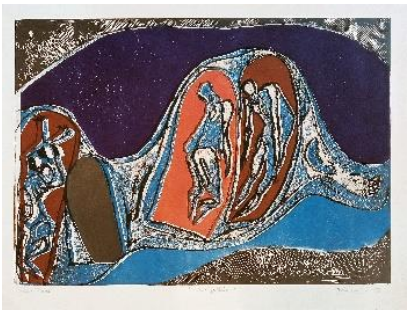

Figure No. 5.12.2.16. Anupam Sud, 'Tide of Time', 1968, Colour Trial, 32.8 x 47.2 cms, Image Source & courtesy retrieved from Siddharth, Tagore., Art Konsult Gallery.

Figure No. 5.12.2.17. Anupam Sud, 'Hope', 1968, Collagraph, Intaglio and relief on Paper, 15.7 x 19.0 inches, Image Source retrieved from The Soul (un)gendered, p.45.

Figure No. 5.12.2.17. Anupam Sud, 'Hope', Collagraph, 1968, Intaglio and relief on Paper, 15.7 x 19.0 inches, Image Source retrieved from The Soul (un)gendered, p.45.

Figure No. 5.12.2.19. Anupam Sud, 'Untitled'1969, Intaglio, 45.5 x 50 cms, Image Source & courtesy retrieved from Siddharth, Tagore., Art Konsult Gallery.

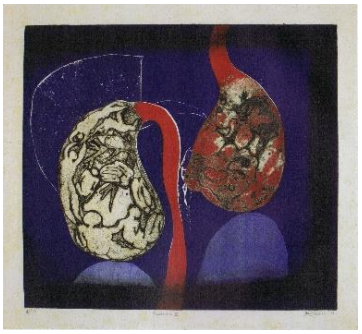

Figure No. 5.12.2.20. Anupam Sud, 'Germination', 1969, Collagraph viscosity on Paper, 18.5x 19.0 inches, Image Source retrieved from The Soul (un)gendered, p.46.

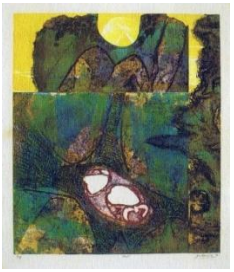

Figure No. 5.12.2.21. Anupam Sud, 'Nest', 1970, Collagraph, Intaglio and relief on Paper, 19.5 x 17.7 inches, Image Source retrieved from The Soul (un)gendered, p.47.

Figure No. 5.12.2.22. Anupam Sud, 'Composition', 1970, Collagraph, Trial Proof, 32.5 x 32.5 cms, Image Source & courtesy retrieved from Siddharth, Tagore., Art Konsult Gallery.

Figure No. 5.13.2.23. Anupam Sud, 'Tide', 1970, Etching & Colour Viscosity, 10.2 x 7.7 inches, Image Source retrieved from The Soul (un)gendered, DAG, p.195.

Figure No. 5.13.2.24. Anupam Sud, 'Composition: Life Emerging', 1971, Collagraph, Intaglio and relief on Paper, 18.5 x 19.0 inches, Image Source retrieved from The Soul (un)gendered, DAG, p.47.

Figure No5.13.2.25. Anupam Sud, 'Composition: Thirst of Time', 1970, Intaglio relief on Paper, 19.50 x 17.7 inches, Image Source retrieved from The Soul (un)gendered, DAG p.47.

Figure No5.13.2.26. Anupam Sud, 'Your Huddled Masses', 1990, Intaglio relief on Paper, 19.50 x 17.7 inches, Image Source retrieved from The Soul (un)gendered, DAG p.47.

Figure No. 5.12.4.1. Sohan Qadri 'Untitled' Viscosity print on paper, 7.5 x 67 inches, Image Source retrieved from the "Memory & Identity: Indian Artists, abroad", DAG, p.352.

5.12.3 Lakshmi Dutt

Figure No. 5.12.3.1. Lakshmi Dutt, 'Wounded Head, 1966, Etching, Intaglio and relief on Paper, Early work done under her teacher Somnath Hore Image Source retrieved from artists blog canal blog.

Figure No. 5.12.3.2. Lakshmi Dutt, 'Untitled' 1968, Viscosity, Collagraph on cardboard plate on Paper, 40 x 50 each plate size, Early work done under her teacher Krishna Reddy, Image Source retrieved from artists blog canal blog.

Figure No. 5.12.3.3 Lakshmi Dutt, 'La Lune' 1968, Viscosity, Intaglio Copper plate on Paper, 40 x 50, Early work done under her teacher Krishna Reddy, Image Source retrieved from artists blog canal blog.

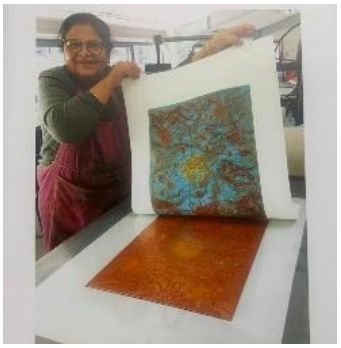

Figure No. 5.12.3.4 Lakshmi Dutt, 'Untitled' 1968, Viscosity, Intaglio Copper plate on Paper, Early work done under her teacher Krishna Reddy, Image Source retrieved from artists blog canal blog.

5.12.5. Krishan Ahuja (1940 -2020)

Figure No. 5.12.5.1. Krishan Ahuja, 'Biography of a Soul', 1970, Colour Etching Viscosity done in Paul Lingren Workshop,10 x 13, Image Source retrieved from 'Delhi Silpi Chakra A Living History, Published by Art and Deal Special Issue 2014, p.73.

Figure No. 5. 12.5.2. Krishan Ahuja, 'Couples', 1970, Colour Etching Viscosity done in Paul Lingren Workshop,10 x 13, Image Source retrieved from 'Delhi Silpi Chakra A Living History, Published by Art and Deal Special Issue 2014, p. 40.

5.13.2. Somnath Hore (1921 - 2006)

Figure No. 5.13.2.1 Somnath Hore, 'Kolkata Footpath Women Making cow dung cakes with her baby alongside', 1940, Woodcut on Paper, 7 x 5 inches, Image Source retrieved from Prinseps website.

Figure No. 5.13.2.2. Somnath Hore, 'Untitled', 1955, Woodcut, Image Source retrieved from Savara Foundation for the Arts Wire website.

Figure No. 5.13.2.3. Somnath Hore, 'Children',1957, Etching, Image Source retrieved from gallery Akar Prakar Facebook page.

Figure No. 5.13.2.4. Somnath Hore, 'Mother & Child', 1958, Etching, Image Source Art retrieved from Art Heritage 3, Season 1983- 84, ND. p.82.

Figure No. 5.13.2.5. Somnath Hore, 'Untitled', 1959, Intaglio, (Artist Proof) 19.05 x 27.94 cm, Image Source retrieved from book Somnath Hore, Life and Art of a Un – ceremonial Man 1921 -2021, LKA, ND, p.239, collection Gallery 88, Kolkata.

Figure No. 5.13.2.6. Somnath Hore, 'The Prophet', 1961, Viscosity, 11 x 15 inches Image Source retrieved from Princeps website.

Figure No. 5.13.2.7. Somnath Hore, 'The Birth of White Rose' 1962, Viscosity, 24 x 20 inches, LKA National Award in 1962, Image Source retrieved from Monogram Somnath Hore and The Wounds, LKA, ND, p.12.

Figure No. 5.13.2.8. Somnath Hore, 'Ninth Symphony' 1962, Viscosity Print Collage, 49 x 62 inches, LKA National Award, Image Source retrieved from Catalogue Moderns, K T Ravindran, Published by LKA, ND, p.173.

Figure No. 5.13.2.9. Somnath Hore, 'The Journey', 1965, Viscosity, 20 x 24.5, Image Source 'Monogram of Somnath Hore and the Wounds', LKA, p.14.

Figure No. 5.13.2.10. Somnath Hore, 'Untitled',1967, Viscosity, Image Source retrieved from Collection from Osiananma Website Mumbai.

Figure No. 5.13.2.11. Somnath Hore, 'Suffering' 1967, Viscosity Image Source retrieved from Ecstasy Image Source Hindustan Times 2021.

Figure No. 5.13.2.12. Somnath Hore, 'Child' 1967, Viscosity, Image Source Monogram of Somnath Hore and the Wounds, LKA, New Delhi, p.14.

Figure No. 5.13.2.13. Somnath Hore, 'Wound Series' 1968, Red dyed paper pulp prints, 12.25 x 8.5, Image Source retrieved from Akar Prakar Art Advisory, New Delhi.

Figure No. 5.13.2.14. Somnath Hore, 'Wound Series', 1968, Red dyed pulp print, 6.25 x 8 inches, Image Source retrieved from Sumita Mukherjee Facebook post.

Figure No. 5.13.2.15. Somnath Hore, 'Wound Series' 1970, Paper Pulp, Image Source retrieved from Gallery Akar Prakar website.

Figure No. 5.13.2.16. Somnath Hore, 'Wound Series' 1970, Mould process 50 % Cement + 50% Plaster Mixture Mould taken from wet clay and bee wax cut in negative relief for paper pulp cast print Image Source retrieved from Paranbranjan Ray, Somnath Hore, Published by Ricard L. Bartholomew, LKA, New Delhi.

Figure No. 5.13.2.17. Somnath Hore, 'Wound Series' 1971, Paper Pulp cast print, Image Source retrieved from Catalogue 1800 by Gallery 88.

Figure no. 5.13.2.18. Somnath Hore, 'Untitled', 1972, colour dyed Pulp print, 48.26 x 60.96 cm, Image Source retrieved from book Somnath Hore, Life and Art of a Un – ceremonial Man 1921 -2021, LKA, ND, p.220.

Figure No. 5.13.2.19. Somnath Hore, 'Wound Series' 1972, Paper Pulp, Image Source retrieved from Gallery Akar Prakar.

Figure No. 5.13.2.20. Somnath Hore, 'Wounds', 1972, Paper Pulp, Image Source retrieved from Prashant Tulsyan.

Figure No. 5.13.2.21. Somnath Hore, 'Wound Series' 1973, Paper Pulp, Image Source retrieved from The Printed Picture Vol I, Singh Kishore, ed., Published by DAG, New Delhi, P. 134.

Figure No. 5.13.2.22. Somnath Hore, 'Untitled', 1975, Lithography, 15.50 x 11.00 inches, Image Source Prinseps website.

Figure No. 5.13.2.23. Somnath Hore, 'Untitled', 1976, Lithography, 15.50 x 15.50 inches, Image Source Aakrathi Art Gallery website.

Figure No. 5.13.2.24. Somnath Hore, 'Untitled', 1976, Lithography, 15.50 x 15.50 inches 1976, Image Source Aakrathi Art Gallery website.

5.13.3. Arun Bose (1934 – 2007) Visuals

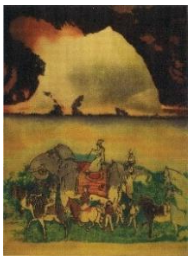

Figure No. 5.13.3.1. Arun Bose, 'Untitled', 1960's, Early colour etching work, Image Source 'First Print Biennale India 2018', LKA, p.200.

Figure No. 5.13.3.2. Arun Bose, 'Man on Bullock Cart', 1964's Viscosity Print on paper, Image Source retrieved from India Rockefeller Artists, p.323.

Figure No. 5.13.3.3. Arun Bose, 'Untitled', 1964's Mixed media on paper, 30.0 x 22.2. in., Image Source retrieved from 'India French Connection', (DAG 2017), p. 304.

Figure No. 5.13.3.4. Arun Bose, 'Black Lighting', 1967, Etching and Aquatint, Image Source retrieved from the invaluable website.

Figure No. 5.13.3.5. Arun Bose, 'Untitled', 1968, Viscosity, Image Source retrieved from invaluable website.

Figure No. 5.13.3.6. Arun Bose, 'Arjuna', 1968, Viscosity, 19.5 x 13.5, right image work in detail, Image Source retrieved from Armstrong fine arts website.

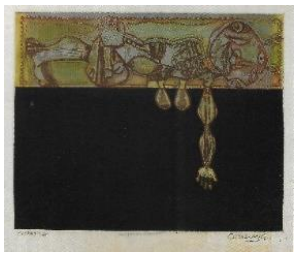

Figure No. 5.13.3.7. Arun Bose, 'Reclining Women', 1968, Viscosity print on paper, 15.7 x 19.5, Image Source retrieved from 'India's Rockefeller Artists', (DAG 2017), p.324.

Figure No. 5.13.3.8. Arun Bose, 'Queen and King', 1968, Pair of Etching Intaglio Viscosity, 66 x 51 cm. Image Source retrieved from Sotheby.

Figure No. 5.13.3.9. Arun Bose, ''No. VI', 1969, Viscosity, 17.35 X 11.7 inches, Image Armstrong Fine Art website.

Figure No. 5.13.3.10. Arun Bose, Kathy, 'Working process Viscosity Rollers, 1969, Image Source & courtesy retrieved from Kathy Caraccio collection website.

Figure No. 5.13.3.11. Arun Bose, 'God Shiva', 1969, Intaglio Viscosity 13 x 11 cm, Image Source & courtesy retrieved from Kathy Caraccio Collection website.

Figure No. 5.13.3.12. Arun Bose, 'Alpana', 1972, Intaglio Viscosity 30 x 20 cm, Image Source & courtesy retrieved from Kathy Caraccio Collection website.

Figure No. 5.13.3.13. Arun Bose, 'Wind', 1972, Intaglio Viscosity, 28 x 21 cm, Image Source & courtesy retrieved from Kathy Caraccio Collection website.

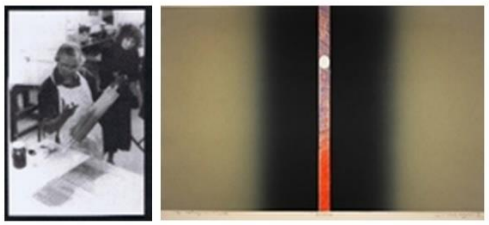

Figure No. 5.13.3.14. Arun Bose, 'Temple', 1972, Intaglio Viscosity 25 x 30 cm, Image Source & courtesy retrieved from Kathy Caraccio Collection website.

Figure No. 5.13.3.15. Arun Bose, 'Temple', 1972, Intaglio Viscosity, 30 x 22 cm, Image Source & courtesy from Kathy Caraccio Collection website.

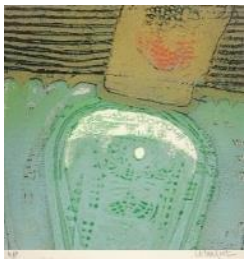

Figure No. 5.13.3.16. Arun Bose, 'Cobra', 1978, Intaglio Viscosity 30 x 22 cm, Image Source & courtesy retrieved from Kathy Caraccio Collection website.

Figure No.5.13.3.17. Arun Bose, 'Poppy', 1978, Colour Viscosity relief, 29 x 22 cm, Image Source & courtesy retrieved from Kathy Caraccio Collection website.

Figure No. 5.13.3.18. Arun Bose, Instructing Viscosity process, 1978, Image Source & courtesy retrieved from Kathy Caraccio Collection website.

Figure No. 5.13.3.19. Arun Bose, 'Worship', 1978, Intaglio with Viscosity, 30 x 22 cm, Image Source retrieved & courtesy from Kathy Caraccio Collection website.

Figure No. 5.13.3.20. Arun Bose, 'Butterfly', 1978, Intaglio with Viscosity 30 x 22 cm, Image Source & courtesy retrieved from Kathy Caraccio Collection website.

Figure No. 5.13.3.21. Arun Bose, 'Tree', 1978, Intaglio with Viscosity, 30 x 22 cm, Image Source & courtesy retrieved from Kathy Caraccio Collection website.

Figure No. 5.13.3.22. Arun Bose, 'Family', 1978, Intaglio with Viscosity, 30 x 22 cm, Image Source & courtesy retrieved from Kathy Caraccio Collection website.

Figure No. 5.13.3.23. Arun Bose, 'Untitled', 1978, Viscosity, 30 x 22 cm, Image Source & courtesy retrieved from Image Source retrieved from 'India's Rockefeller Artists', (DAG 2017), p.317.

Figure No. 5.13.3.24. Arun Bose, 'No Title', 1978, Intaglio with Viscosity 30 x 22 cm, Image Source & courtesy retrieved from Kathy Caraccio Collection website.

Figure No 5.13.3.25. Arun Bose, 'Elephant', 1978, Intaglio with Viscosity 30 x 22 cm, Image Source retrieved from Kathy Caraccio Collection website.

Figure No 5.13.3.26. Arun Bose, 'Elephant', 1978, Intaglio with Viscosity 30 x 22 cm, Image Source retrieved from Kathy Caraccio Collection website.

Figure No. 5.13.3.27. Arun Bose, 'Sun Temple', 1982, Flexible shaft engraved aluminium viscosity, 37.5 x 27.75 cm, Image Source & courtesy retrieved from Kathy Caraccio Collection website.

Figure No. 5.13.3.28. Arun Bose, 'Sunflower', 1982, Flexible shaft engraved aluminium viscosity, 27 x 35 cm, Image Source & courtesy retrieved from Kathy Caraccio Collection website.

5.13.4. Dipak Banerjee (1936 - 2020) Visuals

Figure No 5.13.4.1. Dipak Banerjee, 'Pancha Tatva', 1965, Viscosity, 31.5 x 49 cms, Image source retrieved from trade Key India Website.

Figure No 5.13.4.2. Dipak Banerjee, 'Collage – 5', 1967, Viscosity, 48.3 x 39 cm, Image source retrieved from First Print Biennale India 2018, LKA, p.206.

Figure No 5.13.4.3. Dipak Banerjee, 'Visweswar', 1978, Viscosity, 38 x 50 cms, Image source retrieved from Catalogue Major trends in Indian Art Published by LKA, P. 131.

Figure No 5.13.4.4. Dipak Banerjee, 'Vishnu Paad', 1978, Viscosity, 11 x 15 cm, Image source retrieved from Ragalahari & Kalakriti Gallery.

Figure No 5.13.4.5. Dipak Banerjee, 'Meditation', 1979, Viscosity, 10 x 12 cm, Image source retrieved from Ragalahari & Kalakriti Gallery.

Figure No 5.13.4.6. Dipak Banerjee, 'Man – Women Purusa Prakriti', 1982, Viscosity, 35 x 25 cm, Image retrieved from Catalogue 'Multiple Encounters Second Edition Indo – US Print Exhibition 2012', Published by LKA, p.15.

Figure No 5.13.4.7. Dipak Banerjee, 'Homage to Visweswar - III', 1982, Viscosity, Image source retrieved from British Museum website.

Figure No 5.13.4.8. Dipak Banerjee, 'Lajja Gauri', 1983, Viscosity, Image source retrieved from the Pinterest website.

Figure No. 5.13.4.9. Dipak Banerjee, 'Om', 1983, Viscosity, Image source retrieved from eBay website.

Figure No. 5.13.4.10. Dipak Banerjee, 'Homage to Visweswar - II', 1985, Viscosity, Image source retrieved from NGMA website.

Figure No. 5.13.4.11. Dipak Banerjee, 'Formless', 1985, Viscosity, Image retrieved from Art Majarto website.

Figure No. 5.13.4.12. Dipak Banerjee, 'Untitled',1999, Color Etching, 15.5 x 13.0 inches, from filo: Graphics 2000 (Calcutta: Society of Contemporary Artist. Image source from the printed picture, Vol I, Published by DAG, New Delhi, P. 155.

Figure No. 5.13.4.13. Dipak Banerjee, 'Meditation', 2000, Viscosity, 48 x 25 cm, Image source from the Graphic Expression Print Show 2000, Published by Cymroza Art Gallery, Mumbai, P. 24.

Figure No 5.13.4.14. Dipak Banerjee, 'Untitled', 2017, Viscosity, Image source retrieved from Ragalahari & Kalakriti Gallery.

5.13.5. Amitabha Banerjee (1929 – 2013) Visuals

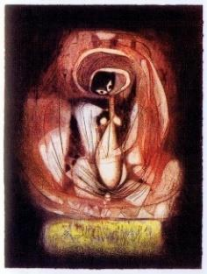

Figure No. 5.13.5.1. Amitabha Banerjee, 'Majestic Gaze', 1962 done in Europe, Image retrieved from Article 'Amitabha Banerjee His Art and Aesthetic Journey', Published by Art Etc New & Views Vol. 3. No. 12, p.59.

Figure No. 5.13.5.2. Amitabha Banerjee, 'Owl',1962, Viscosity done in Europe, Image retrieved from Article 'Amitabha Banerjee His Art and Aesthetic Journey', Published by Art Etc New & Views Vol. 3. No. 12, p. 58. (1)

Figure No. 5.13.5.3. Amitabha Banerjee, 'The Holi Leaf', 1979, Viscosity, 42 x 40 cm, Image retrieved from Catalogue 'Major Trends in Indian Art', Published by LKA, ND, p.137.

Figure No. 5.13.5.4. Amitabha Banerjee, 'Formation', 1989, Viscosity, 57 x 70 cm, Image retrieved from JNFA org website.

5.13.6. Suhas Roy: Visuals

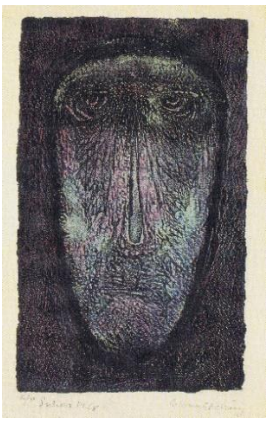

Figure No. 5.13.6.1. Suhas Roy, 'Untitled' 1968, Viscosity, 11.5 x 7.0 inches, Image retrieved from 'Printed Picture' DAG, p.206.

Figure No. 5.13.6.2. Suhas Roy, 'Untitled' 1968, Viscosity, 11.5 x 7.0 inches, Image retrieved from NGMA, ND. Facebook post.

Figure No. 5.13.6.3. Suhas Roy, 'Birds', Viscosity, 8.4 x 8.4 inches, Image retrieved from art intaglio website.

5.13.7. Lalu Prasad Shaw Visuals

Figure No. 5.13.7.1. Lalu Prasad Shaw, 'Untitled' 1967, Viscosity Print on paper, Source image retrieved from the 'LKC 18' Sep 1974, p.43.

Figure No. 5.13.7.2. Lalu Prasad Shaw, 'Cobra' 1969, Viscosity Print on paper, 29.2.x 23.2 cm, Source image retrieved from the Passonaite Expressionism, p145.

Figure No. 5.13.7.3. Lalu Prasad Shaw, 'Untitled' 1969, Viscosity Print on paper, 29 x 21 Inches Source image retrieved from Galerie 88.

Figure No. 5.13.7.4. Lalu Prasad Shaw, 'Cobra' 1970, Viscosity Print on paper, 29.3 x 21.9 cm, Source image retrieved from the Passionate Expressionism, p.145.

Figure No. 5.13.7.5. Lalu Prasad Shaw, 'Untitled' Viscosity Print on paper, 21 x 29 Inches, Source image retrieved from Galerie 88 website.

Figure No. 5.13.7.6. Lalu Prasad Shaw, 'Untitled' 2004, Viscosity Print on paper, 29 x 21 Inches Source image retrieved from the Galerie 88 website.

5.13.8. Tapan Ghosh: Visuals

Figure No. 5.13.8.1 Tapan Gosh, 'A Mid-Summer Night's Dream', 1970, Engraving & Viscosity print on Paper, Height 49 cm, Image retrieved from Pamono. eu. Website.

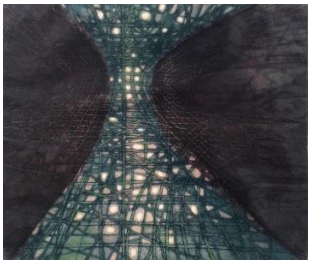

Figure No. 5.13.8.2. Tapan Gosh, 'Graphic 5th Dimension', 1970, Viscosity print on Paper, 20 x 17 Inches, Image retrieved from. Domus online website.

Figure No. 5.13.8.3. Tapan Gosh, 'Sans Titre', 1970, Viscosity print on Paper, 19.0 x 17.5 inches, Image retrieved from 'Printed Picture', DAG, Vol 2, p.176.

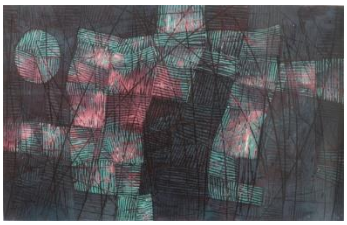

Figure No. 5.13.8.4. Tapan Gosh, 'Space a Sleep', 1970, Viscosity print on Paper, 21 x 15 Inches, Image retrieved from Domus online website.

Figure No. 5.13.8.5. Tapan Gosh, 'La Source' 1971, Viscosity print on Paper, 17.0 x 13.5 inches, Image retrieved from 'Printed Picture', DAG, Vol 2, p.177.

Figure No. 5.13.8.6. Tapan Gosh, 'Graphic', 1970, Viscosity print on Paper, 13 x 11 Inches, Image retrieved from Domus online website.

5.13.9. Bimal Banerjee: Visuals

Figure No. 5.13.9.1. Bimal Banerjee., 'Arrow cloud and Nature', 1969, Etching, Viscosity, Newsprint and silkscreen collage on paper, 30 x 22.5 inches, Image retrieved from Mutal Art Website.

Figure No. 5.13.9.2. Bimal Banerjee., 'Spiritual Forms', 1969, Viscosity on paper, inches, Image retrieved from invaluable Website.

Figure No. 5.13.9.3. Bimal Banerjee., 'Her Napkin Got Lost Somewhere in the Mountains', 1971, Aquatint etching with collage on paper, 10.5 x 25 inches, Image retrieved from Ro Gallery Website.

Figure No. 5.13.9.4. Bimal Banerjee., 'Inde Third Eye', 1971, Aquatint on paper, 55 x 75. 5 cm, Image retrieved from Bordeaux France.

5.13.10. Anju Chaudhuri: Visuals

Figure No. 5.13.10.1. Anju Chaudhuri, 'La terre Sombre Inde', 1970, Aquatint, Source Image retrieved from picclick fr blog website.

Figure No. 5.13.10.2. Anju Chaudhuri, 'Small Garden', 1970, Colour etching, 34.5 x 27.5 cm, Source Image retrieved from the invaluable website.

Figure No. 5.13.10.3. Anju Chaudhuri, 'Les forms Volantes' 1970, Viscosity or Colour etching printed from a single plate, Source Image retrieved from collections vam ac UK website.

5.13.10.4. Anju Chaudhuri, 'Singnee Germination epreuve d'astiste' Viscosity, Source Image retrieved from e Bay website.

5.13.10.5. Anju Chaudhuri, 'Light Soziogramm', 1973, Viscosity, 73.19 x 26, Source Image retrieved from the invaluable website.

5.13.10.6. Anju Chaudhuri, 'Soleil Sur Les Champs', 1970, Viscosity, 19.5 x 25. Cm, Source image retrieved from Mutual Art website.

5.13.10.7. Anju Chaudhuri, 'Sun and Landscape' 1984, Etching, Acc. no. 12210, Source image retrieved from NGMA website.

5.13.11. Sant Kar (1935 – 2023): Visuals

Figure No. 5.13.11.1. Sant Kar., 'Untitled' 1963, Early Coloured Etching, 11x 19.4 inches, Image retrieved from the Debovasha website.

Figure No. 5.13.11.2. Sant Kar., 'Mother' 1969, Early Colour Etching, 25 x 17 cm, Image retrieved from the catalogue '8 Bengal master; Miracles of Existence' Soumik Nandy Majumdar., Granth Corporation, 2015.

Figure No. 5.13.11.3. Sant Kar., 'Dawn (Birth of Bangladesh)', 1971, Viscosity print on paper, Image retrieved from the catalogue '8 Bengal master; Miracles of Existence' Soumik Nandy Majumdar., Granth Corporation, 2015.

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Figure No. 5.13.11.8. Sant Kar., 'Sati', 1975, Viscosity print on paper, 49 x 49 cm, Image retrieved from the catalogue '8 Bengal master; Miracles of Existence' Soumik Nandy Majumdar., Granth Corporation, 2015. P.78.

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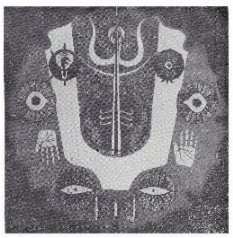
5.14.1. PT. Reddy (1915- 1996) Visuals



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5. 15.1. Parmioo Ratan. (1936 -) Visuals

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5.15.2. Naina Dalal (1935-): Visuals

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5.15.3. Jyoti Bhatt (1934 -): Visuals

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Figure No. 5.15.3.4. Jyoti Bhatt, 'Problem', 1956, Oil on canvas, 28.2 X36.5 Inch, work produced under N.S. Bendre, Shankho Chaudhuri, and K.G. Subramanyan in the Fine Arts Faculty of M.S. University. While attending the M.S. University, Image Source was retrieved from DAG World Website.

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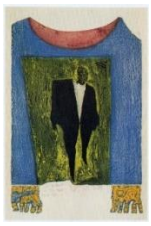

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Figure No. 5.15.3.31. Jyoti Bhatt, 'Qudrupal Self Portrait' 1966, Viscosity, 51 x 38 cms, Image Source retrieved from Jyoti Bhatt solo show Catalogue The exhibition is edited by Rekha Rodwittiya, Published by Cymroza Art Gallery, Mumbai,1998, p. 7.

Figure No. 5.15.3.32. Jyoti Bhatt, 'Tirthankara', 1966- 78, Viscosity, 45.5 x 33 cms, Image Source retrieved from Jyoti Bhatt solo show Catalogue The exhibition is edited by Rekha Rodwittiya, Published by Cymroza Art Gallery, Mumbai,1998, p. 7.

Figure No. 5.15.3.33. Jyoti Bhatt, 'Remains of Old Bungalows', 1968, Mixed Intaglio, Image Source retrieved from Jyoti Bhatt solo show, the exhibition held at Bihar Museum is edited by Uma Nair Published by Times of India, Mumbai, 2020.

Figure No. 5.15.3.34. Jyoti Bhatt, 'Om Mani Padma Hum', Viscosity,1968, Image Source retrieved from Jyoti Bhatt solo show, the exhibition held at Bihar Museum is edited by Uma Nair Published by Times of India, Mumbai, 2020.

Figure No. 5.15.3.35. Jyoti Bhatt, 'A Face', 1968, Etching Intaglio,12 x 12, Image Source retrieved from Jyoti Bhatt solo show, the exhibition held at Bihar Museum is edited by Uma Nair Published by Times of India, Mumbai, 2020.

Figure No. 5.15.3.36. (a) Jyoti Bhatt, 'Brahmand – The Egg', 1969, Viscosity, 14.5 x 23.7 Inch, Image Source retrieved from DAG Printed Picture Vol I, P. 150. Published: Karode, Roobina, ed., Jyoti Bhatt Parallels that meet' (New Delhi: DAG, 2007), p.44.

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Figure No. 5.15.3.39. Jyoti Bhatt, 'Files', 1971, Viscosity, 13 x 29 cms, Image Source retrieved from Jyoti Bhatt solo show Catalogue, the exhibition is edited by Rekha Rodwittiya, Published by Cymroza Art Gallery, Mumbai,1998, p. 5.

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Figure No. 5.15.3.41. Jyoti Bhatt, 'Fly', 1972, Viscosity, 9.5 x 9.2 Inch, Image Source retrieved from DAG Printed Picture Vol I, p. 152. Published: Karode, Roobina, ed., Jyoti Bhatt Parallels that meet' (New Delhi: DAG, 2007), P.66.

Figure No. 5.15.3.42. Jyoti Bhatt, 'Kalp -Vriksha', 1972, Mixed Intaglio, 42 x 25.5 cm, Image Source retrieved from Jyoti Bhatt solo show Catalogue, the exhibition is edited by Rekha Rodwittiya, Published by Cymroza Art Gallery, Mumbai,1998, p. 10.

Figure No. 5.15.3.43. Jyoti Bhatt, 'Kalp -Vriksha', 1972, Mixed Intaglio, Image Source retrieved from Ark Gallery.

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Figure No. 5.15.3.47. Jyoti Bhatt, 'H for Hum Hindustani', 1977, Photo Etching, 30 x 48 cms, Image retrieved from Jyoti Bhatt solo show Catalogue, the exhibition is edited by Rekha Rodwittiya, Published by Cymroza Art Gallery, Mumbai,1998, p. 11.

5.15.4. Himmat Shah (1933 -) Visuals

Figure No 5.15.4.1 Himmat Shah, 'Untitled', 1960, Etching, Image Source retrieved from Jayati Mukherjee thesis.

Figure No 5.15.4.2. Himmat Shah, 'Untitled', 1960, Etching, Image Source retrieved from Jayati Mukherjee thesis.

Figure No 5.15.4.3. Himmat Shah, 'The Yellow Stone' 1966, Linocut, 10.2 x 8.0 inches, Image Source retrieved from the printed Picture, Vol II, DAG, P. 313.

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Figure No 5.15.4.6. (a) Layout (b) Himmat Shah, Two High Relief, Wood and aluminium, 127.5 x 25 x 126.5(H) cm, 1968 – 1971, Image Source retrieved from Indus Valley, Goa, Facebook post by LN Tallur. Figure No 5.10.76 (c) Himmat Shah, Two High Relief, Wood and aluminium, 127.5 x 25 x 126.5(H) cm, 1968 – 1971, Image Source retrieved from Indus Valley, Goa, Facebook post by LN Tallur. (d) Relief embosses, (e) Relief cast process, (f) casted emboss relief (g & h) Relief Mural Installation.

Figure No 5.15.4.7. Himmat Shah, 'Untitled', Etching, 1977, 50.0 x 33.0 cm. Image Source retrieved from The Printed Picture, Vol. No. II, DAG.P. 312.

5.15.5. Rini Dhumal (1948 – 2021) Visuals

Figure No. 5.15.5.1. Rini Dhumal, 'Untitled', 1975, Early Lithography work, Source image retrieved from JD Centre of Art & IIC, YouTube, 2022.

Figure No. 5.15.5.2. Rini Dhumal, 'Untitled' Early work, Source image retrieved from JD Centre of Art & IIC, YouTube, 2022.

Figure No. 5.15.5.3. Rini Dhumal, 'Untitled', 1976, Viscosity print on paper, 6 x 8 inches, Source image retrieved from JD Centre of Art & IIC, YouTube, 2022.

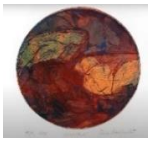

Figure No. 5.15.5.4. Rini Dhumal, 'Untitled' 1976, Viscosity print on paper, Source image retrieved from JD Centre of Art & IIC, YouTube, 2022.

Figure No. 5.15.5.5. Rini Dhumal, 'The Man' 1977, Viscosity print on paper, 6x8 inches, Source image retrieved from JD Centre of Art & IIC, YouTube, 2022.

Figure No. 5.15.5.6. Rini Dhumal, 'The Strange Forms' 1978, Viscosity print on paper, Source image retrieved from JD Centre of Art & IIC, YouTube, 2022.

Figure No. 5.15.5.7. Rini Dhumal, 'The Coal Miner', 1983, Viscosity print on paper, Source image retrieved from JD Centre of Art & IIC, YouTube, 2022.

Figure No. 5.15.5.8. Rini Dhumal, 'The Man', 1985, Viscosity print on paper, 20 x 16 inches, Source image retrieved from JD Centre of Art & IIC, YouTube, 2022.

Figure No. 5.15.5.9. Rini Dhumal, (a) 'Untitled', 1985, Viscosity print on paper, 18 x 16 inches, (b) Artist demonstrating viscosity process to her students at FFA, Graphic students with viscosity roller, Source image retrieved from JD Centre of Art & IIC, YouTube, 2022

5.15.6. Laxama Goud (1940 -): Visuals

Figure No. 5.15.6.1. Laxma Goud 'Untitled black and white with 3 figures, 1964.Woodcut, 12 x 12 Inches, Image retrieved from the Jayati Mukherjee Thesis.

Figure No.5.15.6.2. Laxma Goud 'Untitled',1965, Etching 12 x 12 Inches, Image retrieved from the Jayati Mukherjee Thesis.

Figure No. 5.15.6.3. Laxma Goud 'Untitled'1996, Viscosity Print on paper, Image source retrieved from The Printed Picture, Vol II, DAG, P. 230.

Figure No. 5.15.6.4. Laxma Goud 'Untitled' Viscosity Print & Plate, Image source retrieved from a Facebook post.

5.15.7. P. Gouri Shanker (1936 - 2020) Visuals

Figure No. 5.15.7.1. P. Gouri Shanker, 'Untitled', Viscosity, 1966's, Image source retrieved from Facebook post by Balamani.

Figure No. 5.15.7.2. P. Gouri Shanker, 'At Rest', 1967, Viscosity, 18 x 24 inch, Image source retrieved from a Facebook post by Foundation of Art & Culture, Bhopal.

Figure No. 5.15.7.3. P. Gouri Shanker, 'Untitled, Viscosity, 1968, Image source retrieved from Herald website.

Figure No. 5.15.7.4. P. Gouri Shanker, 'Composition - I, 1984, Viscosity, 23.5 x 15.7 cm, Image source retrieved from The Printed Picture, Vol 1 DAG, P. 172.

Figure No. 5.15.7.5. P. Gouri Shanker, 'At Rest', 1982, Viscosity, 48.7 x 24.6 cm, Image source retrieved from The Printed Picture, Vol II, DAG, P. 226.

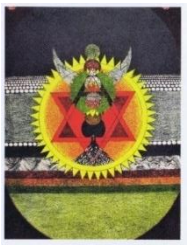

Figure No. 5.15.7.6. P. Gouri Shanker, 'Nature and Evolution' Detail, 1982, Etching, 17 x 12 inches, Image source retrieved from 'Review Hyderabad' Art Journal, Palak Dubey., p.48.

5.15.8. Devraj Dakoji (1944 -) Visuals

Figure No. 5.15.8.1. Devraj Dakoji, 'My Village', 1964, Etching, Source image retrieved from Jayati Mukherjee's thesis.

Figure No. 5.15.8.2. Devraj Dakoji, 'Untitled', 1968, Viscosity in Collagraphy, experiment, Source image retrieved from Jayati Mukherjee's thesis.

Figure No. 5.15.8.3. Devraj Dakoji, 'Untitled', 1968, Viscosity in Collagraphy, Source image retrieved from Jayati Mukherjee's thesis.

Figure No. 5.15.8.4. Devraj Dakoji, 'Untitled', 1970, Viscosity, 48.8 x 33.0 cm, Image source retrieved from The Printed Picture, Vol 1 DAG, P. 173.

Figure No. 5.15.8.5. Devraj Dakoji, 'Untitled', 1970, Viscosity, 15.5. x 26 inches, Image source retrieved from Worth Point website.

Figure No 5.15.8.6. Devraj Dakoji, 'Untitled', 1972, Viscosity, 53 x 41 cm, Image source retrieved from the catalogue '2nd Print Biennale India' p.104.

5.15.9. Jayanti Parkih: Visuals

Figure No. 5.15.9.1. Jayanti Parkih, 'Untitled' 1970, Deep Etching, Source image retrieved from the JNF website.

Figure No.5.15.9.2. Jayanti Parkih, 'Untitled', 1979, Etching, 17 x 15, Source image retrieved from author's website.

Figure No. 5.15.9.3. Jayanti Parkih, 'Untitled', Collagraph, Source image retrieved from the artist's website.

Figure No. 5.15.9.4. Jayanti Parkih, 'Untitled', 1980, Etching, Source image retrieved from the artist's website.

Figure No. 5.15.9.5. Jayanti Parkih, Collagraph print in a single wipe, Source image retrieved from the artist's Sunil Darji Facebook post.

Figure No. 5.15.9.6. Jayanti Parkih, Collagraph plate process for Viscosity print, Source image retrieved from the artist's Sunil Darji Facebook post.

Figure No. 5.15.9.7. Jayanti Parkih, Collagraph plate process for Viscosity print, Source image retrieved from the artist's Sunil Darji Facebook post.

Figure No. 5.15.9.8. Jayanti Parkih, Collagraph with glue and texture, Source image retrieved from the artist's Sunil Darji Facebook post.

5.15.10. Vilas Shinde: Visuals

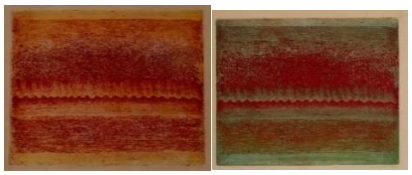

Figure No. 5.15.10.1. Vilas Shinde, 'Jinsook', 1982, Viscosity print on paper,16 x13inch, Source image retrieved from artist Facebook post.

Figure No. 5.15.10.2. Vilas Shinde 'Jinsook', 1983, Viscosity print on paper, 26 x 20-inch, Source image retrieved from artist Facebook post.

Figure No. 5.15.10.3. Vilas Shinde 'Jinsook', 1986, Viscosity print on paper, 19 x 15.5inch, Source image retrieved from artist's Facebook post.

Figure No. 5.15.10.4. Vilas Shinde's demonstration of the Viscosity process with rollers to FFA graphic students in Workshop 2019 at MSU, Source image retrieved from artist's Facebook post from Sunil Darji.

5.15.11. Sudhakar Reddy.T. (1952 -)

Figure No. 5.15.11.1. Sudhakar Reddy 'Untitled', 1995, Color Etching, Work done in South Zone Graphic Artist Camp, Workshop held at Department of Fine Arts, Andhra University, Vizag, Source image retrieved from LKA Camp Catalogue.

Figure No. 5.15.11.2. Sudhakar Reddy, 'Untitled', 2012, Glass etching colour print on paper in a reductive and additive process, Source image retrieved from Anant Catalogue.

Figure No. 5.15.11.3. Sudhakar Reddy, 'Untitled', 2016, etching prints on paper, 13 x 20, inches, Source image retrieved from the Facebook post.

5.16.1. Velu Viswandham : Visuals

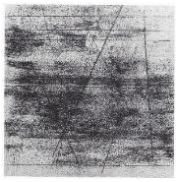

Figure No. 5.16.1.1. Velu Viswandham, 'Untitled', 1967, Etching, 47 x 50 cm, Source Image retrieved from the Catalogue 'Graphic art in India Since1850' LKA, p. 155.

Figure No 5.16.1.2 Velu Viswandham, 'Untitled', 1968, Viscosity, 40.5 x 59.7 cm, Source Image retrieved from DAG, 'Printed Picture' p.170.

Figure No. 5.16.1.3. Velu Viswandham, 'Untitled' 1968, Mix media on Paper, 5.75 x 9.75 inches, Source Image retrieved from the Catalogue Delhi Art Gallery, p10.

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Figure No. 5.16.1.5. Velu Viswandham, 'Untitled' Etching, 21 x 14 inches, Source Image retrieved from The faraway tree website.

5.16.2. A P Panner Selvam (1939 - 2016): Visuals

Figure No. 5.16.2.1. A. P. Panner Selvam, 'Fish' 1967, Etching Print on paper, 9.8 x 12.9 cm, Source image Courtesy retrieved from DAG, 'Madras Modern', p. 363.

Figure No. 5.16.2.2. A.P. Panner Selvam, 'Metamorphose' 1969, Etching Print, 44.5 x 53.3 cm, Source image Courtesy retrieved from DAG, 'Madras Modern', p. 361.

Figure No. 5.16.2.3. A P. Panner Selvam, 'Dark Head' 1969, Viscosity Print Courtesy Cholamandal Artists Village, Source image retrieved from the Goole art project.

Figure 5.16.2.4. A P. Panner Selvam, 'The Head' 1984. Viscosity Print, Courtesy Cholamandal Artists Village, Source image retrieved from the Goole art project.

5.16.3. Thota Tharani: Visuals

Figure No. 5.16.3.1. Thota Tharani, 'Force', 1984, Early etching, 37 x 38 cm, Source image retrieved from Catalogue 'Graphic Art in India Since 1850' LKA, p151.

Figure No 5.16.3.2. Thota Tharani, 'Force'1984, Viscosity, 4.0 x 4.0 inches, Source image retrieved from DAG, 'Printed Picture', Vol. one, p. 170.

5.16.4. Akkitham Narayanan: Visuals

Figure No. 5.16.4.1. Akkithaam Narayanan., 'Saudarya Lahiri' 1974, Viscosity, 11 x 8.5 inches, Image source retrieved from Story Ltd website, Ref. no.38781.

Figure No. 5.16.4.2. Akkithaam Narayanan., 'Saudarya Lahiri' 1974, Viscosity, 11 x 8.5 inches, Source Story Ltd website, Ref. no.35117.

Figure No. 5.16.4.3. Akkithaam Narayanan., 'Saudarya Lahiri' 1974, Viscosity, 11 x 8.5 inches, Source Story Ltd website, Ref. no.35116.

Figure No. 5.16.4.4. Akkithaam Narayanan., 'Saudarya Lahiri' 1974, Viscosity, 11 x 8.5 inches, Source Story Ltd website, Ref. no.35115.

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5.16.5. Arnawaz Vasudev: Visuals

Figure No. 5.16.5.1. Arnawaz Vasudev, 'Composition' 1970, Intaglio on Paper, 19.7 x 13.3 inches, Collection LKA, ND. Image source retrieved from the DAG, Madras Modern

5.16.6. Rani Pooviah: Visuals

Figure No. 5.16.6.1. Rani Pooviah., 'Kolam Series' 1970's, Viscosity print on paper, Image source retrieved from the DAG, Madras Modern, p.393.

Figure No. 5.16.6.2. Rani Pooviah., 'Kolam Series' 1970's, Viscosity print on paper, Image source retrieved from the DAG, Madras Modern, p.393.

Figure No. 5.16.6.3. Rani Pooviah., 'Kolam Series', 1970's, Viscosity print on paper, Image source retrieved from the DAG, Madras Modern, p.393.

Figure No. 5.16.6.4. Rani Pooviah., 'Kolam Series' 1970's, Viscosity print on paper, Image source retrieved from the DAG, Madras Modern, p.393.

5.16.7. Mumtaz J.A. Khan: Visuals

Figure No. 5.16.7.1. Mumtaz J.A. Khan., 'Her Dream' 1969's, etching paper, 7x9 inches, Image source retrieved from GREY Art Gallery.

Figure No. 5.16.7.2. Mumtaz J.A. Khan., 'Tribal-God' 1974's, Etching on paper, 58.8x46.7 cm, Image source retrieved from the Printed Picture, DGA, p.298.

Figure No. 5.16.7.3. Mumtaz J.A. Khan., 'Airvati', 1974's, Viscosity print on paper, 19.3x22.8 inches, Image source retrieved from the Ossian's Auction catalogue creative India series 4 Goa, Cholamandal and South Indian ,2012, p.133.

Figure No. 5.16.7.3. Mumtaz J.A. Khan., 'Airvati', 1974's, Viscosity print on paper, 19.3x22.8 inches, Image source retrieved from the Ossian's Auction catalogue creative India series 4 Goa, Cholamandal and South Indian ,2012, p.133.

Figure No. 5.16.7.5. Mumtaz J.A. Khan., 'Surya and Soma' 1974's, Image source retrieved from the Ossian's Auction catalogue creative India series 4 Goa, Cholamandal and South Indian ,2012, p.133.

Figure No. 5.16.7.6. Mumtaz J.A. Khan., 'Ramdu Kraj' 1974's, Viscosity print on paper, Image source retrieved from the Sotheby Collection.

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5.16.8. R.B. Bhaskaran (1942 -) Visuals

Figure No. 5.16.8.1. R. B. Bhaskaran, 'Untitled' 1976, Early Etching, 15.5 X 8.5, Source Image courtesy & retrieved them from the artist studio, Pallavaram.

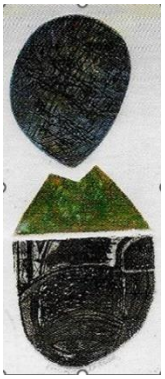

Figure No. 5.16.8.2. R. B. Bhaskaran, 1976, Viscosity, 15.5 X 8.5, Source Image courtesy & retrieved them from the artist studio, Pallavaram.

5.16.9. Rm. Palaniappan: Visuals

Figure No. 5.16.9.1. Rm Palaniappan, 'Workshop' 1978, Etching, 19 x 24.5 cms, Source image retrieved from the artist's studio.

Figure No. 5.16.9.2. Rm Palaniappan, 'Calendar Series 1- 12', 1980, Mix Media on Printed Sheet, each 21 x 15 cm, Source image retrieved from the artist's studio.

Figure No. 5.16.9.3. Rm. Palaniappan, 'Document Page X2 Series SDRC', 1984, Colour Viscosity & Mixed media, each 22.5 x 22.5 cm, Source image retrieved from the artist's studio.

Figure No. 5.16.9.4. Krishna Reddy viscosity demonstration to students and Rm Palaniappan assisting in striking colour step by step on a single plate under the guidance and Instructions Krishna Reddy at Chitrakala Parishad, Bangalore, Workshop organised.

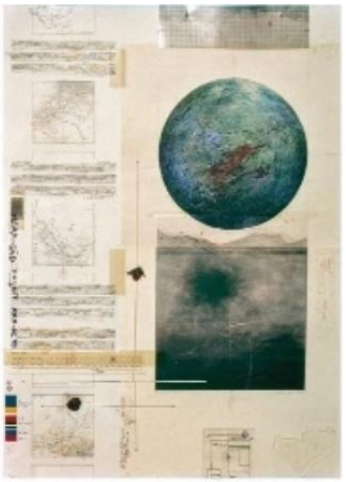

Figure No. 5.16.9.5. Rm Palaniappan, 'Documents Space Drawing SSD', 1986,' Mixed Media Print (Etching – Viscosity, mixed media, using the medium of Etching, Colour Viscosity, Blind Emboss, Source image retrieved from the artist's studio.

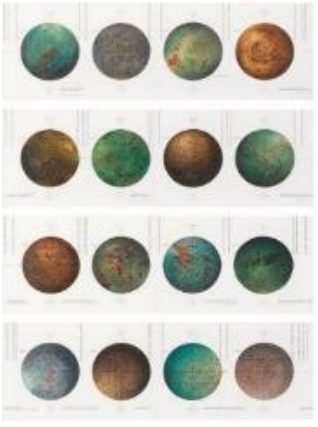

Figure No. 5.16.9.6. Rm. Palaniappan, 'Document – Alien Planets A-P', Viscosity Impression & Pen and Ink, Each Planet image: Dia 24 cm, 1985 and 1988 – 89, Collection Centre of International Modern Art, Source image retrieved from the artist's studio.

5.16.10. R. Baalaa (Rajchander Balasubramanian): Visuals

Figure No. 5.16.10.1. R. Baalaa (Rajchander Balasubramanian) 1999, Early work, Viscosity print on paper, Source image retrieved from the Time Proof Art Studio website.

Figure No 5.16.10.2. R. Baalaa (Rajchander Balasubramanian)1996 Viscosity prints on newspaper, Source image retrieved from the Time Proof Art Studio website.

Figure No. 5.16.10.3. R. Baalaa (Rajchander Balasubramanian) Viscosity print on paper, Source image retrieved from the Time Proof Art Studio website.

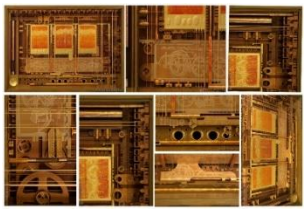

Figure No. 5.16.10.4. R. Baalaa (Rajchander Balasubramanian) 'Copperix' Dynamism in the Mobility and Movement' 1995 – 2008, Viscosity print on paper, Source image retrieved from the gallery indie arts website.

Figure No. 5.16.10.5. R. Baalaa (Rajchander Balasubramanian) 'Copperix' Dynamism in the Mobility and Movement' 1995 – 2008, Viscosity prints on paper, Source image retrieved from the gallery indie arts website.

Figure No. 5.16.10.6. R. Baalaa (Rajchander Balasubramanian) 'The Raw interaction of Futurism' Subject communication receiver, 1997 – 2007, Viscosity print on paper, D: W 27'' x H 39'' x D 3'', Source image retrieved from the gallery indie arts website.

Figure No. 5.16.10.7. R. Baalaa (Rajchander Balasubramanian) 'Concept – Dynamism Subject Portraiture of Speed', 1995 – 2012, Technique Accretion, & Viscosity print on paper, D: H 63'' x W43'' x D5'', Source image retrieved from the gallery indie arts website.

Figure No. 5.16.10.8. R. Baalaa (Rajchander Balasubramanian) 'Eternal Space', 1999 – 2013, Etching, Viscosity print on paper & mixed media, H 50'' x W 100'' x D8'', Source image retrieved from the gallery indie arts website.

Figure No. 5.16.10.9. R. Baalaa (Rajchander Balasubramanian) 1996 – 2022, Viscosity relief plates collage installation as a sculptural form, Source image retrieved from the Facebook post.

Figure No. 5.16.10.10. R. Baalaa (Rajchander Balasubramanian) Emboss motorised auto cut-off embossing press. Press Dimensions H - 6' - L -12'– B- 4', Source image retrieved from the Time Proof Art Studio & LinkedIn profile websites.

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APPENDICES: A

Survey Questionnaire

Krishna Reddy: New Approach Towards Modernist Printmaking

Dear Respondent,

The survey is divided into four parts A, B, C, D) intended to study the uses and gratification of Krishna Reddy: New Approach Towards Modernist Printmaking to acquire primary data to support the thesis of the present PhD. Doctoral research to be awarded by Lovely Professional University, Punjab. Questionnaire for Interviewing the Artists and Experts, Professional Printmaker, Master Printmaker, Academician, Printing Technicians, Painters, Sculptors and others, the details you provide in the questionnaire are confidential, and the results of the study will be used only for academic and research purpose. Thank you for taking the time to complete this survey.

Name of the interviewer: Prasad Kumar Swain,

PhD. Scholar in Department of Fine Arts,
PhD. Registration No. 41100139 LPU, Punjab, India

Part A - Before Independence

1. What do you know about printmaking technique?

2. When was the first time you heard about a printmaker as an artist?

3. Who, according to you, was the master printmaker of India before Independence?

4. What was the role of the British Government in Popularizing this technique?
5. How many colleges, according to your knowledge where the training of this technique was imparted during the time of Britishers?
6. Are you aware printmakers were treated along with other artists professionally during the time of Britishers?
7. What was the role of Bengal School in the dissemination and popularizing of Printmaking along with painting, Sculpture, Commercial arts?
8. When were the first time different colours been used in this technique?
9. What was the relation between Earlier Photography and Printmaking in Company Period?
10. Which was the earliest medium of printmaking lithography, Woodcut, Engraving in India during the British

Part B - After Independence

1. Which was the first Art School where printmaking was taught as a separate branch of learning in the Fine Arts or Visual Arts?

2. Who were the First expert printmakers in India who started their career as a printmaker?

3. Which was the best art college with all kinds of facilities for printmakers in India?

4. Who was the First Printmaker who was recognized and richly awarded for their in-depth knowledge in printmaking?

5. Who was the first Printmaker in India who professionally exhibited his artwork in the Country?

6. Who before Chitta Prosad did master this technique and took advantage of his creative impulse?

7. Who was the first Printmaker of Andhra Pradesh, and how much influence he had with Madras School?

8. Was his work closer to Bengal School, Mumbai School, or Madras Industrial School of Arts?

9. Whether his style was local or Western Influence based? How much was he aware of western techniques?

10. Was the First Art college in Andhra Pradesh where the education for printmaking was provided theoretical based or practical oriented Part C - Formalistic Approach: Krishna Reddy

11. Who was the first teacher in printmaking at Kalabhavan for Krishna Reddy?

12. How formal design in printmaking was taught to Krishna Reddy?

13. Whether it was monochrome or multi-coloured design work?

14. How color scheme was planned in the planning of formal design in engraving, woodcut, and lithography?

15. Which was the first metallic plate that Krishna Reddy used who before tried it?

16. How many colours did Krishna Reddy use during his stay in Kalabhavan at Santiniketan?

17. Krishna Reddy at his London stay what his exposure before Henry More was? How long he stayed there and how much he was influenced?

18. How much did Henry More influence Krishna Reddy in providing depth tonality and anatomical type for his sculpture and printmaking?

19. In Paris, what was Krishna Reddy's exposure before Willaim Stanely Hayter? How long he stayed there?

20. What were the decisive changes in Krishna Reddy's style and formal design after reaching Paris from London?

21. What were Krishna Reddy's salient points from Willaim Stanely Hayter in providing depth, tonality, and abstraction in suggesting form for his printmaking?

22. Did Krishna Reddy exhibit his print work in Paris? What was the local reaction, and how he was applauded for his work?

Part D - Stylistic Features of Krishna Reddy

23. At Kalabhavan, who was the nearest rival of Krishna Reddy in providing stylistic richness?

24. How many artists/ printmakers came in touch with Krishna Reddy, who worked in engraving at Kalabhavan Santiniketan?

25. When did Krishna Reddy Start Color printing experiments? Who were the other artists in this practice?

26. What was the outcome of the Delhi Exhibition, which showcased Krishna Reddy’s participation before leaving for London?

27. What was Krishna Reddy’s experience with the Guidance from Henry More after reaching Paris?

28. Who taught Krishna Reddy fundamentals of Viscosity in Paris, and who were the contemporary Artists active in Viscosity?

29. What are Krishna Reddy’s solo exhibition outcomes of Visco's prints held in Bombay and Delhi?

30. Who were the Indian Contemporary printmakers who are influenced by the solo exhibition of Delhi?

41.How much Deviation do we see in Krishna Reddy work in contemporary Indian and Western Printmaker in the technical aspect?

42. Do you think that the final stylistic enhancement in Krishna Reddy's Work was the result of his Indian Experience or European exposure?

43. Does his style have uniqueness and rapid growth present in his contemporary printmakers in India and abroad?

44. What are the standard features in his style that one notices in his prints from the day of inception of the Viscosity process that he started in Paris?

45. Please say something about the Atelier studio and your experiences if you been there?

Name of the Interviewee:
Designation of the Interviewee:
Signature of Interviewee:
Date:
Time:

APPENDICES: B

ARTIST PROFILE

Krishna Reddy's Biographical Journey and Landmark Events in The Life

b. 1925, Nandanoor, a small village near Chittoor, Andhra Pradesh

d. 2018 New York

Education

1954 Certificate in Fine Arts, Academic Grande Chaumiere, Paris, with Ossip Zadkine
Specialised in Gravure, Atelier 17, International Center for Graphics, Paris with S W Hayter

1947: Diploma in Fine Arts, Visva-Bharali University, Santiniketan, India, with Nandalal Bose.
1952: Certificate in Fine Arts, Slade School of Fine Arts, University of London, with Henry Moore.
1955: Certificate in Fine Arts, Academic Grande Chaumiere, Paris, with 0. Zadkine..Specialised in Gravure, Atelier 17, International Center for Graphics, Paris, with S W Hayter
1957: Certificate in Fine Arts, Academia Di Belle Arti Di Brera, Milan, with Marino Marini.
1957-64 Graduated to Assistant Director, Atelier 17, Paris 1957 Certificate in Fine Arts, Academia Di Belle Arti Di Brera,
Milan, with artist Marino Marini

1962 He participated in the Austrian Sculptor's Symposium, St. Margarethen Teaching 1977-Present: Professor, New York University, New York

Director: Graphics and Printmaking Program, Dept of Art and Art Professions, New York Artist in Residence, Atelier 17, Paris 1964-1976: Co-Director and Professor, Atelier 17, Paris.

1957-1964: Assistant Director, Atelier 17, Paris.

1948-1949: Lecturer in Art, Arundale Montessori Teachers Training Center (Founder-Director: Maria Montessori), Madras, India

1947-1949: Head of Arts Dept, College of Fine Arts, Kalakshetra, Madras, India

Academic Experience: Guest Professor and Artist in Residence

2000: Artist in Residence, Visva Bharati University, Santiniketan Artist in Residence, Annual Southern Graphics Council Conference, University of Miami, Florida.

1998: Guest of honour, Trinity College, Hartford, Connecticut Artist in Residence, College of Art, New Delhi

1997: Guest Artist, Garhi Artists' Studio, Lalit Kala Akademi, New Delhi Guest of Honour, Print Council of New Jersey, Somerville, New Jersey

1995 & 1985: Honoured Guest Artist, Chitrakala Parishath, under the Ministry Culture, Govt of Karnataka, Bangalore, India.

APPENDICES: C

RATIONALE FOR INTERVIEWING OF ART PRACTITIONER

Sl. No.	**Expert Name**	**Specialization Area of Expert**	**Reason for interview**
1	Dattatraya Dinkar Apte	Eminent Printmaker, Artist, Art Practitioner, Freelancing Artist	Established a group of Indian Printmakers Guild for promoting printmaking. Organizing printmaking exhibitions in India and abroad for creating awareness of print-related misunderstanding among the art lovers in general, Expert in pulp emboss cast and viscosity printing
2	Late. Dr Dina Bangdel	Art Historian, VCU – Qatar Board of Directors at Nepal Art Council	She is art critic and teacher at Nepal Art council
3	Gallery Director Mr. Prateek Raja	Director of Experimenter	
4	Krishna Ahuja	Assistant Professor at Amity University, Artist, Eminent Printmaker	Over the years he has evolved his own personal style combining modern

			sensibility with traditional language.
5	Kanchan Chander	Freelancing Printmaker	Studied at Ecole Nationale Superieure des Beaux – Arts in Paris.
6	Anandmoy Banerji	Vice principal at south Delhi Polytechnic for women, Artist, Eminent Printmaker	Banerji has collaborated with renowned printmakers carol summers, Krishna Reddy and Paul Lingren
7	Walter Emilio D' Souza	Freelancing Printmaker, and Academician at MRID	Expertise in relief printing
8	Shanti Dave	Senior Freelancing artist	Studied under N.S Bendre and co-founder of the Baroda group 1957.Experimentation with high relief printing
8	Nirmalendu Das	Academician at kala Bhawan	

10	R. B. Baskaran	Eminent Printmaker and Academician	Eminent Printmaker
11	Rm. Palaniappan	Former Printmaking Artist and Regional Secretary of Lalita Kala Chennai	Eminent Printmaker
12	R. Baalaa	Freelancing Printmaker, Working in Time Proof Studio, Chennai	Eminent Printmaker, Thinker, Writer
13	Murali Chinnaswamy	Freelancing Printmaker, Chennai	Eminent Printmaker
14	Suresh	Supervisor in Lalit Kala Academy Chennai	Eminent Printmaker
15	Sovan Kumar. M	Artist and Regional Secretary of Lalita Kala Chennai	
16	Dr. Rajeev	Supervisor in Lalit Kala Academy Chennai	Sculptor and Artist
17	Thyagarajan Natarajan	Photographer and Teacher Studied at College of Fine Arts and Crafts, Chennai	Worked with ASI Scholars and PhD Scholars, His Photography Documentation at Works are Published

18	Associate Professor Sistala Srinivas, Qualification M.A.(Fine) Art History at Baroda School of Fine Arts	Art Historian and Academician at DFA, AU, Vizag	Expert has extensive knowledge in western Art and Indian Art, Written more than thirty books on Art History
19	Professor and Reader T. Sudhakar Reddy	Printmaking/ Graphic Art Academician at at DFA, AU, Vizag	Expert is an eminent printmaker, an academician has extensive knowledge about Colour Etching single plate reduction Process and other allied techniques.
20	Professor V. Ramesh	Visual Artist, Painter, and Art Academician at at DFA, AU, Vizag	My teacher use printmaking as a medium for creating layers in printmaking
21	Associate Professor Late. Sri. C. R. S. Patnaik	Visual Artist, Sculptor, and Art Academician at at DFA, AU, Vizag	

22	Mr. Chaalm -	Printmaking/ Graphic Art Academician at at DFA, AU, Vizag	Expertise in all media inn printmaking
23	Late. Prof. K.G. Subramanyan	Mentor, Indian Artist, Art Critic, Academician Faculty: Dept. of Painting, Faculty of Fine Arts, MSU, Vadodara	Mani Daa is an eminent printmaker and academician
24	Prof.(Dr.) Ratan Parimoo	Art Historian, Critics, Painter, Born: 1936, Srinagar Presently, he is director of L.D. Museum in Ahmedabad	He is an eminent art Historian, academician and art critic. he has guided research scholars who are written on Indian printmaking. He published many research papers and books
25	Professor (Dr.) Deepak Kannal	Art Historian and Academician Head, Education: 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.
26	P.D Dhumal	Former academician at Baroda, Freelance artist	Expertise Viscosity Printing
27	Rini Dhumal	Former academician at Baroda School, Freelance Artist	Student of Krishan Reddy
28	Jayant Gajera	Eminent Printmaker works at Garhi Studio	Experimentation in Mix Media Relief Prinitng
29	Siddhartha Gosh	Reginal Secretary and supervisor at graphic studio at up lalit kala	Expertise in Intaglio
	K.Laxman Goud	Former academician at SN University and eminent printmaker	Expertise in reverse viscocity

30			
31	Sushanta Guha	Former academician at art school	Studied graphic art at new York
32	Satish Gujaral	Eminent modern artist	Modernist artist
33	V. Nagdas	Former academician and eminent printmaker	Learned viscosity under Krishna Reddy in 1982 at kala Bhawan
34	Navjot Altaf	Eminent artist	Learned printmaking at garhi studio
35	Kavita Nayar	Eminent Printmaker	Student of Somnath Hore, Expert in viscosity
36	Jayant Parikh	Eminent printmaker	Expertise in collagraphy viscosity printing
37	Jayanti Rabadia	Former academician, freelance artist	Expertise in embossing print
38	Himmat shah	Eminent artist	Student of krishna reddy, expertise in embossing
39	Sukhwinder singh	Eminent artist	Expertise in relief printing

40	Anupam sud	Former academician and eminent artist	Expertise in collagraphy and viscosity
41	Prof. Jyoti Bhatt	An Eminent Printmaker and Photographer Faculty Department of Fine Painting, Faculty of Visual Arts, MSU, Vadodara	Prof. Jyoti Bhatt is one of them who become a student of Krishna Reddy
		Education: Faculty of Visual Arts, MSU, Baroda	
43	Prof. Mahendra Pandya	Sculptor Head Department of Sculpture, Fa	Seen all decay artists
44	Prof. Gulam Mohammed Sheikh	Indian artist, critic, painter, academician	He is an eminent painter, academician and art historian.
45	Prof. Vijay Bagodi	An Eminent Printmaker	Vijay Bagodi is an eminent printmaker, academician in MSU,

			Baroda
46	Prof. Sunil Daraji	An Eminent Printmaker	He is an eminent printmaker, academician in MSU, Baroda
47	Mr. Jaswinder Singh Sakkral	Freelancing Art Historian and Research Scholar, Lives in Phagrawa, Punjab	He is an Art Historian and a part of Baroda School
48	Jagadeshwara rao Tammineni	An Eminent Printmaker & Academician	He is an Academician at YSR University
49	Chandrashekhar Vasantrao Waghmare	An Eminent Printmaker	He is a Freelancing printmaker at Nagpur
50	Sucheta Madharao Ghadge	Printmaker	She is a Freelancing printmaker at Nagpur
51	Swapnesh Harichandra Vaigankar	Printmaker	He is a Freelancing printmaker at Goa
52	Keerti Puja	Printmaker	She is a Freelancing printmaker at Baroda
53	Kaumudi Mahesh Prajapati	An Eminent Printmaker & academician	Academician at Chd

54	Mahesh Prajapati	An Eminent Printmaker & academician	Academician at Chd
55	Mausham Raj	Printmaker	Researcher at LPU
56	Mukesh Sharma	Printmaker	He is a Freelancing printmaker at Delhi
57	Rabi Nrayan Gupta	Printmaker & academician	Academician at Khariagad
58	Sanjay Kumar	Printmaker & academician	printmaker at Rohtak
59	Urmila Venugopal	Printmaker	She is a Freelancing printmaker at Bangalore
60	Visakha Arun Apte	Printmaker	She is a Freelancing printmaker at Bhopal
61	Arun Apte	Printmaker	He is a Freelancing printmaker at Bhopal
62	Susmita Barua	Printmaker	She is a Freelancing printmaker at India & Bangladesh
63	Anant Nikam	Printmaker & academician	Academician at JJ School
64	S. Sham Sunder	Printmaker & academician	Academician at HCU
65	Amshu Chuki	Freelancing Artist	He is a Freelancing printmaker at Bangalore

66	Shyam Sharma	Printmaker & academician	Academician at Lucknow
67	Durga Prasad Bandi	Printmaker & academician	Academician at msu
68	Hanuman Kambli	Printmaker & academician	Academician at Goa
69	Hemavathy Guha	Printmaker & academician	Academician at Art School in Nodia
70	Jinsook shinde	Freelancing Artist	Freelancing printmaker
71	Rajesh Ambalkar	Printmaker	Freelancing printmaker
72	Rajan Shripad fulari	Printmaker & academician	Academician at WUD
73	Vilas shinde	Freelancing Artist	Freelancing printmaker
74	L.N Tallur	Freelancing Artist	Freelancing Artist at South Korea
75	Kasireddy Lakshmi Kiran Kumar	Freelancing Printmaker	He is a Freelancing printmaker at Baroda
76	Deepak Kannal	academician	Academician at msu & Mumbai IITDC
77	Malbika barman	Printmaker & academician	She is a Academician at msu fashion dept
78	Navi Tule	Art Historian	He is Freelance art critic at Mumbai
79	Sumita Mukherjee	Art Historian	She is Freelance art critic at UK

80	Posi Prasad	Printmaker & academician	He is a Academician at Atomic Centre at Chhattisgarh
81	Sarbani Sarkar	Freelancing Printmaker	She is Freelance Printmaker at LKA Studio at Kolkatta
82	Hitesh Rana	Gallerist	He is a Art Buyer and art critic
83	Subhakar Tadi	An Eminent Printmaker	He is Freelance artist at Baroda
84	Dhruvkumar P. Mistry	An Eminent Printmaker & Academician	He is a teacher at art school in baroda
85	Niranjana Surendran	An Eminent Art Historian	She is a scholar at baroda
86	Murali Chinnasamy	An Eminent Printmaker	He is Freelance Printmaker at LKA Studio at LKA
87	Kumar Jasakiya	An Eminent Printmaker & Academician at Kalabhavan	He is a teacher at Kalabhavan
88	Aranya Bhomik	Art Historian	He is a art crtic and art historian
89	Siddhartha Tagore	Gallerist	He is a Art Buyer and art critic
90	Pandit Bhila Khairnar	An Eminent Printmaker	He is Freelance artist at Mumbai
91	Balaji Poona	An Eminent Printmaker	He is Freelance artist at Baroda

92	Moutushi Chakraborty	An Eminent Printmaker & Academician	She is a teacher at art school in Amity
93	Dimple B Shah	An Eminent Printmaker & Academician	She is a teacher at art school in Bangalore central University
94	Ramesh Kandagiri	Academician	He is a teacher in painting dept at Delhi collage of art
95	Abhijeet Tamhanee	Art Journalist	He is an Art Journalist in Mumbai
96	Priyasri Patodia	Gallerist	She is an Art Buyer in Mumbai and Baroda
97	Shivji Panikkar	An Eminent Art Historian	He is an art crtic at baroda
98	Priti samyukta	Academician	She is art teacher at JNUFA, Hyeradbad

APPENDICES: D

Glossary of Printmaking Terms

Acid. A corrosive agent used to bite intaglio plates. The most frequently used acids are nitric acid, Dutch mordant (hydrochloric acid and potassium chlorate), and ferric chloride. Concentrated nitric acid tends to "underbite" (bite sideways) while biting downwards in the plate. Diluted nitric acid and the other acids are more predictable in their effect on the plate.

Arkansas Stone. A stone used to sharpen etching and engraving tools such as burins, gouges, scrapers, needles, etc. Asphaltum (or bitumen). An acid-resistant component in etching grounds. .

Binder. A substance such as gum, gelatin, rosin or drying oil that "binds" or holds the pigment particles in a spot of ink or paint.

Blanket. Rectangular woven wool felts placed between the roller of a press and the paper, used to transmit the pressure of the press during printing to the paper and plate.

Block-out (or stop-out). A varnish or hard ground liquid used to protect areas of an intaglio plate from acid. Dutch Mordant. See Acid

Halftone Screen. A grid of dots or lines on plastic produces the effect of continuous tone in a photo process. One can apply this screen to produce varied halftones on an intaglio plate.

Hard Ground. A substance made from rosin, beeswax and asphaltum, used to cover plates for etching. It can be applied as a solid ball ground to a heated plate or mixed with benzol or turpentine and brushed on as a liquid. Depending upon the desired quality of the etched line, the proportions vary. The quantity of beeswax is increased; for deeper etching, asphaltum and rosin are increased.

India Stone. A human-made tool sharpening stone, excellent for sharpening burins and gouges. A round stone, with one coarse and one fine surface, is recommended.

Mordant. The acid used for biting plates. Specific mordants vary in chemical composition, strength and biting action. Oil. Generally, it refers to drying oils, especially linseed, either cooked or raw, used in the preparation of printing

Ortho film. The film used by the graphic arts industry for photo transparencies. It produces a high contrast positive image and is used with dot screens for producing images with halftones.

Paper. In printmaking, it refers to 100% rag, heavyweight paper (made from shredded cotton or linen rags). This paper is ideal for intaglio printmaking because of its high degree of flexibility.

Pigments. Finely powdered substances used to colour ink and paint. They are available as earth colours, chemical colors, and as colours from animal and vegetable source.

Plate. The metal support an image in etching, engraving or lithography. Zinc and copper are the most commonly used metals for plates (zinc is easily etched in nitric acid; copper is etched in Dutch mordant or nitric acid or ferric chloride). Copper engraves beautifully, and zinc is nicely suited to carving and gouging.

Polymer. A long molecule built up of many monomers (single-unit molecules) linked together. "Drying oils" like linseed oil gradually thicken and polymerize on exposure to air, light and heat to form giant polymer chains. The understanding of the viscosity printmaking process is based on knowledge of the nature and behaviour of polymers.

Printing Ink. A substance composed of pigment and binder (oil) used for the application of colour. Printing inks are usually prepared by working cooked linseed oil into powdered pigment and grinding the mixture to a fine dispersion.

Resist. A surface varnish coating used to protect the metal from corrosion by acid. Generally, resist is available as solid ball-ground or liquid hard ground.

Rollers. Cylinders constructed various materials such as leather, rubber, gelatin and special plastics used to apply ink and grounds to various printmaking surfaces.

Rosin. A powdered resin made from pine sap used to ground intaglio plates for aquatint. When melted onto the plate, rosin forms an extremely tough, resistant ground.

Soft Ground. A mixture of rosin, beeswax, asphaltum and grease. Soft ground is used for creating impressions of textures for etching (see Soft Ground Method).

Solvents. Various liquids such as turpentine, benzine, alcohol, and kerosene are used to remove ink and ground from plates and work areas.

Tarlatan. Starched cotton gauze or muslin used to apply ink to the crevices of an intaglio plate or wipe ink from its surfaces.

Tools

Brayer. Small roller used to spread ink onto a plate or a woodblock.

Burin. An engraving tool that cuts lines in the plate.

Burnisher. A highly polished, curved tool made of metal was used to polish the plate and correct mistakes. The burnisher is kept polished by rubbing it on leather or chamois.

Damp Box. The closed box used to store damp paper before printing in order to maintain proper humidity. Dust Box. An airtight box used to dust an etching plate with rosin powder for aquatint.

Echoppe. A drypoint tool used to cut lines of varying width on the surface plate.

Gouge. A tool used to cut U-shaped crevices in a plate or woodblock.

Intaglio Press. The press used to print intaglio plates is composed of a steel bedplate that is lodged between upper and lower rollers. Usually, the pressure of the upper roller is regulated by a set of calibrated screws. In intaglio printing, the pressure must be strong enough to force the paper into the plate's grooves with layers of felts, so pull out the maximum amount of ink.

Rocker. Cutting implements whose serrated edge is used to produce a rough ink-holding surface on a mezzotint plate (see Mezzotint).

Rosin Bag. A small porous bag made of nylon, silk or cotton tissue used to dust the plate with rosin for aquatint. Roulette. A tool for Mezzotint having a textured, hardened

steel roller used to raise an ink-holding halftone. Scorper. A flat engraving tool used to cut broad areas or lines on a plate.

Scraper. A triangular-bladed tool was used to scrape and carve an intaglio plate or remove unwanted areas in a plate. The scraper is frequently used to modify and grade the tonal structures produced by aquatint, Mezzotint and deep bite.

Acid Bath. A solution of acid and water.

Artist's Proof. Those prints, during the printing of an edition, reserved by the publisher for the artist.

Beveling. The filing of the sharp edges of an intaglio plate to a slant prevents the cutting of the paper and press felts during printing and especially to ensure that the press roller does not push the plate forward on the press bed.

Bleeding ink (or running). The tendency of an excessively oily ink to run or spread during the pressure of printing. Bleeding is widespread when oily ink is used in the deeply bitten areas of an intaglio plate.

Burnishing. The process in which particular areas of the plate are polished to erase or smooth over marks made on it. Burnishing is commonly used in working aquatint and mezzotint areas of a plate to lighten their tone.

Chiaroscuro. Light to the dark progression of tone.

Cross-hatching. A series of intersecting lines producing tonal variations in a print.

Edition Prints. A limited number of identical prints pulled from one or more original plates, stones or woodblocks, signed and numbered by the artist.

False-biting (or foul biting). Acid biting through a faultily laid coating of ground.

Feather Brushing. A feather is used to brush away the bubbles that form on the intaglio plate while it sits in the acid bath.

Hand Wiping. Wiping the ink off the intaglio plate surface with the light, even pressure of the palm powdered with French chalk.

Hatching. A series of parallel lines producing tonal variations in a print.

Impression Number. The number of a print in an edition. It is usually expressed over the total number of prints in the edition. Light Fastness. Ink's resistance to fading upon being exposed to light.

Light Sensitivity. A surface's tendency to change colour upon being exposed to light.

Proof. A print used to check how the image has transferred from the plate to paper.

Pull To transfer an image from an intaglio plate to paper.

Registration. The aligning of the plate or plates with the paper before transferring the image.

Steel facing. We are adding a layer of iron to the surface of an intaglio plate by electroplating. Steel facing is generally used to ensure the durability of the plate when printing large editions.

Tackiness. The binding quality or measure of the stickiness of a solid or liquid. Tackiness is a physical property of printing inks; an understanding of it is essential in predicting ink transfer from plate to paper.

Viscosity. State of cohesiveness among molecules and polymer chains of drying oil (such as cooked linseed oil) and its resultant resistance to flow. Sensitivity to the viscosity of inks is crucial to understanding how to modify them for printmaking, especially in the new methods of viscosity printmaking.

Wiping. The spreading of the proper amount of ink into the crevices of an intaglio plate and the removal of excess ink from its surface.

APPENDICES (E)

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Jennifer, Farrell., Associate Curator in the Dept of prints, at Met Museum, NY

Sumesher, Sharma., Writer, Art Critic, Art Historian, & Curator, NY

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Babneet, Lakhesar., Freelance Artist, Canada

Christina, Weyl., Scholar, Art Critic, Art Historian., America

Lakshmi, Dutt., Academician, Freelance Artist, Paris, France

LIST OF APPENDICES

Annexure 1. Candidacy letter of Ph.D.

LOVELY PROFESSIONAL UNIVERSITY
Transforming Education Transforming India

Center for Research Degree Programmes

LPU/CRDP/EC/070319/68
Dated: Thursday, March 07, 2019

Prasad kumar Swain
Registration Number: 41600139
Program Name: Ph.D. - Fine Arts (Part Time)

Subject: Letter of Candidacy for Ph.D.

Dear Candidate,

We are very pleased to inform you that the Department Doctoral Board has approved your candidacy for the Ph.D. Programme on Saturday, October 20, 2018 by accepting your research proposal entitled: "Krishna Reddy: New Approach Towards Modernist Printmaking" under the supervision of Dr. Rohita Sharma.

As a Ph.D. candidate you are required to abide by the conditions, rules and regulations laid down for Ph.D. Programme of the University, and amendments, if any, made from time to time.

We wish you the very best!!

In case you have any query related to your programme, please contact Center for Research Degree Programmes.

Head
Center for Research Degree Programmes

Annexure 2. List of Publications

Title of paper ***'Major trends and innovations in the history of Indian printmaking from before Independence to present times'*** author names Prasad Kumar Swain & Dr Rohita Sharma, Name of journal Our Heritage, Published date July-December-2019, Vol-67-Issue-2-, UGC-CARE listed.

Title of paper ***'Indian Printed Portraitures: Historical Background of Wood and Metal Engravings from Medieval to Colonial Phase'*** author names Prasad Kumar Swain & Dr Rohita Sharma, Name of the Journal European Journal of Molecular & Clinical Medicine, Published date 07th December 2020, ISSN 2515-8260 Volume 07, Indexing in Web Science

Title of paper ***'Lithography and Chromolithography: Indian History of Printmakers & their Aesthetics (1798-1948)'*** author names Prasad Kumar Swain & Dr Rohita Sharma, Name of journal IJRAR, Published date 2018 November, IJRAR November 2018, Volume 5, Issue 4 E-ISSN 2348-1269, P- ISSN 2349-5138, UGC-CARE listed.

Title of paper ***'Graphic Arts: Innovative Art Education Since Independence in India'*** author names Prasad Kumar Swain & Dr Rohita Sharma, Name of journal IJRAR, Published date 2018 November, IJRAR November 2018, Volume 5, Issue 4 E-ISSN 2348-1269, P- ISSN 2349-5138, UGC-CARE listed.

Title of paper ***'Understanding Amul Products for Advertisements: Indian Women & Their Requirements'*** author names Prasad Kumar Swain, Name of journal IJRAR, Published date May 2022, Vol 9, Issue 2, E-ISSN:2348 – 1269, P – ISSN:2349 – 5138,

Book Chapter Published ***'Orissan Illustrated Palm Leaf Engraving Arts: Survey and Significance',*** author names Prasad Kumar Swain & Dr Rohita Sharma,

Contemporary Issues in Social Science, Vol – 1, Laxmi Publications (p) Ltd, SL. No. Section Various Dimensions of Arts. Page no 400 – 416, ISBN 9789352746552.

Title of paper ***'Krishna Reddy & Modern Indian Arts: Visual Art Pedagogy & Reddy's Innovative Teaching Methods in Printmaking'*** author names Prasad Kumar Swain, ISBN 9788194929260, page no 59, Proceeding of Online National Conference on *'Innovation in Visual Arts (NCIVA' 2020)* Education 4.0: Perspectives on Visual Art Practice, Pedagogy and Representation, 07 th Oct 2020, Amity University, Uttar Pradesh.

Title of paper ***'Modern Contemporary Artist of Himachal Pradesh'*** author names Prasad Kumar Swain, Vikram Thakur, ISBN No.0976-0822 (UGC -CARE List Group I) Kalyan Bharati, Vol – 36 No. (XIII) 2021, Page 55.

Title of paper ***'Trends and Innovations in Indian Contemporary Printmakers'*** author names Prasad Kumar Swain, Birender Singh, ISBN No.0976-0822 (UGC -CARE List Group I) Kalyan Bharati, Vol – 36 No. (XIII) 2021, Page 43

Title of paper ***'Perspectives on The Ragamala Series: Traditional And Modern'*** Published in UGC CARE Paramhansa Yogananda International conference preceding on 'Recent Trends in Interdisciplinary Research" Book name Emerging Trends in Art & Literature, organized by the Department of Visual Arts, Himachal Pradesh University, Shimla in association with Pratibha Spandan Society, Shimla on 09th – 10th September 2019 at Himachal Pradesh University, Summerhill, Shimla, Himachal Pradesh, India, ISBN 978 – 81-945576-0-9 (ebook).

Patent Number	**Title of the patent**
A- 126285	GRAVITY
A-124900/ 2018	THE BUDDHA ENLIGHTENMENT
A-124734/ 2018	MUSIC BLOSSOMS LIFE
A - 124115 / 2018	THE LOST TEMPO
A - 126804/ 2018	WOODCUT BIKE

ISBN: 978-81-949292-6-0

Krishna Reddy & Modern Indian Arts: Visual Art Pedagogy & Reddy's Innovative Teaching Methods in Printmaking

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ABSTRACT

The researchers in this study wants to enquire how historically art education is being taught in Indian art colleges and institutions. The researchers are practitioner artists and aware of technicalities of art teaching in Fine arts and especially in printmaking. The researchers gather from the records that Krishna Reddy was the one of the most celebrated print maker of India, who saw Professor Nandalal Bose and his students like Chittaprosad, Binode Bihari Mukherjee, Ram Kinkier Baij and several others doing their experiments in Bengal school and perhaps saw Abanindranath and his contemporaries trying their hands also in Printmaking. Krishna Reddy was a sculptor but his exposure in France and later in United States took him to such height with his discovery and series of innovations in VISCOSITY technique that he is hailed as a complete printmaker. His was a unique way of teaching which inspired artists as well as technicians of every continent. In this research paper, the researchers want to explain what they have learnt in contemporary art schools and their training syllabus in India and how much they have learnt from different Indian printmakers who were motivated and influenced by the experiments of Krishna Reddy in last decades of 20th century. With time as they have seen the recorded speeches of Krishna Reddy on YouTube their thinking and way of looking has been greatly improved. In this study, the researchers want to compare the teaching methodology which they learnt in their formative phase and what they have learnt under the impact of Krishna Reddy's practices and analyses. In this study art education of pre and post independent is compared with post-modernist educational system where technology has shaken earlier art teaching practices and creative output has improved considerably under latest researches and reforms. This study is one-time historical, exploratory, descriptive, conceptual, fundamental and qualitative research and offers an opportunity to frame new Indian graphic arts education to help student and his teacher.

Keywords: Print making, Bengal school, France school of Stanley William Hayter, Viscosity, Krishna Reddy, his innovative experiments and Methods of imparting Knowledge.

1. INTRODUCTION

Print making was known to Chinese in Tang period, around 600 AD, but it was developed by Johannes Gutenberg in 1439 AD as a movable type of technology in Germany. He is also given credit for inventing oil-based ink which helped in providing mass production of prints. Under his influence the first printed book of the Bible came in the market in Latin Language in 1450. In India, after gaining popularity in Western Europe completely, printmaking reached with the Jesuits as they brought printed polyglot Bible in the court of Akbar who did not show any interest. Till 1675, there was only one printing press imported from Europe by a Portuguese family in Goa who printed Bible to propagate Christianity. Brahmi font were developed by Charles Wilkins in 1781 though Bhimji Parekh had tried unsuccessfully in 1686, to print Bhagwat Gita. In the same year first newspaper was started in which portraits with different flavour became known to the commoners rather than just elite. At the same time, the hold of the British Trade Company tightened around the coastal areas of Indian peninsula and minor artists from Western Europe started visiting these 'picturesque and impoverished land inhabited by people having barbaric and uncivilised cultural practices'*1 (Partha Mitter Much Maligned Monsters) They travelled extensively in India to record what they saw, felt and experienced in their personal diaries with fully illustrations. William and Thomas Daniell landed here in 1785 to stay in different Indian Royal families. On returning in1794-5 they exhibited their coloured aquatints numbering 144 in six volumes till 1808 and got tremendous success. It influenced many British artists to try their hands.

Chapter 7

TRADITIONAL AND CONTEMPORARY VIEWPOINT ON RAGAMALA SERIES

PRASAD KUMAR SWAIN

"The six major melodies (Ragas) and the thirty-six Minor melodies (Raginis) - with their beautiful bodies - emanated from the Abode of Brahma - the transcendental being- and sings hymns in honor of Brahma Himself."

- Narada, Panchama Sara Samhita, 1440 CE

INTRODUCTION

Ragamala painting, as the name suggests, is based on the Indian system of Ragas or musical modes. Each painting is associated with a specific melodic movement and has the same effect on the viewer as the Raga when sung, has on the listener. Ragamala painting is a tradition exclusive to India and has given to Indian art some of its greatest masterpieces.

In the Indian musical context, a Raga has been defined as a "permutation and combinations of notes or frequencies illustrated by melodic movements, which are capable of producing a pleasant sensation, mood, or an emotion in the mind of the listener."

According to ancient Indian texts there are basically six Ragas or combinations of notes. Each Raga has five Raginis or wives and eight Ragaputras or sons. The Ragas, considered male, are pentatonic in scale while the Raginis have a heptatonic scale and are considered female.

The six principal Ragas – Bhairava, Dipaka, Sri, Malkaunsa, Megha and Hindola are meant to be sung during the seasons of the year: summer, monsoon, autumn, early winter, and spring. Thus, Raga Megha, as its name suggests, is a melody of clouds and rains and is meant to be sung during the monsoons. Its pictorial rendition may depict dark rain clouds or streaks of lightning while a joyous Krishna dallies with a flock of maidens.Apart from the seasons, the Ragas are also related to the different parts of the day. There are Ragas and Raginis that are supposed to be sung before dawn, in the afternoon, at night and so on.

Ragamalas, literally meaning "garland of Ragas," therefore, would be paintings which provide the viewer with a "mood of the particular season – which he would have attained had he listened to a particular Raga."It may be worthwhile to bring the reader's attention to the fact that though poets started to weave these musical movements into a series of verses a millennium ago, it was as recently as some 400

Our Heritage

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Major trends and innovations in the history of Indian printmaking from before independence to present times

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Abstract

In this research paper, the researcher wants to examine the artistic visual language of Indian Graphic Arts, which were conceptualised after independence. The investigator being associated with a concise history of printmaking or graphic arts, is aware of circumstances in which artists of successive generations have struggled for the sociological and formal problems in innovation and art making. This Research Paper is a survey of the history of manual intaglio, relief, other printing processes and major trends of engraving, etching and plate printing techniques by Krishna Reddy and other innovators in the history of Indian Printmaking. The main objective is to present a concise history of pre-and post-independence printmaking in India, as well as a comprehensive overview of developments in the material aspects of intaglio and other printmaking from its origins in the early 19th century to the present. Both innovations were observed in the light of the continuity between the intaglio printing method, i.e. its materials and methods of production in relation to its' form. In accordance with this study.

Keywords *Printmaking, Viscosity, Krishna Reddy, New Technology, Innovation, Post-Independence, Concise History, New Imagery, Anti-revivalism.*

Introduction

"Mankind, which in Homer's time was an object of contemplation for the gods, now is one for itself. Its self- alienation has reached such a degree that it can experience its own destruction as an aesthetic pleasure of the first order," – Walter Benjamin, Illuminations, (1936)

As the investigator of this research topic 'Major Trends in Indian Art' Investigator have been very conscious about the historical aspect of our civilization, culture, heritage, invasion, struggle, pain, conflict, freedom, understanding, identity, communication, interaction and collaboration. Mutual interaction between individual and community to search for an identity is the most important part of any Major Trend, Evolution, Change, Disappearance in art,

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Orrisan illustrated palm leaf engraving arts: Survey and Significance

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Introduction

Palm leaf were one of the early forms of writing media and has been recorded as early as the fifth century B.C as writing material in Orissa. Until the late nineteenth century several hundred years ago, palm leaf manuscripts on art and literature are still available for reference. Odisha was known in ancient days as Kalinga, Kosala, Odra and Utkala. These independent regions were all under one administrative control, which is known as Utkala and later Orissa. Figure No 1. Mahabharata, Ramayana, and Puranas have mentioned the name of Utkala. Utkala's existence as a kingdom is found in the Raghuvamsa of Kalidas. King Raghu is said to have reached the country of Utkala after crossing the river Kapisa and finally went to Kalinga. Utakaladesa's earliest epigraphic evidence is found from Somdatta's Midnapur plate that includes Dandabhukti in its jurisdiction1.The plate records that while Sasanka ruled the earth, his feudal Maharaja Somadatta ruled the Dandabhukti province adjacent to the Utkala-desa. The Kelga shows that Udyotakesari's son and Yayati's successors ruled about the third quarter of the eleventh century, made Prince Abhimanyu over Kosala, and ruled Utkala himself. The Gangas kept the reins of government in or about 626-7 A, D after the fall of the Matharas in Kalinga. They ruled for a long period of approximately five hundred years, until they eventually expanded their control to the Gafiga by subjugating Utkala in or about 1112 A. D.They subsequently moved their capital from Kalinga-nagara (modern Mukhalingam) on the Mahanadi bank to Vir Sijasi-kataka (modern Cuttack). Despite the Ganga-kingdom touching the Gang banks! There is no trace of any inscription record to the north of the Puri district related to either Chodaganga or his sons. Indian art history has proved a rich store of traditional paintings and folk narratives from prehistory to the present. One of the most musical and illustrious forms of folk narrative is Palm Leaf Engraving of Odisha, While the art form and music show a distinctive local flavour of the state, Orissa has its own panache of palm leaf engraving from the districts of Raghurajpur, palm leaf engraving consisting of crude opaque folk art often defined in black outlines. The chapter deals with the process of talapatrachitras, the method, raw materials. It focuses primarily on the transformation of art from performative to demonstrative art as a strategy for the survival of Raghurajpur artisans [11]

"A thing of beauty has no fear of time." – Kamala Devi Chattopadhyay (2008)

The Indian way of life celebrates products made with the help of simple, Indigenous tool by craftspeople from a strong fabric of tradition, aesthetic and artistry. The range of Indian handicrafts is as rich and varied as the country's cultural diversity

Traditionally, Engraved Palm leaves, known as talapatrachitra, have been used in Orissa to write down new born child horoscopes. These talapatrachiatras were prepared by the Nayakar community, traditional astrologers. Such engravings are fine line drawings depicting

[11] Palm Leaf Engraving . Historical Geography and Dynastic History of Orissa - P.54

Lithography and Chromolithography: Indian History of Printmakers & their Aesthetics (1798-1948)

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Abstract

In this research paper Researcher's Investigation wants to have a comprehensive survey of lithography and chromolithography portraiture printmaking in India of the Colonial period. The researcher has gained additional insights from conversations with some of the medium's leading practitioners of post-independence era. In this paper, the researcher wants to highlight two different printmaking techniques and the art works resulted by them in the colonial period. The decline of central authority of the Mughal empire led to the consolidation of the British hold over our country. With them we saw artists with their technical prowess landed here. The miniature painting which was very much practiced in the royal courts got replaced by lithography and chromolithography as the demand increased. Almost the best techniques used in the Europe were tried here as the result was remarkable. The researcher takes the narrative forward by focussing on the modern trajectory of Indian printmaking as time rolled on. In this research the investigator being a teacher and practitioner printmaker, would like to examine historical developments chronologically, regionally and technically as the impact of the British hegemony increased with the successive centuries. The researcher would like to examine the artworks produced in this intervening period to test his hypotheses that the company period was good for the development of printmaking in India. In the dearth of written material.from the Indian writers, the researcher would use the travelogues of the missionaries and visiting officers to relate how European artists came and succeeded in getting lucrative commission works and how this technique blossomed under the Britishers rule at the expense of local art and trends..

Key Words: *British trade company, Mughal empire, Print making technique, Lithography and its exceptional quality, Chromolithography*

1.0 Introduction:

To explore the print in greater depth, and to understand it in layperson terms, blurbs have been used frequently that comment on the content as well as printmaking style of these works thereby assisting the reader in understanding how printmakers work(ed), and how to tell a lithograph from a chromolithograph, Interestingly, the diverse range of the content and style of the prints also reflect the artists response to social and pollical events, changes and upheavals, and make for extremely interesting viewing and comparisons.

Lithography was discovered at the turn of the 18^{th} – 19^{th} century as an art technique. It was easier to work and get the result quickly with very little help. Artist individually without anybody support could get the excellent result with extraordinary richness which was not possible with miniature painting a style which preceded it.

Graphic Arts: Innovative Art Education Since Independence in India

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Punjab, India

Abstract

In this research paper the researcher wants to scrutinise the emergence of Indian graphic arts in view of new kinds of art pedagogy, artists, art schools in the pre to post-colonial period. The investigator, being a teacher is associated with the printmaking or graphic arts, is aware of circumstances in which artists of successive periods have struggled for the sociological and formal problems in the printmaking. The investigator examines the shifts in the formal language and practices of printmaking, but also equally, in the idea and opinions about Indian art schools during these years. For this transformation at least two levels were inextricably linked, purely British and hybrid taste. The changes in pictorial styles and modes of representation, soon after our independence, assume real significance only as part of a wider process of changing visual tastes, and ideologies related with national identity. Enhancement of the process of scientific learning, in this period of transformation, remains a challenge, particularly in the school and college level. Artistic and practical literature work is urgently required, because culture and art education are insufficient even in socioeconomic fields.

Keywords: *Printmaking history, Colonial Art School, Western education and Pedagogy, Revivalism, Krishna Reddy and Viscosity.*

Art schools in colonial times: in the middle of 19th century, the advent of industrialization gave way to a modern approach to the arts that no longer considered the creation of art for the sake of art. Figure No. 1 in India,
British Art Education. Clearly similar goals were acquired, Although with some royal overtones. 'Local artisans and artisans' showed an outstanding the ability to be trained in a new way. As art schools were studied in all Spain, Alexander Hunter's education policy of Lord Macaulay, who later became director The School of Industrial Arts in Madras attracted an Indian capacity for creative construction that was similar to European students.

Motives of British Art Education in India and Working of Govt School of Art: In the latter half of the 19th century, Madras Art School, Calcutta Art School, 1854, the Mumbai Art School of Sir Jamsetjee jeejibhoy (1857), Jaypore's Industrial Art School (1866), and the Mayo Arts School (1875), the British India founded Five major art schools. There remained no distinction between art and industrial or applied art in the British polices for art education in India and these august intuitions can today, with the advantage of hindsight, be looked upon at the time as centres for vocational training for those deprived or not capable of a literary or scientific education. The school of Calcutta art was founded in 1854 by the Association for the Promotion of Industrial Art in the School of industrial art. H.H. Locke, an accomplished teacher from the Kensington School of Design, was appointed principal. Locke made some efforts to reorganise the existing curriculum that mainly meant extending and subdividing course in drawing, painting, modelling, lithography and wood engraving.

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Indian Printed Portraitures: Historical Background Of Wood And Metal Engravings From Medieval To Colonial Phase

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Abstract: ***In this research paper, the researcher wants to examine the artistic portraiture visual language in Early Indian Graphic Arts, which were less documented in earlier medieval Period. The investigator, being a teacher is associated with the printmaking and graphic arts, is aware of circumstances in which artists of successive periods have struggled for the sociological and formal problems in innovation and print portrait making. This Research Paper is a survey of the history of manual intaglio, copper engravings, brass engravings, relief, metal engravings, other printing processes and trends of engraving, etching and plate printing techniques in India. For his exploration he is using the expertise of William Daniel and other innovators in the history of Indian Printmaking. The main objective is to present a concise history of printmaking from medieval period up to 1798. when the Britishers were almost in control over our sovereignty. modern, as well as a comprehensive overview of developments in the material aspects of intaglio and other printmaking from its origin. In the early 15th century Both innovations were observed in the light of the continuity between the intaglio printing method, i.e. its materials and methods of production in relation to its' form. The endeavours become apparent, and significantly, the journey from the earliest printed documents without visuals to documents with printed designs and images. The researcher is of the view that printmakers continue to embrace with enthusiasm, new developments in technology, new materials, new processes and new means of communication.***
Keywords: ***The Print making in India, Its Origin and Development, Portraiture and its History, Wood Engraving, Copper Engraving, Steel Engraving, Colonial Phase.***

1.0 Introduction:

This fascinating new addition to the acclaimed graphic work explores the world of portraiture from several vantage points and asks key questions about its nature. How printed portraiture has changed over the centuries? How portrait prints have represented their subjects and how have they been interpreted? The researcher with his paper aims to provide a clear, yet thorough overview of the history of portraiture in terms of social, political, economic, and psychological factors over a broad time span. Issues such as identity, modernity, and gender are considered by this researcher within their cultural and historical contexts.

The researcher uncovers intriguing aspects of portraiture-a genre that has often been purely representational, featuring examples from Indian tribes to 15th Century rulers, and from "Mughals" such as Babur Figure No.3 and Figure No.5, his successors to everyday people. The examiner feels that there are many meanings and uses of portraits throughout the ages and different artists from Denial to Winter Halter have treated this art differently. In the

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TRENDS AND INNOVATIONS IN INDIAN CONTEMPORARY PRINTMAKERS

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ABSTRACT

A researcher wants to examine the visual printing language in Early Graphic Arts, least documented in the colonial, Modern, and Contemporary Indian Period. The investigator, being a student is associated with printmaking, painting and alternative photography techniques, er want to examine aware of circumstances in which artists of successive periods have struggled for the sociological and formal problems in innovation and graphic printmaking. This Research Proposal is a survey of the history of manual and alternative techniques like digital and another innovative web programming, web publishing in virtual media, and ceramic photoprints. This research proposal examines the social aspects of subjects in early print studios of India by analyzing some studies about the topic. The Researcher is investigating the change of his living and working culture in the new democratic and liberal set up. Rather than scientific examinations of traces of prints, the following approach focuses on the studio practice of tracks and ties into my more significant study of studio prints produced and widely circulated in the country today. The history of graphic today remains uncharted, yet it holds strong roots in visual practices of printing and publishing that commenced with the arrival of the presses in India in the 1640s. The following study leads up to examining the changing phenomenon of printing through the ages. Following is an attempt to historically trace printing conventions about identity in studio works, which have different degrees been assimilated today by negotiating innovation within the pattern. The purpose of the broader research on photographs to examine the role that it plays in the current systems of origins and social organization in urban India. Ne The endeavours become apparent, and significantly, the journey from the earliest printed photo documents without visuals to documents with printed images. The Researcher believes that printmakers continue alternatives to enthusiastically accept modern technological advances, new products, new methods, and new modes of communication.

The selected problem is to be solved using historical, analytical, descriptive, exploratory, and empirical methods by keeping printmakers career in mind. In this research problem, the Researcher wants to look at how printmakers have developed innovative techniques and how his artworks have matured. This Researcher wants to see how he has influenced Indian later printmakers, especially during every printmaker's career that all spent in a lifetime and how their innovation in printing technology has

Annexure 3. List of Conferences

Presented a paper on *'PERSPECTIVES ON THE RAGAMALA SERIES: TRADITIONAL AND MODERN'* in Paramhansa Yogananda International conference on 'Recent Trends in Interdisciplinary Research" organised by the Department of Visual Arts, Himachal Pradesh University, Shimla in association with Pratibha Spandan Society, Shimla on 09th – 10th September 2019 at Himachal Pradesh University, Summerhill, Shimla, Himachal Pradesh, India

Presented E – poster on *'Indian Art Revival in Natural Dyes: Content and Context in Traditional and Modern Era'* presentation at the International Conference of Pharmacy (ICP – 2019) on the theme of "Pharmacy: Realigning the focus on health" held on 13 – 14th September 2019 organized by School of Pharmaceutical Sciences, Lovely Professional University, Punjab in collaboration with Indian Pharmacy Graduates' Association (IPGA) Phagwara chapter. Certificate No. 173772, Date of Issue: 14 - 09 – 2019.

Attended Seminars 106 Indian National Conference from Jan 3 to Jan 7 th 2019 at Lovely Professional University (Punjab)

Attended Seminar 3rd Neo-International Conference on Habitable Environments & International Professional Meet (Niche Ipm 2018) 16th Nov 2018

Presented and participated in Artwork on *'Buddhas Endless Feeling – Live to Tell – Don't Fence me In'* at the National Conference on 'Contemporary Perspectives in Design and Creative Arts (CPDCA 2018) held on 14 th April 2018, Organized by School of Journalism, Film Production and Creative Arts and School of Fashion Design and Technology, Lovely Faculty of Business and Arts, Lovely Professional University (Punjab) Certificate No 93122, Date of Issue 14- 04 – 2018

Attended Lecture cum talk on *'PRINTED PICTURE FOUR CENTURIES OF INDIA PRINTMAKING'* by Dr Paula Sengupta and Anupam Sud on Monday 17 Sep 2018 at 5:30 pm to 8:00 pm at Punjab Lalit Kala Akademi Gallery Punjab Kala Bhawan, Sector 16 B Chandigarh.

ICMC 2021 mica 7th International Communication Management Conference creativity & culture for management in a changing world this is to certify that Prasad Kumar Swain has presented the paper titled *'Creativity & Culture For Art Management In Modern India'* at the 7th international communication management conference (icmc) 2021 held online between January 7 to 9, 2021

Certificate of Paper Presentation in the Online International Multidisciplinary e-Conference Held on 20 -21 July 2020, ' Theme on 'Impact of Covid 19 ' with the manuscript or research article entitled on 'Contextualizing Modernist Printmaking in India: A Case Study of Krishna Reddy with Special Reference to Viscosity' The author of this manuscript is Prasad Kumar Swain, Research Scholar, Printmaking Studio, Department of Fine Arts, Lovely Professional University, India.

Certificate of Paper Presentation in Online on 26 Sep 2020 conference at LPU, Research Paper for National E -Conference on Theme "Education and Development Post Covid 19'' with the manuscript or research article entitled on 'Printmaking and Research Under the spell of Covid – 19' The Corresponding author of this manuscript is Prasad Kumar Swain, Research Scholar, Printmaking Studio, Department of Fine Arts, School of Humanities, Lovely Professional University, India.

Certificate of Participation in International Conference on 'Re-Envisioning Education: Challenges and Opportunities' Held from 27th to 28th April 2018 Organised by School of Education, Lovely Professional University, Punjab

Annexure 4. List of Workshops

Attended INDIA ART FAIR Art Exhibitions and talks,2016,2017,2018, 2019,2023 New Delhi

Attended National Gallery of Modern Art Exhibitions and talks 2019, New Delhi

Attended Kiran Nadar Museum of Art Exhibitions at New Delhi 2019

Attended KHOJ Art Exhibition at New Delhi 2019

Attended Lecture cum talk on Printed PICTURE FOUR CENTURIES OF INDIA PRINTMAKING by Dr Paula Sengupta and Anupam Sud on Monday 17 Sep 2018 at 5:30 pm to 8:00 pm at Punjab Lalit Kala Akademi Gallery Punjab Kala Bhawan, Sector 16 B Chandigarh

Researcher Took Interview with Gallery Director Mr. Prateek Raja on 03 Feb 2019 Sunday 11:00 am to 11:45 pm and discuss the life and work of artist Krishna Reddy at INDIAARTFAIR 2019