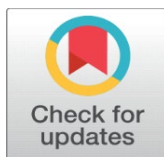
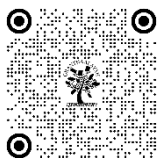


ROLE AND CONTRIBUTION OF PRINTMAKING TO THE MODERN INDIAN ART

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ABSTRACT

The purpose of this research paper is to provide a chance to travel through the process of looking for and discovering new events that occurred throughout the development of printing in India. The constant drive to build and establish printing workshops is where the innovation, handiwork, and creativity that are driving the industry's expansion can be found. Printmaking is an art form that emerges as a result of the combination of technical expertise and creative visualization. One must not only have access to high-quality tools but also be familiar with how to properly use them. Therefore, it is of the utmost importance to have a solid understanding of the various printing processes. The fact that printing was accessible to the general public was the defining characteristic of this century. Because of its accessibility, low cost, ease of communication, and mobility, it quickly rose to prominence among the general population. After a few decades, the same thing that happened in Europe occurred in India as well. In the beginning, the weight that was placed on its practical advantages was mostly because it was thought of as being more technique- or craft-oriented than other modes of expression. In the process of producing works of popular art, the role of the printer was analogous to that of a technician. His approach to language and way of communication never really materialized into something noteworthy. The identities of several of these skilled printmakers were never revealed. In the Western world, many artists turned to print as a means of promoting their work or just experimenting with new mediums. It's interesting to note that the situation was the same in our nation. The sole purpose for which Ravi Varma installed his printing press was to make copies. A great number of Indian artists only utilized printing to experiment, and they were content with producing only a few pieces in this medium. The process of printmaking went through a lengthy development phase until it finally reached the stage of maturity that enabled it to take its rightful place in the center of the printing scene on a global scale.

Keywords: Printmaking, Etching, Intaglio, Lithography, Screen Printing, Printmaker, Indian Art, Techniques

1. INTRODUCTION

To "print" something means to "press a mark on a surface," as defined by the Oxford Dictionary. The mark that is left on a piece of paper when the type that has been inked is applied to it. In a nutshell, when people talk about prints, they are referring to a mold or a hollow container into which a liquid substance is poured so that it can set or cool in a specific form. In addition, using a matrix or mold, which is the medium in which something is cast or formed, might directly correlate with the printing process itself. (From the Oxford English Dictionary, 2006) In the meantime, the technique of creating artwork via printing, typically on paper, is referred to as

"printmaking," and the phrase describes the process. The method is capable of making multiples of the same items, which is referred to as a print, except monotypes, which cannot be replicated.

2. THE OBJECTIVES OF THE RESEARCH STUDY

To study the growth of printmakers in the contemporary art scene.

To investigate how modernism and modernity have been shaped in Indian art.

3. THE SIGNIFICANCE OF THE RESEARCH STUDY

The challenge that science is trying to solve right now is centered on our way of living. The artwork produced over a period of four centuries has had a significant influence on the subsequent growth of graphic art activities in our country. A very small number of serious thinkers has raised the subject of the socio-cultural and formalistic difficulty that is being confronted by current Indian graphic artists in our nation; nevertheless, their contribution is neither very fulfilling nor very complete. This researcher is qualified to conduct a worthwhile research project because they are both a printmaker and a teacher. Their goal is to shed some light on the status and nature of printmaking while it was under British rule in a short amount of time while wasting little money and to their satisfaction.

4. THE REVIEW OF THE LITERATURE

Books by VatsyayanK (1997), including "The Square and the Circle of the Indian Arts." Significant to the study of Indian art, The Square and the Circle of the Indian Arts. This is more than just a book on art theory; it has far-reaching ramifications for how we view the trajectory of ideology and the development of aesthetics. It exemplifies the type of collaboration between the arts and sciences that should be encouraged in future studies. In the first section of the book, the author takes a fresh look at the metaphors and symbols found in the Vedas and the Upanishads, illuminating how these ancient texts inspired the formulation of aesthetic ideas, most notably those regarding Bharat in the Natyashastra.

The Progressives in the Making of Modern Indian Art, by Yasmin Dalmia (2001). Husain Souza and Raza, two of India's most prominent living painters, were both once unknown and impoverished. This is the tale of their efforts, triumphs, and eventual fulfilment. This book chronicles not just these individuals and their accomplishments, but also the development of contemporary Indian art from its beginnings in the nineteenth century onward.

Nath (2006) "Contemporary Art in India: A Perspective" (2001). The goal of this project is to shed light on the background and evolution of modern art in India. The book spans the previous 150 years, focusing on the various art and style genres and art movements that have enriched it. It features approximately 300 pictures.

"The Art of Gulam Mohammad Sheikh," by Gulam Mohammad Sheikh and Gulam Sinha, 2002. The notions of art are the primary subject of this book. The Indian painter Gulam Mohammed Sheikh's complete works are included in this volume. The artist's brief biography is included as well.

Tagore, Rabindra Nath, and Shergill, Amrita. This book has essays on the works of Rabindranath Tagore, Amrita Sher-Gil, and Jamini Roy, as well as reproductions of their displayed works, and was published on September 10, 2004.

Tuli N. 2004 - "Indian Contemporary Art: Books, Paintings, and Sculpture (Volume 4)", Osian's art experts have put up a catalog for an auction of their wares here. The variety of images chosen is a testament to the depth and variety of the subject, and the inclusion of a bibliography ensures that readers will have easy access to more resources.

5. DEVELOPMENT OF PRINTMAKING IN INDIA

In India, the East India Company published the earliest instances in Mumbai in a calendar that was later translated and published in English by Rustomji Kurastaji. This calendar was found in Mumbai. In the year 1814, the city of Marjban saw the printing of an almanac written in the Gujarati language. Along the way, Portuguese missionaries were responsible for introducing India to machine printing. The country of India went through a moment of immediate social upheaval. (Das 2009, 22). The general populace experienced a reawakening of their religious and social consciousness. During this period, the artists were conducting a great deal of research and development on the most recent print medium technology. In 1893, Raja Ravi Varma created a litho press in Ghatkopar, which was located in Mumbai. (Jyoti 1985, p. 405) The press had been brought from Germany. He decided to build this press so that he could print lithographs of oil paintings he had done on religious and social themes to make his work accessible to a larger number of Indians.

The paintings of Raja Ravi Varma were extremely popular throughout India during this period. Through the process of oleography, he created the print "Birth of Shakuntala and Mahalakshmi" with the assistance of the press. Shivaji and Bal Gangadhar Tilak appear prominently in several paintings and portraits that were created by Raja Ravi Varma. (Cold 2006, p.114-115) This litho press was relocated from Ghatkopar to Melavali, which is close to Lonavala, in the year 1898.

In the 19th century, the most common methods for illustrating books were acidity, metal engraving, wood printing, and wood engraving. All of these other mediums were only used for illustrating books at the time. The paintings that were popular during that era featured fictitious depictions of mythological gods and goddesses superimposed on scenes from everyday Indian life. Other paintings were inspired by mythological stories or were created in a particular artistic style. During the early years of the 20th century, the most important centers for the printing of art were located in Kolkata, (Bawa 2011, p. 1894-1903) Hooghly, and Sri Rampur. Gaganendra Nath Tagore is credited with being the first artist to consider breaking away from artistic convention and working in the medium of art. In addition to that, he would create and then turn those drawings into print media. Gaganendra Nath was the first artist to develop print and employ print art as originality. He was also the first to use print art.

Following the establishment of Indian societies in Calcutta in 1905 and Kala Bhavan (Santiniketan) in 1912, artists started adhering to the true definition of print art rather than commercial art and progressively strove to use the possibilities of beauty in their work. The freedom to print artwork began to emerge more and more over time, beginning in this era. In the year 1915, the Tagores founded the Chitrashala in the vicinity of their historic ancestral home in Calcutta. Not long after the Chitrashala began its operations, it gained a significant amount of notoriety. This institution is responsible for the birth of a significant number of original printmakers who have made significant contributions to the world of print art. (Subramanyan 2014, p. 263-268) Mukul Chandra Dey, a member of this institution who was working in a variety of art printing mediums, stood out as one of the most promising individuals there. Between the years 1916 and 1918, Mukul Chandra Dey

traveled to the United States. In the United States, he gained exposure to a variety of methodologies. And sometime later settled in India and began working in the same fashion there. Samarendra Nath Gupta and Nand Lal Bose were the winners. In 1917 and 1918, Artist was also a member of the Gajendra Nath Vichatra Club. In addition to that, he started working in the medium of printmaking. In addition to this, Mukul Chandra Dey, Ravindra Nath Chakroboti, and Manibh Bhushan Gupta were all working in Calcutta together. By 1919, Mukul Chandra Dey had already printed several photographs using wooden blocks; one of these, titled "human face on the boat," stands out in particular.

Figure 1



Figure 1 Raja Ravi Varma – Goddess Lakshmi, c. 1910, oleograph. Open The Magazine. and Damayanti.

<https://www.dailyartmagazine.com/raja-ravi-varma/>

<https://artsandculture.google.com/asset/damayanti-raja-ravi-varma-and-ravi-varma-fine-art-lithographic-press-bombay/aAHZqnCnlRCWUQ?hl=en>

My First Etching is the title of a book that was written by Nand Lal Bose. At the same time, Nand Lal Bose was appointed to serve as the institution's first director of the Kala Bhavan Santiniketan. Because of this, he became well known throughout the years 1920–1921. This was the same period and location in India from which the art of printing first emerged for the first time. He also painted Khan Abdul Ghaffar while working at Kala-Bhavan, where he began his career in the print art media in 1929 with the subject-written composition "Shajpath" by DandiYatra of Gandhi in 1930. And done in lino medium.

Nand Lal Bose followed the approach of illustrating the action of the West, and he established his method of expressing materialism in paintings with the assistance of lines on a flat surface. (Majumdar (2011), 517-552) Nand Lal Bose's method of showing materiality in paintings is credited as being originated in India. His paintings and prints both make creative use of black and white, which is a defining characteristic of his work. In 1935, he began working on the acidification method and produced several print drawings around this time. Nandlal Bose died on 16 April 1966. (Ray 1850, p.42) Bihari Mukherjee, a disciple who worked in the printed arts media and which caused Kala Bhavan to experience a setback, continued working in this medium after the setback. The impact of Western art is less obvious

in Nanda Lal Bose's work, although European influences may be observed in the imagery and visual impressions generated until the very end.

Figure 2

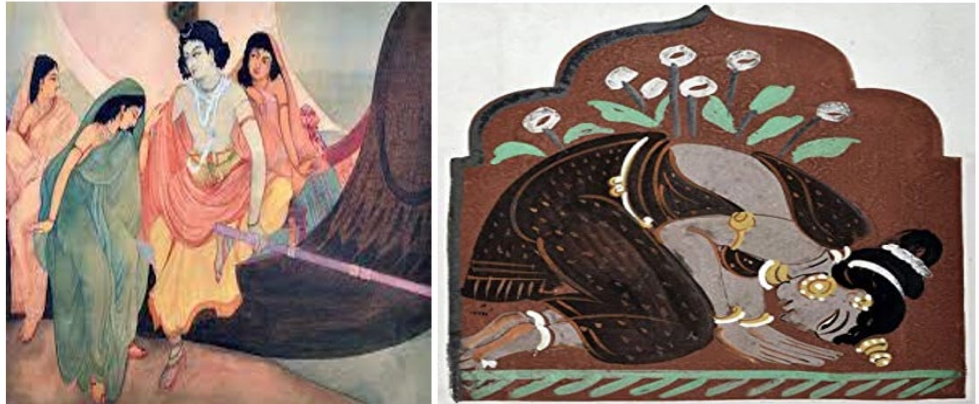


Figure 2 Nandalal Bose - Indian Painting - Boating Radha Krishna (Nauka Vihar) and Pranam - Large Digital Print

<https://www.tallengestore.com/products/boating-radha-krishna-nauka-vihar-nandalal-bose-bengal-school-indian-painting-art-by-nandalal-bose-framed-prints>

Chitta Prosad Bhattacharya moved to Mumbai from Kolkata in the middle of the fourth decade of the 20th century. He was living in the United Kingdom at the time. It was in this space that he worked in Lino Cut in Relief Medium. At this time, there was a lot of social unrest, which stunted the development of art. (Chopra 2002, p.13) At this time, the standard of art was not very high. There was a decrease in the market's desire for art that was printed. During this stage, independence for the country was supposed to be achieved.

Despite this, the artists Haren Das and Chitta Prosad Bhattacharya continued to create and move forward with their careers. Printing methods are intertwined fundamentally. Haren Das utilized a more traditional approach to the crafting of wooden blocks, which resulted in very high-quality products. And Chitta Prosad Bhattacharya's artwork was heavily influenced by rural culture, including rural landscapes, folk dances, and folk paintings. He established his distinctive approach to the process of moving his subject into a block of wood.

By the year 1950, the Bengal School had trained a significant number of young printmakers. A great number of artists had moved to a variety of locations across the country and were now passing on their expertise to others. Somnath Hore was one of them, and he was an accomplished artist. Chitta Prosad Bhattacharya was the one providing direction for the task that Somnath Hore was doing. The medium of wood engraving was first established by Somnath Hore in the tenth and last year of the fourth decade. In addition, very quickly made a name for himself as a print artist and producer working in a variety of colorful intaglio materials. He created his prints using a variety of techniques, including the stencil method, lithography, intaglio method, and pulp method. Somnath Hore was a prominent figure in the art community of Kolkata, Delhi, and Santiniketan not only as an artist but also as a teacher. He was active in all three of these cities. Students of art received encouragement from Somnath Hore to instruct using this manner. Because of this, many of his students have gone on to have successful careers as artists in the modern art world.

Figure 3



Figure 3 Chittaprosad Bhattacharya – Painful Sights or Untitled
<https://onlineonly.christies.com/s/south-asian-modern-contemporary-art-online/chittaprosad-bhattacharya-1915-1978-51/113360>

6. TYPES OF PRINTMAKING METHOD

Printmaking takes on a more sculptural appearance as a result of this. Combinations of traditional printing methods with bits and pieces of other media, utilizing a wider variety of printmaking skills and technology. Printing can be done on a variety of materials other than paper, including plastics (such as acrylic and polyester), metal, clay, and other materials that can be printed on or embossed. In addition, printmaking can be described in numerous ways, either in terms of its technique or its finished output. In the context of printmaking, the term "multiples" refers to three-dimensional edition art objects that have been employed in the production of the piece. (Eichenberg 1976, p. 115) Printmaking now encompasses a wider range of applications because of the proliferation of a wide variety of new materials, equipment, processes, and techniques.

1) Monoprint (monotype): A unique print from a limited run. There isn't a signed and numbered edition of the same print. A glass or plexiglass is painted with an image, and then the picture is transferred (or stamped) onto paper.

The artist uses slow-drying paint or ink to paint, rub, or wipe designs directly onto a plate. To avoid having to reprint the image because the ink dried, hurry up and print it out. They use a press or print by hand to create it. There is one overriding impression made on the artist. A new print can be made using the leftover pigment, but it will not be a replica of the original. There is no way to test the effect beforehand, so you'll just have to take your best estimate. The artist is given a great deal of leeway and spontaneity by using this approach. There Are No Displayed Examples from The Museum's Collection.

2) Engraving: Printing with paper that has been soaked in water and blotted is termed a lithograph and is created when a metal plate is carved with lines using a V-shaped instrument called a burin; ink is then pressed into these lines and wiped from the flat surface of the plate. When the paper is damp, it is pushed into the grooves and absorbs the ink.

3) Etching: After a drawing is scratched into a waxed or tarred metal plate, the plate is submerged in acid, which eats away at the exposed areas, leaving behind shallow grooves that can be used to transfer the drawing. After the plate has been inked, it is cleaned so that just the grooves remain inked. Printing Soaked and blotted paper are pressed against the plate in a press, sinking into the ink-filled grooves and absorbing the ink.

4) Intaglio Printing: (Italian for "printing with a corroded, scratched, or incised plate"), the ink is put below the surface of the plate, which has been wiped clean, and a sheet of damp paper is then pressed into the surface.

- **Engraving**

In engraving, the printing lines are carved or cut into the print medium, making it a type of intaglio printing. The metal plate used to make the print is very thin and is often copper. The plate's grooves are cut with a burin, a steel instrument with a very sharp tip. Engraving using a burin is an arduous process that calls for a strong arm and lots of force (this differs from etching which is done more from the fingertips like a fine drawing). Heavier, more viscous ink is used to ink the completed plate, and then the plate is wiped clean with a rag, leaving ink in the grooves. After the plate has been inked, the paper is placed on top while still slightly damp. The printing press applies enough pressure to the plate and paper for the paper to pick up the ink from the grooves. The result is crisp, elevated lines in the printed material. You can print hundreds of times without worrying about the plate wearing out, as worn-out plates will show weak lines in the print. The majority of the earliest engravings were depictions of religion and book pictures. These items are highly sought after by museums and private collectors today. Banknotes and official documents including birth and marriage certificates are now engraved.

Showcases from the Museum: Henry Mouzon's *An Accurate Map of North and South Carolina with Their Indian Frontiers* (Alexander Gallery); Mark Catesby's *The American Partridge* (1712) (Spangler Gallery); John James Audubon's *Roseate Spoonbill* (1836) (Spangler Gallery); Jean Solombre's *Le Reflet* (Williamson Gallery);

5) Reduction Block Print: If you want to make a print using a relief printing technique, you should try reduction printing, which is done with blocks made of wood or linoleum. In relief printing, the block's flat surface is carved into, and ink is rolled across the resulting surface. Ink will be absorbed by anything that has not been cut away, but it will not seep under the cuts.

- **Woodcut** often called xylography, is a type of relief printing used in printmaking in which an image is carved into the surface of a block of wood so that the printing areas stay flush with the surface while the non-printing areas are removed, usually with gouges.
- **Traditional Chinese stone rubbings and woodcuts** - After the invention of paper in China around AD 105, a new art form emerged. Papermaking was introduced to Europe from the East, and with it came the invention of relief printing, which gained popularity in the 15th century. Woodcuts can be traced back to stone rubbings, which came much before that. Classic literature and associated holy images were carved into big, flat stone slabs so that Chinese scholars could examine them. First, lines were chiseled into the stone, and then the damp paper was pressed and molded onto the surface. This kept the paper in place

within the chiseled grooves. The paper was removed cautiously after the ink had been applied. The final product looked like a bunch of white lines on a black screen. This process was the origin of printing. Printing technology advanced as Buddhism traveled from India to China, with a single block used to print both images and text on paper. Blockbook printing describes this style of melding words and pictures.

- **Linocut** is a type of printmaking that uses a sheet of Lino as the relief surface, making it a variation in the woodcut process. Using a sharp knife, V-shaped chisel, or gouge, a design is cut into the Lino surface; the elevated (uncarved) regions indicate a mirror reflection of the parts to display printed.
- 6) **Silkscreen:** A type of print where the stencil is linked to a woven mesh and ink is pushed through the mesh. The screen was designed with some regions shut out so that no ink could pass through. These days, silk is rarely used, and as a result, cheaper fabrics like screen print are increasingly common. Could be the better choice. The term "serigraph" is used to refer to high-quality screen prints on paper. The stencil may be painted by hand or done photographically.
- 7) **Lithography:** This is a planographic printing process that takes advantage of the incompatibility of grease and water. Lithographic ink is only absorbed by the greased image on the smooth printing surface; moisture-laden nonimage (blank) portions prevent the ink from sticking. The inked surface is subsequently transferred to paper, a rubber cylinder, or a specialized printing press (as in commercial printing).

On a flat, porous surface, a design is drawn or painted using a greasy medium, such as a conte crayon, grease pencil, or tusche. Limestone and metal or plastic plates are widely utilized as work surfaces. The ink is rolled onto the wet stone once the image has been drawn. [Antonia \(1983\), p. 18-29](#)) The oily ink and water are repelled by the picture, but the rest of the surface soaks up both. After the picture is etched into the stone, it is chemically treated to amplify the result. Once the artist has prepared the printing surface, a piece of paper is laid on top of it and the stone or plate is run through a printing press. You can see the inked pattern on the paper now because of the pressure. The artist redraws and reinks the surface so that more impressions can be made. It's worth noting that lithography encourages cooperation between artists and printers because of the technical requirements of the medium and the expertise needed to operate the necessary machinery. Additionally, two workers are needed to pull a large print.

- **History of lithography:** The advent of lithography in the 19th century marked the first major innovation in printing technology since the 15th-century development of relief printing. In 1798, a German named Alois Senefelder came up with the idea. A comic playwright, he was on the lookout for a way to have his plays printed in large numbers. Senefelder, seeing the commercial potential of the method, patented it in Munich a year later. Only 20 years after its invention, lithography had made its way to both England and the United States. Although lithography was widely used as the primary printing medium for periodicals early on, it was not widely recognized as an art form until much later. Many people in the nineteenth and early twentieth centuries only saw it as a way to affordably purchase a painting by a famous artist. But following its

development in 1798, lithography quickly became a popular medium for experimentation among European painters. (Jurgens (2009), p. 23) They enjoyed the impromptu feel that resulted from drawing on the printing surface itself. Among these pioneers were such luminaries as Delacroix, Bonnard, Lautrec, and Munch. It has evolved into a highly regarded art form with remarkable potential for self-expression. These days it's not uncommon for artists to use lithography in tandem with other printmaking techniques like silk screening. Marc Chagall, Edvard Munch, Pablo Picasso, Willem de Kooning, Jasper Johns, and Robert Rauschenberg, to mention a few, were among the most prominent 20th-century lithographers. Family Arc, by John Biggers (1992) at the Harris Gallery; a \$20 bill from the Bank of Charlotte from 1853 at the Alexander Gallery are both examples of museum exhibits.

Due to the nature of printmaking, the complete edition must be printed at the same time. This is because the artist must print one color at a time on each sheet of paper. Prints were available at a price that was not prohibitively expensive, making them accessible to a wide audience. Print is one of the artistic mediums that is sometimes overlooked, even though it is an essential component in the production of many forms of art. As a result, it is commonly seen as a secondary component. Printmaking was considered to be a subgenre of visual art, and only specialized merchants and collectors showed any interest in the medium. When we talk about printmaking, we normally refer to it as something that is exhibited in a gallery with a restricted size and the same type of presentation. In addition, only a particular demographic will visit to view and appreciate this form of artistic expression.

7. PRINTMAKING CONTRIBUTED TO THE MODERNIZATION OF INDIAN ART

A work of art is a collection of artistic images. Artists and art lovers communicate through art. Art lovers think individually. This explains how works are interpreted differently. This applies to several creative media. Reproduction gives the material power over the artist and sometimes elevates the objective over the subjective. The artist's idea and execution, intent, and result differ. Printmakers, like all artists, want to express themselves. He replicates his work to sell it to many art lovers. Originality and innovation are good indicators of art quality if they are significant. Printmaking is original. Since the Mona Lisa has been envisioned and painted, a printer could not replicate it. A creative printer employs the technology to create and exploit its many possibilities, which provide different textures, qualities, colors, etc. than oil or acrylic paints. The artist can make more money by manufacturing duplicates of the same painting, but each copy will sell for less. However, certain printing methods limit print runs to reduce print quality. Thus, an artist uses printing to communicate his creativity and beliefs. He sometimes makes unexpected, spontaneous, autonomous art. The printmaker chooses appropriate graphic methods. Early printing technologies just copied text. Its creativity began with text ornamentation and illustration. Artists quickly adopted it.

Europeans introduced printmaking to Indian printers in a few regions. Thus, it grew centrally. All these locations supplied commercial printing until certain European painters recorded Indian flora, wildlife, and landscapes. When more artists became interested in printmaking, workshops were started by individuals or organizations. Printmaking began when Goa and Bengal built printing machines in the early 19th century C.E. Duplicating matter became an art form quickly. Again, European skills influenced Indian printmakers. Raja Ravi Varma to Krishna Reddy

used Western printmaking techniques except for block printing, which was uniquely Oriental.

Indian modern art relies on inventiveness. Indian painters were driven by it. Experience fosters creativity. Experience fuels creativity. The creative shape comes from experience. The artist cannot depict an experience unless he has lived it. Daily absorption. It shows the intuitive logic of the human psyche, allowing specialized imagery to support a holistic vision. India's open culture, variety, and contradictory metaphysics might inspire creative minds to merge substance and concept. Inspiration without judging its tangible hierarchy is needed. Artists must quantify experiences to represent them. However, art should not only be a record of experience. It's a springboard for ongoing efflorescence. It shapes the notion in unanticipated ways. Expressive art is not art. Intuition is not universal since every experience cannot be expressed. "Most people do not or cannot utilize their eyes well," Rabindranath Tagore wrote to Jamini Roy. The artist must persuade the unperceptive masses to see what he sees. Artists vary from laypeople. Perception guides most people, while creativity is intuitive.

Critics must anticipate, approach, and grasp the dynamics of any work or object to effectively analyze it. Technical characteristics are often ignored in art. Rabindranath Tagore's painting competence doesn't matter, nor does Henri Rousseau's amateurism. Critical analysis entails experiencing and evaluating. Due to its technical importance, print, and graphic art analysis is more difficult. The printer-art lover relationship is intricate in an expressive print. Digital printmakers are expanding beyond traditional printing. Critical study of these works must consider both aesthetic excellence and technical axiology. Printmakers use several tools. A print might fail without a basic technical understanding of these instruments and machinery. Art is alive, born of many spiritual forces. The printmaker's capacity to transcend technical and mechanical abilities affects its aesthetic worth. This area of the printmaker's work shows how his beliefs are conveyed in his whole artistic legacy. The body interacts with the printmaker's work to create this field. Given the rising interest in printing and the possible distribution of set-ups in different areas of India, there is a possibility to inspire and perpetuate this craft by fostering younger appreciation.

Printmaking would be more accepted as a significant art form if its expressive potential was properly analyzed. Art is born repeatedly, unlike existence. Cliff paintings may have been ritual-magical rather than aesthetic. It is often a unique creative practice. It started as hands-on cave walls without highlighting tools or materials. Self-criticism was fun, instilling confidence in the process and sustaining it. Joy permitted primitive artists to experiment with animal fats and earth colors with their naked palms. Rabindranath, arguably, best understood this in his all-encompassing inventiveness, painting with whatever available colors, including tea fluid and green leaf juice. Since creativity—in art or life—is about reaching out. Reaching out helps creative artists convey their feelings, beliefs, and ideas. He wants to reach many. Kant believed art was unique. Correct. Leonardo da Vinci's *Monalisa* is original, but art historians think he painted a few duplicates. The "unique" *Monalisa* would not be as popular without the printed copy. Raja Ravi Varma's clever oleograph reproductions and nationwide distribution made his paintings so successful. Raja Ravi Varma made no innovative prints. Prints as art were discovered slowly. "Prints are adapted to all eras, all levels of man, and all fortunes, the cost much less than painting, the understanding of them more readily gained; and they grasp all types of subjects," said art historian Carl Zigrosser, quoting an 18th-century author. They're helpful and fun. prints delight youngsters and enlighten them at the same time by making alive imprints on their thoughts. This

information is not more quickly acquired but is more permanent than that transmitted by words." [Bhardwaj \(n.d.\)](#)

Prints were affordable and expressive enough for middle-class art aficionados in the West. Even in Europe, prints were seen as secondary arts and crafts. Dürer, however, enhanced art. "Panel painting is still the art of the well-to-do man with trendy preferences," Arnold Hauser said in the *Social History of Art*. Print, woodcut, and engraving are the first popular, relatively affordable fine arts products of the tiny folk, the little man, if not also the peasant and the proletariat. [Chaturvedi \(2012\)](#) Contrary to popular assumption, printing may produce aesthetically evocative images like paintings. Like fine artists, printmakers create from a concept. Anupam Sud, a famous printmaker, revealed her laborious method. "I'm more into metaphorical topics now," she wrote. I use line and aquatint to create smooth chiaroscuro by scraping dark parts. I sometimes merge photographic photos with drawn regions to contrast subjective perception with harsh objective reality and quietly throbbing human shapes. Most of my works represent the surroundings and people around their mental world, which is more real and significant to me than physical reality." [Das \(2009\)](#) Her statements indicate an introspective approach to art, linking graphic methods with refined interior sensitivity to question their validity. Printmakers share Matisse's "what I am pursuing, above all, is expression" philosophy. My look is neither poison on a face nor violence. My composition is emotive. Everything—figures, objects, empty spaces, proportions—matters. Composition involves decorating the painter's tools to communicate his feelings. Color should best serve expression." [Bawa \(2011\)](#) Painters and printmakers share a creative philosophy. The artist starts a painting by visualizing a setting or circumstance. Painters and printmakers create self-aware imagery. Prints may be reproduced and owned by many, unlike paintings, thus the result is the same. However, art requires dynamic sign-based coding. Images constitute an artistic text. All creative and aesthetic endeavor develops their own ramified synonym-rich language, which alone allows for numerous art forms. Paintings and prints differ in technique, not language. Color and lines can be compared to things. Visual arts sign systems change throughout time. Processed flat surfaces, image edges, and frames are semantic aspects of the painting system. Not for printing. It's relief-like. Krishna Reddy's relief intaglio. His "Whirlpool" depicts the tumultuous universe. The print's relief quality and focused shapes and other components communicate an unknown mysterious nature of cosmic energy. The painting uses the format and figure size as indicators. Painting huge signage has several benefits. Printmaking limits size. Because metal plates were costly, printmakers had few size options. Cardboard, plywood, sun mica, and other inexpensive materials followed. Goa printers employed vegetable colors, sandal dust, and lamp black before the first two printing machines.

Kolkata's Tagore family encouraged printing in India's early days using lithography and woodcut. Raja Ravi Varma's oleographs brought art to everyone's house. Lithography eventually stalled due to its development. Lithography's biggest drawback is its limited experimentation. Art schools still use the same method. New and better printing methods have caused lithography's downfall. Due to its experimental ability, etching, silkscreen, and papermaking grew increasingly appealing. Silkscreen allows artists to create any effect. Printmaking attracted numerous painters. Serigraph is simpler than intaglio.

The creative mind always finds new ways to express itself. Computers created Digital Graphics. Digital graphics are limitless. Time is crucial today. Seurat spent seven years painting his masterpiece "A Sunday Afternoon on the Island of La

Grande Jatte" with dots or color points. In our postmodern period, few painters could achieve the same. Digital art has slashed work time. Digital printing takes hours while intaglio printing takes days. Digital prints come on paper, canvas, and plastic. Any print from anywhere could be accessed along with copyright protection of the print. This technique is attracting printmakers. Painters are also combining digital images on canvas along with oil or acrylic paint. Digital printing will replace many traditional printing methods, like acrylic paint replacing oil paint for its faster effect.

The initial prerequisite for a printing setup is a workshop and its operational state, which has been described several times in earlier chapters. India lacks international-standard workshops. Bharat Bhavan's workshop isn't air-conditioned. Taking a print while standing in the hot sun is challenging because of the rapid drying of wet paper and the uncertainty of how wet to keep it before taking a print. When the viscosity of these colors is increased, they dry very quickly, making it impossible to continue printing. At lower viscosities, soft colors soften due to heat and the printmaker cannot determine the structure of the paint and so the print softens and chokes up due to heat. During summer, lines can be rendered but it is also very hard to control their texture. Only screen printing can withstand heat. Printmaking requires air-conditioned workshops, which India lacks.

Print preservation is harder in humid Indian settings. Fungi contaminate prints. Most workshops lack the lockers and containers needed for this.

Printmaking is hard and dangerous. Printmakers have health problems from form chemicals. Printmaking chemicals include nitric acid, spirit, thinner, reducers, resin dust, brasso, kerosene, etc. All are exceedingly poisonous and caustic. Printmakers should only risk it if they love art. Traditional etching is riskier. Creating body-friendly technologies and approaches can fix this. Etching acids affect printmakers and the environment. Concentrated hydrochloric and nitric acids and nitric oxide from metal etching inflict damage without a scent. Many of our printing workshops handle these dangerous chemicals improperly. Acid treatment demands a costly ventilation system. The researcher was dismayed to find few workshops nationwide with sufficient ventilation. Acids, gases, and more. Asphaltum and resin particles are lung-damaging. Powders cover air-absorbing cells and may permanently block them, causing pulmonary dysfunction.

Electric approaches overcome traditional methods' drawbacks. Electroetch and Microtint are examples. Electroetch lines etch plates. Microtint creates a controlled roughened plate surface that holds ink like aquatint without rosin. Both methods employ electrical conductors. A regulated voltage direct-current source connects the plates to a water-based electrolyte solution. Electroetch is the anode and another cathode. Microtint and Electroetch do not use acid and are safe. Unfortunately, Indian printmakers don't employ these methods. This study found Electroetch and Microtint popular among printmakers at numerous U.S. art institutes. Western Michigan University and NYU have these machines in their printing workshops. Markets sell aquatint-textured plates with heavy coatings on the back.

When printing becomes safer and greener, many art students will take it up. Art is tied to human needs and societal progress in social production. Beauty is objective since it depends on the object's worth to humans. Environment determines worth. Artists should work in a temple-like setting, according to the ancient Indian Silpa scripture. Ugliness-free society is beautiful. Creative minds require such an atmosphere.

A tortured artist can see and create beauty. He would have conveyed his difficult condition and worldly discomfort. According to German philosopher Emmanuel Kant, creative desire allows him to leap from necessity to unpurposeful action. He achieved the tremendous task—pushing his life's limits—because of this drive to express himself. Art history recounts numerous artists' Herculean efforts in hostile environments. Because he wanted to talk to his world like a master. Given these considerations, modern Indian printmakers deserve better. Many Indian students with bachelor's and master's degrees in printmaking want to work in the field but don't have the resources. It's frustrating that the country with some of the richest individuals can't give creatives world-class facilities.

8. CONCLUSION

Any art and cultural movement seek to strengthen a nation. The endeavor to reject alien influences and develop a language rooted in our culture was magnificent. Indian art and humanities gave Tagore's final word to Raja Ravi Varma, which historians ignored. It was crucial since each significant change in a nation's civilization begins with art and culture. The 19th-century movement persists. Artists are nationalistic. We wanted to develop a visual language for Indian modern art, not only painting as a profession. It has to employ current technology yet be entrenched in our culture. Painting Indian miniatures or Ajanta and Ellora was worthwhile. We had passed those stages. Tribal, folk, and historic art strengthen a nation's culture. We still retain these components because of Indian folk and tribal art. As the researcher concludes this study, Indian contemporary art, like modern art, culture, and philosophy, is evolving around our folk and tribal elements. One cannot ignore this reality.

CONFLICT OF INTERESTS

None.

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None.

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