

ARTISTIC PRINTMAKING IN ANDHRAPRADESH AND TELANGANA: AN EXPLORATORY STUDY

A Thesis Submitted During 2021

to the University of Hyderabad, in partial fulfilment of

Doctor of Philosophy

in

Centre for Folk Culture Studies

Submitted by

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(Reg. No.11SFPH02)

Under the supervision of

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September 2021



This is to certify that the thesis entitled “**ARTISTIC PRINTMAKING IN ANDHRA PRADESH AND TELANGANA: AN EXPLORATORY STUDY**” submitted by B. Karuna bearing Reg. No. 11SFPH02 in partial fulfilment of the requirements for the award of Doctor of Philosophy in the Centre for Folk Culture Studies is a bonafide work carried out by her under my supervision and guidance.

The thesis has not been submitted previously in part or full to this or any other University or Institution for the award of any degree or diploma.

Signature of the Supervisor

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DECLARATION

I B.Karuna hereby declare that this thesis entitled “**Artistic printmaking in Andhra Pradesh and Telangana: An Exploratory Study**” submitted by me under the guidance and supervision of **Dr. Joly Puthussery** is a bonafide research work. I also declare that it has not been submitted previously in part or in full to this university or other University or Institution for the award of any degree or diploma.

Date:

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CERTIFICATE

This is to certify that the thesis entitled ‘**Artistic Printmaking in Andhra Pradesh and Telangana: An Exploratory study**’, submitted by **B.Karuna** bearing Reg No.11SFPH02 in partial fulfilment of the requirements for the award of Doctor of Philosophy in the Centre for Folk Culture Studies, School of Social Science is a bonafide work carried out by her under the supervision and guidance.

The Thesis is free from plagiarism and has not been submitted previously in a part or full to this or any other University or Institution for the award of any degree or diploma. Parts of thesis have been:

A. Published in the following research journal

1. “The Lepakshi Murals: themes and depictions of human forms.” in Visual Art forms of Medieval India, published by Yogi Vemana University, Kadapa, Andhra Pradesh, March 2016. (ISBN 978-93-5254-229-1)

and

2. “The graphic Art (Printmaking) of Telangana” in “Women in Art”, published by Department of Language and Culture, Government of Telangana, March 5th 2019. (ISBN 978-81-936452-4-6)

B. Paper presented in the following conferences.

1. Presented a paper in National Seminar on “Visual Art Forms of Medieval India” titled “The Lepakshi Murals: themes and depictions of human forms” at Yogi Vemana University during 4th to 6th March 2016.
2. Presented a paper in National Seminar on “Women in Art”, titled “The graphic Art (Printmaking) of Telangana” at Ravindra Bharathi, on 5th march 2019.

Further, the student has passed the following courses towards fulfilment of coursework required for Ph.D. (recommended by Doctoral Committee) on the basis of the following courses passed during his Ph.D.:

Sl.No.	Course Code	Name of the Course	Credits	Pass/Fail
1	FS801	Introduction to Folk Culture Studies	4	Passed
2	FS802	Theories of Folklore	4	Passed
3	FS803	Folk life and Cultural Performances	4	Passed
4	FS804	Folklore- Field Methods	4	Passed

Supervisor

Head of Department

Dean of School

ACKNOWLEDGEMENTS

During my research, many times, I felt whether I would be able to complete this work or not. Ultimately I am able to submit it with satisfaction. I think it could not have been possible without the help of my teacher and supervisor **Dr. Joly Puthussery**. I express my deep gratitude for his guidance and support. I am also indebted to **Prof. Dr. Y.A.Sudhakar Reddy**, Head of the Centre, and **Prof. Dr. P. S. Kanaka Durga**, Centre for Folk Culture Studies for their encouragement and for the ample time both spent in valuable suggestions in my research.

I express my sincere thanks to my teacher **Dr. N. Naveen Kumar**, for his support in all the means in completing course work at the centre. I would like to thank all the staff members of the CFCS especially Dhanalakshmi and Laxman for their in time help.

I also acknowledge my thanks to **Dr. George Tharakan** who was a member of my doctoral committee, for guiding me.

I sincerely thank the Dean, School of Social Sciences, University of Hyderabad, for providing me all the facilities to carry out this work. I also express my sense of gratitude to the entire faculty members, and non-teaching staff of the school for their support.

I am grateful to the University Grant Commission for their financial assistance in the form of junior and senior research fellow ships during this course.

I sincerely acknowledge the reception of the artists, printmakers and other people when I went for the field work. I thank all the eminent artist personalities who have provided all the information and data for this thesis. I sincerely thanks **T. Sudhakar Reddy**, Retired professor, Andhra University for giving confidence from time to time.

I would like to thank all the research scholars at the Centre for Folk Culture Studies, to name Dr. Justin, Benny, Dr. Ch. Mallikarjun, K Somaiah, Dr. Safia Begum, Dr. Aditi Patel, Dr. Yumnam Sapha Wangam Apanthoi, B. Vahini, Vijaya Durga, and Shivanarayana.

I am ever grateful to **Shri P. Raghunandan**, Principal and also my sincere thanks to all the staff members of TSWR School / Jr College CoE, Ibrahimpatnam, for providing me a flexible environment to complete my research alongside my job.

I am greatly indebted to my family. It was my in-laws especially my mother in law **Smt. Sukka Narayanamma** unconditional love, care, and tolerance which made the hardship of writing the thesis worth it. Last but definitely not the least, my husband **Sukka Sunder** and daughter **Sahasra**, for their support and encouragement in all the ways possible in completing this work.

I dedicate this thesis to my father, eminent artist of Telangana **Late Srihari Bholekar**.

B.Karuna, September 6th 2021

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List of Abbreviations

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AU- Andhra University

BU - Bangalore University

DFA - Department of Fine Arts

FFA - Faculty of Fine Arts

GCA - Government College of Art, Hyderabad (presently JNAFAU)

JNA - Jawaharlal Nehru Architecture and Fine Arts University

JMU - Jamia Milia Islamia University

PSTUH - Potti Sreeramulu Telugu University

SNS - Sarojini Naidu School of Arts and Communication, University of Hyderabad

JJS - Sir Jamsetjee Jeejeebhoy School of Arts (Mumbai)

SVCFA - Sri Venkateshwara College of Fine Arts

VBU - Santhiniketan, Visva Bharathi University (West Bengal)

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Figure 4.49. D.Devraj, Etching and aqua tint. This print is in the collection of Art Heritage.

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Figure 4.55. Photograph of the Lithography stone, of Pashikanti Kumara Swamy, showing the drawing materials like litho crayon, litho pencil, crayon, Tusche ink, and also litho stone. Source: Artist.

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Figure 4.84. Maripelly Praveen Goud, Title: 'Electricman in the garden of heaven' (six pieces) Medium: Serigraphy, Size: 15 x 120 inches (each on 15 x 20 inches) Year: 2014.

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Chapter 5: Printmakers and their imagery: Themes, Styles and Motifs.

Part 1

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- Figure 5.1.37. Chippa Sudhakar; Title: 'Untitled', Medium: Etching and Aqua tint; 1998. On the print lower left side written as 'etching'and lower right side signed as 'Chippa sudhakar 98'. Source: Artist.

Figure 5.1.38. Chippa Sudhakar; Title: 'Untitled', Medium: Etching and Aqua tint; 1996. On the print lower left side written as 'A/P etching' and lower right side signed as 'Chippa sudhakar 96' Source: Artist.

Figure 5.1.39. Chippa Sudhakar; Medium: Etching ; 1997. On the print lower left side written as '14/15 Lino cut' and right side signed as 'Chippa sudhakar /97'. Source: Artist.

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Source: Artist.

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- Figure 5.1.74. P. Gouri Shankar, 'At rest ', Etching, 1974, on print: on the lower left written as 'A/P 1/4 '; in the lower centre as 'At rest', and on right side signed as 'Gouri Shanker 1974'. Source:Artist.
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Figure 5.1.85. Anantaiah Dudhyalaya, 'Village' etching print on paper, 60 x 50 cms, 22 editions, 2005. Source:Artist.

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Figure 5.1.90. Durgaprasad Bandi, 'Small things makes giant', charcoal on rice paper pasted on canvas, 24 x 48 inches. 2012.

Figure 5.1.91. Image of newspaper article, titled as 'the beast within', written by art critic Palak Dubey, on the Durgaprasad Bandi's solo show at Icon art gallery, Hyderabad, in 2010. Source:Artist.

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CHAPTER 1

INTRODUCTION

Introduction

Part-I

The Research

This thesis, titled “**Artistic Printmaking in Andhra Pradesh and Telangana: An Exploratory Study**”, primarily proposes to study past and present practices in the world of contemporary printmaking. The study primarily focuses on the works of printmakers from Andhra Pradesh (AP) and Telangana (TS) (See list of abbreviations). This thesis considers the importance of study of artistic printmaking, and tries to probe into practice of printmaking in AP and TS. Printmakers are at the center of this study. Practicing printmakers are most prominently located in Hyderabad in TS and Vishakhapatnam of AP. Apart from that, there are printmakers from the region who have settled and are continuing to practice the art in different parts of the country and abroad. As professional artists (see Appendix V. Table 1.1. List of printmakers from A P and TS), they negotiate within the framework structured by their education, audience and the market. The present research focus on the artistic persuasions of printmakers who realize their personal goals of artistic and survival success in the art practice of printmaking.

Printmaking is the process of making impression by printing, which includes traditional printing (on textiles, leather etc.), commercial printing (mechanical reproduction in the field of communication, advertisement etc.) as well as another one print making as an art. Printmaking is an art or technique which is practiced in engraving, etching, dry point, woodcut, serigraphy and other processes. It is the transferring of an inked image from one surface (from the plate or block) to another (usually paper). In the beginning, printmaking was not considered an art form, rather a medium of communication. In the due course, printmaking emerged broadening its sphere, came to know as ‘print art’. This visual art form of printmaking time to time changed its form of presenting by stressing importance on both process (making) and the end product (print). In the present day, the word ‘print making’ and ‘print art’ are used in similar manner in the world of visual art.

The prints produced by the printmakers are of unique artistic language, which comprises of varied signs and symbolic representations. This is possible with the help of different methods and techniques of printmaking. The history of printmaking demonstrates change and inclusiveness as part of its traditions. While discussing about printmaking, it includes not only the technical skill but also the conceptual insight embedded in the process.

Art is a blend of ideas and real, and has a language of imaginary world and on the other hand of material objects. An artist derives his/her inspiration from contemporary world, the existing beliefs and practices. The artist expresses his/her feelings as well as creates their own identity in the world of art. For this artist chooses own comfortable medium or technique. There are several streams in the visual arts, most common of which are painting, sculpture and printmaking. The practice of printmaking is different from practicing painting or sculpture, because it needs technical knowledge. The main aspect of printmakers from the region is that printmaking is practiced by artists, means every printmaker is an artist, but not vice versa. Artists and aspirants come across the printmaking through their observation of artists and mentors. Printmaking is also introduced as a subject of specialization in the pedagogic training of the art institutions, and as well as because of encouragement they got from the creative industries. It is common to find that when an artist (printmakers) begins his/her journey as a printmaker, he/she searches for the right combination or 'feeling' obtained through experimentation. As printmaker develops relationship with printmaking and becomes intimately engaged with its visual language. For a practicing printmaker, the printmaking media offer the diversity, the complexity, the variables, and the infinite possibilities presenting a life time research.

Significance of the research

Prints of the artists from AP and TS have created their own identity as artistic printmaking practice. It is because of print's unique aesthetic language and quality, which can be acknowledged when one see the whole lot of prints from all over the India and abroad. This observation is the driving force for the study of printmaking from these regions. A modest attempt has been done in

this thesis to bring out the nuances of printmaking and how it reflects the semantic and semiotic aspects, of this 'art practice'.

Although scholars from abroad and India had done the research on Printmaking in general, limited works are found in the area of print art in AP and TS. The prints of this region reflect the ethos of the land and the people by which they have a unique imagery in their prints.

No study of this kind has been undertaken so far. It is a systematic compilation of works, it is about the history of institutions in which printmaking was taught, tracking, the biography of individual printmakers, etc. There is a distinctive identity of these printmakers intricate in line etching, in choosing the medium suitable to their subject, and mastering the technique they have taken up with the spirit of exploring it. The present research is important to understand the unique identity created by these printmakers through their drawing, composition, medium, technique of printmaking and are known to be hardworking which is not covered by earlier scholars on this topic.

Nature and scope of the study

The area of study of the thesis is confined to Artistic Printmaking in AP and TS. These states are stated to have many artisans and artists practicing traditional and fine arts medium of printmaking and form a vital part of the visual arts discipline. There are many eminent and unknown printmakers in AP and TS. The researcher, is interested in prints done by printmakers but the study will not be limited to prints alone. Instead the study will consider the works done by these artists in other media-- like painting or sculpture -- to trace the underlying continuities, cultural influences, and to also examine impact of print work on other modes of artistic expressions.

The artist chosen for study include Late Kowta Rammohan Sastri, Late P.T. Reddy (1915-1996), Late P. Solomon Raj (1921-2019), Late N. Krishna Reddy (1925-2018), Late D. Dorai Swamy (1926-1977), Late P. Gourishanker (1936-2020), Late P.S. Chandrasekhar (1940), K. Laxma Goud (1940), Bholekar Srihari (1941-2018), Devraj Dakoji, (1944), R. Subhash Babu (1945), D.L.N.Reddy (1949), Raghuram Bairu (1949), T. Sudhakar Reddy

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Review of literature

The literature review focuses on the published literature on the topics related to the thesis. The literature review has helped to understand the present research, practice and art trends in printmaking and provide scholarly knowledge about printmaking at large and also thesis writing. The review of literature is categorised into four.

- I. Literature related to the theoretical framework.**
- II. The literature on techniques and history of printmaking**
- III. Literature on Indian printmaking Scenario.**
- IV. Literature on art and printmaking specifically to AP and TS.**

I. Literature related to the theoretical framework:

The literature discussed under theoretical framework guide the researcher, in the understanding the making of art form and analysis of the prints done by printmakers.

Arnheim's work "*Art and visual perception*"ⁱ Explains art and formal analysis of artwork by using and concentrating on balance on the composition, shape and form, growth, space, light, colour movement, dynamics,

and expression. This book is divided into ten chapters. The titles of the chapters are balance, shape, form, growth, space, light, colour, movement, dynamics and expression. The main aim is to discuss some of the virtues of vision and psychological and aesthetic analysis of the art. The book deals with what can be seen by everyone.

The chapter titled balance deals with the aspects, especially about psychological and physical balance. It also answers the questions like why there is a balance in a work of art and how one can create balance, what are the possibilities. Chapter two, 'shape' deals with 'what is a shape?' It discusses two types of shapes physical and perceptual shape. It outlines how experience influences in determining shape. In shape how, can we recognise similarities and differences and how can they further be grouped up. Chapter three, 'form', starts with Ben Shahn's understanding of 'form' as 'form is the visible shape of content'. The whole chapter is about how 'forms' can be projected, the Egyptian method, and form by foreshortening overlapping, the interplay of plane and depth—forms related to realism and reality and dealt with abstraction levels in form.

Chapter four, titled growth, deal with the child drawing and how abstract they are as they draw what they see. This chapter deals with graffiti/ drawing and discusses educational consequences for art students. It further discusses the birth of sculpture in different forms—the cube and round, and as sticks and slabs. Chapter five is about space and explains how a line is vital in creating space, how perspective is used in space creation, types of views. It is followed by chapters on 'light', 'colour', movement and dynamics, which the researcher applied while understanding and analysing the prints of the printmakers from AP and TS.

The visual methodologies is the book written by Rose Gallian. The fourth chapter, of the book is titled "*Semiotics*" is divided into three. *The first part deals with-An an introduction to the semiological analysis of visual images*, the second one explains *-Choosing images for a semiological study* and the third one- *The sign and its meaning-making process*. It examines and explains the importance of "the sign" to semiology. It further explains the relation of semiology between sign and the generation of structures of meaning through them. It additionally presents the strengths and drawbacks of semiology as a

method for a critical visual methodology. This chapter guided and helped in the analysis of the artist's works.

The present book is the most influential work of Gombrich, which was published in 1960ⁱⁱ. This book is written after a Mellon lecture series given by him in 1956 in Washington D. C. The book is divided into eleven chapters. Broadly divided into four parts. Part one is titled 'The limit of likeness', has two branches and deals with how and why different ages and places have represented the world in art. The author tries to answer the question through this book. Chapter one of part one is titled 'from light into paint' Gombrich explains how artists have learned how to represent light in their artworks by the years of practice. Chapter two, 'truth and stereotype', discusses how artwork is neither true nor false. He discusses that when an artist starts working, he begins with an idea or concept or memory that he names 'schema'. The author further says that painting is an activity /involves a process in which the artist starts seeing what he is painting /doing rather than what an artist sees. Part two is titled as 'function and form' and is discussed under three chapters – 3. Pygmalion's power, 4. Reflection on the Greek revolution and 5. Formula and Experience. Pygmalion's power deals with the connectivity which an artist shapes with his creation. Gombrich tries to explain that the artist's ambition is to get likeness through his work rather than to create real. The chapter reflects on the Greek revolution. Gombrich discusses how Greek art, particularly in sculptures, moves from a stiff rendering of bodies into 'life like' rendering. He further explains how the artist begins with a scheme, then tries to adjust, correct, and try to be a lifelike appearance of what the artist wants to create. Gombrich considers the drawings of medieval and renaissance first used geometric shapes to teach drawing. He compares the drawing books of medieval and renaissance as basic vocabularies for artists and are like building blocks for the language of art.

The author also explains that practical work is only possible when artists follow the formulas and go beyond them to create artwork. The fifth chapter, 'formula and experience', focuses on the viewer's role in reading the artist's image. Prior knowledge /memory of the viewer will play its influential role in making viewers make meanings. The author discusses how our previous knowledge and expectations contribute to what we see or hear. For

explaining this, he has used the British Broadcasting corporation monitor during world war – II. Sometimes we tend to hear, which we anticipate and not listen to it. The author returns to the beholder in viewing artwork and discusses the viewer's expectations and the context assigned to an image.

Chapter 8, titled: Ambiguities of the third dimension, explains that painting is a two-dimensional medium. The artist takes the help of the art of perspective to create depth in the painting. In part four – inventions and discovery. The author explains the history of perception for which he is referring Bishop Berkeley, John Ruskin and Roger Fry. He says thinking is nothing but sorting and classifying things. He explains the importance of experimentation.

In chapter 10, titled 'The experiments of caricature', Gombrich discusses the caricature, drawing on the early works with Ernst Kris. He explores minimum clues of expression in the caricature by using the theories of Freud and other psychologists.

He further discusses the similarities between 'the language of words and visual representation. The book contains 320 illustrations that help the reader to understand the concepts clearly.

The book “*Meaning in the visual arts*”ⁱⁱⁱ starts with the introduction titled 'An Introduction in the history of arts as a humanistic discipline. This author discusses mainly the object of interpretation and act of interpretation. In the first chapter titled 'Iconography and iconology: An introduction to the study of Renaissance art, the author discusses 'form' and its impact on the whole work of art. The second chapter deals with 'human proportions' propounded by many artists and scholars. By a theory of proportions, if we are, to begin with, a definition, we mean the system of establishing the calculative and mathematical relations between the various members of living creatures, in particular of human beings, in so far as these beings are thought of subjects of an artistic representation. The author talks about three proportions: objective, technical, and Egyptian proportion, later dealing with the Middle East predominantly byzantine ratios (three scheme circles).

We have seen that three circumstances could compel the artist to make a distinction between the 'technical' proportions and the objective, the influence of organic movement, about the effect of foreshortening, on

perspective and the regard for the visual impact on the viewer and regard for the visual impression of the beholder. These three factors of various have artistic recognition of subjectivity. In 'modern' times, then proportions and the theory of human proportions, both artists and art theorists are neglected.

In the subsequent chapters, from the third chapter to the seventh chapter, the various artist's work is taken and discusses thoroughly. (Abbot Suger of St. Denis; Titian's Allegory of prudence postscript: detailed description; The first page of Giorgio Vasari's Libro'; Albrecht Durer and Classical Antiquity, ET IN Arcadia ego: Poussin and the elegiac tradition respectively.).

The book “*Ways of seeing^{iv}*” is written by five writers. To the researcher, it was a great help in guiding how a work can be looked upon from different angles or sides. This book is a compilation of seven pictorial essays. Four of them carry description and explanation along with visuals, and the three are only with visuals and deal with ways of seeing a woman in a work of art, especially in oil painting. The first essay deals with women in painting, and the argument is based on seeing what came before words. There is a notion of pre-knowledge or what is believed to intervene in our ways of seeing. The ideas are being taken from the writings of Walter Benjamin. Authors also add that as viewers view an artwork, the next movement becomes conscious of whether someone is watching him/her. The author aptly quotes that- 'The photographer's ways of seeing is reflected in his choice of subject. The painter's ways of seeing are reconstituted by the marks he makes on the canvas or paper. While explaining ways of seeing, the author enumerates assumptions pre knowledge by the viewer on beauty, truth, genius, civilization, form, status, taste and others related to that artwork. The essay also explains seeing a landscape, portrait, role of perspective. The composition –is a combination of images and their unity.

The second essay deals with visuals of works of art, having a woman. The third essay deals with seeing woman in visual works. When observed, the women presence in artworks expresses her attitude to herself, manifestation in her gestures, voice, opinions, expressions, clothes, chosen surroundings, taste. A woman has limited space by birth. The themes of a

woman in painting first appeared in composition- 'Adam and Eve', followed by 'Susannah'; 'Judgment of Paris'; 'Venus and Cupid' in European oil paintings. In the non –European traditions – Indian art, Persian Art, African Art, Pre-Columbian Art, the woman in the art is sexual attraction.

In European tradition, women and men are not looking at each other instead of looking at the audience. In non-European traditions, most common is the notion of a couple making love and conveying the painter's experience through different gestures. Cultural terms also pave the way to be individualist in approach. The painting of a nude woman carries the notion of the audience being painters. Spectators and owners tend to be men and look at a woman as an object. The fourth essay deals with paintings having Madonna and child as a significant theme. The fifth essay is an oil painting depicting 'things'. Coming to the portrait – there is an apparent difference between a self-portrait and a formal portrait. Paintings of animals, when observed keenly, are not painted in their natural conditions, but livestock whose pedigree (animal painted like pieces of future with from legs). Paintings of an object have emerged as 'object d art' and thus same with the painting of buildings and mythological scenes.

‘Genre’, picture the picture of 'low life' was thought to be the opposite of the mythological picture. Genre paintings stand in different ways as opposed to mythological, vulgar instead of noble, social and financial success, with and purpose is to prove either positivity or negativity. Landscape paintings reflect an independent activity; any change/initiation in oil colour painting medium comes from landscape. The sixth essay deals with visuals of artwork having portraits, landscapes, painting with buildings and others. The seventh essay deals with an advertisement, branding, and publicity of a product using popular images in oil painting.

The above mentioned theoretical works guided the present research in conceiving an analytical tool with concepts like formal analysis of the artworks, understanding the concepts and symbolic meaning behind the paintings. The semiological analysis of prints and is helpful in understanding works of arts.

II. Literature on Indian printmaking Scenario.

In the exhibition catalogue titled 'Graphic Art in India since 1850^v', organised and published by Lalitkala Akademi. Content is divided into two – the historical section and the contemporary section. Amit Mukhopadhyay and Nirmalendu Das have given a brief background and gradual development of printmaking in India in the historical area. Printmaking earlier was considered a craft, became communicative media and later a medium of expression. In this section authors explain the phrase 'graphic art' and present the definition of an original print given by the 'Print council of India'.

The second section has five essays. Jaya Appaswamy, Ratan Parimoo author the first essay, and S. A. Krishnan authored India's contemporary graphics. Jaya Appaswamy dealt with printmaking in West Bengal, starting from prints made by Gaganendranath Tagore to Hiren Das and Chittoprasad. In His opinion, the prints till independence were used as a communicative device. In the following essay, titled 'Printmaking, A flash Back', Keshav Malik deals with the printmaking activities in the northern region of India, especially the printmaking exhibitions, art camps, workshops held in New Delhi.

Another essay, "*printmaking in Bengal: A quick survey*" by Pranabranjan Ray, explains the transformation of traditional craftsmen turned-printmakers, whose works reflected miniatures and folkish paintings of eastern India and later artists evolving their styles. The following essay in the same catalogue titled "*Printmaking in India: Focus on the western region*" by A.S.Raman, as the title suggests, focuses on printmaking in the regions, specifically on printmaking in Bombay and Baroda Ahmadabad. The last essay by Josef James titled 'Printmaking in the southern regions' deals with a brief account of the printmaking practice in Tamilnadu, Karnataka, Kerala, and AP.

The Lalit Kala Akademi, New Delhi, as a part of its regular publications, the 1994 "Lalitkala Contemporary" has taken 'Graphics' as the theme.^{vi}. The essays are contributed by Nirmalendu Das, Amit Mukhopadhyay, Shivaji. K. Panikkar, Keshav Malik, and Josef James. This edition tried to cover

all important places/ parts of India. Nirmalendu Das, in his essay titled 'The early Indian Printmakers: An approach to social science, ethical and technical study', is a historical account of the aspects of European printmakers in India, the origin of Indian printmakers and discussed the events relating to printmaking from 1561 to 1850s.

In the essay 'Gaganendranath Tagore: The pioneer of Modern Indian caricature in print', the author Amit Mukhopadhyay discusses Gaganendranath's involvement in making caricatures by doing lithography as a communicative media for making cartoons and posters. The third essay by Shivaji Panikkar titled 'Printmaking in western India Baroda, Bombay and Ahmedabad deal with the historical account of institutionalisation of printmaking in the Graphics department, M.S.University, J.J.School of Arts, and Kanoria Art Center, respectively. Keshav Malik has written the fourth essay titled 'Some print exhibitions in the sixties', which include important print exhibitions all over the country 1960s mostly executed in New Delhi. The 'printmaking in the southern region' is written by Josef James, covering printmaking in southern states of AP, Tamilnadu, Karnataka and Kerala. This edition also contains 'print exhibitions in Delhi-1993-94', a compilation of selected reviews reprinted from newspapers and catalogues.

Shivaji Panniker authored an essay.^{vii} And tried to incorporate all aspects of the ideological and conceptual themes in print, the contribution of institutions and artists towards printmaking. The essay covered the various aspects of printmaking in India historically and dealt as small essays within the essay which discuss printmaking practice in different regions of India. Apart from this, the author has timely dealt with various mediums and their usage and experimentations. Art Etc news and views^{viii} It came up with a series of publication consisting of three volumes dedicated to printmaking. It is the first one among them, which deals with the historical aspect of printmaking, consisting of essays contributed by Nanak Ganguly, Satyajit Ukil, Johny ML, Soumik Nandy Majumdar, Uma Prakash, Jyothi Bhatt. Nirmalendu Das, Lina Vincent Sunish and others, including Waswo X. Waswo^{ix} After the last three issues dealing with antiquities and art treasures, Waswo X Waswo was invited to

be a guest editor. The art etc., news, and views volume 3. No. the 12 of August 2011, volume 4. No.2 both deal with prints and printmaking.

This first edition acquaints the readers with the essays on 19th century prints, printmaking in south India, Garhi studio, prints of Raja Ravi Varma', Mukul Dey, the Delhi-based printmaking artists group named Group8. In his essay '*From painting to print*', Nanak Ganguly tries to project the historical roots of printmaking in India from the late 18th century till the 1850s. The author gives an overview of the prints done by European artists residing in India, William Hodges, Daniel Brothers, and other artists, which thematically comprise Indian scenes – tombs, Minars, temples, city, mosques, and locations from Banaras.

The essay by Satyasri Ukil, '*Intimate Involvement*', is a biography of his maternal grandfather, a printmaker trained in London Mukul Dey. The writer's observations and involvement are narrated, briefly noting how Mukul Dey did his prints, starting from sketch to the final print. Likewise, this edition carries the printmaking practice and prints of individual artists. Be mention, Ramendranath Chakravorthy by Soumik Nandy Majumdar, Rasiklal Parikh by Jyothi Bhatt.

Johny ML's article titled '*(Hi) Story of the Garhi Printmaking studio*, New Delhi is a complete account of Garhi Studio- its establishment, development and still plays a significant contribution in New Delhi which was started in 1976 leadership Sankho Chaudhury in the capital city. There were generations of artists working in the Garhi studio, including Shanko Choudhury, Devraj Dakoji, G.R.Santhosh, Surinder Chadda, Tapan Bhowmick, Gogi Saroj Pal and Damodar. The second generation of artists in Garhi Studio are Subbana, Sushanta Guha, Anand Moy Benarji, Dattatreya Apte, Jayant Gajeria, Kavitha Nayar and others. The artists performing at Garhi led to the 'Indian Printmaker's Guild' founding in 1990. In this edition, the following articles deal with the brief history of printmaking at Santiniketan by Nirmalendu Das, Baroda printmaking by Sandhya Bordewekar, South Indian printmaking by Lina Vincent Sunish. The essay '*Southern strategies*^x' is an overview of the region's contributions as printmaking practice in south India by Lina, Deals with the

emergence and development of printmaking and its dynamism in south India. Author opinions that, 1. Institutions play an essential role in the development of printmaking, and as well few of the 2.art places such as Goa are untouched by the art historian. These are a few of the suggestions given by artists to better printmaking in the south and in general. Holistically the edition gives a historical account of the pre-independence scenario and covers various regions of Indian printmaking.

The volume^{xi} No four of 2011 deals with history, Methodology and also art pedagogy. Ravi Kumar Kashi explains art pedagogy, and Lina Vincent continues the same aspect in another essay. She deals with the well-known teacher and a printmaker T.Sudhakar Reddy, a printmaker and an educator.

This volume deals with the so-called extension of part and experimentation. What? Through printmaking. Anil Kumar discussed the digitalization of printmaking. Waswo X. Waswo featured Maripelly Praveen Goud and his digital prints. The young printmaker like T.Venkanna's converting a gallery into a printmaking studio (Maskara Art Gallery, Mumbai). This magazine also dealt with a controversial career as a printmaker of Srilamantula Chandra Mohan.

In this volume, individual artist and their prints are discussed. Nanak Ganguly dealt with woodcuts of Rajesh Deb, and likewise, the Indian printmaking guild was mentioned by John ML. Sritama Halder explores the printmaking teachers and educators and namely Pinaki Barua and Ajit Seal. All the articles deeply explain minute details of printmakers their working interests, process and about their prints.

The last edition, which is dedicated to '*Indian printmaking then /Indian printmaking now*' in *Art Etc.....news and views*^{xii}This volume explores the different, varied encounters, views of printmaking/printmakers from other parts of the country. It contains essays on individual printmakers, especially '*The Imprinted body*' on Anupam Sud prints, by Subba Ghosh; Followed by

Sandhya Bordewekar's '*A chai with Vijay Bagodi*'; Parag Roy's essay on Haren Das titled '*The wood engravings of Haren Das*'; and other essays deal with the works of RM Palaniappan, Prathap Modi by Koeli Mukherjee Ghosh and Aditya Mopidevi respectively.

Sandhya Bordewekar also contributed one essay on two female printmakers from Vadodara Preeti Agarwal and Kanika Shah. Prof deals with Haren Das (wood engravings) and R.M.Palaniappan's composition. Parag Roy and Koeli Mukherjee Ghose, respectively. Anil Kumar. H. A. tries writing about the art historiographical shift from traditional printmaking to new media printmaking. Waswo X Waswo and Lina Vincent wrote on print reproduction, editions and glossary of printmaking, respectively.

This edition covers the young printmakers, established printmakers and projects their experimentation and steps ahead of the older generation. In a way, the creation of identity and individual existence of young artists is aptly represented. The young artists are introduced and included in Indian printmaking.

It is the extension or the continuation of the earlier edition of Art Etc. news and views on Indian printmaking then /now^{xiii}. This edition deals more with two aspects of printmaking, namely 1. Art pedagogy- articles like that of Ravi Kumar Kashi's 'Perspectives of an outsider' (comprises of comparison of Glasgow School of Art with 'unstructured method' of the teaching of printmaking in Bangalore and Baroda); Lina Vincent's 'Printer as Pedagogue' (deal with T. Sudhakar Reddy inspiring and encouraging printmaking in the art students at Andhra University); Sritama Halder's essay 'Evoking symbol and redefining space' (Discusses the work of two printmaker educators); 2.Experimentations and digitalisation of printmaking –especially Anil Kumar's essay on digitalisation; Praveen Gowd's use of technology and other essays. Overall this edition tells the reader unique ways of teaching printmaking prevalent in India. It also explains holistically unstructured and new openings to the institutionalisation of printmaking.

Paula Sengupta worked on the subject titled '*The Printed Pictures: Four centuries of Indian Printmaking*.^{xiv}' is a collaborative effort with Subba Ghosh, which was her doctoral degree. She compiled and collected details regarding the printmaking which Europeans practised in India, Local Artisans, artists and printmakers. The researcher finds that the author has given more importance to Indian printmaking forms in West Bengal. Her experience as a practising printmaker helped her understand various aspects of printmaking methods and trace the history of printmaking in India. Paula Sengupta formally addressed the topic by putting historical and chronological events which have contributed to the history of Indian printmaking. The book or the way the subject is dealt with tells us that the author is coherent and carries clarity. The narrative begins with printing in Malabar Coast and ends with postmodern printmaking and an excellent appendix of printmaking techniques. The author has worked out on the Delhi art Gallery collection and Kolkata –based Pradip Bothra's print collection of prints as a base for this book and also had curated an exhibition titled 'The Printed Pictures'

The first part of the book, titled: The print in India, is divided into four chapters. In the first two introductory chapters, she deals with the Origin and development of printing in India. And the indigenous schools of 19th-century printmaking. In the third chapter, 'Artistic printmaking in the Pre-independence years', she briefly surveyed 'Printmaking' in various parts of India with the respective printmaking history.

The fourth chapter deals with the printmaking of contemporary printmaking in India. In the second chapter, written by Subba Ghosh, 'they never come back the same: printmaking in the 1980s and 1990s', the author deals with the historical events year-wise, chronologically, all over the world and situations and events in printmaking in India.

A catalogue of an exhibition, titled '*Between the Lines: Identity, Place, and Power*'^{xv} This compilation of the selected works from Waswo X.Waswo collection of Indian Printmaking was a travel exhibition first executed in New Delhi and later in Mumbai and Bangalore. Printmaker Jyothi Bhatt writes the introduction. As the title conveys, the prints of the 79 artists are

placed in the three segments, i.e. 'Identity', 'Place' and 'Power'. Under the segment 'Identity', the author has divided the prints of experience, structure, and visual perception of identity. The works are also a representation of self and others conceived by the printmakers. The author has further classified the 'identity' segment into 'She' 'He' and 'Others' to understand the prints. The prints discussed here are the imagery created by human beings and animistic imagery created by various artists, sometimes the experience of self and sometimes of others in the immediate surroundings.

Under the segment 'Place', the author has dealt with the imagery in the prints pertaining to the place- it can be cosmos, universe, world, nation, city, village or home. The works discussed are related to 'place', as explored by individual printmaker of physical and psychological exploration. According to the author, the place can be where the artist belongs, the immediate surroundings, the imaginary (in the artist's memory), or the fantasy world of an artist. In the last segment of the catalogue, 'Power' author dealt with the works that talk about the power embodied in creative process and experience and observation of artists' various connotations. The catalogue also at the end carries a brief write up about artists who are represented in the exhibition. The author's analysis is based on sociological and historical context, and the works represented almost 100 years from 1916. The prints discussed include all mediums consisting of etching, lithographs, woodcuts, and silkscreen prints. This catalogue contains the works and the description of artworks from AP and TS.

The thesis^{xvi} “*An identity in modern art, Baroda- its young printmakers and their contribution to Modern Indian trends of art*” is divided into four chapters, excluding its introduction and conclusion. It deals with contributions of printmakers from M.S.University who have made towards modern trends in art. The study was focused on all the printmakers who completed their training in graphics, M.S.University of Baroda. Chapter one, 'The place of graphic art in modern Indian art movement,' deals with the overall Indian scenario of printmaking connected with the Asian and European system. The second chapter has information about the role of art institutions in the official

recognition of an art form, how art institutions in India came into existence. This chapter deals with establishing art institutions with the initiation of the British in the mid 19th century and how printmaking got identity through all the art institutions.

This chapter in details deal with the establishment of Madras school of Industrial art in 1850 A.D., Calcutta School of Industrial Art in 1854, J.J.School of Arts, Bombay in 1857, Jay pore School of Industrial Art in 1886, followed by Mayo School of Arts, Lahore in 1857 and the Luck now School of Industrial Arts, in 1870. The researcher also mentions Raja Ravivarma in the reproductions of oil paintings into oleographs medium and about his studio with the printing press, established in Goregaon in 1893 and later shifted near Bombay. It also explains the establishment of Santiniketan, Kalabhavan, how different courses (in degree and diploma) were introduced. First time in India Graphic arts department came into existence. Later researcher writes about the graphic department at the M.S.University of Baroda in 1950, after 100 years of establishing the first British school Madras School of Industrial Art, in 1850.

The thesis by Abu Saleh^{xvii}, is having the discussed in detail about pioneers of printmaking in Calcutta and Santiniketan (Gaganendranath Tagore, Nandalal, Mukul Dev and others); Forerunners of printmaking (Benode Behari Mukherjee, Ramkinker Baij, Haren Das, Safiuddin Ahmed); the artist who depicted the great Bengal famine in their works; printmaking in New Delhi and Baroda. The researcher dealt with K.Laxma Goud's works and his process of making prints. The last chapter dealt with the women artists and imagery of the women in prints. The thesis titled “Alternative approaches in art practice”^{xviii} Amarnath is about making art, making the process, and how the artist approaches and searches for the innovation or alternative method, technique, or medium to make his identity an artist. It deals with contemporary trends in art, culture and identity, process and techniques of making art.

In the thesis^{xix} “*An analytical study of selected contemporary printmakers in Jaipur*” submitted by Garima Jain divided into five

chapters apart from a separate introduction and literature review. She aptly justified printmaking's first chapter title techniques by discussing all the four techniques, methods and processes, required tools, and examples of prints. The second chapter comprises an overview of the development of Indian printmaking. Her explanation starts from the 1950s. The researcher discusses the whole topic by dividing the chapter into subheadings: commencement of printmaking, printmaking in Santiniketan, printmaking in the western region, printmaking in the Northern region, printmaking in the Southern region, and 21st century: expansion of printmaking.

In the third chapter, titled growth and expansion of printmaking in Jaipur, the author discusses all the artists who practised printmaking. The researcher in the subsequent chapter titled the contribution of printmakers dealt with four artists in Jaipur, their art practice, and innovations in printmaking. The artists included are Bhawani Shankar Sharma, Subroto Mondol, Vinay Sharma and Deepak Khandelwal. As a whole, the thesis is informative, but the theoretical analysis of the works is missing.

The thesis *"New ways of Indian printmaking: Documentation and critical analysis."*^{xx} Written by Phirangi Prashant, it deals with the techniques of printmaking. The researcher has discussed the methods under two headings – conventional printmaking and unconventional printmaking. He focused more on discussing the non-conventional methods and how printmakers after learning traditional printmaking, explore and experiment with new techniques like Cyanotype process 2. Vandyke process 3. Salt print process 4. Albumen print 5. Stop motion which was beneficial for the present research.

III. The literature on techniques and history of printmaking

This category of review of literature Mayor Hyatt^{xxi} The author has explained various invention of paper and techniques of printmaking with photographs wherever needed. The author also discussed the works and experiments of few artists who became famous and implementable later on. The author has used the collection of the metropolitan city to explain the techniques

and avoided providing a step-by-step printmaking process, like in any manual of printmaking. He is genuinely concerned with people who involved in and did prints and also about their prints. The headings are clear and exciting for a reader to read further.

The author discusses how prints were used by people from time to time, like playing cards, printing the Bible, manuscript, illustrated books, wallpaper, cloth, bank scripts, etc. The book introduces the various aspects of prints and their use in different forms and discusses image evolution as an art form. This book titled “*Treatise on wood engraving: Historical and Practical*^{xxii}” is a combination of historical account and practical knowledge about wood engraving. One of the first books on printmaking has three parts concentrating on the historical development of engraving, from Egyptian traces of hieroglyph stamps to Albrecht Durer to the consequences and rebirth of the printmaking in the 17th and 18th centuries. This book is of great help in knowing the history and practice of printmaking (especially engraving) through varied and apt examples.

The book “*The woodcut artist’s handbook*^{xxiii}” is an instructional book on art-making woodcuts and deals with details of materials and tools. It has six parts with titles as 1. They are selecting material for block 2. A good set of tools. 3. Creating woodcuts and engravings, 4. Papers and ink 5. Printing 6. The edition followed by glossary and bibliography. This book contains the technical part of printmaking and gives tips and tricks to practice it. It deals with woodcut and wood engraving, which are two different techniques. The author also provides a short history of printmaking as part of the introduction.

The author discusses the raw materials- about the block. He enlists various types of wood and their effects and how to cut the wood from wood. He discusses fabric for woodcut (softwood, hardwood, plywood, particle board, chipboard, MDF, linoleum, rubber and Styrofoam). And also wood engraving (boxwood, hard maple, hornbeam, American holly, plastics and others) separately. He further deals with block, tools, paper and ink, and printing as separate sixth chapters.

The book titled “*Practical printmaking*^{xxiv}” is structured into sixteen chapters. This text intends to impart a practical guide to the methods and techniques of printmaking. It has fundamentals of printmaking, written step by step format with practical demonstrations with visuals. Overall, printmaking equipment, tools and material are dealt with in the first chapter. It gives details about the presses required for intaglio, relief, lithography, and screen printing and the general material: rollers, tools, inks, paper, and also discusses health and safety.

The second chapter deals with the dry point technique in detail, followed by other techniques in the coming chapters. The books give detailed guidance to the methods of printmaking – dry point, etching, flexography, using digital photographs for etching, collograph, digital printmaking, stone lithography, photo plate lithography, screen printing, relief printing, relief printing with stamps and blocks, mono printing, cards and books, working in the landscape, as subsequent chapters. The author also deals with displaying and storing prints.

The book by Krishna Reddy^{xxv} deals with the different new aspects of the art of printmaking. It is divided into two parts. In part one, he dealt with the nature and philosophy of material used in basic printmaking. The second part deals elaborately with the various processes involved in simultaneous intaglio and surface colour prints. It gives information formulas, the materials and equipment requirements, and step-by-step instructions for making colour prints is explained with suitable photographs.

The author has explained only one type of engraving, namely, on metal in intaglio with illustrations. The chapters in the book include The Earliest Engravers, The Great Masters of Engraving, The Decline of Original Engraving, The Later Development and Decay of Line-Engraving, Etching in the Eighteenth and Early Nineteenth Centuries, The Tone Processes, and more.

The above articles and books gave a comprehensive idea about art history, how to read work of art, the history of printmaking and printing concepts, and helped the researcher theorise the relevance of social existence of such art form from a diachronic perspective. Based on these ideas, the researcher

categorised printmaking into two. They are traditional prints and fine art prints. To study fine art prints, to understand the roots, the study of conventional prints becomes inevitable. The researcher started focusing on those areas of study.

The book titled “*A History of engraving and etching from the 15th century to the year 1914*^{xxvi}” is a descriptive survey of the history of engraving, especially on metal, discussing various centuries and schools, covering important engravers, their contribution to the development of engraving. All the artists and their works were given due importance.

Apart from this books, also concentrated on in details, technical processes covering line- engraving, etching, biting, and stopping – out and tone processes, in sufficient detail as a manual providing the examples of works of artists, art historians, teachers and students. The list of engraver instincts the reader/ art history student for further study. A wide range of index (2500 artist) with dates and brief individual and bibliography is extensive and intensively obtained with care not to miss out. The present book has ten chapters.

It’s a life story and experience of *Alois Senefelder*^{xxvii} the inventor and the father and perfectionist of lithography. This book is about his invention of lithography in 1817, written in German language and later translated by J.W.Muller.

The whole book is about stone-printing, instructions to be followed while doing lithography, various manipulations in all its branches and method, history of lithography, about Alois Senefelder. This book is divided into two parts:

- The history of the invention and the various application of lithography.
- The descriptive explanation about the methods for writing, engraving, drawing, transferring, etching, and printing, with all in detail like a lesson to a beginner. The book clearly states about method and process of printmaking.

It is a kind of bible to be followed while doing lithography, every instruction appropriately given. The book ‘Paper politics: Socially engaged printmaking today tells us that printmaking has a collection of prints that deal with contemporary politics and social situation. It has printed in colour with the themes of social justice and political conditions, and agitations. This book is

based on a travel show with 12 artists from North America and works of above 200 artists displayed. The artists include printmakers, who are activists and no activists, as well as street artists. It presents printmaking mediums like relief, intaglio, lithography, silkscreen, monotype and photography.

The thesis by Anne Kirker Marjorie^{xxviii} The whole research is about how printmaking survives with a new form as a contemporary art practice in the Asia- Pacific region. The printmakers taken as case study belong to Japan, Australia and Thailand. Her concern was that the printmakers from these places were discussed significantly less compared to European printmakers. Her concern and belief were that Arthur M Hind, in his book, has a lot of regional inadequacies on which she wanted to work. The printmakers chosen are of international participation and reputation. She discusses how works, their experimentation has expanded, gone beyond mere printmaking, making the research purpose-oriented.

The author discusses transformative printmaking in the fourth, fifth and sixth chapters (Japan, Australia and Thailand) with case studies of the printmaker and their different approaches. She mentions that for Japanese printmakers, in their works, photographic themes or subjects dominate; for Australian printmakers, the cultural affinities and identity dominates and is the primary concern. In Thailand, the performativity aspect of printmaking that has taken shape into the expanded form of ambitious installations from traditional printmaking is discussed in the case study.

The artists of three regions reveal and explain interdisciplinary art practice based on printmaking. The author further discusses how 'Location' will have specific implications for the printmaker's works. This thesis intentionally does not linger around printmaking techniques but emphasises the aesthetic values and how the printmaking is exhibited. The artists selected to maintain and follow the autographic (handmade) and haptic elements in their image-making (especially Japanese printmakers).

Majorly, the author is concerned about the postmodern milieu and printmaking, nation ness among printmakers' works, and how institutional gatekeepers contributed to printmaking. The author also discusses how access to theoretical opinions and visual arts practice from outside the artists

country of origin influenced their practice and how photography and installation art as preferred vocabulary for extending the field of printmaking.

The book “*The Invention of printing*^{xxix}” is published in the eighteenth-century and year seventy-six. It deals with historical development and the record chiefly to the printed works of the first half of the fifteenth century. Vinne started with descriptions of the earliest forms of printing, as shown in the image prints, playing cards, and block- books and it is ended by an explanation of the establishment of typology in Germany.

IV. Literature on art and printmaking specifically to AP and TS

This category of works is related to the history of printmaking in India in general and AP and TS in particular. It includes books and monographs on specific subjects, documents of Triennial and Biennial printmaking competitions, catalogues from the biennale and triennial competition exhibitions, and some printmakers or artists associations produced their catalogues of works by their members and others. All of the above provide a good record of the development of printmaking in particular places and for years. They usually contain essays by artists and academics that introduce the changing trends of such events and their contribution to the history of printmaking.

The 17 monographs of well Known artists of this region were published by the Lalit Kala Akademi written by various writers. Andhra Pradesh Lalit Kala Akademi, like National Lalit Kala Akademi, in the same manner, published a series of monographs on the life and artwork of artists from this region. They are 1. Mokkapati Krishna Murthi, 2. Vadlamani Madhusudhan Rao, 3. Kondapalli Sheshagiri Rao, 4. Mohamad Osman Siddiqui, 5. P.Gourihsnaker, 6. C.S.N.Patnaik, 7. K.Laxma Goud, 8.Surya Prakash, 9. D.Doraiswamy, 10.P.R.Raju, 11. K.Rajaiah 12. B.A.Reddy, 13. A.Yadgiri Rao, 14. P.T.Reddy, 15. P.S.Chandrashekar, 16. Sayed Bin Mohammad, 17. A. Paidi Raju, in this sequence Akademi, published the monographs.

In the monograph of D. Doraiswamy^{xxx} The writer Keshav Malik aptly narrated his encounter with the artist's work, especially his expressionistic drawings and lithographs, and he considers that the works have an enigmatic phenomenon in them. Any medium the artist works with his

expression – the human figures are rugged, muscular, without becoming too overpowering. His works arrest the viewer and direct, bold expressions. The colours, too, contribute to the drawings, which are warm colours and bright. His works are more social subjects like the depiction of drought, poor people, and exploitation.

The author Keshav Malik, in the monograph of P.Gauri Shanker^{xxxix} Describes artists as artists who worked with the varied genres and earlier works have Indian style, which the author calls 'decorative realism'. His involvement with printmaking made him take the side of over-simplification, as the author points out. Writing about figures in his composition author points out that they are bold and classic kind. Artist started with landscapes and ended up with works without figures; the results instead became abstract. Most of the oil paintings are social –personal rather than 'self'.

The monograph of K. Laxma Goud^{xxxix}, deals with the early works from 1968 to 1978. All the results discussed in this monograph are drawings and etching on copper and zinc plate. The writer explains why the village folk come into the artist's work and his derivative imagery and explains that it is because of his shift to the city and missing the taboos and inhibitions about sex in the city. His childhood memories took shape into compositions for his drawings and etchings with an idiom of expressionist- surrealist origin. The author further elucidates his erotic compositions by contemplating that. The erotic content of the village atmosphere is governed by collective code, and it is not a matter of debate.

In the monograph of P. Chander Sheker^{xxxix}, the author aptly writes that he is an artist who adopted an animistic style. The human figures are replaced by apes and animal body which later created a unique identity for this artist's works. Most of his works are done using the chiaroscuro technique. These publications are like a biography of the artists, wherein the artist's background, lifestyle, artwork, working process, and other aspects are discussed.

All these monographs are on the artists who practised printmaking. They can give information about the practice of printmaking, artist's

prints and other information about them—no particular work is exclusively done on a method of printmaking of AP and TS region as such.

This book ^{xxxiv} “*Fiery wheels- artworks and meditations*” is a kind of dairy written or published after the travel and art practice of P.Solomon Raj. It contains works both in Batiks, colour woodblock prints and paintings which were exhibited in European countries. With the author's request, two articles are contributed by Dr Volker Kuester, from Netherlands and Michael Hardy (U.K). The book contains three articles: ' *Artworks and meditations*' by P. Solomon Raj, ‘*Solomon the Artist I know*’ by Michael Hardy, and ‘*Renunciation of inculturation*’ as Aesthetic resistance. As the titles indicate the book deals with the artworks and his contribution to Christian art. In the first article, the author has put up his artwork on the left page of the book and placed the poem related to the artwork on the right page. Its explanation follows every image in the form of a poem.

The thesis^{xxxv} “*Aesthetic qualities in the changing trends of Andhra art- A study based on its Historical context in 20th century*” is written by G. Avani. Rao *by* is written in seven chapters, including introduction and conclusion; the other chapters include 2. Modern painting: elements, methods, techniques; 3.Tradition to modernism in Andhra painting; 4. Contemporary Andhra painting; 5. Senior Andhra artists; 6. Junior Andhra artists.

The thesis is about the development of contemporary Andhra painting. Eleven artists are chosen for study. It aims to probe into the philosophy of contemporary AP paintings, which is deep-rooted in the traditional mural, miniature and folk arts of the Andhra region. The artists include P.T.Reddy, K.Rajaiah, Sheshagiri Rao, Paidi Raju, N. Krishna Reddy and S.V.Rama Rao in the fifth chapter as senior artists. And Jagadish. C, D.L.N.Reddy, Surya Prakash, Vaikuntam.T and K.Laxma Goud as junior artists in the sixth chapter.

This study^{xxxvi} “*Painting in Modern Andhra: A Sociohistorical Analysis*”, the researcher attempts to analyse various painting trends in modern Andhra in a socio-historical context. The author explains two

significant schools of thoughts—idealist schools of thought and Marxist school of thought. The author claims that the idea of an artist is inevitable and claims that the artist is free from society and bears no responsibility towards the same. In short, the emphasis is on the argument that all creation is based on ideology.

Further author quotes – Janet Wolf’s book- the social production of art. – Every art is a social product. The influence of society on art can be seen in three folds- technological, social institutions and economic forces. The third Chapter discusses the painting in modern Andhra during the colonial period.

We find no school started until 1940, and art was introduced only as a subject at the Andhra Jateeya Kalasala in 1910. At the same time – many artists went to study in the madras school of arts and Bombay school of arts for formal education. This would show how / what was the colonial influence. 3rd chapter begins with a survey of various trends of painting and sculpture which existed over the years in the region. Chapter deals with developing several nationalist leaders, several newspapers and magazines of social reform institutions were set up.

In the fourth Chapter (art scenes in Andhra after 1947) researcher writes about the formation of the city Hyderabad of state in 1956. It became a focal point of all economic and cultural activities too. An art school & Hyderabad art society- a voluntary art organisation was established, and it were a boon for the then artists.

Art associations were started by a few eminent citizens of the city. – With the prime aim of encouraging fine arts. In 1962, A.P.Lalitkala Akademi was created, with the direct support of the govt. The decline of the aristocracy, alternative jobs by artists, growth of industrialisation etc., are discussed. Conclusion: the relationship between the artists, their art and society. Art produced resulting from the influence of many socio-historical institutions in the context of Andhra.

The author discusses the sources: exhibition catalogues, by art associations – HAS, LKA. The fourth chapter- K.Satyanarayana’s- A study of the history and culture of Andhra Volume: I and II is a significant source for the analysis of the development of arts over the years in the region. Few books to

study Rajamundry and Machilipatanam are – Siddahastudu: Damerla Rama Rao jeevetam, Kalakrishi. This thesis helped in getting known about the establishment of art school in the present research.

Kala kanthi^{xxxvii} is a bilingual publication that starts with forward in Telugu (*idi la arambhicham*) and English (what a pleasure....!). On the page, the writer smt. C.Vindhya Lata has given a list of bibliography titled *Telugullo Chitra Kala grand hall* (Art books in Telugu). This provides readers with a list of art books produced by Potti Sreeramulu Telugu University publications. Followed by a small essay in English by Mohan Prasad titled 'A layman's look at paintings.

The editor has included one autobiography, by artist S.V.Rama Rao, titled '*Nettichitrakarudu athani Kala* (meaning contemporary artist- his story). This is all about the life and art career of S.V.Rama Rao, followed by four essays in Telugu. They are:

1. '*Rasa Drishti*' about Rasa and aesthetics of artworks, by Anchata Janakiram.
2. '*Telugu varna vibhavam*' by K.V.Ramana.
3. '*Mana kalamurthulu*' is about the list and introduction to the TANA art and craft exhibition artists.
4. '*Cartoonist Shanker*' written by Venigalla Venkataratnam.

The entire book provides a good bibliography on art in vernacular language by local writers for further study.

The book titled '*Chitrakala*.'^{xxxviii} It is the first of its kind in the Telugu language and is an excellent introductory book for art students and beginners. It is a compilation of information on all forms of fine arts in vernacular language. The book is written having nineteen chapters dealing with fine arts; they are *Kala* (art), *chitralekanam* (visual arts), *Varna vignam* (colour theory), *chitralekhanavadhalu* (isms in art history), *adhunika rachana ritulu* (modern art) and so on. It also explains the materials, methods and mediums in the fine arts in the ninth chapter titled '*Vividha Chitrakala rupalu*.'

The writer is a manager of the Ailamma art gallery named by a freedom fighter of Telangana Ailamma. This gallery is housed in the public

building Sundarayya Vignana Kendram. Previous to this, the writer was only an art reporter in '*Prajashakti*', presently known as '*NavaTelangana*' daily newspaper. He continued the same later on after opening the art gallery. The art gallery is his initiation and is run on nominal rent to support the visual artists.

Vijay Rao continuously wrote articles on the art exhibition held in Ailamma Art Gallery in the Nava Telangana daily newspaper. This book^{xxxix} Is based on those articles written by him from 2006 to 2012 in an art gallery. Altogether, the book has one hundred and thirteen essays, from which most of them are on local artists of artists. This book is in the Telugu language.

As seen above, said works introduce one to the enormous possibilities in taking up the present exploratory study.

Lacunae

Though there has been a recent crop of writing on the history of Indian printmaking many still fall short of explaining the changes and conflicts burgeoned in last few years in the practice of this particular art form. Printmaking is largely neglected in books on contemporary Indian art, though it continues as a significant branch of art practice all over India. There are unique artistic print making tradition in AP and TS. The three generations of print makers from the region through their continuous practice carved a niche for this artistic genre in the world. But, There are no proper documentation/ texts are available to recognize its introduction, initiation, explanation, acceptance, and growth of printmaking in AP and TS. That is the major reason behind the present exploratory study which aims at filling these lacunae. In order to fulfill the lacunae in the already done works the present research focuses on the following perspectives with a specific area of study. They are:

1. The research takes the point of view that an analysis of the print (work of art) cannot be confined to methods and technical considerations alone as seen in the earlier reviewed literature (even though they play a major role). One needs to consider – history, cultural and regional specificity, in understanding the printmaker's artistic impact through the ages.

2. By considering the studios and community printmaking facilities as a cause for support for this artistic genre, especially, this acted as a key factor for development of printmaking in these regions. More over the thesis looks at; how printmakers continued their journey as solely printmakers despite of the dearth of awareness among the public, particularly art connoisseurs/buyers about this form of art. This is one of the concern discussed to fulfill the lacunae.

Theoretical framework

The researcher is considering a formal analysis of the prints of printmakers of AP and TS, as the first necessary frame to conduct this research. For the same, study of elements of art like: line, shape and form, compositional space, colour, scale and tonal value would be considered. Further for the formal analysis of the prints, researcher has followed Erwin Panofsky's concept of iconography, human proportion, perspective and the way the author dealt with the artist's works in his book "*Meaning in the visual arts*"^{xi} is used. John Berger's '*Ways of seeing*'^{xli} also helped to analyze art works with a different view point.

Secondly for the analysis of the work the concept of visual semiotics is employed. For that the researcher is using Peircean model of the semiotics. And when dealing with printmaking practice and process the theories based. Craft and practice theory. The content, used concepts, formed in the mind of the artist, are based on the folklore of the region, along with the mentorship (How influences, mentoring,) we are using the folklore and cultural theories. (Again no mention of which work of Peirce you are using...) Learn and use correct citation methods and procedures.

The theoretical input given by Peirce^{xlii} on sign and types of signs is used to analyze the prints of the printmakers of AP and TS. Peirce has categorized signs as 'symbolic', 'Indexical' and 'Iconic'. In the book titled "*Semiotics: The Basics*"^{xliii} by Daniel handler, he discusses the semiotics explained by Saussure and Peirce. In the Peircean model of semiotics, he offered triadic model the representamen, an interpretant, and an object. Peirce emphasized on 'Relativity', whereas Saussure had stressed on 'Arbitrariness'. He further divided signs in to three types, the symbolic, iconic, and indexical. His

model is applied to the visual art of printmaking. For the same Thomas A. Sebeok, book “*Signs: An introduction to semiotics*^{xliv}” is also reviewed to understand Peirce’s illustration the basic concept of the semiotic analysis.

Aims and Objectives

- (a) The research attempts to make a significant contribution to contemporary print scholarship. To explore and research untouched areas about printmaking in AP and TS.
- (b) To study the notions behind usage of the word ‘Printmaking’ in different contexts and times. It is to study the changing concept of printmaking.
- (c) To consider the studios and community printmaking facilities as a cause for encouragement and how the initiatives of individuals, collective printmaking groups and institutions helped in continuous practice of printmaking.
- (d) To Study the influence of various art eras (Bengal school of art, European art) on the contemporary printmaking in AP and TS.
- (e) Study and analyze the imagery of the prints and the different techniques and styles of various printmaking artists of AP and TS.
- (f) To discuss the various Printmaking techniques, methods and materials used for printing and the influence of mentoring in the process
- (g) To identify and explain the wide variety of adoption and adaptation processes undertaken by artists (printmakers) from AP and TS.

In short, the major aim is to recognize the contribution of printmaking in history of art.

Hypothesis

The research is based on presumptions that: The art of printmaking both as a contemporary art and practice exists in AP and TS. One can easily find a large amount of contemporary practice of printmaking in the region. Where the printmakers’ established an artistic identity for themselves and got representation in national and international levels in this art practice. Their work often relied upon experimentation with cultural ethos and as well reflected their ideology. So this exploratory study hypothesizes that the cultural influences of the region, compassionate mentoring by the seniors and the timely

institutionalization at different junctures combined and constructed a unique artistic print making tradition in AP and TS. The three generations of print makers from the region through their continuous practice carved a niche for this artistic genre in the world.

Area of research

The area of study is confined to AP and TS keeping in view the convenience and feasibility to closely study printmaking in these states. This regions have many artisans and artists practicing traditional and fine arts medium of printmaking and form a vital part of the visual arts scenario.

Although scholars from abroad and India had done the research on Printmaking in general, limited works are found in the area of print art in AP and TS. The main intention of this explorative research is to bring out the historical study and its impact on the other disciplines (painting, sculpture, etc.) as well as portrayal of visual language, through their local folk identities and influences.

Sources of Study

Major sources of study include

- The primary sources for the research are the data collected from field work. The data includes documentation from oral interviews with artists, art connoisseurs, and community towards the art of printmaking.
- Insights and documentary material from various printmaking workshops and art camps that were held during the duration of the fieldwork.
- Information from secondary sources such as District Manuals and Scholarly articles and books. The catalogues of artists, art Broachers, newspaper articles, articles from different sources, thesis, journals, websites and museums and private collections of art, also form the secondary sources. The above mentioned sources form the secondary sources which were collected from various libraries and institutions.^{xlv}

Methodology

The study include printmakers who are belonging to AP and TS, which include the ones who are practicing in other states of India and as well as in abroad. The study consisted of selected fifty fine artists (See Appendix-V Table 1.1. List of printmakers from AP and TS.) practicing printmaking who got affiliated to the said region. This study of visual art focuses on the works and lives of those artists who have undergone formal training in the art education (with regards to printmaking). Only a few artists in this study are self-taught. Interestingly some of the printmakers from these two regions are predominantly settled in Baroda (now known to be as Vadodara, Gujarat). The city of Vadodara has become a second home town to the aspiring artists to settle down, especially for printmakers. Almost all the printmakers who studied MFA printmaking from AP and TS settled there.

This study will cover and includes the printmaking events and practices till 2015. Among the total number of artist only a minority section is popular and renowned and therefore to consider only this group as basis to gauge and locate the artist community as a whole will not give a complete picture of the art world in the Indian context. In addition, the data was collected from the art gallery owners, heads of art institutions This was done to supplement data that could not be captured through interviews, observations and informal discussions with art gallery owners and managers, art dealers, art collectors and art critics were conducted. More over newspaper articles on art (especially on printmaking) in popular national and local English dailies and catalogues of the respondent artists art exhibitions have supplemented the information. A semi structured interview schedule was created to enable collection of qualitative data from the artist (See Appendix-V Table 1.2. The details of informants which researcher approached for conducting the field work.) and a questionnaire was constructed to gather information from the viewers of art.

In the first instances to trace the printmaker of AP and TS, the sociological method of snowball sampling technique was used to obtain the informant. The researcher being contemporary printmaker cum researcher, insider and outsider perspective is taken up in this research.

In the absence of any baseline data or a directory of artists of this region, the initial information was supplied by a few artists (informants and referrals) who were known to the researcher. The next step was the collection of catalogues from different art galleries to get additional information about the artist exhibiting their works in the art galleries. This was followed by the further use of snowball sampling method and a sample frame of fifty artists was obtained. The major purpose for using this sampling technique was to enable the location of the sample that has the desired characteristics. The desired sample included artist who practiced and exhibited their work in art galleries and were practicing in AP, TS, and Baroda before 2015. This excludes those printmakers who chose to get into advertising, animation, web designing and other lucrative jobs and the artists who claim that ‘they no more do printmaking’ or any profession of fine art. It is possible that a handful of artist who was not in the above said regions, might have got included in the list of printmaker, for example N. Krishna Reddy, who lives in United States of America. Each of the artists was contacted and a prior appointment was taken for the interview. A few artists could not be interviewed, as they were busy, and few others have passed away. Nevertheless most of the artist contacted willingly gave time and their consent for an interview. The information was gathered through writing emails and receiving the replies from the artist.

Pilot Survey

Prior to the data collection a pilot study was conducted to test the interview schedule and the questionnaire. The interview schedule and questionnaire was designed for five artists. This pilot study helped to reframe some of the questions in the interview schedule that seemed difficult for the respondent to understand; it also facilitated reorganization of the sequence of the questions. Secondly, open-ended questions were increased as they enabled to acquire additional information. Thirdly, questions that seemed to be overlapping were modified or deleted. The pilot survey was done with the aim of gathering information related to the traditional printing techniques and printmaking practices as fine art. This survey helped researcher in the following aspects:

1. Collection of vernacular literature in particular to the research topic and its concerns.
2. Identified the field work area with regards to the printmaking practices as fine art as Hyderabad, Vishakhapatnam and Baroda.
3. Listed out the informants and cultural resources from the field, which includes artists, artisans, art historian and art connoisseurs.

Methods for data collection

The data collection was done by using a Semi-structured interview timetable was used for the printmakers and the information was gathered in a couple of sittings. Simultaneously information was gathered from art gallery owners, collectors, dealers and art critics. From July 2011 to July 2016, around 30 artists were covered (Appendix-V Table 1.2. The details of informants which researcher approached for conducting the field work.).

Brief chapterization

The entire thesis has been designed into six chapters where the importance of printmaking and its practice in the printmaker's life is explored and analysed.

Chapter: 1 Introduction

This chapter is an introduction to the whole research and thesis. It deals with the terminology of printmaking which has greater relevance and importance to this research. This also deals with review of literature to understand the work and research carried out earlier by various scholars, artists and art historians, work done in the area of research, scope of the research, hypothesis, methodology adopted to conduct research and lastly brief introduction to the chapters. The second part of the chapter comprises of key concepts about print, print art, printmaking. There is an attempt of understanding the gradual change that happened in printmaking to emerge as a visual art form and to sustain independently as well as collectively with other visual art forms.

Chapter: 2 Growth and development of printmaking in Andhra Pradesh and Telangana.

Since the focus of the thesis is of print as an art (printmaking), one can see the traces of interest and art works in this region only in 1930s^{xlvi}. In this chapter, an attempt made to analyze and trace the emergence related to the events and imageries of the printmaking and its applications, through the individual artists. How the artist and art aspirants got introduced the printmaking as knowledge in the practice domain of art. How they continued to create their identity and practice of making artistic prints using various techniques in printmaking are chronologically dealt in the chapter.

Chapter: 3 Institutionalization and development of printmaking through art pedagogy and creative industry.

This chapter deals with the contribution of institutions in development, spread and existence of printmaking in AP and TS. It deals with how art institutions create environmentally sensitive and friendly, critical questioning, problem solving skill, and creative thinking in articulating the feeling and thought processes among the student who want to learn printmaking. This chapter studies what is the contribution of art institutions, how printmaking was introduced in the institutions; how initial practitioner were bestowed to become teachers; teacher centric practice; printmaking art could not be institutionalized- reasons; the differences between institution to institution, and institution within.

The chapter also deals with the role of creative Industry. It elucidates the contribution of art organizations, art galleries, printmaking studios, formation of printmakers groups in Hyderabad; how artists are alienated from the work; print as a commodity; studio centric (his/her identity and the gallery /studio is gaining popularity). In short this chapter portrays how AP and TS becomes the forerunners into area of printmaking.

Chapter: 4 Techniques of Printmaking: Exploration and innovation by printmakers from Andhra Pradesh and Telangana

This chapter deals about the methods of print art in detail with examples from the AP and TS printmakers. Printmaking techniques can be divided into the following basic families or categories: 1. Relief printing 2.

Intaglio 3. Stencil and 4. Planography. This chapter looks into in detail how the printmakers mastering of the techniques and sharpening of skill is the most required quality and also how artistic general trends and cultural milieu got reflected in their prints.

Chapter: 5 Printmakers and their imagery: Themes, Styles and motifs.

This chapter comprises of the imagery of the printmakers from AP and TS. It will answer the research questions like where from the imagery is derived, how the depictions goes with expressions and what are the influences of the surroundings (nature and human expressions), depiction of masculinity, individuality and of feminist approaches. The prints by more than fifty artists are analyzed in this thesis. The selected artist of same thematic coincident with variations are clubbed up together discussed in this chapter. The six category of works thus derived are placed under subheading – socio- political and cultural representations (1), portrayal of immediate surroundings (2) and relationships between man and nature (3). The second part of this chapter will deal with the works of the artists whose images reflect animal dominant compositions (4), personification of self/self –dominant (5), and eroticism and sexuality (6).

Chapter: 6. Conclusion

Broad conclusions drawn from the research are given in this chapter.

The following part of the chapter tries to enumerate the definitions and evolution of the term 'printmaking'. The words print and printmaking are often misconceived and misunderstood. There has been a gradual change in usage of these two terms and depended on their meaning and purpose. The researcher is trying to explore and elaborate the terminology related to printmaking.

Part II

Print as an Art Form

This part of the chapter aims at discussing various aspects of the word '*Printmaking*'. There have been different criteria to define what is printing and what a print at very elementary level, prints are impressions, but all impressions are not prints. Impressions are varied types and kinds. The impressions are employed in the manufacturing of oil-cloth, calico, paper-hanging, figured crockery etc. Molding, coining (minting), stamping and embossing are other methods of making impressions. But the men who practice these methods are not called printers or printmakers. The word printing has acquired a conventional meaning, and it means much more than an impression in the art world.

Printmaking is part of the visual arts like painting, sculpture and others. It had been defined within the fine arts. Every artist is not a printmaker, but every printmaker is an artist. Every printmaker has to have the creativity which an artist has. The print is produced by the printmaker, themselves which involves creativity and the technical part. The image is defined not based on materiality or media. The printmaking depends on the criteria, crafted by hand or machine, event-based or conceptual lines.

The making of prints has presupposed a print as art. Printmaking is not a general term and not produced in general parlance of writing or calligraphic purposes. The creativity of the maker becomes the main feature for a print to be considered as art. The definition quoted in the Lalit Kala Contemporary informs us that print is a first-hand experience of the artist and involves creativity and novelty to make art. A print is an 'original' for it relates and belongs to the artist's first-hand experience. It is not copied or derived. It is like an original work in painting, inventive and creative expression of an original mind. It is the creativity and novelty that makes it a work of art. The main difference in an 'original print' is that whereas a painting is unique and one of its kinds, a print may have an edition of fifty or hundred as its multiples. Lesser

prices ordinarily fetched by a print as against a painting are only for the reason of its creation in editions of numbered multiples.^{xlvi}

Any work of art involves creativity, but their outcome /or production are not called print. The printmaking involves the notion of 'transference' of imagery. Here transference involve the transfer of image from one surface to another surface, very often it is paper. Rosalind defines the printmaking as "Printmaking is a process in which an artist repeatedly transfers an original image from one prepared surface to another"^{xlvi}.

As pronounced earlier this part is trying to introduce and explain terminology related to printmaking. This is an attempt to explain the expressions like 'print', 'printmaking' and 'printmaker' from various sources. It also include the terms which constitute the whole process of printmaking that is, matrix, transferring and the print/product are also discussed.

Print

Various dictionaries and encyclopedias have defined the word print. "Its root comes from the old French probably from c.1300, one can see the growth and changes in the etymology as the idea of "impression, mark," from O.Fr. *preinte*. The word to denote "to press," from L. *premere*. Sense of "picture or design from a block or plate" is first attested in 1662. Meaning "piece of printed cloth" is seen from 1756. *Out of print* "no longer to be had from the publisher" is from 1674. The word *imprint* "to impress with a seal or die"; used the sense of "produce a book" is from earlier 1511. The meaning "to record (someone's) fingerprints" is from 1952. *Printer* is recorded from 1504; and which is used in the computer sense, from 1946.^{xlvi}

A close glance at the etymology of the word 'print' reveal how its meaning changed from time to time. It clearly explains that the print is an impression taken from a picture or design from a block or plate.

Print, according to Oxford's Dictionary, is to press a mark on a surface. The mark produced by applying inked type to a paper. In other words, the term print refers to a mould or a hollow container into which a liquid substance is poured to set or cool in the desired shape. Furthermore, the use of matrix or mould in which a thing is cast or shaped can relate to the print process itself. Here the definition is trying to explain the printmaking process and the material involved or required to do prints. The person who makes the print plays a significant role. He or she is known as printmaker or edition makers with a slight difference.

Printmaker

Many scholars have tried to define the person known to be a 'printmaker'. This issue or concern is similar to the painter is an artist or the commercial artist. Printmaker is also printing manually but his profession differs from that of the printer. Many dictionaries have defined the term 'printmaker' in the artistic sense and included it in the editions very lately.

"...a person who makes print, especially a craftsman or artist in this field."¹ . Here in this definition, the work done by the printmaker stressed. The explanation we find later specifies the making of prints: "a person who makes prints, esp. an artist working in one of the graphic mediums". [1925–30]^{li}

The printmaker is a noun – an artist who designs and makes prints. Artist, a creative person, is a person who has creativity and imagination. His/her Work shows sensitivity and imagination.

The definitions came in the later period specify and give importance to the artist's creativity and the medium he takes up. The method followed by printmaker got narrow down, set by mentioning the process and materials undergone in taking prints. The definition in that mode is as follows: "Printmaker, an artist who designs and makes prints and Graphic artist: Artist, creative person- a person whose creative work shows sensitivity and imagination. Engraver: a printmaker who prints from an engraved printing plate. Lithographer: a printmaker who uses lithography"^{lii}.

A printmaker uses woodcuts or silkscreens to create images that transposed onto surfaces, generally using a printing press. Printmakers design the prints themselves and are increasingly using electronic or digital printing processes alongside more traditional craft-based methods. This mixing of digital and traditional methods tends to increase collaborative working with computer artists.

Even though there is a slight difference between the edition maker and printmaker, the printmaker prepares the matrix and takes prints himself. The edition maker only prints the matrix composed by the printmaker or artist. The edition maker provided a plate or woodblock matrix or can be the screen to print. His/her job is to make editions from it and hand them over to the printmaker. The printmaker or artist will decide the number of editions to be taken. The printmaker or artist signs them and numbers them on each print. Thus the process of Printmaking created a genre of art.

Printmaking

The art of printmaking has been around the 4th century AD, and its primary function was to reproduce religious manuscripts mainly for communication in the early days of inventions. Printmaking reminds us of any print and affirms the forms like poster, advertising, and packaging in our daily lives. The printmaking deals in general with any imagery printed on to the surface, artworks to be distributed to a wide range of audience/ art lovers. Over a period of time, printmaking has evolved from its documentary and preservation purposes to creating works of art and lead to the influence and development of other printing processes.

Printmaking is one of the visual arts and is the art of making multiple originals by using the same matrix. It, in a simple way, connotes the art process involved in making art by printing. Here, one has to note that printmaking and printing are two different actions or activities. The art of printmaking consists of the inception of a work of art by printing on paper or canvas, which produces a distinct 'impression' in each piece. This makes each art

piece created through printmaking a unique piece of art, customarily recognized and differed through a unique series of numbers given to each print.

The standard basic printmaking process includes woodcut, intaglio, lithography and silkscreen, which are applied principally in prints. Each method is unique in its quality and possibilities, which the artist is exposed to choose on the result he or she wishes to get. These are discussed in detail in chapter Four.

Definition of printmaking

In the early days, printmaking was called 'Graphic Art', and in art institutions, the printmaking studio was known as a graphic workshop (which is still prevalent in some institutions). But in the phrase 'graphic art', graphic stands for writing, drawing (pictorial or symbolic rather than verbal). Art includes the skill applied to production of beauty or a work of creative imagination.^{liii} The phrase 'graphic art' is an extended term, including many actions from logography to printing books, from symbol to art prints, from commercial to fine arts. Diagrammatical drawing, signs, and symbols either painted or printed are also included under 'Graphic-Design', but the term is restricted mainly to printing activities, using mechanical, partly mechanical, or manual process for the reproduction of images or words.^{liv}



Figure:1. 1. Pen and Ink drawing by B.Karuna, 11x 16 inches, 2007.

The drawing (see figure 1) also comes under graphic art, but it cannot be considered as print because it is a single drawing, which cannot transfer to another paper or surface of any kind. The broader term 'Graphic Art', which was earlier in use, was replaced by the word 'Printmaking', which includes all those subject to transference and specifies down the notion of creativity, quality of imprint, and originality of the print. Still today, few of the well-known art institutions continue having 'department of printmaking' as 'department of Graphics'^{lv}

We find prominent two components of printmaking that the above explanation roots towards: 'definition' and 'character' of printmaking. The 'definition of printmaking' can be further brought out for study into – 'Matrix', 'Transferring' and 'by product/print'.

Matrix

Matrix is the term used for the 'material surface' on which an image is made and transferred to paper or any other material. It derived from the Latin word 'Mater'^{lvi} Which means 'mother' and is described commonly as the surface on which the printmaker creates imagery before making a print. In an original print, the matrix is made by the artist manually.

Printmaking involves a technical aspect with its limitations when coming to a matrix and the surface on which it is transferred. Every print has a notion of reversal image getting printed on paper of the image already created on the matrix. There are different notions or problems for a printmaker while working on a matrix. While the artist is involved in printmaking, one has to remember that the printmaking carries the idea of the reverse image or mirror image as the final print. The artist has to tune for the drawing reverse on the matrix.

As above mentioned, the standard matrixes in printmaking techniques are woodblock for woodcut, lithographic stone for lithography, mesh screen for the silkscreen, and metal plate (commonly iron, zinc or copper) for intaglio and engraving.

Another thing is that there are limitations of the surface texture of the matrix for creating the imagery of print. When coming to the concept of printing which printed several times, has its limits; the matrix gets changes as we use the process of wiping /pressure/ cleaning etc., while taking the final prints, especially in etching and drypoint. According to the world web source, "*Matrix*, related to the Latin word for "mother," originally meant "pregnant animal" or "breeding female" and was later generalized to mean "womb." Today, *the matrix* includes any nurturing or supportive setting or substance usually within the fields of math and the sciences — except”^{lvii} The definition gives us an idea of the material or surface from which the print derived. The matrix can, depending upon the material, can produce N of prints. That's where it is treated and compared with a mother giving birth to a child. It acts as a base for making prints.

The matrix in various techniques can be preserved and printed later on. For example, in the woodcut (intaglio), multi-plate print, etching metal plate can be kept to take print in the future. There has been a trend of exhibiting the matrix along with the print. For instances, K.Laxma Goud many times framed the etching plate with the print and displayed it.

After exploring the physicality of the matrix, the new trend of displaying matrix as a work of art evolved. After taking editions from the matrix, the printmakers roll the colour on to the relief woodcut for getting the relief quality of the matrix and display itself as a work of art. For instance, Prathap Modi printmaker settled in Baroda, displayed the woodblock. Another printmaker who works from Baroda, Soghra, also exhibited a framed woodcut matrix in her solo show at Tarq Art Gallery, Mumbai.

1.2.



1.3.



Figure.1.2: The woodcut matrix was displayed as a work of art and woodcut dust as a 'work of art' by Prathap Modi at an exhibition.

Figure.1.3: Print of Laxma Goud, which is exhibited and considered work of art (print), framed with the matrix etched plate in Minaaz Art Gallery collection, Hyderabad.

Regarding the print, the notions like the multiplicity of originals /Authenticity, impression; Signature or marks by the printmaker; whether print is taken by printmaker or edition maker etc., arise. The multiplicity of originals in the printmaking creates confusion in the typical viewer/ audience.

In all, most of the definitions printmaking carry the words 'Matrix' as a leading word to the terms like 'Transferring' and 'by product/print'.



1.4.

Figure.1.4: The woodcut matrix of print by Prathap Modi, exhibited in an Art Exhibition.



1.5.

Figure.1.5: The woodcut matrix displayed as a work of art titled 'created fiction', size: 20" x 16", year: 2015 in a solo show of Soghra Khurasani, at Tarq Art Gallery, Mumbai.



1.6.

Figure. 1.6: Title of the work: One day it will come out, size: 56" x 108" inches, year: 2013, in a solo show of Soghra Khurasani, at Tarq Art Gallery, Mumbai.

In the above works of Prathap Modi and Soghra Khurasani, the matrix is becoming the work of art. When beauty and playfulness of the process become significant, the printmaker wants the same to be enjoyed and appreciated by the viewers. It's another dimension added to the display of the printmaking work.

Transferring

The work of art is considered printmaking only when there is the notion of a process of 'transference' of image happening from one surface to another, especially paper. No print is directly made without transference of image on paper or any other smooth or less textured surface.

Traditionally in printmaking, only the transference from matrix to paper is considered as print. Here the transference involves the printmaker in making a matrix and printing it on to paper. It engages the printmaker physically and psychologically. For few printmakers, this process becomes an essential and innovative step involved in it, rather than the outcome

itself, and for others, the creation and its exhibition becomes a priority. While pursuing the artistic goal, every printmaker has to undergo technical aspects-making print or 'printing'. Once the artist is aware of how a print is made, they hope that artistic abilities will follow them automatically in their work. The task of a printmaker/artist is to make a print. The art seems to be a very surprising by product of the process of making prints. When one has to judge a good print, it does not mean only the good transferring of the image from the matrix technically sound or visually stimulating, but it is the effect created by the print in the audience's minds.

By product/print

Prints are created from a single original surface, known technically as a matrix. Common types of matrices include plates of metal, usually copper or zinc, for engraving or etching; stone, used for lithography; blocks of wood for woodcuts, linoleum for linocuts and fabric plates for screen printing. But there are many other kinds of matrix substrates and related processes discussed below.

Works printed from a single plate create an edition. Usually, each signed and numbered to form a limited edition; in modern times usually, each signed and numbered to form a limited edition. Prints may also be published in book form, as artist's books. A single print could be the product of one or multiple techniques.

Prints, according to Anthony Griffiths (1980), have been viewed as "multiple images produced from a plate. The plate act as an intermediary with many characteristic, a flat, hard, rigid surface contains the picture and message. The image receives ink, and the inked image will be transferred to the paper by pressure. The process can be repeated repeatedly with the same block or plate to produce almost exact copies, called an edition. This definition remained valid until now, but contemporary development has stimulated the meaning of printmaking expansively. Today, a print is more likely to be defined as two dimensional or three-dimensional images or forms. The artwork can be made by a process or combination of processes of printmaking that may be repeated to produce multiple copies or even unique pieces"^{lviii}.

The ‘character of printmaking’ can be divided into components like ‘multiple’, ‘duplication’ and ‘mass product’. In creating the print, there is a series of activities or actions involved in it. Most of the everyday activities a printmaker is engaged in are making prints using printmaking techniques like etching, screen printing, lithography, relief printing, or mixed media. First consists of making of the matrix, taking the proof print, and final editions. It becomes mandatory to be aware of and following health and safety procedures. The printmaker is also responsible for running the workshop or studio, well equipped and safer to work.

The terms discussed above include printmaker, print and printmaking. These form important expressions in the whole thesis. All the three terms are concerned about a person who makes, produce and process a work of art that is 'printmaker' – the consciousness itself boost the printmaker to work, survive and continue as 'printmaker'. His/ her zeal to be known as a 'printmaker' makes one more experimental and explorative in nature.

Some printmakers enjoy the process of making prints. They are concerned about making prints, experimenting with combining various mediums and techniques. Their involvement in 'making' is tremendous and less bothered about the end product or creativity. Here the printmaker is the sole decision-maker to decide his process is finished or declared the work is completed and presents it as an art of creation. Which is true to Dickies opinion, “a work of art is an artefact upon which a representative of the art world has conferred the status of candidate for appreciation”^{lix}.

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- ^{liv} Graphic Art in India: 1850 To 1950, Lalit Kala Akademi, New Delhi, 1951.
- ^{lv} The best example is the Department of Graphics, Viswa Bharati, Santiniketan.
- ^{lvi} Source: http://www.ifpda.org/content/collecting_prints/glossary#matrix.
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CHAPTER 2

**GROWTH AND DEVELOPMENT OF PRINTMAKING
PRACTICE IN ANDHRA PRADESH AND
TELANGANA**

Chapter-II

Growth and Development of Printmaking practice in Andhra Pradesh and Telangana

Introduction

Printmaking as an artistic genre offers immense possibilities for a printmaker. This creative medium provides the diversity, complexity, variables and infinite possibilities in its practice. Artist (printmaker) searches for the right combination of feeling obtained commonly seen phenomena through experimentation. Over time, printmakers develop a relationship with printmaking, thus engaging intimately with its visual language and process. Printmaking gives scope for an artist to enjoy the process of making or creating as well as its results.

Printmaking as an art practice exists in AP and TS since the 1940s. There have been artists from time to time practicing it. Before this, we find block printing on textile and not as artistic work on paper. AP and TS have witnessed various forms and kinds of paintings (Murals, Miniatures, folk and popular painting etc.), sculptures (bronze casting, cement, paper Mache, fiber etc.) and printmaking for ages.

Since the focus of the thesis is print as an art (printmaking), one can see the traces of interest and artworks in this region only in the 1940s. This chapter explores, analyses and traces the emergence of printmaking as an artistic medium and looks at how events and imageries of printmaking derived through individual artistic interests and practice.

This chapter has five sections. Every section deal with one type of printmakers considering their practice of printmaking. It deals with individual printmakers' contribution and the issues related to their training and practices as a native paradigm. These types are categorized after long research and analysis of how each artist underwent their training, learned printmaking, and got access to printmaking practice and knowledge of the printmaking material. They are:

1. Early attempts in printmaking in AP and TS.
2. Artists trained to be printmakers in Indian art institutions.
3. The painters and sculptors practicing printmaking.
4. Attendees and helpers in printmaking studios were becoming printmakers.
5. Printmakers from outside AP and TS who settled in AP and TS.

Some of the artists from AP had the opportunity to visit foreign countries on Scholarships or on their own. A few of them are Sukumar Deuskar, V.R.Chitra, Jeelani, Masood Ahmed, Vidya Bhushan, Urmila Shaw, Mohd.Yasin, Zehra Rahmatullah, B.V.Narsimha Rao, Mrs.Karuna Rao, Siddiqui Bilgrami, K.Laxmaiah, Krishna Reddy, and S.V.Rama Rao. Western trends influence the majority of themⁱ. The artists whose inclination is towards printmaking include Kowta Rammohan Sastri, Krishan Reddy and P.Solomon Raj.

Much earlier to independence, in the Andhra region of Madras presidency, few artists practised printmaking. The printmaking practice

did not happen continuously and consistently, as any institution or pedagogy did not support it. Therefore, the sporadic attempts by enthusiastic individuals resulting in printmaking practice as scattered attempts.

2.1. Early attempts of printmaking in AP and TS.

The printmakers who acquired their training abroad include Kowta Rammohan Sastri, N. Krishna Reddy and P. Solomon Raj. All the three stand utterly different in their training, medium of printmaking, subject, and imagery and fall under the beginners of printmaking in AP. All three practiced printmaking as early as the 1940s. All these three can be named as torchbearers or initiators of printmaking in AP.

Kowta Rammohan Sastri

In printmaking, the well-known attempt was by the artist Kowta Rammohan Sastriⁱⁱ. Born in 1906, Kowta Rammohan Sastri, apart from his training in Andhra Jateeya Kalasala, Machilipatnam, later acquired an opportunity to learn printmaking techniques (etching and dry point from the school of engraving, 1934) in the Royal College of Art, South Kensington, London.

In the Indian art scenario, the time between the 1930s-50s was portrait painting and printing. Portraits and printing are interrelated and balanced. At that time, various travelogues got printed to celebrate the person and personality. Kowta Rammohan was a portrait expert. The artist did many portraits of freedom fighters, and most of them are drawings. Later on, these

portraits were clubbed together and published as a book in 1966ⁱⁱⁱ. Among those fourteen portraits, two portraits (Mahatma Gandhi and Rabindranath Tagore) are dry point prints. Kowta Rammohan did the dry point was on copper plates. When, along with mythical and historical images, the nationalist freedom movement was also gaining momentum. The return of Mahatma Gandhi to India in 1915 gave printers a new iconography in the form of leaders and national heroes^{iv}. Mahatma Gandhi and Sardar Vallabhai Patel's portraits are just examples of the copper engraving of a national leader done by Kowta Rammohan Sastri.



Figure 2.1: Kowta Rammohan Sastri, Etching, 1950. On print: Signed in English (lower left) K.R.Sastry/1950, and titled in English (lower centre) Sardar Vallabh Bhai Patel.

Figure 2.2: Kowta Rammohan Sastri, dry point, 1928-30. On print: Signed in English (lower and above left) K.R.Sastry and titled in English Mahatma Gandhi, and details mentioned are dry point, signed original (lower left)

The portraits made by the artist are typical profile portrait that is an outline of a human face as seen from one side. The portraits done by Kowta Rammohan Sastri are mainly in the years 1929 to 1953. All the portraits

are shown in profile, using only a few lines. This could be the influence of western studied. One finds the portraits having spectacles, they are weak in drawing, and of course, one of the ears is visible in most of the portraits made by him. The paintings and prints are done abroad, namely 'Trafalgar square' by Kowta Rammohan Sastri, are entirely different from India's works, for instances, in respect of themes, colour combinations, and even the medium. When we see Malcom Osburn's work and Kowta's prints, we find a similar genre, themes, and drawing as he was his instructor. He did almost portraits and landscapes in his prints (see artist works numbered 2.1-2.7).

The technique of chiaroscuro is a common feature done by him through the hatching of lines. The plate is still intact as it is a copper plate. He used to print his plates for impressions from Chennai. He executed these two works when he was in London (1928-30). All his results are 8 -14" in length and 8-10" in width.



2.3.



2.4.

Figure.2.3: Kowta Rammohan Sastri, etching, titled as Rabindranath Tagore, Engraving. On print signed in English (lower left); Museum Collection, Potti Sreeramulu Telugu University.

Figure.2. 4: Kowta Rammohan Sastri, ink drawing. The title of the drawing is a portrait study from the life of Corneille Heymans. On drawing signed by Corneille Heymans (lower left), and signed by Kowta Rammohan Sastri and dated as 24-2-1953.



2.5



2.6



2.7.

Figure 2.5: Kowta Rammohan Sastri, Engraving. On print: Signed in English (lower Right) K.R.Sastry and titled in English (Lower left).

Figure 2.6: Kowta Rammohan Sastri, Engraving. On print: Signed in English (lower Right) K. Rammohan Sastri and titled in English Trafalgar square, London, 1931, (lower left).

Figure 2.7: Kowta Rammohan Sastri, Engraving. On print: Signed in English (lower Right) K. Rammohan Sastri and titled in English (Lower left).

The artist has done two etchings - 1. Sardar Vallabh Bhai Patel and 2. Mahatma Gandhi is the portraits of freedom fighters. The works are realistic and show his academic training in the engraving technique of printmaking. The artist has used meagre lines in bringing out the portraits. When we compare his paintings while he was in India, his works are of Indian subject and indigenous in their execution. He painted portraits of family and friends as well as mythological subjects. Kowta Rammohan Sastri^v He took the job of art teacher at Jawahar Bharati College at Kavali.

N. Krishna Reddy

One of the twentieth- century pioneers of Indian printmaking is the revered Krishna Reddy – a master of various printmaking processes, including multi-coloured intaglio printing, lithography and relief painting. Krishna Reddy needs no introduction as there are many publications on his life, printmaking techniques, and experimentations done by him. He also authored books on printmaking techniques (see Appendix- III). Krishna Reddy was born in Nandoor, a small village near Chittoor, AP, in 1925. He actively participated in Quit India Movement, and painted hundreds of posters and went around pasting the poster at night. From Visva Bharati University, he did Diploma in Fine Arts (1942-47). His teacher was Nandalal Bose at that time. He studied his formal education in sculpture, but he discovered printmaking as a

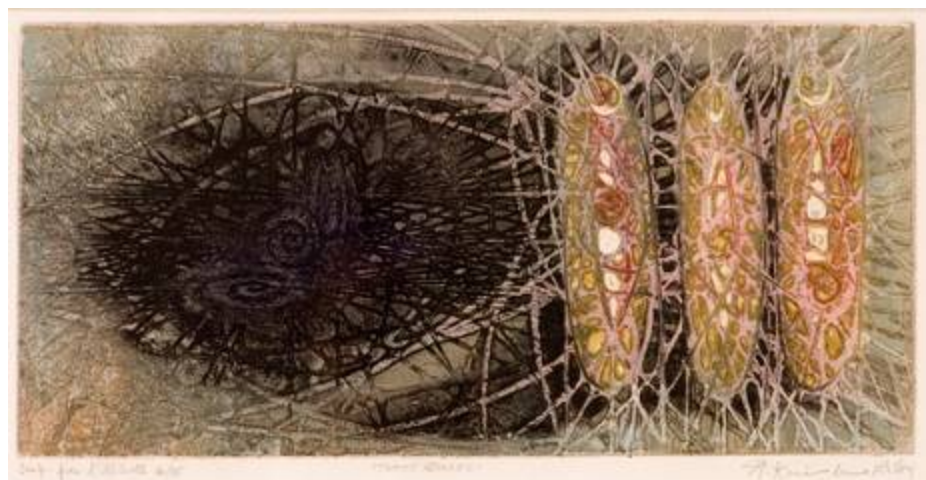
medium to experiment and take up in full swing later on. He started experiments in and with woodcuts, engravings, etchings and lithographs.^{vi} His association with Intaglio printing began in 1955 when he took up printmaking in Atelier 17 in Paris.^{vii} With the knowledge of sculpture and printmaking, he developed a unique style of printmaking known as viscosity. He works in the viscosity process and is/was the first artist from AP and India to get such a highest place in Indian printmaking for his proficiency and talent. Viscosity is a technique wherein the artist creates layers on the matrix (zinc or copper plate), and while printing, two or three types of rollers (soft, hard, and medium) are used to roll the colour. This process allows us to get multi-layers of colours. He has also contributed through his writings to the scholarship of printmaking.^{viii} Krishna Reddy was travelling extensively every six months. Educational institutions invited him for printmaking workshops and lectures. India was also on his list, he used to visit India regularly to share his knowledge. These interactions and workshops conducted by Krishna Reddy have benefitted most printmakers, which has led to several printmakers taking up the medium in India. From 1958 to 1995, a period of about forty years, the Indian artists knew Krishna Reddy. This closeness became possible through at least twenty- two solo exhibitions of his multi-colour intaglio prints in various cities in India and printmaking viscosity workshops conducted by him.^{ix}

Even though Krishna Reddy was geographically away from his original homeland for 50 years, he remembers his memories. The memories that he says were reflected in his works and become part of him everywhere. His artistic interest started at the early age of 15, always inspired by

nature- the immediate surroundings- the traditional *Rangoli/Kollam*; much inspired by the sun, rivers, ponds, flowers, plants, fish and even courtyard left to Santiniketan. His journey from Chittoor to Santiniketan, Santiniketan to New York and from New York to Paris continued to inspire by nature.

His works are abstract and derived from nature. He depicts nature and titles it. The clowns and circus that appear in his works are inspirations for taking his daughter to the circus. He did the series of 'Demonstration' around 1968 when students came up with strikes and other issues, for which he recollected the days of Bengal famine in 1943, which was a difficult situation than this one.

He moved from England to Paris, where he met Stanley William Hayter of Atelier 17, which was a hub for international art students, started doing printmaking. He used to do multi-coloured print. He was sometimes using multiple numbers of plates, varied kind of rollers, and electric machinery for creating layers on the plate, which facility was not up to mark in India.^x



2.8.

Figure 2.8: A Krishna Reddy, Etching, Title: Three graces, size: 9.5" x 19.25".
On print: Signed in English (lower Right) A. Krishna Reddy and titled in English as 'three graces' (Lower centre) and numbered as 4/25.



Figure 2.9: N. Krishna Reddy, Title: 'Pastorale', Medium: Viscosity, Year: 1959

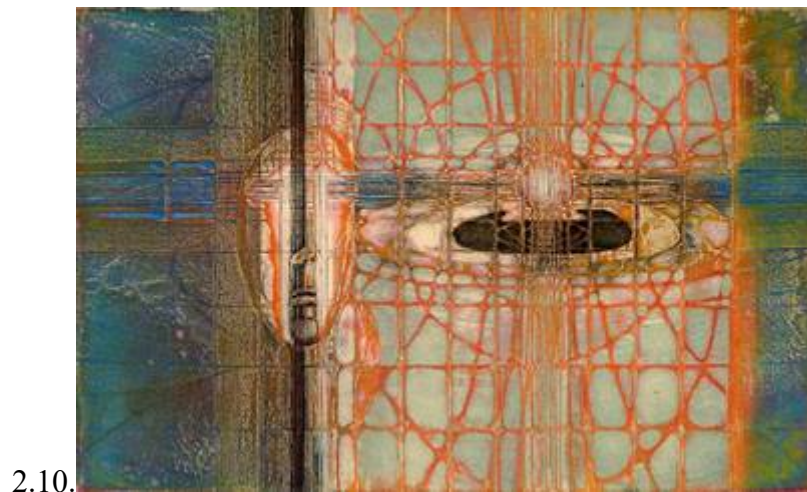


Figure. 2.10: N. Krishna Reddy, Medium: viscosity.

Solomon Raj

Few artists in the early days went to a foreign institution for formal training.^{xi}. Among them, the artist who practiced printmaking, especially the relief process, is P. Solomon Raj (1921). He had served the church in several capacities. In Vijayawada, he was born to a school teacher. Learnt art with the members of some prevalent art groups in the Andhra region, Damerla Rama Rao, and printmaker woodcuts and Batik works and subjects of his prints

are religious. P. Solomon Raj, around the 1950s, started learning linocuts, woodblock printmaking in black and white. Apart from that, he learnt and designed painting in Batik. He also attempted doing etchings, which was painted with acrylic colours later. He served in the propagation of the Gospel and was trying to communicate by using visual forms. He thought it is appropriate to communicate using visual art. Biblical narratives will reach mass and illiterates and published booklets on religious themes using his woodcuts, linocuts, painted etchings and batik prints to illustrate meditations and Gospels (see Appendix IV). He also used to write on the woodcuts as meditations etc. His approach to life and art is theological, and he is known as a Christian artist worldwide^{xii} and as well in India^{xiii}.

He does woodcuts and the subject being the illustrations from Bible. All the woodcuts are of the religious subject. While working as a schoolteacher, he appeared for the state examinations for the certificate in drawing and painting. His early works involve Batiks. He did his first woodcut in 1956 at Indiana University, where he went for his graduate studies in Education and took some training program in Graphics (1964-65) in Indiana University in woodcut and etching printing. When he did his Master studies in communications, he later did few works in Germany and at the Albrecht Durer Gallery.

He was introduced to 'Batik' printing^{xiv} by the artists at Hyderabad and his interest in the method, he further worked with professionals in Indonesia. He also did etchings and screen-printing^{xv}. He is a member of several Arts associations in India and abroad, including life membership in the Asian

Christian Arts Association, Japan. Solomon Raj believes in considering art as a communication aid and making people think (thought-provoking)^{xvi}. During his school days, he used to help and attend art classes with a student of Damerla Rama Rao. He learnt the technique of Batik from few artist friends from Hyderabad. His works are on biblical themes and sometimes become/ act as an illustration for his writings and poems.

He did a series of 12 woodcuts (see artist works numbered 2.11, 2.12, 2.13, and 2.14) when researching on the theme: ' *The hand of God at liberation*' while at Selly Oak Colleges in England, and later on published them as a booklet for circulation. These prints were widely exhibited and displayed in various places, including Switzerland, Germany, Netherlands, England, and the United States of America. The artist has looked upon one theme, 'liberation', and every woodcut print carries a meditation, some being incidents directly taken from Gospel and others being titled imaginatively and appropriately.

2.11.



2.12.

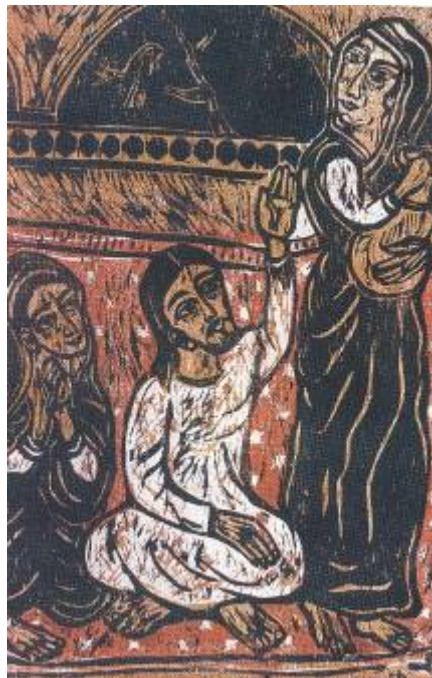


Figure 2.11: P. Solomon Raj, Oppressors and the oppressed (Liberation from oppressed). Coloured Wood Cut 1987-88. Published in P. Solomon Raj, 2009, Liberation in Luke, St. Luke's Lalit Kala Ashram, Vijayawada, Page: 14.

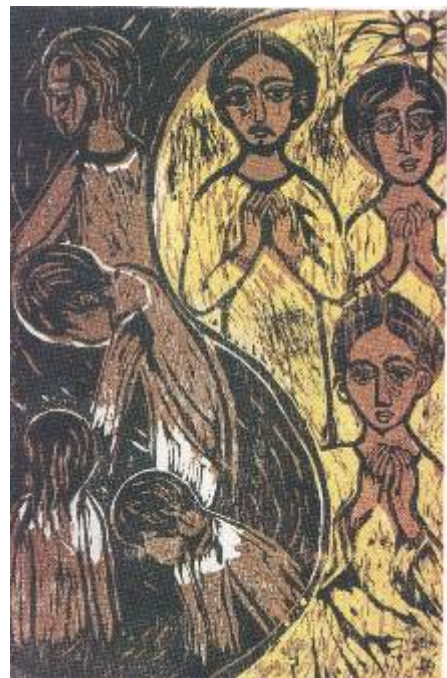
Figure 2.12: P.Solomon Raj, The lord, remembers the hungry (Liberation from hungry). Coloured Wood Cut 1987-88. Published in P. Solomon Raj, 2009, Liberation in Luke, St. Luke's Lalit Kala Ashram, Vijayawada, and Page: 16.

Solomon Raj does nearly does colour woodcuts by preparing separate woodblock for each colour impression. Each block is taken, and the image is transferred one after the other with prior registration (see figure 2. 14).

In the case of Kowta Rammohan Sastri, the visit and going to London to learn printmaking was pre-planned. In contrast, N. Krishna Reddy and P. Solomon Raj went to pursue something else and aimed incidentally a chance to learn printmaking. They both tried to do or learn printmaking when they were in India, whereas Kowta especially learned printmaking. Coming back from London, he never did printmaking.



2.13.



2.14.

Figure 2.13: P. Solomon Raj, '*Needle in the haystack (Liberation from too many)*'. Coloured Wood Cut 1987-88. Liberation in Luke, St. Luke's Lalit Kala Ashram, Published in P. Solomon Raj, 2009, Vijayawada, Page: 26.

Figure 2.14: P. Solomon Raj, *We and they (Liberation from barriers)*. Coloured Wood Cut 1987-88. St. Luke's Lalit Kala Ashram, Published in P. Solomon Raj, 2009, Liberation in Luke, Vijayawada, Page: 18.



2.15.

Figure 2.15: P. Solomon Raj, *Flight to Egypt*, woodcut block, 1996. On the block: The woodblock is divided into two parts, having carved the two colours, to be printed one after the other. The left side is for a black outline, and the right one is for the background colour filling.

The three printmakers, namely Kowta Rammohan Sastri, N. Krishna Reddy and P.Solomon Raj, all the three artists have acquired their formal training outside India. The subject or the theme the printmakers dealt with are entirely different in imagery and ideology. Kowta Rammohan Sastri got influenced by the imagery (portraits and landscapes from Malcom Osborn), and the colours were monochromatic. Krishna Reddy, Choose to depict abstract landscapes (pool of life series) with vibrant colours and advanced technology. He discovered his technique of colour printing- 'viscosity'. Coming to P. Solomon Raj, took up the bold relief technique of woodcut – to depict the religious themes from the Bible. While Kowta Rammohan Sastri did daily life and his

surrounding, Krishna Reddy did abstract nature as a significant theme. In addition, coming to Soloman Raj, the works are of a religious theme.

This was when we find realistic attempts like the British art schools, which we saw in engravings of Kowta Rammohan Sastri. The religious themes taken by Solomon Raj spread biblical knowledge. Experimentation and abstraction, along with mastering a skill and technique of viscosity, was chosen by N. Krishna Reddy and mastering the techniques.

As seen in above, the initial phase of printmaking, one can see a realistic portrayal of life situations, imaginative renderings of religious texts, and creative abstraction in the content. AP and TS form a diverse nature of the prints brought in the techniques including the monochromatic colour scheme (engravings), adoption of quick and bold printmaking technique, and introduction to new media known as viscosity. It also alerts us to then current western practices and techniques. It leads us to look at followers who have mastered more in the technical aspects of printing because of the inception of institutional courses in the region.

2.2. Artists trained as printmakers in Indian institutions after 1960s.

From the 1960s onwards, artists started getting trained in art institutions, particularly for printmaking. Artists who taught themselves as printmakers include P. Gauri Shanker, K. Laxma Goud, D. Devraj, D.L.N.Reddy, T. Sudhakar Reddy, Chippa Sudhakar, Padma Reddy, Srikanth Kurva and others. All these artists acquired their formal art training in Hyderabad, i.e. Government College of Fine arts (J.N.T.U.; Presently J.N.A.F.A.U.) and later began

specialization in printmaking M.S.University, Baroda. This trend started by the end of the 1960s and has become a tradition to pursue printmaking in Baroda. The printmakers from this category are aware of the historical and technical knowledge of printmaking. The artist from this category started their career of artistic pursuit and continued working in printmaking media and its derivative media. It is interesting to note this scene was only in Hyderabad. These initial learners became masters, did continue making prints the whole of their art career and paved the way for decentralized learning and practising spaces for printmaking in AP and TS.

Gauri Shanker is known for his prints, especially Collography prints. He was technique-wise perfect in printmaking and was to the highest degree using etching and Collography matrix for his abstract viscosity and woodcut matrix for figurative works/prints. In his art career, the artist touched upon making all the printmaking techniques and of different genres too. Initially, he started with woodcuts in Baroda. His early woodcuts are of landscapes from Varanasi. His printmaking journey was continuous with few gaps, beginning from 1963, joining M.S.University as a student. Later in 1967, he joined J.N.T.U. as one of the faculty and established a printmaking studio, which gave him the impetus to participate in prestigious exhibitions. Gauri Shanker has explored Collography to the maximum possible. The credit of initiation of printmaking at the institutional level started when he joined as a lecturer and setting up of studio facility in J.N.A.F.A University. His visual language derives from landscapes (genre), and his quest for technical perfection considers him important printmaking from AP and TS. The following prints of him are examples of the same (see 2.16 and 2.17).



2.16.



2.17.

Figure 2.16: P. S. Gauri Shankar, Composition 1, Viscosity, 1984, 23.5 x 15.7 inches/ 59.7 x 39.9 cm. On print: Signed and dated in English (lower center) 'Composition one' and inscribed (lower left) '4/10/Collography (intaglio)' Edition 4 of 10.

Figure 2. 17: P. S. Gauri Shankar, Composition, Collage, 1984, 23.5 x 15.7 inches/ 59.7 x 39.9 cm. On print: Signed and dated in English (lower center) Collography (intaglio)' Edition 5 of 10.

Devraj Dakoji, an artist and printmaker, has continuously contributed to printmaking in India. In Hyderabad, Devraj Dakoji, K. Laxma Goud and D.L.N.Reddy started the first printmaking studio of their own in a Garage. The initial works of the first two artists being 'Batik Prints. He studied printmaking under the tutelage of Jyothi Bhatt at Baroda and learnt printmaking at Chelsea School of Art in London. Later in 1977, he moved to Delhi and worked in Garhi Studio, heading the printmaking department. He is famous for his Mezzotint Practitioners in India.



2.18



2.19.

Figure 2.18: Devraj Dakoji, Medium: etching, size: 11x 8 inches. Year: 1982.

Figure 2.19: Devraj Dakoji, Medium: etching, size: 12x 15 inches. Year: 1984.

In his works, nature predominates to the full extent. In the 1970s, his works were with imagery of rocks and stones formations typical in the geographical plateau area of Hyderabad. His compositions /works have animal characters, like crows, monkeys, elephants, dogs etc. He is known for lithographs and monoprints that create a relation between real and imaginary, and images are charged with energy and mystery, which we found in his prints done in the 1980s. In his other works, one finds the imagery of cycle, circuits, and birds, enlarged bodies etc.

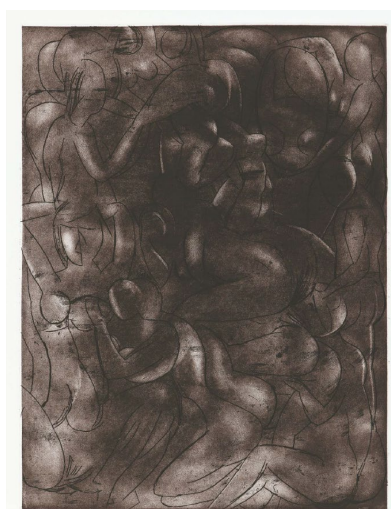
P. Gauri Shanker and Devraj Dakoji are abstract printmakers. Laxma Goud and D.L.N.Reddy are figurative printmakers. Both played with aquatints^{xvii} and their matrix used to be zinc and copper plat. During the 1970s, K. Laxma Goud discovered in his etchings with a prominence of line etching and the aquatint and exploring the sexual themes with intensity.

As an artist of versatile quality, Goud expresses and executes his ideas in various mediums. He worked in gouache, sculpture (Terracotta and bronze casting), etching, glass painting etc. His works deal with memories of his childhood days enjoyed in tribal and rural liveliness. His drawings and etchings portray the union of nostalgic memoirs of village life. Goats in his early works turn to be an important motif. His works in the later period in the 1980s became ornamental and of a subdued style. He is the person who contributed to printmaking in AP and TS through his vigorously practice, his prints and art works became well known in different parts of the country. His way of working and spending time in the printmaking studio stood inspirational to the younger generations. It made them take up the medium seriously.

D. L. N. Reddy, known to be a versatile artist from Telangana, excelled in various mediums and varied subjects. Printmaking is no exception. His early etchings are reflective and depict loneliness and marked by showing hopelessness. He often works in a series of work and tries to put up in front of the art lovers and art connoisseurs as a show. He often changes his artistic language. His works are susceptible to the attitudes and feelings created by using aquatint in his etchings.



Figure 2.20: D L N Reddy, Medium: Etching on paper, Size: 19 x 15 inches. 1988. On the print lower left side written as artist proof 3/10, and right lower side signed as 'dl n reddy, 88'.



2.21.



2.22.

Figure 2.20: DLN Reddy; Medium: Etching; Size: 29.75" X 22"; Year: 2011.

Figure 2.21: DLN Reddy; Medium: Etching; Size: 30"X24" year: 2011.

T. Sudhakar Reddy, the printmaker from AP and TS, virtually known to be the best teacher (at AU) and an inspiration for many young printmakers from Andhra living in Baroda. His works are with textures of aqua technique creating a unique identity to himself. Under his tutelage, young printmakers like Kodanda Rao, Balaji, Simhachalam, Subhakar Tadi,

Kurmanatham, Jagadeeshi Tammineni, Soghra Khurasani and others emerged. These printmakers, getting trained, settled in Vadodara and continuing printmaking. With time, they started creating a unique identity through their prints, especially content and the techniques of their prints.

When observed, the first generation of artists who are trained printmakers found that printmaking learnt as one or two years of the program. Among the K.Laxma Goud and P Gauri Shanker had known for one year, and Devraj Dakoji, D.L.N.Reddy, T.Sudhakar Reddy for two years. The two of them differ in their style, i.e. Devraj and Gauri Shanker did abstract prints, whereas the other two being figurative. All four later choose to teach printmaking in various art institutions.

P.Gauri Shanker, P.T.Reddy, Laxma Goud. K and Devraj.D were invited for the Graphic Arts in India Since 1850, an exhibition of prints. Selected works from AP and TS for the exhibition include G.Y.Giri, Bairu Raghuram, P.S.Chandrasekhar, M.A.Karim, Pratibha Dakoji, Vinod Kumar. This exhibition gave an identity to all these printmakers at the national level. It was very encouraging to printmakers to continue doing prints.

The next generation printmakers include Chippa Sudhakar, Padma Reddy, Srikanth Kurva, V.Srinath, Sajid Bin Amar, and Gauri Vemula and M.Krishna Reddy contributed to printmaking. While the first four went to Baroda, Sajid Bin Amar, Gauri Vemula, and M. Krishna Reddy did their tutelage under K.Laxma Goud S.N. School, University of Hyderabad.

Against the prevailing backdrop of recurring in scattered and irregular or unpredictable instances associated with the activity, the late 80 has shown in a wave of printmaking options in printmaking that urged Sudhakar to go to M.S. University with a scholarship from the Telugu University to pursue printmaking.

Chippa Sudhakar had put in serious efforts in making himself visible as a printmaker. He continued to sustain seriousness until date despite the market worthy output. He also involved himself in the teaching of printmaking in J.N.T.U. Presently he established his studio (Banyan hearts) (His works discussed in detail in chapter 4 and chapter 5) and supporting younger printmakers in the studio to practice and survive as 'printmaker'. He also hosts printmaking workshops, talks and interactive sessions for artists and young art interested people.

In Padma Reddy's work, an artist and trained in printmaking from Baroda, we find the narrative style of depiction or expression, especially in her prints. Padma Reddy belongs to the artist's family, her father and husband both being-practising artists. She practices printmaking in her studio.

Along with her artist father, B. A.Reddy, Padma Reddy started the Sanskriti Art foundation. The children from Hyderguda village practice art and learn printmaking. They taught Collography^{xviii} and woodcut. This institution has played an important role in producing artists, recognizing the young talented artist, and spreading printmaking. There is a printmaking press wherein children take prints and exhibit in a various exhibition in India and

abroad. Few of the Sanskriti Art Foundation students later went for higher studies in art, especially printmaking too.

Padma Reddy prefers the print medium and opinions that it has a sense of layers and a process, just like our own life. Her works deal with the way women responded in the world. She depicts her anger towards infanticide, 'testing' of woman's virginity and others in her prints. She had her solo show in the 1980s in Rajeswar Rao Art Gallery, where she exhibited her 30 prints, including linocuts, etchings, woodcut, and lithography. Her titling of works is unique and stands as half of the contribution to the work itself.

Srikanth Kurva, an artist trained in printmaking from Baroda, came back to Hyderabad and joined Telugu University in the fine arts department. Along with Srinivasa Chary, they made an initial attempt to reset the printmaking studio^{xix} students, which created interest and enthusiasm among the students around 1999-2000. He always stood as an inspiration to the students and taught the basic methods of printmaking. A few of his students later took up printmaking seriously and went for post-graduation in printmaking. He was inspiring with his works, especially the woodcuts and lithographs. He used to do his prints in the series format like – still life, animals, Nava rasa, lock and key, faces, students with his cooperation also sent their prints to all India exhibitions. He used to encourage the student to take up and explore the medium of Collography. He is one among the printmakers who maximum experimented and explored the medium of lithography.

V. Srinath experiments in various techniques of visual arts. He experimented and loved textured surfaces and felt on every art he made a

visual harmony out of textures. Apart from regularly used surfaces, he used banana fibre paper and handmade paper to print. He enjoys the interaction and process involved in prints and taking up the imagery from the changing life situations. His works are on self-experiences and are like a visual diary. The works are narrative.

Sajid Bin Amar is an artist with a difference. His interest in printmaking grew with his joining the S.N.School under the tutelage of Laxma Goud. He has to his credit one solo exhibition exclusive of woodcut and etching prints. His paintings also reflect the technique of printing, taking an impression with found objects and use of mono-printing technique (in detail, his works are discussed in chapter 5).

This second group, the artists trained to be printmakers, was curious, innovative, and utilized their formal training experience in printmaking. The artists tried to excel through their prints and went beyond and experimented in combining two mediums of printmaking. We also find different materials used as matrix, the exhibition of the artwork, and changed surfaces.

For example, Chippa Sudhakar, while doing etching, experimented with woodcuts and derived a new surface to use the traditional works of metal inlay as well exhibited the wood surface as the final work of art. Printmakers, Here, the execution /or process becomes essential. Coming to V. Srinath, he instead experimented with the surface on which the print is taken. He started trying to change or combine the papermaking and printing simultaneously, which enhanced and gave a greater extent the impact of the print done on paper pulp. Likewise, Padma Reddy did the combination of woodcut and stencil, and as well screen-printing.

Gauri Vemula took an interest in line drawing and etching style of her teacher K.Laxma Goud. Krishna Reddy (Jr) continued the quest to master the technique of Viscosity derived from his teacher Gauri Shanker, later to become the edition maker of prints in Hyderabad.

Prints are often an outcome of a strong tendency to experimentation and use colours in printing. The printmakers do not tend to limit them to single intaglio colour. Few printmakers have also re-interpreted its traditions to move the print to a more significant extent demanding conceptual and aesthetic frameworks that embrace a broader understanding of printmaking and other disciplines. (Like Chippa Sudhakar, Prathap Modi etc., started exhibiting the carved wood and etched plates. In addition, others worked in areas of fine arts. The prints of this region are with the imagery of personal narratives as artist's experience.

The printmakers like Akshaya Anand and V. Narendra Chari mastered etching under K.Laxma Goud in S.N.School of Arts and Communication, University of Hyderabad. V.N.Chari is working at J.N.A.F.A. University, Akshaya Anand, continuous to work and exhibit his prints. T. Venkanna, Chandramohan and Baskar Vadla went to Baroda and settled there as printmakers and artists from J.N.A.F.A.U.



Figure 2.23: V. Narendra Chari; Title: 'My sensibilities towards science'
Medium: Etching/ Intaglio; Year: 2009.

B. Karuna. M. Praveen Goud, Gayatri, K. Kiran Kumar graduated from Potti Sreeramulu Telugu University later did the master program in printmaking. All the four continue doing printmaking. (The fifth chapter of this thesis deals with their imagery in printmaking in AP and TS).

T. Kodanda Rao, Balaji. P, Subhakar Tadi, Simhachelam Dollu, Prathap Modi, Durga Prasad Bandi, Kormanatham, Jagadeesh Tamineni, Soghra Khurasani, and others from the department of fine arts, AU, joined the stream of printmaking in Baroda. Balaji, who studied in Santiniketan, focused on the narrative style of works with social themes and later settled in Baroda. Their works later got influence by their institutional affiliation. Their works show a distinct departure in style and content after leaving AU.

Simhachelam Dollu, V.Prashant Babu and Jagadeesh Tamineni, all three printmakers, came back to their native places and started

working along with teaching in fine arts AU. V. Prashant Babu, after his studies at the University of Hyderabad, joined as a teaching assistant at AU. Their exposure and experience in Baroda (Simhachelam Dollu and Jagadeesh Tammineni) reshaped and reinvigorated their content and style. (A detailed analysis of the above said young artists is dealt in the sixth chapter of this thesis)

Institutions like, Government College of arts, Hyderabad and others helped shape the new language to the printmaking process; curriculum-based training at the institutional level made artists master the techniques and acquired skills related to printmaking techniques like relief intaglio, lithography and screen printing. Institutions facilitated a large number of production of prints by the above said artists and which in turn influenced the growth of printmaking scenario in AP and TS.

Interestingly most of the printmakers became associated with institutions to impart art education. So they have transferred their knowledge gained in their formative years to the next generations. The trained printmakers of the first generation who became pedagogues helped and influenced their students to join prestigious Indian art institutions.

Association with the contemporary practitioners helped them experiment and expand the horizons of work, so the thesis argues the institutionalization and participation of the AP and TS artists impact an enormous growth in the development of a unique printmaking culture in AP and TS. The institution's contribution is dealt with in the next chapter of the thesis.

Apart from the exclusive printmakers listed above, there were painters and sculptors from this region who practised printmaking because

printmakers and graphic artists in the region encouraged and energized some of them.

2.3. Painters and Sculptors Practicing Printmaking

In AP and TS, the painters and sculptors attempted to practice printmaking whenever they fetched chance or a common platform. This trend occurred in the history of arts in AP and TS also. It happened, funds got released by Andhra Pradesh Lalit Kala Akademi for setting up of Graphic printmaking studio in the late 1960s and early 1970s, when a group of artists who returned to the city requested for the same after they had their training in Baroda^{xx}.

The Lalit Kala Akademi started encouraging artists to get advanced training in art outside the state by giving away scholarships. Many from this place went for the training. Coming back to the city, few artists like K.Laxma Goud, P. Gauri Shanker, D.L.N.Reddy and others urged Akademi to provide a studio /graphic workshop facility for them to work and practice printmaking around 1970s. The A.P. Lalitkala Akademi facilitated a Graphic workshop for the artist community to practice printmaking. Artists and sculptors started trying their hands on various techniques of printmaking. M. S Datar was in charge of the graphic workshop to see the smooth running of it.

Artists like P.T.Reddy, D. Doraiswamy, P.S.Chandra Sekhar, D.Anantaiah, Raghuram Bairu, Bholekar Shrihari, B.A.Reddy, G.Y.Giri, Narappa, L.Narendranath, R.Subhash Babu and others used to work in the A.P. Lalitkala Akademi graphic workshop, which never had formal training or exposure to the mediums and methods of printmaking. These artists took up

printmaking for various /good reasons like - as another medium of fine art, for experimentation, availability of resources encouraged them to be versatile artists and others. They never bothered to gain complete technical knowledge in printmaking. They were interested in imagery making through prints. In due course of practice, these non –printmaking artists emerged to be practising printmakers. They have given time to practice printmaking along with painting or sculpting. For instance, the younger generations of artists assume them as practising printmakers, and one of the reasons is that artists were recognized through their prints. It makes them important to be included in the present study. They practised printmaking for a stipulated period of their art career, developed stylization, experimented and exhibited their prints in India and abroad.

P.T.Reddy contributed in various ways to printmaking in TS, apart from his practice of print art. For few years, where it was actively running with artists from Hyderabad practising printmaking. He also produced prints of in-depth details and layers of biting the etching plate. The artist's prints stand as social and political interventions and reactions around his life.

Later on, the Lalitkala Printmaking studio with all the machinery shifted to various premises, including P .T. Reddy's studio. The artists working in this studio as a guild shared their experiments in printmaking and art in general. His prints are bold. His bulk of the prints and printmaking was during the year 1971 and 1972^{xxi} and in various mediums (lithographs and Etchings). The following works shows how he brought in his unique thematic rendering in his prints (see 2.24 and 2.25).



2.24.

Figure 2.24: P.T. Reddy, Etching, 1972. On print: Signed in English (lower left) P.T.Reddy/1972^{xxii}.



2.25.

Figure 2.25: P.T. Reddy, Etching, 1971. On print: Signed in English (lower right) P.T. Reddy/1971^{xxiii}.

A self-trained artist and proficient as book illustrator Dorai Swamy (1926-1977) did printmaking in Lalitkala Akademi, in the late 1960s and early 1970s, especially lithography prints with 4 to 5 colours. He is one of the important lithography printmakers from this region. His works reflect his skill of illustration through optical illusion and are with social themes like floods, Politian and common people, and others. His works fresh (colour) and direct towards the viewer, as other Indian artists of the moment look relatively less

bound to the locale. His prints exhibited in various printmaking show in 1967, 1968, 1970, 1972, 1974 and more. He was representing artists of AP and TS on numerous occasions and events.

Dorai Swamy used to work in the telecom department, frequently used to visit the Lalitkala Akademi graphic workshop, interact with the artists, and spend time there. He learned printmaking, Lithography and etching. He did piles of lithographic prints on social themes.^{xxiv}. The following are the prints that show the involvement and engagement in doing prints.



Figure 2.26: D.Dorai Swamy, Lithography, Title: Message, image size: 17.6 x12.8 inches, Edition: 1/10.



Figure 2.27: D.Dorai Swamy, Lithography; Title: Genocide in Bangladesh, image size: 8.4 x 9.8 inches, Edition: 1/10.

Figure 2.28: D.Dorai Swamy, Lithography; Title: Dying man, image size: Image size: 10.4 x 8.0 inches, Edition: 5/6.



2.29.

Figure 2. 29. D. Dorai Swamy, Lithography, Title: Artists at work. On print: signature in English (on lower right) as Dorai Swamy, title as 'artist at work' (lower middle).

The print titled 'artists at work' shows how he was attached to the printmaking studio and interaction with fellow artists. His works are dealt with in detail in the sixth chapter of this thesis.

P.S.Chander Sheker was well known for his graffiti work – drawings and lithography. He was inclined to drawing and printmaking as much as the painting. As drawing and lithography are closer in the technical and his fondness towards black and white drawing, he did dozens of lithographic prints. D. Anantaiah learnt drawing and painting at the great mentor- D.G.Dongre^{xxv} He also did a diploma in fine art from Gulbarga, only with the initiation of D.G.Dongre and practised drawing and painting regularly. Since 1960, his visit to the Lalit Kala Akademi, working there, encouraged him, and his interest in print art developed here in the Lalit Kala Akademi Graphic workshop. He never went through academic training in printmaking. Anantaiah was a regular visitor to the Lalit Kala Akademi Graphic workshop, was observing the fellow artist working.

His observation leads to curiosity, and he started practising printmaking in the studios. Anantaiah is constantly working in the Medium of etching/ intaglio processes of printmaking by seeing co-artist working in the Graphic workshop. He is still, until today, regularly takes print in the same workshop. Gobs of printmakers worked and settled in other parts of the country; some own their studio now. He learnt the technical aspect of printmaking from the then in charge of Graphic workshop M.S.Datar.

Narrating those years (around the 1970s-80s), Anantaiah says, 'the artists like Laxma Goud and D.L.N Reddy (fresh graduates returned from Baroda), Dev Raj Dekoji, Vinod, P.T.Reddy and others used to work regularly in the Lalit Kala Akademi Studio. At that time, M.S.Datar was in charge of the studio. His observation of the fellow artists working inspired and made him acquainted with the printmaking techniques and imagery making^{xxvi}.

A workshop cum seminar, 'Introduction to Printmaking', conducted by German Designer, Handrich Frank, introduced Anantaiah to the various media of printmaking (graphics). After a great deal of experimenting, he found the Medium for his imagery: etching. The frequent change in the Lalit Kala Akademi Graphic workshop venue made artists stop working the graphic workshops. Then, Anantaiah is continuing to use the studio facility^{xxvii}. He works in the studio mostly in the evenings after the students of the university leave the premises. In 1984, Paul Lingere's printmaking camp made him know techniques, tools and process of printmaking.

Working in the community Graphic workshop (Lalitkala Akademi studio), he was constantly exposed to various artists' working method. Bairu Raghuram, Tuljanand, Panduranga Salone, Sudhakar Reddy, Chippa

Sudhakar, Laxmi Reddy, Srihari Bholekar, Shanta, Srinath, Akshaya Anand and others.

Artist Bairu Raghuram is known for his etchings and intricate drawings. Simple rural visuals dominate his works. The Source of inspiration for him being his father working in railways, made him incline to printmaking. He, along with Anantaiah, worked in close association with artists like PT Reddy, Rajaiah, Laxma Goud, P S Chandrasekhar, Thota Vaikuntam and Suryaprakash. He worked in the Telugu University Graphic workshop until he developed his studio set up in 2008. His etching imagery is of rural women sometimes exaggerated and with a unique body created by him. His drawings as well are with intricate line drawing and crosshatching.

Bholekar Srihari, in his life, touched upon and excelled in whatever he took up. He was a diploma holder from Sir. J.J. School of Arts, Bombay, 1961, He had solo shows exclusively of printmaking, especially of dry point^{xxviii}. He also had a solo show on lithography as well as experimented on wood surfaces for making woodcut. With a long gap in his work in the printmaking studios in Hyderabad in 1999, he took up the printmaking medium of etching and intaglio process once again. He did a set of 10 works titled 'snake and women' series. Since the Year 2000, he was actively working in the graphic studio of PSTU, having D.Anantaiah and Raghuram Bairu as studio mates. He encouraged fine arts students studying in various fine arts colleges to do printmaking and by giving them material and explaining basic techniques whenever visited that studio.

His works are bold and deep etched zinc plates, creating intense anguish to express the inner feelings. He creates layer by layer starting from the line drawing, crosshatching of line, then aquatint, and then go for proof. His images are bold, commonly naked human figures juxtaposed with nature or greenery around. His prints were realistic in forms and surreal in expression and content-wise.



2.30



2.31

Figure 2.30: Bholekar Srihari, Etching, Title: 'Dream VIII' Size: 24 x31 cm; editions 3/10, 2008.

Figure 2.31: Bholekar Srihari, Etching, Title: 'Nature' size: 24 x32 cms; editions 4/10, 2008.

Subhash Babu calls himself a painter but was interested in practising printmaking from the beginning of his artistic career. Since childhood, he was interested in painting and drawing, which made him go to Baroda to pursue his higher studies in one of the painting streams. His teachers at the college of art were Sayyed Bin Mohammad, Vasudev Rao, Behari Shah, Seshagiri Rao, and Vidhya Bhushan. He was awarded the state Lalitkala Scholarship to specialize in mural painting under Prof. K.G.Subramanyan in the Year 1968-70, in the Faculty of Fine Arts, M.S.University of Baroda.

He came back to Hyderabad, joined Hyderabad Public School as an art master and worked for 34 years. Afterwards, he worked in S.V.College of Fine arts for two years. Subhash Babu's prints fall into two main periods: woodcuts and etchings in 1970-88 and woodcut prints after 2011. Due to a lack of studio facility, he did painting and drawing. Afterwards, in early period of his career, he switched to making woodcut printing. We know Subhash Babu only making woodcuts, but he was also doing linocuts and etching initially. He does woodcut apart from painting, drawing, and as well sand casting. Here we can see his studies in the mural (in Baroda) from his teacher K. G. Subrahmanyam. His imagery is predominantly women –gossiping, motherhood, women in deep thoughts, decorating women, women with children etc. Apart from women – mythological themes, social themes like social agitation, farmer's suicides, alcoholism etc. which are message giving, are common in his woodcut. He started experimenting with woodcut and realized that it suited his temperament, which is the boldness of the masses, the textural effects. The subtle intermingling of colours gives his work new and added dimensions.



2.32.



2.33.

Figure 2.32. R.Subhash Babu, titled: 'insider' no. 4/6; etching, Year: 1979.

Figure 2.33. R.Subhash Babu, Medium: woodcut, size: 36x 48 inches; Year: 2013.



Figure 2.34. R.Subhash Babu; Title: 'Movement for Telangan'; size: 36x 48 inches; Medium: woodcut, Year: 2013.

He sometimes consciously or unconsciously brings women like in south Indian murals, especially murals of Lepakshi. The men in his works were carved soft and smaller than women. The outline of human figures is bold with black, having self-bordered, as in Mughal miniatures. Subhash Babu carves bold black outline for every woodblock, which unique to his prints. His subject matter revolves around portraying women or a message giving (social agitation, child labour, and poverty). The colours, which Subhash Babu uses, include loads grey, bright reds, yellows and a little blues and green. He uses only three colours while printing and uses the paper white in a balanced manner.

There are artists like Narendra Rai, L.Narendranath, B.A.Reddy, Thota Vaikuntam, who did practice printmaking. The occasion for everybody was different. Narendra Rai and L.Narendranath practised printmaking when there was a Lalit Kala Akademi studio; later, they left its practice. Thota Vaikuntam continues practising printmaking in printmaking camps, art workshops, etc. B.A.Reddy, the founder of the Sanskriti Art foundation in Hyderguda village, practices woodcut printing and the village kids

who come to the foundation. They introduced the printing press and how to make prints. The students taught that the print is a mirror image of the matrix they prepare. Children from the foundation also got awards and prizes at the national and international level. Many of the children from this foundation later took printmaking at graduation and post-graduation level.

The artist Fawad Tamkanat, a native of Hyderabad, did his formal education in fine arts from JNTU. He is also one of the students of K.Laxma Goud. In 1998 he did an exclusive show of his dry point prints which were appreciated by many. He does dry point and etchings mostly.



Figure 2.35: Fawad Tamkanat, Drypoint; Title: Untitled; Source: Artist collection, Hyderabad.

Figure 2.36: Fawad Tamkanat, Dry point; Title: Untitled; Source: Artist collection, Hyderabad.

It observed that in AP and TS, there is a common urge amongst the artists to try out printmaking once. This urge first comes as they all tried printmaking while in art schools as part of their fine arts training. Secondly, the facilities around made them take up printmaking for some time/period, artists like D.Dorai Swamy. Thirdly, artists inclined to do drawings get attracted by the 'lines' or 'strokes' derived in printmaking mediums, namely Bholekar Srihari, Fawad Tamkanat, and others. Some artists end up seriously doing a show of

prints. Few join printmaking studio and work for a couple of years. When invited for printmaking camps, few artists take printmaking as serious as their primary Medium and as a challenge and do prints, like Thota Vaikutam.

All the above artists and their works immensely contributed to the continuous growth of printmaking scenario in AP and TS. Interestingly, the volume of pieces produced pushed even the helping hand of the studios to put their efforts into making prints. They are M.Balraj, G.Ranga Reddy, M.A.Karim and others.

2.4: Helping hands in printmaking studios becoming printmakers

The graphic workshop of Lalitkala Akademi was lively and active from its inception until 1981, when it was close down. The later workshop was shifted to various venues, at last, was set up in Potti Sreeramulu Telugu University, where still artists enroll themselves to practice printmaking in the evenings. The Lalit Kala Akademi appointed M.S.Datar as an in-charge and appointed attendees to help the artists maintain the graphic workshop. Among them, the persons working for a long time include Asad Bhai, M. Balraj, G. Ranga Reddy, Karim, and others. Later at the closedown of Lalit Kala Akademi, they were employed in Potti Sreeramulu Telugu University.

As time passes, these attendees have become master in technical aspects. Especially Asad Bhai knows to correct adjustment of pressure of the etching press and lithography press. Balraj has become an expert in blotting the paper and inking and wiping the plate etc. While assisting and helping the artists pull out their prints, the attendees were encouraged by the artists working in the studio to take up a matrix and work out their own. Asad

Bhai did not know much works, but his two prints, one on death and another with calligraphy was well received by the artists in the studio. In that situation, M.Balraj took up the woodcut print method and developed his technique of intaglio of woodcut.

G.Ranga Reddy and Karim had gone for etching on a zinc plate. All the three continue working in one or another medium.

Balraj is a printmaker and is self-taught. When one asks about his work, he has little to say about his works and tell that the works speak for themselves. Balraj only speaks of printing and how he does his print, i.e. his intaglio technique with wood as the matrix. The early works (in the 1970s) of Balraj depict nature like trees with no leaves, with the combination of man, birds or water. The drawing is naïve and straightforward, like folk drawing as well. Sometimes it looks like done by a child (see Figures: 2.37, 2.38, 2.39 and 2.40).



Figure 2.37: Artist: M.Balraj, Title: 'Trees' Medium: Wood cut, Triptych Year of execution: 1977, 78, 81 respectively.

Figure 2.38: Artist: M.Balraj, Title: 'Forest' Medium: Drypoint, diptych, Year: 1979.

Figure 2.39: Artist: M.Balraj, Title: 'Forest' Medium: etching, Year: 1977.

He draws human heads. He feels that head is the highest and important part of the human or animal body. The head reveals one character and personality. Heads mesmerize Balraj, and all his heads do enigmatically watch viewer movements (see Figures: 2.37, 2.38). He seeks to study and realize people and their character through his array of heads and bring them within his frame. He is working presently in Hyderabad.



2.40.



2.41.

Figure 2.40: M.Balraj, Title: 'Trees' Medium: Woodcut, Year of execution: 1977.

Figure 2.41: M.Balraj, Medium: woodcut intaglio print; this print was awarded A. P. Lalit Kala Akademi Award and was done as a part of a Graphic workshop in 1984 conducted by Paul Lingren.

M. Balraj learnt the art by helping the artists who frequented the studios. He knew inch by inch, systematically, slowly, but steadily. It happened in and around 1975. He began with the depiction of trees and switched over to heads. He did not change and never found the need to change. There is no growth now. He must, at this moment, break the monotony and visualizes new dimensions.

G.Ranga Reddy and M.A Karim did etching with intricate naïve drawings and few lithographic prints and initially started with monoprint. Even though they have practical knowledge about printmaking techniques, these artists never used to try to master the ideology. They acquired formal training later under the guidance of V.Madhsudhan Rao and M.F.Hussain for which A.P.Lalit Kala Akademi granted a scholarship, respectively^{xxix}.



Figure 2.42: Print of G.Ranga Reddy, Title: Medium: Lithography.

G. Ranga Reddy's works are with folk and tribal elements. But not of a related community and are of the imaginative world with childlike fantasy with a magician and snakes widespread seen in his compositions (see figures no. 2. 41, 2.42.). He takes the viewer to his dreams of fantasy and the land of magicians and magic. He also does intricate drawing with pen and ink apart from etching and lithography in the 1970s (see figure no.37). He joined the services of A.P.Lalit Kala Akademi, Hyderabad. His drawing and painting skills started fluorescence to a complete form with his constant interaction with the art and artists. He did lithograph prints too with the encouragement of Doraiswamy

and did Lalit Kala Akademi, New Delhi, organize part of the prestigious exhibition titled 'Graphic art in India since 1850'.



Figure 2.43: Print of G.Ranga Reddy, Title: Waves, Medium: Monoprint with oil colour, Year of execution: 1971.

Figure 2.44: Print of G.Ranga Reddy, Title: Untitled, Medium: Mono Print with oil colours, Year of execution: 1971.



Figure 2.45: Print of G.Ranga Reddy, Title: Magician's Power, Medium: Wood Cut with intaglio, Year of execution: 1984

Figure 2.46: Print of G.Ranga Reddy, Title: Untitled, Medium: Etching, Year of execution: 1978.

G. Ranga Reddy's presently does intricate drawings with pen and colourful inks on paper. Being recognized for his naïve and childlike, resembling Madhubani paintings, his still revolve around a magician and small animals crawling and swimming around him, almost fishes and snakes.

M.A. Karim did etchings of 'Hyderabad' scenes and Urdu calligraphy. The common aspect, which one finds in his prints, is the imagery of

Hyderabadi Deccan architecture buildings and their culture. He studied painting under the guidance of Vidya Bhusan and Jagadish Mittal^{xxx}. His etching print done in 1983 titled '*Supreme*', was one among the works of 6 printmakers from AP and TS, to get selected to be exhibited in an exhibition of prints 'Graphic Art in India Since 1850' is considered as one of first initiative event in Indian printmaking.



Figure 2.47: M.A.Karim, Print of Title: Untitled, Medium: Etching/ intaglio.

Figure 2.48: M.A.Karim, Print of Title: Untitled, Medium: Etching/ intaglio, Size: 16 x 10 inches.

Later after the closedown of Lalit Kala Akademi, in the early 1980s, M.A.Karim, started painting, drawing and working with pastels. His works depict the old city of Hyderabad, having dwelling, households, rural landscapes, parks and gardens with human figures in isolations (see figure 2.47 and 2.48). In the depiction of the human figure, the artist Karim shows a naïve quality. The works are with dominant architectural structures in a naturalistic setting to represent the city he lives in.



2.49.

Figure 2.49: M.A.Karim, Title: Street in Hyderabad, Medium: Pastels on paper, Size: 20 x 22 inches.

Thus concerning printmaking practice in A.P. and T.S., dozens of artists took up printmaking, with the Graphic workshop in Lalit Kala Akademi, including the helpers working in it. There are only three artists all together in this category of individuals practising printmaking. Among them, the persons working for a long time and continuing to date are M. Balraj, and others shifted to other Medium. One of the reasons for M.Balraj to continue is his Medium is a unique manual intaglio print of a woodcut matrix, which can be done without a printing press/machine. All the three persons are bold in their style and the works done fall in-between 1975-1984, except once done by M.Balraj. All the printmakers have exhibited in National Art Exhibition^{xxxix} and M. Balraj participated in International Print Biennale in Bhopal as an invitee too^{xxxii}.

In this category of printmakers, one finds the printmaking is practised because of an institution that accommodates them. It shows that the availability or accessibility of material or institution becomes a governing norm

for practising visual art, with no exception to printmaking. It is also observed that when an institution closes down, there is a stoppage in prints.

The works of the printmakers who started their carrier as helping hands seemed superficial, and in their prints, one can see a lack of technical exploration in generating prints. The idea behind making them is not a serious attempt, but their efforts are noteworthy for doing/trying their hands, a kind of trial and efforts put in and not mastering the Medium. The mediums used are less time taking and less expensive. The printmaker who continues in this category is M.Balraj. He developed his language and identity by combining two techniques of relief woodcut and intaglio technique. He still produces and contributes to the development of the print art scenario of the region.

There is another set of practising printmakers in Hyderabad. This credit goes once again to the art institution. The University of Hyderabad established a Fine Arts department around 1988. Since then, art students from all over India pursued their post-graduation program and later settled in Hyderabad. Most of the fine art students stay back in Hyderabad around the university and set up their studio. Among them, few printmakers are considered settled printmakers of this region.

2.5: Printmakers from Other parts of the country settle in AP and TS

In 1951, an artist couple from Santiniketan came to Hyderabad to exhibit their prints in woodcut technique that aroused new dynamism in printmaking. The woodcut show by Jagdish and Kamala Mittal in 1951 was a new experience for the artists and art connoisseurs in Hyderabad. Publisher Badri Vishal Pittie at the palace of Raja Pratap Gir hosted it. It is

considered as one of the first exhibition of two artists together exhibiting their prints in Hyderabad. The exhibition contains the black and white woodcuts, the woodcuts that remind us the works similar to the pioneering printmakers/artists (Nandalal Bose, Chitta Prasad and others) in Shantiniketan. Subsequently, Jagdish and Kamala Mittal settled in Hyderabad and started a museum of arts and crafts known as Jagdish and Kamala Mittal Museum of Indian Art. The works of Jagdish Mittal show his native background in north India through these prints (please see figure 2.50, 2.51, 2.52 and 2.53), whereas the prints of the Kamala Mittal are domestic and daily life as subject.

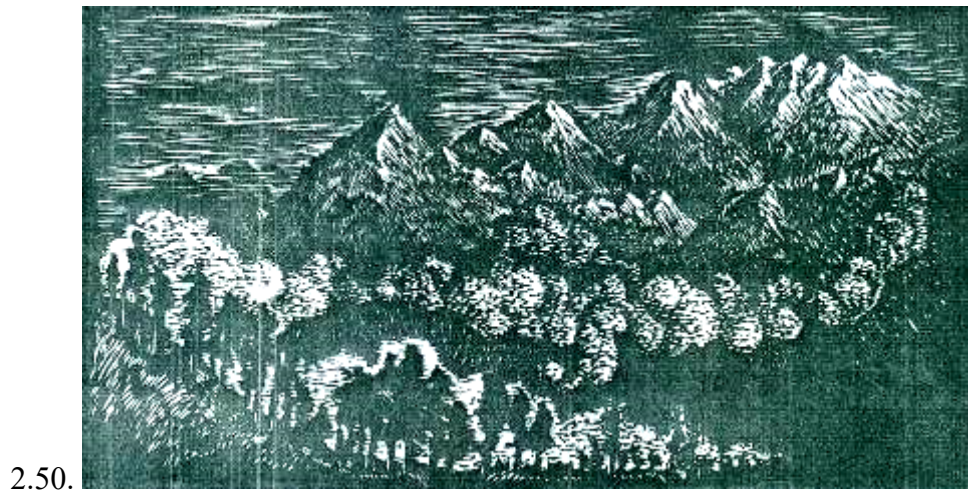


Figure 2.50: Black and white Woodcut by Jagdish Mittal, titled 'Kanchenjunga from Sikkim'



2.51.



2.52.

Figure 2.51. Black and white Woodcut by Jagadish Mittal, titled 'Street scene'

Figure 2.52. Woodcut print by Jagadish Mittal, titled 'figure'.



2.53.



2.54

Figure2.53. Woods cut titled 'Hilltop shrine' done by Kamala Mittal

Figure 2.54. Woodcut titled 'sun flower' done by Kamala Mittal

As time passed, Padma Sri Jagadish Mittal became an art collector and historian. The couple continued doing artworks for a shorter period which happens to follow Bengal school style thematically. They are known for encouraging printmakers from this region by acquiring their prints for their collection.



2.55.

2.56.



Figure 2.55. Woodcut titled 'Sisters' done by Kamala Mittal.

Figure 2.56. Woods cut titled 'Fruit sellers of Chamba' done by Jagadish Mittal.

The other practising printmaking, who did not return to their hometown after their art education in Hyderabad, includes Mangrisha Radhyajax, a Goan. He presently has a fully-fledged printmaking studio and works as an edition maker, and takes editions of the print from all over the country. His print imagery created by multilayered greys and earthen colours wherein he compares human beings with animals.

Sumanto Chowdhury from West Bengal, after his master's program at the University of Hyderabad, settled as an artist in Hyderabad. He has set up his printmaking studio, known as 'Niti' studio (Inaugurated in 2015) before which used to do prints in the printmaking studio of space studio. Sumanto Chowdhury, for some period, was working with a renowned printmaker of this region K.Laxma Goud. His works are influenced by Laxma Goud's works as well as the dwellings of the Telangana. The printmakers emerged in isolation. The Medium, which wants a collaborative and cooperative working atmosphere, technical knowledge etc., made artists come together. Sumanto Choudhury's works thematically and stylistically got influenced by K.Laxma Goud works. Under his tutelage, he concentrated on developing intricate drawing featured in his works, which is a unique characteristic feature in the works of Telangana printmakers. Mangrisha and Sumanto's works replicated in shape and style of Laxman's trademark. The alumni of Department of Fine Arts, SNS, Arup Kumar Kutty also settled in Hyderabad and does prints, main medium being etching and Mezzo tint.

Sumanto's studio is used by printmaker K.Raja Sekhar, regularly. Raja Shekar got his formal training in printmaking from A.U. and

later went to V.B. for his MFA in printmaking. He now settled in Hyderabad and regularly works in the Jesnithi studio and Sumanto Choudhury and K.Laxma Goud, who regularly works on etching plates and takes his plate editions. Raja Shekar says that his work has been changed drastically and became very intricate. He could explore the line drawing under the constant guidance of K.Laxma Goud. He loves intricate line drawings and tries to etch detailed, decorative line on zinc and copper plate.

AP and TS boost a large number of printmakers, which cut across more than seven decades. The present thesis followed a broader categorization looking at their influences and training, where institutions played a significant role in establishing a unique identity of printmaking to the region.



Figure 2.57: Sumanto Chowdhury, Medium: etching, 2017, 22 x 29 Inches, Source: artist.

Figure 2.58: Sumanto Chowdhury, etching (line), 18 x 28 inches, 2020.sources: artist.

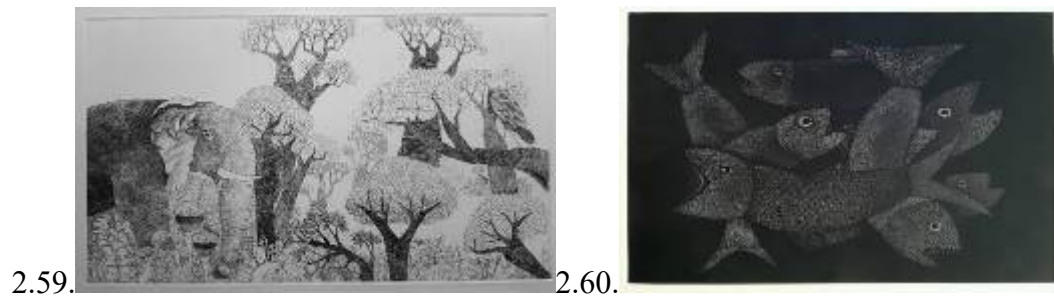


Figure 2.59: Komakula Raja Shekar, Medium: etching, 2019, size: 13 x 20 Inches.

Figure 2.60: Komakula Raja Shekar, 'Seven fishes' Medium: etching, 2019, size: 10 x13 Inches.



Figure 2.61: Komakula Raja Shekar, Medium: etching, 2019, size: 10 Inches x 13 Inches; on print edition no 3/6, medium: etching down the left-hand side, the signature of the artist as 'Komakula Raja Sekhar 2017 on the right side down on the print.

The above-said categorization of printmakers shows the breadth and depth of printmaking in AP and TS. A quick survey through their names shows the unique position enjoyed by the printmakers from this region in the history of printmaking in India. By following a chronological order, the

present chapter's broad and explorative attempt reveal the practice of many printmakers in the growth and continuity of this art. It also help one to understand the diverse forms of work, elaborate and exclusive content and the different formats and styles maintained by them through their work. It has brought in the cultural ethos, landscape and unique anatomical features of the living beings particular to this region. Many of them metaphorically depicted their themes in their works, with their most delicate and intricate lines. How these qualities got maintained through institutionalization and training is the concern of the coming chapter. The role of institutions in developing a conducive ecosystem for evolving a unique identity for the print makers in the region is dealt with in the next chapter.

Endnote:

- ⁱ Rao, Avani Gandra. "Aesthetic Quality in the changing trends of Andhra Art: A Study based on its Historical context in 20th Century." Osmania University, 1999.
- ⁱⁱ Kowta, Rammohan Sastri. (1905-1976) was born in Machilipatnam). Rammohan Sastri's father, Sriramasastry, was the founder of 'Sharada' (one of the first monthly magazines introduced). The Sharada magazine used to carry many artworks by local artists trained in Andhra Jateeya Kalasala. It was in 1910, Andhra Jateeya Kalasala in Masulipatanam introduced arts as a significant subject. His younger brother Kowta Anandamohan Sastri was also an artist.
- ⁱⁱⁱ Kramrisc Stella & Sastri Kowta Rammohan, 1966, Fourteen portraits of outstanding personalities: Kowarsi Publication, Vijayawada.
- ^{iv} Anil, Relia. "The Indian portrait –III, A Historical journey of graphic prints up to independence." Archer house, Ahmedabad, 2014.
- ^{vv} B, Sudha Reddy. "Cultural production under colonial rule: A study of the development of painting in Modern Andhra: 1900 to 1947." University of Hyderabad, School of Social Sciences, 1996.
- ^{vi} See http://ignca.nic.in/invitations/krishnareddy_biographical_journey.pdf.
- ^{vii} Reddy, N Krishna. "New Ways of color printmaking: significance of Materials and Processes." Vadhera Art Gallery, New Delhi, 1998.
- ^{viii} His works include – books titled: New Ways of color printmaking: significance of Materials and Processes.
- ^{ix} Reddy, N Krishna. "New Ways of color printmaking: significance of Materials and Processes." Vadhera Art Gallery, New Delhi, 1998.
- ^x The works of the N. Krishna Reddy are dealt with in detail in chapter 5: Printmakers from Andhra Pradesh.
- ^{xi} See Alle .G. Hoekema, 'P.Solomon Raj: Biblia Pauperum The poor Man's Bible. A book Review; www.sheltonography.com/resources/Articles/ThePoorMansBible.pdfTable .1.
- ^{xii} Dr Solomon Raj, 2003, Fiery wheels- Art works and meditation, St. Luke's Lalit Kala Ashram, Vijayawada.
- ^{xiii} Amaladass Anand & Gudrun Löwner 2012, Christian Themes in Indian Art: From the Mogul Times Till Today, Manohar Publishers and Distributors, New Delhi.

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- xiv Which is a technique of printing on textiles.
- xv Email from the artist.
- xvi Raj, P Solomon. "Fiery wheels- artworks and meditations." The Print Shoppe, Vijayawada, 2003.
- xvii The aquatint is a technique of etching copper or zinc plate with acid to produce an effect just like a flat tone we get in water colours. It's a creation of tone or tint made by using resin dust.
- xviii Collography is a technique of printmaking wherein the matrix is created by pasting various textured things, and then the print is taken by rolling colour with a roller on it. (in detail discussed in chapter 4)
- xix The printmaking studio was being reset and used by Potti Sreeramulu Telugu University.
- xx As said by Padma Sri K.Laxma Goud in his interview on 18/06/2013, at his studio, Hyderabad.
- xxi Forty years of P.T. Reddy, Published by A.P. Council of Artists, 1982.
- xxii http://artat-telangana.blogspot.in/2010/05/beginnings-born-in-annaram-andhra_28.html
- xxiii http://artat-telangana.blogspot.in/2010/05/beginnings-born-in-annaram-andhra_28.html.
- xxiv Information was provided by M.Balraj (in an interview as part of fieldwork), a fellow printmaker who worked as an attendee in the Lalit Kala Akademi studio
- xxv D.G.Dongre worked as an art instructor in Vivek Vardini Boys high school, Hyderabad, and is a teacher of artists from Hyderabad.
- xxvi Information was shared by D.Anantaiah, printmaker, in the personal interview at the graphic workshop, PST University, as on April 6th 2013 (fieldwork data).
- xxvii Until 2019 January, as per the records in Potti Sreeramulu Telugu University.
- xxviii Dry point done by Bholekar Srihari was an intaglio technique dealt with in chapter 4 in detail.
- xxix Information was given by G. Ranga Reddy, printmaker, in the personal interview at the graphic workshop, PST University, as on April 6th 2013 (fieldwork data).
- xxx Vidya Bhushan and Padma Sri Jagadish Mittal were working as faculty in JNTU
- xxxi G, Ranga Reddy, et. al. exhibited their work in National Art Exhibition, 1998.
- xxxii M, Balraj. Awarded Honourable mention of International Print Biennale, Bharat Bhavan, Bhopal in 1989, 1991 and 2006.

Chapter- 3

INSTITUTIONALIZATION AND DEVELOPMENT OF PRINTMAKING THROUGH ART PEDAGOGY AND CREATIVE INDUSTRY

Chapter-3

Institutionalization and Development of Printmaking through Art Pedagogy and Creative Industry

Introduction

This chapter deals with the contribution of art institutions in instituting printmaking as an explorative art practice. It also deals with the cultural industries, which contribute to printmaking as an art form in AP and TS, especially in Hyderabad. There is an immense contribution of art institutions and cultural industries in the continuous practice of printmaking in AP and TS. Artists and printmakers who took up the printmaking method have played an important role by regularly boosting the institutions and cultural industries to initiate an educational practice of printmaking to come to existence. The chapter is discussing the above said topics under following headings:

3.1. The emergence of printmakers, Art Institutions and their contributions in AP and TS.

1. Central School of Arts and Crafts, presently known as Jawaharlal Nehru Fine arts and Architecture University (established in 1941).
2. Department of Fine Arts, AU (established in 1977).
3. Sculpture and Painting Department, PSTUH (established in 1985).
4. SNS, University of Hyderabad (established in 1988).
5. Sri Venkateshwara College of Fine Arts, Hyderabad (established in 1991).

3.2. Creative Industry and their contribution to printmaking.

1. Art Organizations
2. Art Galleries
3. Artist's groups and Printmaking Studios

4. Other institutions

In an art institution, the art student is introduced to the various techniques, mediums and skills to utilize them in the first instance. They are also imparted knowledge about the art world: biographies of artists, art critics, art historians, their lives, contributions, and working methods. Art institutions encourage the art student to work in his/her direction and choice by practical demonstration by the teachers and by introducing art books and resources from which they can refer and learn. The art institution makes both introduction not only to techniques and methods of printmaking, but also towards an inculcation of passion in choosing technique to continue their work of art. Printmaking is technique-based and is conducive to a workshop atmosphere. Prior knowledge of its material and process, the studio atmosphere facilitates will be provided by institutions to the student to make prints and other artworks. Most of the students cannot afford to have access to the materials. So there is a possibility of few of the students getting attached to printmaking studios later on. Art institution helps the interaction with the experienced teachers and students and makes it easy for students in their technical learning process. They get to know how the teachers work and try their own hands on the specific techniques. For example, one can find similarities in the works and printing techniques of the senior artist-teacher K. Laxma Goud and his students – Sajid Bin Amar, Gauri Vemula, Viraj Naik (students); between the artist-teacher Srikanth Kurva and his student B. Karuna, M.Praveen Goud, Gayathrikiran and others. In the art institutions, the students get influenced and get inclined to the printmaking technique practiced regularly by the teacher because of the dependence on the skill set. Above all, in the printmaking departments, the student is given the freedom to explore and, by the time he finishes the course, comes up with an individual identity.

Institutions play a vital position in shaping the artists. The artists are, most of the time, defined by their affiliation with an institution. That is aptly summarized in Dickie's "Institutional Theory of Art"ⁱ, where he mentions five notions crucial for our understanding:

“An artist is a person who participates with understanding in the making of a work of art.

A work of art is an artifact of a kind created to be presented to an art world public.

A public is a set of persons, the members of which are prepared in some degree to understand an object, which is present art world.

The art world is the totality of all art world systems. An art world system is a framework for the presentation of a work of art by an artist world public"ⁱⁱ

The five definitions deal with the word 'artist' as one understands and feels to create art.

When a researcher studies art education institutions, one comes across various shifts in art and institutional infrastructure. The institutional changes depend on the difference in the government policy, country's economic situations and structure.

The contributions of institutions in which art introduced, skills developed, the creative atmosphere provided, technical problems are solved and opportunities created for artist candidates will be analyzed in this chapter.

The emergence of printmakers, Art Institutions and their contributions in AP and TS.

In the art institutions in AP & TS, there are many developments or shifts in the art pedagogy, the curriculum followed by each school, the importance of skill-based knowledge, the work imagery and practices associated with the art teachers. It differs from institution to institution. Each institution has a history of development, shifts both physical (art institute moving their premises) and imagery, which comes from the combination of students and teacher of a particular time. Apart from these, there are external factors that have their impact on them. The fine arts department/ colleges in universities are located primarily in the city rather than villages and towns (sometimes away from the city), with few exceptions like VB (Santiniketan, W Bengal) and Indira Kala Sangit Viswavidyala Khairagarh (Chhattisgarh). In AP, the fine arts institutions are in cities. Currently, there are six institutions,

which offer training and studio facilities to art students in printmaking. They are:

1. Central School of Arts and Crafts, presently known as Jawaharlal Nehru Fine arts and Architecture University (established in 1941).
2. Department of Fine Arts, AU (established in 1977).
3. Sculpture and Painting Department, PSTUH (established 1985).
4. SNS and Communication, University of Hyderabad (established 1988).
5. Sri Venkateshwara College of Fine Arts, Hyderabad (established 1991).
6. Fine Arts Department, Yogi Vemana University, Kadapa (Established 2010).

Prior to this, in AP, we find that art was introduced as a significant subject first in Andhra Jateeya Kalasala (Machilipatnam) in 1910. In those days, the art aspirants used to enroll themselves in the School of Industrial Arts in Madras (1850) or Sir Jamsetjee Jeejibhoy school of Art, Bombay (established in 1857) and other art institutions.

Artists from Hyderabad has been associated with printmaking activities for decades. And can boast of several dedicated and passionate printmakers in constant practice. When one looks into the practice of printmaking there was constant explorations during the 70s and 80s in printmaking with artists practising in a couple of moderately equipped studios. Several artists like K.Laxma Goud, DLN Reddy, T. Sudhakar Reddy and followed by Chippa Sudhakar, B.Padma Reddy from this region, travelling back to the city after their tutelage at the FFA, MSU, printmaking initiative rose, inspiring local artists and students. One finds an entirely different scene with the art students from 1990s onwards from FAD, AU, going to pursue in MSU, and later settled in the city of Baroda itself. To name few T.Kodanda Rao, Subhakar Tadi, Prathap Modi, Soghra Khurasani, Kurmanatham and others.

With regard to the setting up of printmaking Department or Graphic Workshop/studio, in art institutions, the initial practitioners went on to become teachers. P.S.Gaurishanker joined JNAFAUH for teaching

printmaking Goud and D.L.N.Reddy SNS, T. Sudhakar Reddy joined FAD in AU and created a student-friendly healthy atmosphere in teaching printmaking. T. Sudhakar Reddy, printmaker contemporary to D.L.N. Reddy, is known to be the best teacher at AU and was an inspiration for the young printmakers from Andhra living in Baroda. Which artists

Most all the Fine Arts Institutions in AP & TS are under the University Grants Commission and follow the course structure and syllabus with some variations. For more details, see Table no: 3.1. Details of the art institutions in Andhra Pradesh and Telangana, for details like nomenclature of the department, year of establishment, courses offered, specializations in printmaking, list of faculty members etc. This information shows the breadth and the availability of programs which trains printmakers in the region. It is to note that Bachelor's Degree in printmaking only offered at AU and in PSTUH, and in UH, they have an MFA post-graduation program in printmaking. Recently in 2014, AU also started a post-graduation program in printmaking. The other three institutes offer printmaking courses as part of other programs like BFA painting and sculpture. Since most institutions have studio facilities and trained personnel, students opt for printmaking as an artistic practice and specializations. The faculty strength of the above institutions shows the diversity and volume of prints they have produced in the region. It reveals the contributions of the established institutes in the development of printmaking. So it is better to have a brief look chronologically at how each institute has established and evolved to strengthen the printmaking artistic practices.

3.1 JNA Hyderabad (Formerly known as Central School of Art and Craft (1941))

Until 1940, there was no art school in Hyderabad. In 1941, the Nizam government started the Central School of Art and Craft. It was completely a skill-based training institute. The crafts like wood carving, pottery, metal works, cane works were taught as part of the curriculum.

The Appendix VI. Table .no 3.2: Information about establishment of the Central School of Arts and craft, collected from A.P. State Archive, Provides Information about the Central School of Arts and Crafts, in

the appendix gives detail information about the establishment of art and craft school. It also reveals the various stages of establishing the institute: Khan Bahadur Syed Ahmed, who was known for his copies of Ajanta painting, appointed as first principal, and Jaffery succeeded Khan Bahadur Syed Ahmed as the second Principal of the school of art. The Appendix VI. Table.no.3.2 also reveals that initially, a five-year diploma course with subjects like higher design, anatomy, fancy leather-work, horn and ivory work and inlaid work added to the curriculum in the third year of the five years diploma course. The students of the art section were sent to Ajanta and Bidar for outdoor study and craft section visited the Deccan Button Factory and village industrial training centres. The Appendix VI. Table.no. 3.2 also gives information about the reorganization of the art school to provide Diploma courses in painting, sculpture, commercial art and architecture.

This institute has produced major artists in different specialized fields of fine arts. The first batch of alumni of the government art school includes artists like Sayeed Bin Muhammad and Madhusudhan Rao, who specialized in portraits. K. Sheshagiri Rao, who adopted the lyrical style of the Bengal school and painted mythological themes and excelled in painting birds in Chinese style; K.Rajaiah, who painted TS idiom in folk style; and others include Sadat Ali Khan and Sarwar Danda.

In and around the 1960s, Vidya Bhushan joined the art college and rose to be professor and vice-principal before retiring in 1983. Mohamad Yasin and Vidya Bhushan were the first among the National award recipients from this art institution. Mohamad Yasin was a painter, calligrapher and printmaker born in Mogalgidda, a village near Shadnagar, 32 km from Hyderabad. Mohamad Yasin later settled in New Delhi as an art teacher in the Delhi College of Art and Jamia Millia Islamia in New Delhi. Hyderabad artists and art fraternity was fortunate to see his works, including the prints, in 2016, at Ailamma Art Gallery, Hyderabad.ⁱⁱⁱ His prints show many influences, including Buddhist art, Calligraphy art, and the abstraction. His works were figurative, but the orthodox intentional elimination of representational figuration in Islamic art

made him turn to calligraphy. And his later canvases are more towards abstraction and monumental.

He was interested in reciting poetry, his visual works were also poetic and calligraphic. He was known for his technique of lithography in the department of graphics at Jamia Millia Islamia. He has held about 37 solo art exhibitions in India and abroad. He was fortunate to get a scholarship and study and work at the Department of Art, University of Hawaii and Pratts Graphic Art Centre, New York.



3. 1.

Figure 3.1: Mohamad Yasin, Etching, Title: elephant, size: unknown (approximately 8 x11 inches). On print: Signed in English (lower Right) Mohamad Yasin with the year 1970 and titled in English as 'elephant' (Lower left) and numbered as A/P.

3.2



3.3

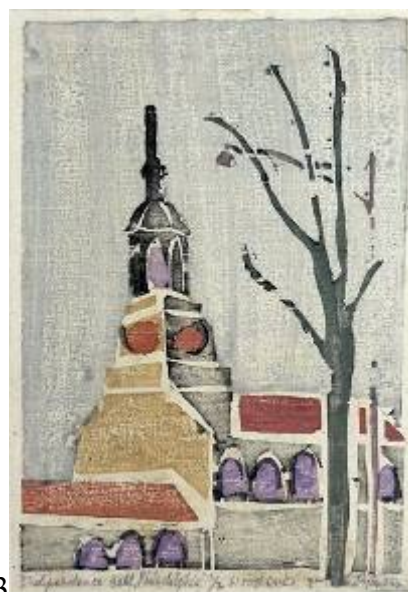


Figure.3.2: Mohamad Yasin, linocut, Title: Palash, size: unknown (approximately 8 x11 inches).

Figure.3.3: Mohamad Yasin, woodcut, Title: Independence, size: unknown (approximately 8 x11 inches). On print: Signed in English (lower Right) Mohamad Yasin and titled in English as 'Independence fall Philadelphia.

The above shown figures of etching, linocut and woodcut done by Mohamad Yasin reveal his mastery in the diverse fields of printmaking. Interestingly he was the first recipient of a national award from this region. Apart from the above, the Central School of Arts has already produced illustrious students, including P.Gauri Shanker, K.Laxma Goud, Devraj Dakoji, Surya Prakash, DLN Reddy, Kavita Deuskar among others.

In 1963, the artists like P.Gauri Shanker, followed by K.Laxma Goud (1964), Devraj Dakoji and others went on the AP Lalit Kala Akademi Scholarship to Baroda to do a one-year diploma in fine arts. There they got exposed to printmaking. The graphic art department in Baroda initiated in 1950, along with the other departments. The initial decades had the facility of having the technical expertise of N.B.Joglekar and H.R.Patel^{iv}. The training in this department influenced and changed the then students from this region to

come back and continue practising printmaking. The interest in the medium and technic developed.

Under the insisting guidance of the P.S.Gauri Shanker, who joined the Government College of Fine Art in 1967, set up the graphic workshop and tried to provide printmaking facilities to the students. Printmaking was introduced as a compulsory subject for first-year students. The curriculum for painting and other disciplines were organized by studying the format of J.J.School of arts, Lucknow Govt art College and other Schools^v. Today, the institute offers Bachelor's Degrees in Fine arts in the streams of painting, sculpture and applied arts. The painting and sculpture students can opt for printmaking and learn it. There was an introduction of one technique in every academic year of a student. In the first year of bachelors, the students introduced to collography, followed by a dry point, woodcut, lithography and etching in the coming years, respectively.

Within five to six years, this printmaking studio happened to be a first-hand learning place for printmaking and later enormously inspirational and place of experimentations for younger aspirants of art, especially in printmaking. The techniques like collography, woodcut, linocut, etching and later lithography introduced to the students. Almost every year, the printmaking urge in the students grew and made them take up printmaking as a specialization in their master's program. A trend arose, where the initial printmaking practitioners from this region were to join art institutions as a teacher.

The printmaking in this school is not a sudden introduction but with the efforts and keen interest of the faculty members. The Central School of Arts and Crafts, as the name suggests, was formed. It was under the department of technical and vocational education. The school was more on the inception of skills, artisanship and more attention towards the technical aspect of craftsmanship, having courses like metal engraving, toy making, bookbinding and others. There were constant changes in the courses offered by the art school. As time passes, a few of the courses were removed, other new courses were

added. In the 1960s, applied arts included and by the 1970s, the craft-making section ultimately became non-functional.

The second generation of printmakers of this school includes artists, namely Chippa Sudhakar, Fawad Tamkanat, Padma Reddy, Srikanth Kurva V. Srinath and others. They went to Baroda and Santiniketan for higher education with a specialization in printmaking. Following in the steps of Gauri Shanker, was Chippa Sudhakar, who later joined the school to assist in teaching printmaking techniques. Chippa also involved himself in printmaking in J.N.T.U for nearly 12 years, inspiring and guiding students interested in printmaking from 1992 to 2005. As a veteran printmaker, he initiated many printmaking activities like workshops, printmaking camps, slide shows by prominent Indian printmakers, print exchange programs, printmaking shows abroad. Presently he established his studio and named it 'Banyan Heart Studio'^{vi}, a hub for printmaking in Hyderabad.

Chippa's surroundings material, physical, and emotional immediacy have intensely ruled his art. The geometric simplicity, the proportional harmony and the rational method of planning and construction gained prominence when the woodcut matrix turned to be the 'work of art. His etchings are colourful, which derived using simple stencils in geometrical shapes. Among his student's prints like Vani Sakhinala, Vijaya Durga^{vii} and others reflect the Sudhakar technique as well as the subject matter. One finds a variant of colours similar to Chippa's prints in Vani's woodcut. The depiction of human figures in considerable number is also a commonality. On the other hand, Vijaya explains her work as "I use those subjects in my work found in the immediate surroundings of my day to day life. I start with the general idea of whatever comes closer to me, which inspires me to use it as a subject matter". Regarding printmaking, Gauri Shanker's lithographs and collography prints inspired Chippa Sudhakar to get aquant with technical knowledge and for further studies in printmaking.

Srikanth Kurva, from the same school, was in the initial stages of his learning was influenced and inspired by his teacher Gauri Shanker.

He tried his hands on and experimented in collography for a quiet some time before joining for his master's program in MSU. While learning printmaking at JNTU, Kurva admired the prints of his teacher, P.S.Gaurishanker, who was constantly experimenting and mastered the medium of collography and colour printing. He was trying his best to get the result of the prints of his teacher. We find teacher-centric practice regarding the printmaking studio, but it has a short life and as students part from the teacher, this phenomenon disappears, and the students get to a completely different exposure at their Master level of academic studies. Later in Baroda, Kurva did various experiments as well as exploring the materials and techniques. P.D.Dhumal encouraged him to do Lithographs.

M. Krishna Reddy, a printmaker and well-known edition maker all over the country, is really passionate about printmaking Art students like Gauri Vemula, who is much inclined to draw later, choose to cross hatch and etch on zinc plate as her favourite medium.

The alumni of this school, namely Sajid Bin Amar, Fawad Tamkanat, Padma Reddy, Srikanth Kurva, M.Krishna Reddy, Gauri Vemula, Chandra Mohan, V. N. Chari, Vani Sakhinala, Baskar Vadala, L.N.Bhuwaneshwari, went on to do their Masters Degrees in printmaking, from S. N. School, University of Hyderabad, M. S. University of Baroda and Kala Bhavana, Santiniketan. See Table no. 3.3: Art aspirants who had pedagogic training in the earlier known Government College of Arts and Crafts, presently JNAFAU, who later went for training in printmaking in various other institutions (See Appendix VI. Table 3:3. Art aspirants who had pedagogic training in the earlier known Government College of Arts and Crafts, presently JNAFAU, who later went for training in printmaking in various other institutions.).

V.Narendra Chari (since 2005) presently looks after the printmaking department in JNAFAU. Being an art college, having bachelor's courses^{viii}, the curriculum was limited to train and teach the students in various printmaking techniques rather than becoming expert in each. We see art students from this institution later after the bachelor's are taking master's program. But At this level, students strive to the hands-on experience on all the techniques of printmaking instead of perfecting them.

In the early days of printmaking, we find the medium's practice with the same interest and vigour; later, there is a decline in lithograph prints. The technical knowledge, non-availability of material and time can be reasons.

The printmakers who pursued this school tend to incline more time on the technical part of printmaking than the ideology behind the imagery. For example, P.Gaurishanker's versatile nature of attempting all the mediums in the technical aspect, Chippa Sudhakar's unique identity creation through exhibiting matrix and later it is becoming a work of art, Krishna Reddy, V.Narendra Chari and G. Venkatesh is known for their excellence as edition makers, the bold expression and gigantic prints of Chandra Mohan, and others. The works of women printmakers are typically narrative and figurative like that of Padma Reddy, Gauri Vemula, Vani Sakhinala, Vijaya Durga, except L.N. Bhuvaneswari's prints tend to be abstract and highly bold expressions even though they differ in their schooling and time. Same names are recurring throughout this chapter in different contexts.

JNAFAU contributed to the academic training in printmaking. It has produced many printmakers by training them in printmaking, in the guidance of P. Gouri Shanker, Chippa Sudhakar, and at present V.Narendra Chari and who have taken up printmaking as a specialization in their post-graduation education. It has a well-equipped printmaking workshop, and the painting students used to have hands-on experience On Almost all the methods and techniques of printmaking. Many of the students settled and are known for their printmaking, and few took teaching printmaking in art institutions. In that way, JNAFAU, from its inception, has played a significant role in establishing other institutes in the region.

3.2: Department of Fine arts, AU, Vishakhapatnam

The inception of the visual arts section in the 1970s gave a real impetus to printmaking in the Andhra region. In AU, Vishakhapatnam, the Fine Arts section was started in 1976 as a five-year course under the headship of M. R. Appa Rao. The admission of the students for the same study was not taken for two years because of lack of facilities to run the system. Later entries

resumed in 1985. The specialization in printmaking was started in 1987, after recruiting subject experts as teachers.

At the fine art section in AU, the student's intake is 20 annually or less than that. The different specializations were run under the guidance and teaching of T. Sudhakar Reddy (printmaking), Ravinder Reddy (sculpture) and V. Ramesh (painting) and offer four years course. Department is extremely small and compact and known to have a healthy atmosphere creating interaction closely with instructors and students across the departments. A good number of students applied for MFA studies in printmaking at MS University. AU is considered to be one of the good institutions which offer graduation in printmaking. In 1990 the B.F.A course was reduced to four years graduation course and admissions of 20 students. The notable young printmakers T.Kodanda Rao, Simhachalam.D, Kurmanadam, Jagadeesh Tammineni, Soghra Khurasani, Prathap Modi and Balaji Ponna, have now settled in Baroda. For more details see Appendix VI Table.no. 3.4: List of the students of Department of Painting, Andhra University.

Sudhakar Reddy believes that in this fast-changing world, teaching is time-consuming. And he did choose to teach. Apart from his education, he does prints at leisure, at the studio. He works in etching the plate in small formats, using aquatint, creating variations in the tones. Sometimes he goes up to 50 tonal or so in diluted acid. His inspiration is his immediate surroundings and the natural world; the imagery is figuratively added to abstract forms. His prints are primarily monochrome but with tones.



Figure. 3.4. Sudhakar Reddy. T, Woodcut. The title: Anticipation; on print signed as Sudhakar Reddy 2015 (lower right), and signed by Sudhakar Reddy.T and numbered as 10/10. Sources: Dhi Art Space.

Figure. 3.5. Sudhakar Reddy. T, etching on zinc plate with aquatint, printed on acid-free paper.

He hails from the Nalgonda District of AP. He pursued his studies in fine arts at The Maharaja Sayaji Rao University of Baroda in Baroda (From 1978-1984). At the age of 26, he returned to Hyderabad and continued working at Lalit Kala Akademi studio from 1984 to 1987. In Lalit Kala Akademi studio, then the contemporary artists were working and sharing their knowledge about printmaking. T. Sudhakar Reddy joined AU when in university decided to review the fine arts curriculum in 1987. He continued doing prints for five years and later concentrated on teaching printmaking. Some of his students considered that he is a department motivator.

Sudhakar Reddy actively involved in experimentations in printmaking. He also emphasized the vigorous practice of drawing. While teaching, Reddy prefers one-to-one conversation. The lack of technical resources in printmaking turned to be a place of experimentation. The department was not in a position to purchase rollers for the printmaking students. He came up with an alternative monochromatic printing as well as local inking. He believed that the non-availability or scarcity of the material

could pave the way to innovations and experimentations. At the department, they started a new method of colour etching. In this process^{ix} the imagery thus derived is the original image which art student wants to make and not the reversal mirror image. Therefore, students could get a multi-coloured print with a variety of tonalities and lines.

As a teacher, Sudhakar Reddy encouraged the students to do compositions related to their roots and not forget them. The students used to incorporate their compositions and imagery origin from their lives, sources, and culture to achieve recognition. The compositions include children playing under the tree, daily life, the seashore and the village atmosphere. This is visible in almost all students' work in their works done in bachelor of fine arts, especially in the works of Kurmanadham and Jagadeesh Tammineni.

3.6



3.7



Figure.3.6: Jagadeesh Tammineni, Title: 'Untitled'; Medium: woodcut; Size: 72 x 42 inches; year. Edition 1/2. On the print on the lower left corner written as '1/2', then 'woodcut'; in the lower center as 'Untitled', and on the lower right signed as 'Jagadeesh'. Figure.3.7: T .Kodanda Rao, etching.

He also emphasized the vigorous practice of drawing. While teaching, Sudhakar Reddy prefers one-to-one conversation with his students and personal care to be available to every student in his /her learning process. T.Kodanda Rao, Subhakar Tadi, Balaji Ponna, D. Simhachelam, Prathap Modi, Soghra Khurasani, Kurmanadam, Jagadeesh Tammineni and others are the few of the students of AU, especially under the tutelage of T.Sudhakar Reddy.

T. Kodanda Rao and Balaji are known for their ideology, and their works involve questioning society in a very subtle and expressive way. The young printmaker and national famous D. Simhachelam, student of Sudhakar, is presently teaching printmaking in the department and a teaching assistant. Simhachelam is a National awardee in printmaking too. Another student Prathap Modi is known for his gigantic scale of woodcut prints and reflection of self. On the other hand, Subhakar Tadi has developed a unique chiaroscuro technique. Durga Rao Bandi and Soghra Khurasani have created their distinctive mark in the list of printmaker from India. Jagadeesh Tammineni lived in a village in coastal Andhra until 16 years and then shifted to Vishakhapatnam to pursue Bachelors of Fine arts. As told by Professor Sudhakar Reddy, Jagadeesh is a hardworking student who first started doing large-scale woodcuts while studying at AU, while others did after leaving the art school. He made prints of representational, narrative, and almost all figurative compositions rather than abstract, self-reflections and realistic.

T. Sudhakar Reddy was working from 1987 till 2012 for Printmaking at AU. Later, D.Simhachelam joined as an assistant professor for printmaking. Later V .Prasant Babu. Alumni of the department started working as a teaching assistant for printmaking.

3.2.3: Department of Sculpture and Painting, PSTUH, Hyderabad (1985).

Under Nandamuri Taraka Ramarao, the then chief minister (December 2nd 1985), The Andhra Pradesh Lalit Kala Akademi was closed entirely. And with the act Legislation (Act no: 27 of 1985), Telugu University was established, later named PSTUH in the year 1998. It is Lalit Kala Akademi's amalgamation, of Sahitya, Sangeeta, Nataka, Nritya Academies and the international Telugu Institute and Telugu Bhasha Samithi. The Telugu University atmosphere completely differs from other universities as it encouraged and offered literature courses, fine arts and performance art. Different courses are offered in various schools.

The School of Fine Arts was established in the year 1987 and started with six departments. They are the Department of Music, Dance,

Folk Arts, Sculpture & Painting, Theatre Arts and Department of Culture & Tourism.

Regarding the department of sculpting and painting, in 1987, Bachelor of Art in Traditional sculpture, which known as *Sampradiyaka Shilpakala* under the headship of Sri D. Rama chary, a reputed traditional sculptor, was started. The students used to learn traditional sculpture. Later after ten years, in 1996-97, the Bachelor of Fine arts introduced painting and sculpture as significant learning subjects. Until 2014, there are fourteen batches of students who passed out with a bachelors' degree. In 2007, the Bachelors in Printmaking introduced. In Telugu University, already there existed an amply equipped printmaking workshop /graphic studio of the AP Lalit Kala Akademi. From 1996 onwards, the students tried their hands on printmaking. It took no time for the students to get interested and worked harder and harder after the working hours of the university in the printmaking workshop. The artists who were members of the printmaking workshop were working in the evenings and on holidays. The then artists who were using the printmaking workshop include D.Anantaiah, Raghuram Bairu and Bholekar Srihari in the present premises. All three artists used to share their experiences with the art students regarding printmaking. The few students in this department received a solid urge to continue printmaking and became aware of settling as printmakers. The students who were working and interacting with printmakers in India are B.Karuna, M. Praveen Goud (He is a recipient of the National award and Bharat Bhavan print biennale honourable award), Gayathri Kiran K and Lakshmi Kiran Kumar Kasireddy, Pashikanti Kumara swamy and Tajmul Hasan and many more. For more details see Appendix VI Table no. 3.5. List of printmaking teachers and also students who pursued B.F.A in PSTUH.

For printmaking, the faculty members were B. Srikanth Kurwa, V.Srinath, G.Venkateshwarulu (2007), and P.E.C. Suresh Kumar (2012) from inception to date. Art aspirants who had pedagogic training in PSTUH later went for higher studies in printmaking in various other institutions.

3.2.4: Department of Fine Arts, SNS

The SNS stood as a choice for many graduates in the whole country as it is a central University and specifically to the students JNAFAU, AU and SVCFA. Here post-graduation was provided with specializations in painting, printmaking and sculpture. Later post-graduation in art history and visual studies came up in 2010. This school enables freedom and self-realization of the students in reflecting their understanding of practising art and expressing themselves. The school was established in 1988. The SNS was planned in such a way to teach interdisciplinary subjects and would include Departments like dance, theatre, and mass communication and newly added Music.

In the second semester of the fine arts program, the students choose and pursue elective courses from any department. In the curriculum, apart from the main subject (core subject like painting, printmaking and sculpture), there is a subject called 'other medium' introduced where students can do their experimentation and exploration of other than his / her mainstream. The SN School initially started at the premises of Golden Threshold, the residence of Smt. Sarojini Naidu, in Abids which was amidst the old and the new city of Hyderabad. Later in 2003, it shifted to the old humanities building in the University of Hyderabad, at Gachibowli, and in 2009 the present building was specially constructed to house the school premises of Hyderabad.

In SNS, firstly started MFA in painting. Later with the initiative of K.Laxma Goud, printmaking was introduced to students. He encouraged all the students to have hands-on printmaking experience and made it a compulsory subject at his time and made it as optional subject for painting students and later on to sculpture students. Later, a separate post-graduation program in printmaking came up. He joined the department in 1988. He initiated setting up a printmaking studio in SNS as a part of the discipline of the fine arts. The school has trained and produced many contemporary printmakers all over India to name few. The professional artists joined from time to time as teachers, helping and guiding techniques to be explored printmaking and beyond printmaking. See Appendix VI. Table.no. 3.6: The list of faculty members which teach/train students in printmaking in department of fine arts, Sarojini School of arts and communication.

The alumni of this institution ended up being freelancing artists, art teachers, edition makers (printmaking), setting up their printmaking studio and creating their own identity in printmaking at the national level.

3.2.5: SVCFA, Hyderabad

SVCFA initiated in 1991 with the initiation of Mrs Vani Devi. Herself an artist who trained in the College of Fine arts, JNTU. SVCFA has the courses like BFA with specialization in Painting, Applied Arts and Photography. This institution became affiliated with Osmania University.

Like other fine art institutions, it offers basic knowledge about printmaking to painting students. It has the facilities needed to learn relief and intaglio techniques of printmaking. Young faculty members who are trained in SNS as printmakers joined this institution to teach printmaking. Akshaya Anand Singh, Krishna Chaitanya, Ravi Chunchula, Ganesh Pasupuleti, P.V.R.Prasad, Harinath Shinde, M. Gangadhar and many others are its alumni who made their contribution to the printmaking.

3.2.6: Fine Arts Department, Yogi Vemana University, Kadapa

The Yogi Vemana University, established in 2010, started the Department of Fine Arts in the year of the establishment itself. The university appointed Kota Mrutyunjaya Rao as an assistant professor in the Fine Art department. Later others joined as an academic assistant in the same department. For teaching printmaking Manohar, (alumni of AU and S.N. School) joined as academic faculty. The department slowly started equipping with printmaking press, aqua box, and other instruments for smooth learning of printmaking by students. Apart from the regular teaching of printmaking, the head of the department, Mrutyunjaya organized printmaking workshops with the help of the university. The newly formed department is trying its best to expose the students to the field experts and eminent artists.

As it is a budding institution, the head of the department is trying to encourage the students to learn various skills and techniques. The students are encouraged to display his /her works in the annual exhibition since 2012. The annual art exhibition happens in Vijayawada. The students are getting exposed to the artists who visit as resource persons for workshops. In very little

time, the department installed a printmaking studio with the printing press and aqua box in 2014, and printmaker Manohar was appointed to teach printmaking^x. There were altogether three workshops, especially on printmaking.

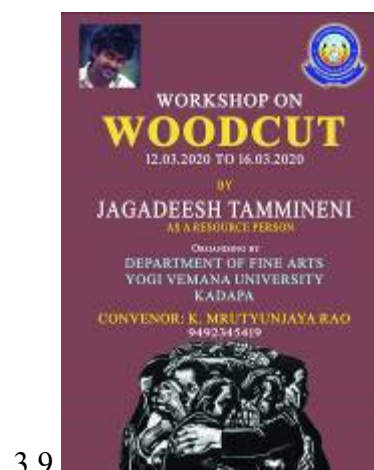
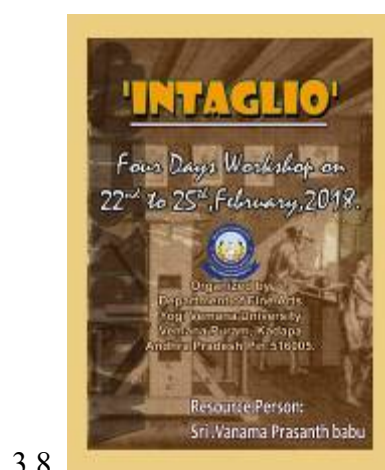


Figure 3.8. Invitation card of the 'intaglio' workshop. Source: collected from the printmaking faculty Manohar Rao.

Figure 3.9. Invitation card of the workshop on the woodcut. Source: collected from the printmaking faculty Manohar Rao.

Creative Industry and their contribution to printmaking:

Creative industry is an initiative by the creative entrepreneurs, which help the visual artists to construct themselves as artist entrepreneurs. In all their attempts they tried to create products aimed at the “consumption by masses and which to a great extent determine the nature of that consumption, are manufactured more or less according to plan”^{xi}. The creative industry conceived platforms where the artists could meet the other creative people and connoisseurs under one roof. This contributed enormously to the printmaking in AP and TS, they are the following:

1. **Art Organizations:** an art organization is supposed to be a nonprofit organization which strives for the interests of artists, creators, art event organizer, and mediate between artists and the general community.

2. **Art Galleries:** Art galleries help connect the prints of the printmaker to the art connoisseurs from time to time and contribute to the survival of the art form and printmakers.
3. **Artist's groups and Printmaking Studios:** These help in the exchange of knowledge and updating the printmakers. Also, help in the printmaker's practice in continuity.
4. **Other institutions:** (include L.V.Prasad Eye institute, Centre for Cellular and Molecular Biology department of tourism at Shilparamam, State Bank of India, five-star hotels like Taj Krishna, Taj Residency, and ITC Kakatiya Sheraton Hotel and towers.) Such institutions acquire the works of the printmaker and display them on their premises. It helps monetarily and also the expansion of the viewership of the prints and later the buyers.

Art Organizations

Art organizations are formed to encourage and develop art forms. Few organizations are exclusive to the development of fine art or visual arts. They make artists come together, interact, exchange ideas, and make artist work in groups and collaborative environment. Apart from this, they also takes care of the wellbeing of the artists and helps in crisis. Every organization has its preamble to follow and achieve.

AP Lalit Kala Akademi, Hyderabad (1962)

The National Lalit Kala Akademi was established on 5th August 1954 through financial aid from the Government of India and registered in the year 1957. The government of AP constituted the AP Lalit Kala Akademi in 1961 to promote the growth and develop painting, sculpture, graphics etc. in AP and TS^{xii}. Among the various activities of the Akademi in this direction, bringing out publications in art^{xiii}., conducting art exhibitions, granting funds to the local art organizations^{xiv}, Graphic Workshop for artists to practice printmaking, awarding Scholarships for higher studies in fine arts and others forms few important programs.

The establishment of AP Lalit Kala Akademi in 1961-62^{xv} was a remarkable event for artists of Hyderabad because, for the inaugural

function, the eminent Indian artist visited, and there was a healthy relationship and awareness among the local artists and guest artists. It was an event of an exchange of thought and ideas for the artist and to know each other's work. At that time, the young generation of artists exposed to the various eminent and well-known artists that include N.S. Bendre^{xvi}. It is where probably the artist drew inspiration from and awareness about the artists and art institution. It has also instigated and initiated younger artists to study in other parts of India. Since the mid-1960s, the AP Lalitkala Akademi offered scholarships for higher studies in fine arts. Availing these opportunities, young artists from this school choose to explore printmaking during their study at M.S.University, Baroda. Some of these are well-known printmakers in contemporary times, namely Gouri Shanker, Laxma Goud and their peer group.

The two significant contributions of A. P. Lalit Kala Akademi towards printmaking in AP and TS are facilitating the setting up of Graphic Workshop and granting scholarship for the artists for their higher studies. The most important one is conducting printmaking workshops, one with Paul Lingren, in 1970^{xvii}. Which significantly impacted the printmaking practise after the 1980s. There was a considerable impact of Lingren's workshop on all printmakers. A.P.Lalit Kala Akademi also organized N.Krishna Reddy workshop and exhibition with the collaboration of Central Lalit Kala Akademi, New Delhi.

The other significant contribution of A.P.Lalit Kala Akademi is the publication of monographs on the artists. They published more than 15 such monographs, which contains the life and artworks of an artist. It includes printmakers like K.Laxma Goud, P. Gouri Shanker, Dorai Swamy, and others, which helps the present printmakers know about their way of making art and their life situations. Unfortunately, A.P.Lalit Kala Akademi did not last long. Its closing down gradually in the 1980s was a setback for the especially printmakers and artist fraternity.

Hyderabad Art Society (1941), Hyderabad.

The art institutions like the Hyderabad Art society, Lalit Kala Akademi, and others contributed to the survival and continuation of

printmaking in AP and TS. The Hyderabad Art society procured the first printing machine for the state's artist sometime in the early 1960s from Chanchalguda Jail^{xviii} , There a running printing press, two machines and 24 lithography stones were acquired. However, due to lack of studio space, Hyderabad Art Society shifted the printing press and other equipment to different premises (first to P.T.Reddy's studio, Lalit Kala Akademi, and finally to the premises of PSTUH where it presently is housed)^{xix}. For funds and smooth running of the studio, the Hyderabad Art Society had to relocate the graphics machinery at the academy. So there was a long for the studio set up for lithograph and etching. The studio maintained by an appointed expert in the field of printmaking. Mainly known for his contribution in this area is M.S. Datar (who was earlier working in Shivaji Printers and publications, Nagpur, Maharashtra). His elder son runs a manufacturing unit of printing machinery parts and rollers required for printing since the 1990s. The graphic studio equipped with good infrastructure, including machinery for lithography and various techniques of etching. Many artists were enthusiastically working in the printmaking studio of the Lalit Kala Akademi. Few to name among them are P.S.Chandrashekar, M.S.Datar, P.Gouri Shanker, Karim.M.A, Manmohan Dutt, Narender Rai, D.L.N.Reddy, B.A.Reddy, Ranga Reddy. G, Srihari Bholekar, Namwal, Vinod Kumar.G, L.Narendranath, Eshwaraih, Nazar Mohammad, Janardhan, Sanjeeva Rao, Kanaka Suribabu, Lokanatham, P.R.Raju, Kati.A, poornanada Sharma, M.S.Murthy, Tompe, Someshwar Rao, Yasin Mohammed, Madhusudana Rao, Krishnamurthy.M, Subhash Babu, charansing Gil, Sarniker, Narvekar, Nazar Mohamed, Kaimal, Balu, G Y Giri, Prayag Jha, and Taher Ahmad.

In AP and TS, apart from the Hyderabad Art Society, more than fifteen art organizations were working with the financial aid of National Lalit Kala Akademi and A.P.State Lalit Kala Akademi. They are:

1. Lalit Kala Samithi, Siddipet. (1963)
2. Warangal Art Society, Hanumakonda.
3. Jyothirmayee Chitrakala Deepti, Jagan.

4. Chitrakala Niketan, Nellore
5. Andhra Academy of Arts, Vijayawada.
6. Ankala Art Academy, Bhimavaram.
7. Chitra Kala Parishad, Vishakhapatnam.
8. Lalitkala Parishad, Vishakhapatnam.
9. Bharath Kala Parishad, Hyderabad.
10. A.P.Sculptors Mahasangham, Narsaraopeta.
11. Navrang Chitrakala Niketan, Vellatur.
12. Chitrakala samaad, Machilipatnam.
13. Kala Peetam, Guntur.
14. Srinarsimham Lalit kala Parishad, Srikakulam.
15. Andhra Silpakala Parishad, Hyderabad.
16. Lalit kala kendram, Bapatla. There were all together
17. Art organizations all over together

3.2. Art Galleries

The gallery is a platform where printmaker exhibits his/her prints for public view. A printmaker settles in a place where there is respect and value for his/ her work. It is vital for the printmaker to survive and continue his/ her work to exhibit in galleries. Few of the galleries are interested in the already established artist's creations, the works of those who are specialized and recognizable in the artistic endeavours. Some galleries are concerned with developing artist's work, especially giving opportunity to young artists. Other galleries are concerned with promoting artists and art works to a worldwide public.

The awareness and knowledge of printmaking is a prerequisite for a gallery to propagate printmaking. In that case, if one compares the galleries in

whole of India with galleries in Hyderabad city, one finds that almost all the galleries exhibit prints from time to time and encourage the printmakers. The city of Hyderabad has housed a serious number of art galleries encouraging and exhibiting printmaking from time to time Appendix VI. Table no. 3.7: List of the Art galleries in Hyderabad.

Few of the galleries closed for various reasons, and few still flourish to date. The art galleries in Hyderabad played a significant role in encouraging printmaking in the following aspects. The galleries are helping in the creation of buyer's awareness of integrity and solidarity of prints as work of art that were generally. They are aware of painting and sculpture. The galleries conduct printmaking workshops which are very useful for art connoisseurs- through the workshops, seeing the process physically, observing the artist while working and knowing themselves. Also made the process of printmaking known to the younger generation of artists, as printmaking is a skilled-based craft along with art. Through the workshops, some are local, and some are outside, young artist, interaction, sharing and exchange of knowledge, ideas, and other techniques. It helped the master share with the younger group of artists and exchange knowledge that builds solidarity among the printmakers. Workshops also lead to training from the peer, material accessibility, which sometimes is not accessible to the individual artist. Workshops helped the artists to make/ form as a community.

Printmaking show/exhibitions provide an opportunity if it is an exclusive show. Galleries have their list of art connoisseurs, art buyers and others. They will lead to generally buyers prefer painting- it will be benefited as an activity and financial, printmaker will get satisfaction and encouraged financially giving sound exposure to the printmakers. It helps in creating the equal positioning of painting and printmaking as fine arts. Exhibitions also made visibility of printmaking through press coverage.

Galleries do their best in press coverage – it is because of the gallery contacting the press to cover the exhibition of the printmaking shows, we get press coverage. Sometimes as the medium urges equipment and simple machinery, the workshops conducted will solve the issue. Making it live

and produce the prints. Printmaking Workshop done by galleries leads to the portfolios in which there is a combination of printmakers known for their prints and young and upcoming printmakers. These, in turn, benefits the younger printmakers.

Apart from the existing art galleries in Hyderabad, which encouraged printmaking, few art galleries survived and exhibited artists work for a short period. Few still exist but not so active, especially concerning printmaking. The list includes galleries like: Surya art gallery (1993; the first and the foremost gallery opened by Surya Prakash.); Lakhsna Art Gallery (1999; initially started as a frame maker, but encouraged artists by putting up a gallery); Amaravati Kala Kendra (was for a short period); Pegasus art gallery (Started as an initiative of Chandana Khan, IAS officer, an artist herself, in her residence); Hyderabad art gallery; Kalahita art foundation (2006; was founded by the Nagarjuna Fertilizers and Chemicals company in Punjagutta, Hyderabad); The Muse art gallery (Founded by Marriott international in 2010); Deccan Art Gallery (still exists but only sells from their collection, and not does any exhibitions); Tamkanat Art gallery (started in 2013) and Rainbow Art Gallery and others.

Architectural wise, most of the galleries started in the basement of the buildings, and later few shifted according to the response and other reasons. According to their physical space, the galleries' different criteria, affiliation, and use of premises are classified into two- independent art gallery and gallery housed in art and cultural institute. The independent art galleries differ in their vision and goals, which are concerned with the artists, art lovers, and business benefits. The purpose of the galleries housed in art institutions is to accommodate and encourage art students and expose art students to the professional artists who exhibit. The gallery deals with both community of artists (or producers) sector and the art collectors or the consumer. One finds there are two types of galleries, which characterized through their interest, activities etc. The first type of gallery is more involved in the artistic community and is with the individual artist and bringing his career to success. They tend to provide symbolic rewards to their artists, which conceive of themselves as primarily cultural institutions. The gallery shows interest in creativity among its

artists. Individual involved with this type of gallery frequently are artists or would-be artists themselves.

The second type of gallery surpasses innovation or brings promising artists into the art market and promotes them successfully. While the latter type allocates out very distinct monetary rewards to the artist, these galleries are supposed to be established as business spaces. They are more concerned with marketing products. Most of the people involved in these types of galleries are having a business or law backgrounds. The turnover of the first type of gallery is usually higher than in the second. New artists are continuously introduced, and it is not surprising that there is a higher percentage of artists who do not make it. The gallery took the chance; therefore, it is more excellent. The second type of gallery generally has more static stability.

Many artists like Surya Prakash, Hanumath Rao, Fawad Tamkanat, Bhargavi Gundala, Avani Rao, and others came up with a gallery's inception. It is interesting to note that they started in their mid-career in fine arts. Artists came up with the gallery's opening for various reasons like self-promotion, to help fellow artists, for their financial stability, feeling that they knew art connoisseurs to collect art from them. As well, the galleries have come up in a situation where there were few galleries in Hyderabad. Most of the art institutions and cultural institutions in Hyderabad have their own gallery spaces for the exhibition of artworks. See Appendix VI. Table: 3.8. The Art Galleries in-housed in different art and cultural institutions in Hyderabad. A few of the aims and objectives of such a gallery include, Providing the art students, initial chance to exhibit while they are art students, whom other galleries will not entertain. Through the exhibition of artists on the premises, the student will see original works firsthand. There will be an introduction and interaction between the students and the professional artists in an institution owned gallery. The institution-owned gallery has a financial gain and contribution to the institution. The art galleries encourage printmakers in exhibiting their works. The art galleries in Hyderabad played a significant role in promoting printmaking from time to time. The art galleries have innovative ways of encouraging printmaking through the exhibition of prints in the gallery space, conducting printmaking

workshops and camps, and exhibiting prints in art fairs undertaken by them and others. A few of the initiatives taken up by art galleries in Hyderabad regarding Printmaking are in the following aspects.

1. Exhibition of Prints

There are various types of exhibitions depending on the number of participants, periodical executions of exhibitions, etc. There are solo show, group and collective art shows, national, international and regional art shows, stationery and travelling shows, annual, biennale and triennial, show and others.

The exclusive prints exhibitions help printmakers, art collectors and gallery as well in various aspects. Through printmaking shows, galleries help create buyer's awareness of integrity and solidarity of prints as work of art that was generally aware of painting and sculpture. It serves an expanding audience for prints. Printmaking show/exhibitions – provide an opportunity if it is an exclusive show. Galleries have their list of art connoisseurs, art buyers and others. It will lead to generally buyers prefer painting- it will be benefited as an activity and financial, printmaker will get satisfaction and encouraged financially giving sound exposure to the printmakers. It helps in creating the equal positioning of painting and printmaking as fine arts. Exhibitions also made visibility of printmaking through press coverage. The gallery hosting the show is responsible for the press coverage. They usually provide the press content about the exhibition of printmaking shows and printmakers. The art students get to see the prints of the established printmakers through these printmaking exhibitions.

2. Printmaking workshops and camps

From the beginning, there was a trend of printmaking workshop and camps. Through the workshop, seeing the process physically, observe and know. It also made printmaking known to the younger generation of artists, as printmaking is a skilled-based craft along with artwork shops also lead to training from the peer, material accessibility, which sometimes is not accessible to the individual artist. Workshops helped the artists to make/ form as a community.

Printmaking Workshop done by galleries lead to the portfolios in which there is a combination of well-known printmakers as well young and upcoming printmakers. This has become beneficial for younger printmakers. The time spent in these workshops help young artists to use the equipment and simple machinery, and produce artworks in this area.

Larry Zelig Goldberg explained portfolio as "The word portfolio has long been applied to any carrier or storage container for an artist's drawings or prints. Today it also connotes a unique presentation format for a number of related prints by an individual artist or collection of artists"^{xx}. There are many examples from AP, especially in the galleries of Hyderabad and other parts of India. Exclusive printmaking workshops held in Hyderabad. Thus, art galleries have time to time contributed to the printmaking in AP and TS.

The art galleries conduct printmaking workshops and camps. They aim to encourage artists to come together and work in one studio and produce the works as a portfolio. There are two types of printmaking workshop: artists are working together and preparing a portfolio at the end of the workshop. Another type is one printmaker is as a resource person who teaches the participants. The participants are generally not from a visual art background. Such participants at the end of the workshop try to produce one work. They enjoy and get engrossed in the process involved in it. Here in these kinds of workshops, there is a learning process.

As discussed in the first chapter, the sale or selling of a print is difficult for upcoming printmakers and young artist in general. The art galleries sell prints, making them into portfolios. The printmaking portfolios have a combination of established artists and emerging artists. Thus, through the sale of print portfolios, the gallery will successfully spread the works of emerging and young artists and create a market for them. In this way, the person who buys also is on the beneficial side. The prints are generally made in a number of editions. It is an advantage to the gallery to cater for the demand of the particular artist's work. Surya art gallery, first of its kind in Hyderabad, regularly exhibited prints from west Bengal and of local artists which boosted continuity of printmaking in early days. Artists and art connoisseurs used to get chance to view prints from the other parts of the country.

Minaaz art gallery established in 2003, regularly used to exhibit drawings and prints of the local artists. It was a place where there were shows exclusively line drawing and etchings of local artists. Neighbouring art gallery for many years in the same premises is Daira Art Gallery. It was started in 2000, did a printmaking show of an Italian artist in 2003, which encouraged the local artists to take up printmaking as a medium of expression. It also conducted artist – in – residency with K.Laxma Goud, in 2005, making the viewers to have interaction with printmaker.

As a gallery, the Shrishti art gallery acts as an interface between the buyer and the artists. The Shrishti art gallery has dedicated to executing many exclusive shows of printmaking and group shows. The prints were included in sculptures and paintings exhibitions to give equal importance to them. The owner, art connoisseur and kind-hearted person Remani Nambiar encouraged young artists. She also tried to arrange a printing press for a printmaking workshop and produced prints^{xxi}. The prints exhibition given regard and times the annual (anniversary) show was the exhibition of prints^{xxii}.

It has been a host of a few exclusive printmaking shows that mention-worthy is: solo show of Champa Mohan, V.Nagdas, Vijay Bagodi, Gauri Vemula, Sajid Bin Amar, and others. A two-person exhibition of prints by B.Padma Reddy and Meher Afroz (2007) is noteworthy.

Shrishti art gallery also conducted a printmaking workshop. Organized print making camps under the guidance of K.Laxma Goud and exhibited them by organizing shows. The workshops generated awareness. They opened up possibilities of selling and reselling, which were tuned to buy paintings. In conducting the workshop, it was also an opening up for the general audience and art connoisseurs to know integration and authentication of the art of printmaking and prints. Since 2010, organizing annual art students show, exhibiting works of postgraduate students from the three-education institution in Hyderabad.

Kalakriti art gallery, which came up in Hyderabad since 2002 (19 years), has been an active place for exhibitions every month. The schedule of the gallery is constant with upcoming shows lined up. It was started

with the personal interest of businessman Mr. Prashant Lahoti in his own space. Over the years the gallery has hosted many exhibitions of leading and eminent artists. The gallery also successfully ventured into collaborative programs with Alliance Franchise, Goethe Zentrum, and University of Hyderabad. The major (printmaking) activities conducted by Kalakriti Art Gallery about printmaking are the following:

- 2005- ‘Limited editions’, printmaking camp in the premises.
- 2006- ‘Jogen Chowdhury: A calligraphy of touch and gaze’, serigraphs and paintings.
- 2008- ‘Etching Portfolio’.
- 2008- ‘Serigraphy show of works of S.H.Raza, T.Vaikuntam and Amit Ambalal’.
- 2011- ‘Inks and Ideas’ group show of prints.
- 2014- ‘Reclaiming voices-Soghra Khurasani’, solo show of prints and installation.
- 2014- ‘City of memories’ solo show of Akshay Anand which include his prints and drawings.

The two annual events of Kalakriti art gallery include the Krishnakriti art and cultural festival in January^{xxiii} and announcement of Krishnakriti awards annual residency programs in France every year in collaboration with the French Embassy. It also takes part in Hyderabad Literary Festival and comes up with printmaking workshops^{xxiv} or exhibition of works.



3.10.



3.11

Figure no.3.10: Photograph of the Wood cut printmaking workshop, participants working, at Hyderabad Literary Festival, 2014.

Figure no.3.11: Photograph of the Wood cut printmaking workshop, participants working along with Lina Vincent (in the center), at Hyderabad Literary Festival, 2014.



3.12.

Figure no.3.12: Photograph of the Wood cut printmaking workshop, participants working along with B.Karuna teaching to take print (in the center), at Hyderabad Literary Festival, 2014.

The Icon Art Gallery was established on 18th January 2009. In no time they invited and encouraged a younger generation of artists with fresh talents to exhibit the first solo shows of their careers as an artist. This list of solo shows includes all kinds of artists, with the variant in their approaches and mediums. It tries to create new benchmarks in an art exhibition. The solo shows include Natraj, P. Ravi Kumar, P.C.Prasad, A.Ramakrishna, B.Baskar Rao, Sravan Kumar, Pavan Kumar. D, Sravan Kumar, Gopal Naik, Naresh Das, Sridhar Rao, Ragavendra. A D.Uday Kumar, Surekha Sadhana, V.Narsingh Rao, Sujata. A Pran Gopal Ghosh, Vijay Gille, Srinivas Reddy and others. The in-house curator and artist historian Avani Rao, the gallery's founder, uniquely plans the exhibition to benefit the artist and the gallery. The artists are invited to a particular show whose works fit the concept with its titles and keywords. It has contributed to the local art scene by creating a sharing platform and interactive place for artists, art viewers, and lovers. Avani Rao Gandra is personally

interested in public art, which creates awareness of the art in the general public. As a part of this was successful live participation of artist doing their work in various mediums in Black and white, which was conceived and exhibited as 'salt and pepper'. In 2017 'cocooned mutations' an exhibition of etching prints by Pashikanti, Kumara Swamy was done.

It shifted the venue of working and a new target audience, which entirely propagated printmaking among the common public and fellow artists. The work is also a contrast to digital and colour prints bringing back to the old black and white era. The gallery announced Art Residency – for artists all over the country in 2012. The artists set their studio space and used to go there regularly to work. As part of it, there was a woodcut workshop curated by M.Gangadhar, in which 28 artists participated^{xxv}. The outcome as the finished prints were exhibited as a group exhibition titled 'Deep in the Woods'. It provided an opportunity for 27 artists to experience hands-on woodcut for few artists for the first time. The woodcut workshop was for 20 days^{xxvi}. The participant was extremely new to printmaking and tried their hands on woodcut for the first time. They were artists who were working in other mediums, doing woodcut. Regarding printmaking, the Icon Art Gallery hosted the solo show of P. Ravi Kumar^{xxvii}. He was exhibiting lithographic prints and woodcuts. His interest in lithography had derived from his teacher Ajit Seal in Santiniketan.



3.13



3.14

Figure no.3.13. Photograph of the Woodcut workshop, conducted by Icon Art gallery in 2012. Artists are working on their works.

Figure no.3.14. Photograph of the Woodcut workshop, conducted by Icon Art gallery in 2012. Artists are working on their works. Artist Srihari Bholekar is seen working on his wood cut.

The Dhi Art Space (2014), started by Bhargavi Gundala, a trained printmaker herself, gives exclusive importance and space for printmaking. Apart from the art gallery, she is facilitating an etching printmaking studio for young printmakers. From the inception itself, she did printmaking camps, talks by prominent printmakers of AP and TS, printmaking workshops, and encouraged young printmakers by acquiring many prints. The significant events in the Dhi art space include woodcut printmaking workshops. Since inception of the gallery she is very keen in accommodating printmaking, for that she hosted three exclusive workshops and camps on relief printmaking (woodcut).

The following are the printmaking activities done by Dhi Art Space are:

- “Talking works” The unknown Sumedh Kumar. A printmaker on 13th December, 2014
- “Invisible Intelligence”, a talk by Prof T.Sudhakar Reddy, 24th January, 2015.
- Wood cut art camp, from 19th – 27th February, 2015. The participants include T. Vaikuntam, DLN Reddy, Vijay Bagodi, Srikanth Kurva, Sajid Bin Amar,

Rajeshwara Rao, Padma Reddy, Prathap Modi, B. Karuna, Gayathri Kiran K, Lakshmi Kiran Kumar Kasireddy, Jagadeesh Tammineni, and P.C. Sekhar.



Figure no 3.15. Photograph of the artist Vijaya Bagodi, Printmaker at work, Wood cut art camp, from 19th – 27th February, 2015.

Figure no 3.16: Photograph of the artist B.Karuna, Printmaker at work, Wood cut art camp, from 19th – 27th February, 2015.

- Exhibition ‘The full scape’, an exclusive printmaking show, as part of Anniversary celebration of the gallery. The participants include Bhaskar Vadla, Gayathri Kiran K, Lakshmi Kiran Kumar Kasireddy, and B.Karuna. 29 September- October, 2015
- Wood cut exhibition, 22nd -30th January, 2016. The participating artists include T.Vaikuntam, Dattatreya Apte, Jayanthi Rabadia, Vijay Bagodi, Chippa Sudhakar, Sajid Bin Amar, Srikanth Kurva, Rajeshwar Rao, Babu Eshwar Prasad, T.Venkanna, Lakshmi Kiran Kumar Kasireddy, Bhaskar Vadla, Swapnesh V, Murali, Sumedh Kumar, Anila Kumar.
- ‘Echo’s exhibition of paintings and prints by Murali chinnasami and Bhaskar vadla, from 22nd -31st July, 2018.
- Woodcut workshop from 27th -29th, December 2019.

Artist's Groups and Printmaking Studios, which helped in the continuation of printmaking practice in AP and TS.

Artist groups:

The formation of artists groups and organizations is a typical feature of the art world. One can accept without verification or proof that the artists formed groups primarily out of convenience and few artists' groups as a reaction to social pressure and survival as an artist. They also provided forums

for the young artists and helped enhance and develop their artistic personalities. The communication with other members, the exchange of different positions had a stimulating effect, and the group further had a protective function, offering moral support and release from personal responsibility.

Gao defines artist's groups as protective cells, which is a society that does not cherish individualism instead provide a secure space for the development of the individual. Therefore, their motto is to guarantee artistic individualism (along with the formulation and realization of common concepts), a significant motivation for forming groups. Participation in a group suggests strength, and the members often realized more daring projects than they would have as individuals. Artist's group thus provided a forum for the Avant-garde movements and enhanced artistic creation and innovation on a technical, formal, and conceptual level. The artist's groups formed in AP and TS, especially which encouraged printmaking, is AP Artists council.

1. AP Artists Council (1967).

The AP Council of artists, which formed in 1967, took up the initiative of organizing All India Graphics Exhibition annually from 1972 Onwards. It is an art association formed by practising and contemporary artists and aims to conduct exclusive art activities in the state. It was started in the residential premises of artist P.T.Reddy. Eminent artists like Somnath Hore, Jagmohan Chopra etc., who specialized in printmaking, also participated. These exhibitions inspired and encouraged a new generation of AP artists to take up printmaking as a serious profession. The AP Council of Artists used to get grants from A.P.Lalit Kala Akademi and National Lalit Kala Akademi, New Delhi. The major art activities organized by AP Artist Council are:

- Conference of artists at the state level in 1969.
- Conference of artists at the state level in 1973.
- A working camp of artists at Lepakshi
- All India graphic exhibitions in 1972.
- All India graphic exhibitions in 1973.
- In April 1975, the council continued its activities as part of the 'World Telugu Conference' organized an exhibition titled 'Three decades of Art in AP.'

- ‘All India Contemporary Miniatures- Biennale 1975’ was organized for the revival, encouragement and rejoice proudly the miniature works which Deccan was famous in the past.
- AP Council of Artists also published a book titled '40 years of P.T.Reddy'.
- All India graphic exhibitions in 1972 and All India graphic exhibitions in 1973.

In this regard, the professionally trained artists took it up and a few talented and self-Taught artists like D. Doraiswamy, M. Balraj started practising printmaking.

2. Friend's Artists Group (1978)

In August 1978, a few young artists of Hyderabad and Secunderabad formed this group to work together, share and exchange their ideas, and create a living complex for the artists. The founder members are Charan Singh Gill, G.Y.Gir, Narendra Rai, K.H.Ara, Mangilal Suran, and M.V.Jaswanth Rao. They used to publish a souvenir of the group, frequently held group exhibitions etc. Say more about these groups in the city as a project. Analyse their works and catalogues.... This would make a much more interesting project

3. Roca (2014)

Four printmakers Gayathri Kiran K, Sumedh, and Lakshmi Kiran Kumar Kasireddy, formed the artist's group. They work together in the two studios in Hyderabad and Baroda. Every printmaker wants to have a full-pledged printmaking studio.

Printmaking studio setup is expensive and needs its own space to install. With passion and zeal, many of the printmakers of Hyderabad have had set up a printmaking press and studio. The printmaking studios in Hyderabad are of two kinds, one personal studio of the printmakers and community printmaking studios installed and run by art galleries. (See Table no. 3.9: List of the printmaking studios in Hyderabad).

The printmaking fraternity of Hyderabad is lucky to have ‘Banyan Heart Studios artist's residency’ in Kismatpur. The Banyan Heart is a

place of art activity. It is conceived and established by an artist and printmaker Chippa Sudhakar. It's a space where one can stay, explore their creative urges. It helps artist to be isolated, in nature around, away from polluted city. Some artists also prepare a portfolio for solo shows. It provides residency facilities to traveling, studio facility for painting, metal work, sculpture and printmaking. The activities taken up by Banyan Heart Residency include, art residency exchange programs, printmaking camps, conferences on art practices, art talks, regular weekend art classes for children and interested adults. For the details of activities conducted by Banyan heart residency see Appendix VI. Table: 3.9. The activities conducted by Banyan Heart studios Artistes Residency.



3.17.



3.18.

Figure 3.17. Photograph of the Invitation of the Banyan hearts studios, of two day workshop held in 2017.

Figure. 3.18. Photograph of the Invitation of the workshop at Banyan hearts studios, held in 2017.

Achuu Printmaking studio: This is a Personal Printmaking studio ('Achu' is well equipped for etching and intaglio processes) which constantly works with printmaking mediums since 2008, See Appendix VI. Table no. 3.10: List of the Printmaking Studios in Hyderabad. Printmakers occasionally come together to make print portfolios.

Thus the art institutions acted as places to introduce the initial basic knowledge about printmaking, making the art aspirants get hand on experience and also making the student's choice in continuous practice. Apart from that the institution also helped in creation of style unique to teacher passed on to the students creating a unique identity of this region.

The printmakers later depend on the art galleries to show his /her prints, which are especially in this region are friendly and encourage printmaking. The place to practice after formal education in art schools, is provided by art organizations and printmaking studios. Artists tend to attach to him/herself to one of the studios as to works regularly and have an exposure to the art world. It also becomes important for printmaking- in major printmaking, edition making and portfolio/ collaborative works.

In short one can see the gradual growth of institutionalization of printmaking along with the development of creative industry contributed immensely in conceiving and constructing a unique artistic identity for the printmakers from this region. How they got familiarized with the different methods and practices of printmaking process is the concern of the coming chapter.

ⁱ George, Dickie. *The Art Circle: A Theory of Art*, Haven, New York. This book is the single best account of the institutional theory of art, 1984.

ⁱⁱ Carrolartworld, "*Theory of Art Today*." The University of Wisconsin Press, London, 2000.

ⁱⁱⁱ Faizal, Khan. March 17, 7:26:51 am. <https://www.financialexpress.com/lifestyle/how-art-education-in-india-is-witnessing-a-remarkable-shift-read/1518506/lite/>, 2019.

^{iv} Lalit Kala Contemporary, volume 39, Lalit Kala Contemporary, New Delhi.

^v As narrated by Prof. P. S.Gauri shanker, in the interview at his residence on 16/09/2013.

^{vi} In the next part of this chapter, they are discussed in detail under the subheading 'cultural industries'

^{vii} Vani Sakhinala and Vijayadurga studied in the College of Fine Arts, JNTU, under Chippa Sudhakar and V.Narendra Chari and later joined Santiniketan for the Master's program in Printmaking. They also had a chance to work with Sudhakar as they used to make prints in his printmaking studio, which later was named 'Banyan Tree Studio'.

^{viii} In the bachelor of fine arts, printmaking is a compulsory course.

^{ix} This method of colour printing explained in detail in chapter 4.

^x Manohar joined as Academic faculty for printmaking in June 2011 and continuing teaching.

^{xi} Adorne in 'The culture industry reconsidered'

^{xii} Malik, Keshav D *Doraiswamy. (A Monograph)*, Andhra Pradesh Lalit Kala Akademi, Hyderabad, 1982.

^{xiii} The Andhra Pradesh Lalit Kala Akademi has published two books titled 'Lepakshi' and 'Andhra Paintings of the Ramayana'. And later, in 1975 onwards, they took up publishing monographs on Andhra Pradesh artists to project their lives and artistic endeavor.

^{xiv} Around 19 art organizations were working in Andhra Pradesh (1965-the 1980s). Among the 19 artist's associations/organizations, four namely Andhra Academy of Fine Arts (Vijayawada), Chitrakala Parishad, (Vishakhapatnam), Lalitkala Samithi (Siddipet, Medak district), Andhra

School of Fine Art (Nellore, presently in Tamilnadu), Bharath Kala Parishad (Hyderabad) were very active with art activities and was funded by A.P.Lalitkala Akademi.

- ^{xv} For a description of Andhra Pradesh Lalit Kala Akademi, see the Akademi Annual Art Exhibition Catalogue. 1979.
- ^{xvi} Personal interviews with Laxma Goud and M.Balraj, who are among the artist who witnessed the event.
- ^{xvii} In 1970, for four months period about 100 artists from all over India especially from Delhi, Lucknow, Bombay, Baroda, Madras and Calcutta worked intensely in a graphic print workshop directed by Paul Lingren, an exceptional Artist- Teacher from California. Source: Deccan Harald, Giridhar Khasnis, October 14, 2018 in Article titled 'Mater Collaborate-Different Strokes.
- ^{xviii} This information was shared by M.S.Datar, who served as in-charge of the graphics Workshop later in Lalit Kala Akademi.
- ^{xix} For a description of Andhra Pradesh Lalit Kala Akademi, see the Akademi Annual Art Exhibition Catalogue. 1979.
- ^{xx} Larry, Zelig Goldberg. *Portfolios: In and Out of the 1960s*, Joe and Emily Lowe Art Gallery, Syracuse, New York, 1979.
- ^{xxi} This arrangement of printmaking machinery happened in 2008, in February. (28 January-4 February) (It was exclusive for one workshop, later was removed).
- ^{xxii} 11th annual show in was of prints in 2013.
- ^{xxiii} In 2016, the woodcut workshop was conducted by Prathap Modi.
- ^{xxiv} As a part of Hyderabad literary festival the printmaking workshop was conducted by Lina Vincent and B. Karuna in 2014.
- ^{xxv} The artists who participated are Shrihari Bhlekar, M.Gangadhar, Vani, S.Vijaya, Durga Kumari.
- ^{xxvi} Kruthi Gonwar, *Carving stories through wood*, Published Date: 4th September 2012 11:14 am, Indian Express, 2012.
- ^{xxvii} P, Ravi Kumar had his art show titled "Politicians and Statesman' art show of prints at Icon Art Gallery." 15th to 27th November, 2014.

Chapter 4

TECHNIQUES OF PRINTMAKING: EXPLORATION AND INNOVATIONS BY PRINTMAKERS FROM ANDHRA PRADESH AND TELANGANA

Chapter-IV

Techniques of Printmaking: Exploration and Innovation by Printmakers from Andhra Pradesh and Telangana

Introduction

All the previous chapters in this thesis deal with the introduction, growth and development of printmaking in AP and TS. Now, this present chapter is essential because it deals with printmaking techniques with different mediums, materials and approaches. A printmaker constantly experiments with different mediums and materials and approaches new methods when saturated with conventional methods and techniques. The technical intricacies have had a significant impact on the identity creation of printmakers of these regions. The chapter deals with the techniques and methods of printmaking from a general point of view and look at the specificities of practice by the artists of AP and TS. In due course, it analyses how the artists, material, and print bind together in the 'processes' of making prints.

In general, "Method is a systematic procedure, technique, or mode of inquiry employed by or proper to a particular discipline or artⁱ. And with slight differences, the "Technique is a way of doing something by using special knowledge or skill".

When coming to printmaking techniques, they are the following: 1. Relief printing 2. Intaglio 3. Planographic 4. Stencil. Each technique is unique and named after using a matrix while printing its properties and possibilities. In brief, sufficient detail of each method is given, the description of these processes to enable one to understand the various stages of the procedures and material of printmaking is included. Apart from that, how the printmakers of the region made their effort to achieve a proper comprehension of the cause and effect of each technique through art making practice is discussed. Under each technique, there are different methods of printmaking.

Techniques of printmaking and their description:

- Relief technique: In the *relief printing* technique, first the ink goes on the original surface of the matrix and later getting printed onto the paper. Relief techniques include: woodcut (or Woodblock), wood engraving, linocut and metal cut methods.
- Intaglio: *Intaglio technique* is a process where the ink goes beneath the original surface of the matrix; This includes: metal engraving, etching, aquatint, viscosity printing, chine-colle and Dry point methods of printmaking.
- Planography: In *Planographic* technique the matrix retains its entire surface, but some parts are treated to make the image. The technique includes lithography, mono typing, and digital techniques.
- Stencil: *Stencil technique* by passing the ink through the holes cut on the hard boards or metal for making impression this includes Screen-Printing.

Sometimes, the artist uses multiple print techniques to create print, commonly known as a mixed medium print. Other types of printmaking techniques outside these groups include Collography. Collography is a printmaking technique in which textured material is adhered to the printing matrix. During the printing process the artist transfers this texture to the paper.

Contemporary printmaking comprises methods like: digital printing, photographic mediums, it also has a combination of digital, photographic, and traditional techniques to produce prints. See Appendix VII. Table no.4.1 for different techniques of printmaking which list out the area of print and Type of press we use.

I. Relief Technique

a. Brief history and introduction

In India, the craft of engraving existed by carving on various materials like bone, wood, shell, ivory, conch, etc. Only that the Printing of these surfaces was not in practice as engraving or woodcut printing. The

earliest printed picture by an Indian was of Ramchand Roy in 1816. The most famous and common relief printmaking technique in AP and TS is woodcut printmaking. The following are the steps involved in woodcut printmaking.

b. Materials and tools required for woodcut

The following material is required to create a woodcut in which block and tools play a significant role. Steel knives are used to cut the block. Gouges and chisels also help work the matrix. Texturizers, like wire screening, steel wool, sandpaper, and drills, can give an expanse of colour a different tonal value. The Woodblock and its hardness can affect the tools and imagery making on it. Softwood and medium -softwood is preferred. For woodcut, we require the following material:

1. A block of wood preferably soft or tight-grained.
2. Appropriate cutting tools (see figure no: 4.1 and 4.2)
3. Apron or cover-up;
4. Tracing paper (Ebony or 6B pencil and X-Acto knife and blades etc)
5. Concept (drawing). Many use India ink and a brush or pen to draw directly on the block;
6. Paper for printing.
7. Printing ink.

4.1.



4.2.



Figure. 4.1. Photograph of the photograph of the woodcut tools with wooden handles.

Figure. 4.2. Photograph of the woodcut tools with plastic handles.

c. The process of relief printmaking step by step.

Step 1. Making of the matrix

The Woodblock is prepared as a relief pattern, which means where the ink on the paper has to be transferred are areas to be retained uncarved on the surface level and areas where it has to be white have to be carved or cut using woodcut tools and knives. One has to keep in mind that the print would be the mirror image of the block. The art and the process of making the woodcut are technically known as *xylography*.

There are two methods of woodcut colour printing. The first one is wherein only one wood panel is used to take multiple colours. Here one after the other, each colour is taken to print by each time carving it. Another one is where a multiple number of woodblocks are taken to print multiple colour printing. In the second process, from each block, one colour is printed. Multiple blocks are used, each for one colour, although overprinting two colours may produce colours on the print. Multiple colours can be printed by keying the paper to a frame around the woodblocks.



4.3.



4.4.

Figure.4.3. Photograph of the B.Karuna, printmaker, making of Matrix: carving the *Kamba natural wood*, as a part of printmaking workshop at Dhi Art Space, 2014.

Figure.4.4. Photograph of the Shilpa Naidu, artist, Making of matrix: carving the wood, as part of Printmaking workshop at Krishnakriti festival, 2016.

Step 2: Printing of the matrix

After the matrix is ready, there are three methods of Printing, each one finds with a slight difference in the procedure and result.

a. Stamping: Is a technic used to print on fabrics. The paper or cloth is put on the surface and the wood block is stamped onto it, and hammered so as to get the image transferred. Used for many fabrics and most early European woodcuts. More commonly used to put an impression on the material stock, wild stock and later on paper.

b. Rubbing: This is the most common technique and it's done by using well-designed a disk like tool called Baren. Sometimes steel spoons are also used. Firstly the matrix is rolled with colour, and then paper to be printed is placed on to it. On the surface of the paper is rubbed.



Figure. 4.5. Photograph of the process of inking, done by B. Karuna, at wood cut printmaking workshop at Savitribai art classes, Dr. B. R. Ambedkar Community Centre, Masjid Banda, Hyderabad, 2018.

Figure. 4.6. Photograph of the process of inking, done by Sukka Sunder, at wood cut workshop at Hyderabad Literary festival, 2018.

c. Printing in a press: Here, for printing the woodcut, the press is used. This is of later development than the other two techniques.



4.7.



4.8.

Figure. 4.7. Photograph of B.Srikanth Kurva, taking woodcut print in the printing press machine, installed in the Dhi Art Space.

Figure. 4.8. Photograph of B.Srikanth Kurva, woodcut print on acid free paper, printed at Dhi Art Space.

d. Special features of handling of relief printmaking by printmakers of AP and TS.

There are many reasons why the artists from this region choose the relief technique, especially woodcut printmaking. One among them is woodcut printmaking need not have a fixed studio set and much heavier printing press set. Most of the artists from this region do printing manually. They mastered themselves to take huge size woodblock prints alone and manually. The imagery is bold, and this technique is apt, as they sayⁱⁱ. There is no need to join or share any printmaking studio as such. The printmaker is free enough to do huge works as there is no restriction of the size in the printing process. It only depends on the zeal to create. Most of the printmakers felt the size was restricted in the intaglio process.ⁱⁱⁱ This made them to go for the woodcut printmaking. The intaglio technique also especially the etching, aquatint and viscosity, involve the use of harmful chemicals. Woodcut, on the other hand, is chemical-free. It is entirely a manual process, from the first step of drawing, carving, Printing etc.



4.9.

Figure.4.9: Sajid Bin Amar, wood cut. Size: 46 x 61 cms. On print: Signed in English (lower Right) 'Sajid Bin Amar 07' and written '1 /20 woodcut' on the lower left corner of the print; a single colour print was taken on a printing press. This print was exhibited as a part of the solo show at Shrushti art gallery, from February 19 to February 28, 2010.

Solmon raj from Vijayawada did his first woodcut in 1956 at Indiana University. His woodcuts are very bold and are on the life of Jesus Christ. He later printed the book of woodcut prints. Solman raj came up with his technique of printing the outline first and coloured them with watercolours. He had done woodcuts in a series of prints on Jesus Christ and printed with his poems as a book. His woodcut print was like a visual form of his poetry published.

The real encouragement came with establishing APLK Akademi, and the artists started doing woodcut relief prints. The printmakers from AP and TS, who took woodcut printing, belong mainly to the third generation of printmakers. In the first generation, artists, Solomon Raj, did woodcut prints, which looked premature, very quickly done, roughly dealt with making them. The local application of colour was common in his prints. Sometimes he hand-coloured prints after taking the print of the outline from the woodcut matrix.

The artists like P.T.Reddy, K.Laxma Goud, D.L.N, Reddy, Srihari Bholekar, B.A.Reddy did woodcut printmaking in the 1980s. Subhash Babu did woodcut prints extensively in 2012-2013, large and colourful. Bold lines were carved on plywood, and colours were bright. Padma Reddy was famous for her woodcut prints, especially for use local stencils and multi-layered prints. His works were unique and were done using oil colour paints. Sajid bin Amar did an exclusive printmaking show of etchings and woodcut prints, including intaglio and relief woodcut prints.^{iv}. He captured fine and sensitive lines of the plywood. He also uses rice paper for few prints.

B. Srikanth kurva, like M.Balraj, did woodcut carving and took intaglio print out of the matrix and not relief print. Both preferred taking print on the printing press and not manual printing process as it does not suit the intaglio printing of wood matrix.

Prathap Modi, M.Chandra Mohan, Basker Vadla preferred making large woodcut matrices. The matrix was most commonly 6 feet in height and 4 feet in width. Prathap did works by combining 3 or 4 for such panels together. On the other hand, Chandra Mohan did huge woodcuts and reproduced them as digital prints. His line was bold and, most of the time, spontaneous, with the texture of the plywood dominating the whole composition. While taking the print, he rolled the colour evenly on the matrix, then kept the paper, used to rub on the surface the paper with a small cotton pillow-like cloth to get the impressions onto the paper. His compositions were with a huge outline of human forms and coloured boldly.

Another artist who settled in Baroda, Durgaprasad Bandi, also did bold woodcuts almost in monochromatic combinations. He limited himself to woodcut with two or three colours. And mainly, Prathap, Chandramohan and Durgaprasad developed a process for their convenience, followed by many others who emerged later in the fine arts faculty. The method first involves choosing a piece of plywood, which will be the size of the image printed onto the paper. Also, the number of editions is pre-decided. The plywood, which is inked on all four edges, is gently pressed onto the paper. This is the working area on the paper for the printmaker. The next step is the printmaker

starts rolling letterpress ink with the help of a hand roller onto the working area of the paper (primarily black is taken as the first colour). The outline drawing is done on the plywood using chalk, and then it is carved. The colour on the printing paper, which is already rolled, become an outline colour.

After carving first colour other than the base rolled colour is rolled on the plywood, and paper is placed onto the wet ink for Printing. Then the paper is pressed to take the impression by using a cloth or spoon. Then paper is hanged for drying of the ink. This process is repeated for the next colour. The colours printed using the plywood are range from dark to light. Once all the colours are printed from the plywood, it can take no additional prints, further as it involved carving and printing at every level.

The other printmakers who did woodcut printing same method include Kurmanatham, Bhaskar Vadla, L.Bhuvaneshwari, Gayathri. Apart from this method, L. Bhuvaneshwari uses the local application method while inking the matrix and printing it.

The printmakers, namely B. Karuna, Vijaya Durga, Vani Sakhinala, P.C. Chandrasekhar, Soghra Khurasani and Jagadeesh Tammineni, traditionally followed the registration system of the paper for multicolour Printing. That is printing the colours from light to darkest tones, and one by one printing of colour on the same paper for multiple colours. We find layers of colour, from light to dark colours. The woodcut prints done by karuna are bold, carved, and printed from light to dark colours. Vijaya Durga, in her woodcuts, prints the colour and its tints side by side, creating a range of tones of complementary colours. Vani Sakhinala does not stick to one kind but does practice relief printmaking, the method which S. Chandramohan did as well as from light to dark tones. Jagadeesh Tammineni does wood engraving also.



Figure.4.10. S.Chandramohan, Title: 'Isolated Man' Medium: woodcut, year: 2011.

Figure: 4.11. B.Karuna, title: 'Fly off', medium: woodcut, size: 39 cm x 45 cm; Editions: 4, 2008.



Figure. 4.12. Durga Prasad Bandi, woodcut; size: 23inches x 55.5 inches, Title: 'The zone of indiscernibility', colour woodcut on paper, executed in 2011.

Figure. 4.13. Soghra Khurasani, Title: 'winter is over', medium: woodcut print on paper, 2018, Size: 40 x 48 inches, 2018.

II Intaglio Technique

The word *Intaglio* is derived from the Italian word *intagliar* to engrave, cut and from Medieval Latin *Italian*, from Latin *in* Late

Latin *taliare* to cut.^v. It was started around the 1430s and was practised by goldsmiths.

a) Brief history and introduction

The intaglio technique of printmaking is not a sudden pop-up, and we find the earliest metal plate illustrations in books appeared in the 1470s. In the 16th century, it became more common to be used for book illustrations. In the early 19th century, many did metal engraving^{vi}.

The technique which the printmakers more widespread use throughout the world is *Intaglio*. That is true to AP and TS also. Under the intaglio technique of Printing, the process involves cutting or incising an image into the matrix (metal) with various tools and chemicals (acids). The ink is allowed to go into the incised areas to be printed onto the paper.

This technique has various methods of printmaking like engraving, etching, dry point, and many others. The two main methods are being the engraving and etching. The engraving includes cutting the image on a plate by using various tools like needles, burnishing tools, scrapers, or rockers and in etching, the picture is cut through the matrix by using acids (For what type of ‘line’ we get in different technique see Appendix VII. Table no: 4.2: ‘Line’ in different techniques and methods of printmaking.) While dry point is the same as engraving but the matrix used by printmakers varies. Under the umbrella of the Intaglio technique, all the methods, namely engraving, etching, dry point, viscosity, mezzotint, and soft-ground etching, are combined as when required. Especially etching and aquatint are combined most of the time to get good tones and textures.

a. Etching

Etching is an intaglio process, where the matrix or plate gets marked before that the plate is subjected to the corrosive action of acid. Most of the time, the matrix is copper or zinc plate (see Figures 4.8, 4.9 and 4.10). The plate is first coated with a hard or soft wax ground, then the design is drawn with a needle or pointed implement, showing the metal and then the line is etched

when the plate is immersed in acid. Varnish protects the backside and edge of the plate. It can be applied in the selected area of the surface to limit the effect of the acid during the biting process. Both varnish and ground are cleaned by solvent, and then the plate is inked and printed.

b) Materials and tools required for Intaglio

The material required to make an etching plate and print are as follows: Matrix /plate: usually zinc or copper plate is used; etching tools like a metal needle; ground; Brasso (for cleaning plate), carbon paper to transfer, brushes, equipment like printing press, water bathtub, etching solution tray; paper to print and to wipe, etching solutions usually nitric acid, sulphuric acid, ferric chloride depending on the plate one has taken as matrix and many other things which are discussed in the following steps.



Figure. 4.14. P.T.Reddy, etched zinc plate (matrix), titled 'Women & wine'; size: 39x29cm, 1st edition.1972.

Figure. 4.15. Photograph of P.T.Reddy's print of the etched zinc plate with line drawing, titled 'Women & wine'; size: 39x29cm, 1st edition.



4.16



4.17 .

Figure.4 .16. P.T. Reddy, etching, titled 'Women & wine'; size: 39x29cm, 1stedition.1972^{vii}.

Figure.4.17. P.Gouri Shanker, etching, titled 'At rest', Artist proof, 1st editions from 4, 1974.

c) The process of intaglio printmaking step by step.

If one observes the processes and methods of Intaglio, the cleaning and printing techniques remain the same. Here is the step by step process of etching:

1. Cleaning of the matrix: First, we need to take a matrix which can be zinc, copper or steel. There should not be any dirt or scratches on it. One should clean and polish the plate with Brasso (a metal cleaning agent) and soft cotton cloth by rubbing vigorously. Then wash the plate with soap and water. This is a crucial step to get good results.



4.18.

Figure. 4.18. Photograph of the cleaning of the zinc plate (Matrix), with Brasso (famous metal cleaning agent^{viii})



4.19.

Figure: 4.19. Photograph of sketching the for intaglio matrix.

2. Preparation of the plate: Ground is applied to the plate using liquid hard ground from the container in the asphaltum. Telangana artists prepare the ground by mixing two to three ingredients. They are rosin dust, beeswax and benzene. To prepare the ground, an equal amount of rosin dust and beeswax is taken and heated. When both melt and mix, then removed from the heat. According to the requirements, benzene is added to make it dilute. Nowadays the artists prefer asphaltum. The ground is spread on the plate evenly and thin as a thin layer using a brush and allow it to dry.

4.20.



Figure 4.20. Photograph of the heating the plate, rolling the layer of the ground onto the matrix very uniformly spreading with rubber roller.

4.21.



Figure 4.21. Photograph of the pasting plastic silver foil onto the back for protection from acid.

3. Transferring the drawing: most artists prefer drawing directly on the plate. Few prefer transferring the image because they do not want a mirror image in print. They transfer using carbon paper. The images were redrawn after using a carbon sheet.



Figure 4.22. Photograph of the tools for etching. & 4.23. Photograph of the Printmaker, ready to draw an image on the plate coated with the ground and with all tools shown in the photo.

4. Plate marking: There is a tool commonly known as a needle. With the help of pointed needle marking and removing the layer of the ground is done. The needle is used in two ways to remove the ground and make a mark. One is in line drawing form and another is by stippling (marking dots). The printmaker does with patience and can be repaired by repainting over the area if any mistakes are made.

5. Etching the plate: After finishing the drawing, the plate is immersed in the etching solution. For etching, the zinc plate nitric acid is used, and for copperplate, sulphuric acid or ferric chloride solution is used. The submerging time differs for etching the zinc or copper plate, and it will take more time for the copper plate to get etched. Etching time also is dependent on how deeper the lines are to be etched. While etching the plate, one has to take all the safety measures.

6. Cleaning the ground from a plate: once the plate is etched, the ground is removed, and the surface is cleaned before printing. Most commonly, kerosene or benzene is used to clear the ground from the plate.

7. Preparing plate for printing: After cleaning the plate now we have to ink the plate. There are few steps for the same: 1. Ink has to be placed on the glass-topped table, and then mix it well with a spatula, to loosen it. 2. The ink is spread onto the plate with small square-shaped cardboard. Artists from AP and TS use mount boards. With the help of it, the ink will enter into the deep lines etched on the plate. Some printmakers use a soft and without texture and rub on the surface of the plate while inking. After rubbing and making ink go inside all the etched

plate small square papers are taken to wipe the extra ink. Slowly wiping is done all over the plate until excess ink is cleared.

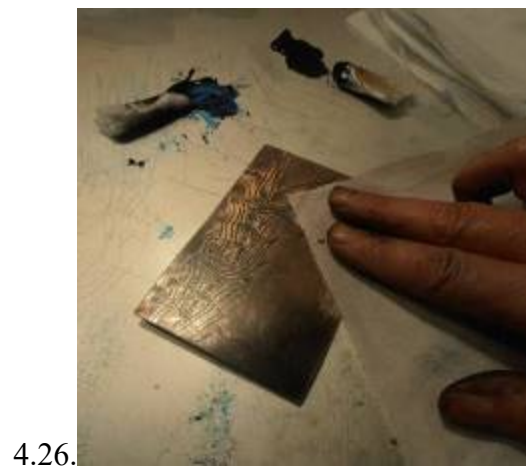


Figure 4.24: Photograph of the shows the letterpress inks and how they are mixed using a colour mixing knife.

Figure 4.25: Photograph which shows how the ink is spread evenly onto the matrix and dabbed inside the etched lines using a soft cloth.

Figure 4.26: Photograph which shows the wiping off of the excess ink on the plate to print the matrix.



4.27.



4.28

Figure 4.27. The photograph of the printmaking press, from side view, at Banyan Heart studios Kismatpur, Hyderabad.

Figure 4.28. The photograph of the printmaking press, from front view, at Banyan Heart studios, Kismatpur, Hyderabad.

8. Printing: In almost all the etching processes, the dampened paper is used, already kept in a water bathtub. For printing in the intaglio process, there is a printing press. Printmaker first places the registration sheet on the printing press bed and then places the plate for printing. On the plate, the wet paper is placed.



4.29.

Figure 4.29. Photograph Showing printing of the plate or matrix on the printing press. The image derived after the printing is a mirror image of the matrix.

There is another type of etching known to be soft-ground etching. If a printmaker has a soft or textured object mostly flat on and he/she wants to use its texture, for example texture of the soft feather, thread or cloth, the soft ground is applied or coated on the plate. Then the thing is placed on to it

coated plate, a paper is placed and in the printing press the impression is taken, then paper is removed, the ground will stick the object and plate is exposed to the acid, etched and printed.

In this, an intaglio process, the impression of a delicate feather, cloth or the nuances of a pencil drawing on paper is laid on a plate coated with soft ground. When the paper is removed, it lifts the ground sticking to it, thus exposing the plate, which is then etched and printed.

b. Aqua tint

The aquatint is a popular process of achieving tone by etching a plate covered with fine resin dust. Firstly the resin dust is spread out evenly on the plate, then heated to get melted and stick to the surface. Then varnish is used to white the areas of the design when immersed in the acid. This step of covering the varnish is repeated to create tones. Then plate is cleaned and printed. Many artists, after etching the line go for the aquatint process to get the tones. They also modify, experiment and explore according to their requirements. This process is called aqua tint because it gives water colour effect in the intaglio printmaking.



4.30.

Figure. 4.30. Photograph of the Aqua box, used to spread aqua dust on to the etching plate. Source: Department of fine arts, PSTUH.

c. Mezzotint

The intaglio process includes mezzotint in which the tones on the plate are achieved by producing a velvety black tone. Here the tool called a mezzotint rocker is used instead of the needle in the etching. The plate is systematically worked out by using the rocker, and making texture on to the surface where the ink holds the ink when printed. To create white spaces the surface is rubbed by the burnishing tool into soft surface. Other processes and steps are as usual to etching or any different intaglio process.

Printmakers from AP and TS have significantly less access to rockers; until the recent past, some dealers based in Vadodara, are importing printmaking tools, including mezzotint rocker. Instead of the printmakers, made the plate (zinc) into a dark tone layer on the surface in the aquatint process and started burnishing. In that, they create light tones by scraping or burnishing. We do not find any particular artist doing mezzotint.

d. Engraving

"Engraving may be broadly defined as the art of drawing or writing on any substance using an incised line. By a natural transference from the abstract to the concrete, the term may be referred to the work so performed, and by a further transference, illogical, but stereotyped by usage, it is applied to an impression taken on paper or some allied material, from the original engraved work."^{ix}

According to Arthur Hind, there are two main classes of engraving, i.e. the engraving in intaglio and engraving in relief. In two methods, engraving is done, but which part, i.e. the engraved part of the relief created part, is used for printing is a matter of concern. Engraving in intaglio deals with the line carved stands for the design created, and in engraving in relief, the remaining parts of the plate form the printing area and become design form. The engraving in relief is dealt with under the subheading relief technique, especially the woodcut method.

The metal plate used in the engraver is usually is copper. And other metals like brass, steel, silver, iron and Zinc are also used. Zinc and iron are significantly less used. The design formed due to the engraving is the printing part. So the shape, size and line depend solely on the tools and equipment used. The engraving tool is known as *grave or burin*, is the main for an engraver.

In the engraving method, engraver holds a blade of graver and presses the point of the tool onto the surface of the plate. The result is the incised line formed on the surface. The other tools used in the engraving are the scraper, tint- tool, threading tool and others. The angle at which a tool is held will make different lines. The tools of different shapes and sizes are used in engraving.

The pure engraving in intaglio was explored by not many printmakers of AP and TS namely Kowta Rammohon Sastri had done few works (see figure no. 4.30). He had engraved it on a copper plate. Instead, etching was practised extensively (His works are discussed in chapter 2). K. Laxma Goud also did few works in engraving, but he preferred etching, aquatint and viscosity more than engraving.



Figure. 4.31.

Figure: 4.31. Kowta Rammohan Sastri, Engraving. On print: Signed in English (lower Right) K. Rammohan Sastry and titled in English (Lower left).

e. Dry point

Dry point is method of intaglio in printmaking, where the print maker directly draws on the plate to create imagery and print. No chemicals

are used in this process. The lines drawn or scratched on the surface of the plate by using sharp needle then taken print. The dry point has darker and richer lines than etching lines. The etching line is also a bit fragile as the line gradually wears away with each print taken. Sometimes the artist uses a combination of dry point can be combined with etching. The best example for such works is by Rembrandt.

The materials required for the dry point printmaking include fibre sheet (also called as acrylic /plastic sheet), etching needle or tool, sand paper of different gradations, printing paper, water soluble coloured pencil, and printing ink.

More commonly, etchers used dry points to retouch areas, add their etched plates, which needed more work but not enough to make it worth laying a new etching ground. This technique stands very close to engraving. The matrix for dry point is usually metal plate – zinc and better is copper plate. When coming to AP and TS, the printmakers used fibreglass sheets (transparent plastic sheets) as a matrix.

The printmakers in the dry point method of printmaking in the Indian context includes Mukul Dey, Nand lal Bose, Ramendranath, Benode Behari Mukherjee, Vijay Bagodi Shaik Azghar Ali, Fawad Tamkanat, Lina Ghosh, Gauri Vemula, Akshay Anand Singh and others. In this region, Kowta Rammohan Sastri^x did drypoint work on the copper plate, whereas other printmakers like Bholekar Srihari, Gauri Vemula, Fawad Tamkanat, Akshaya Anand, Durgaprasad Bandi and others.^{xi} Use a fibreglass sheet (also known as Perspex sheet) for making a drypoint. K. Laxma Goud also did few drypoint prints, but he preferred etching zinc or copper plates to the dry point on fibreglass sheets.

The lines/imagery is created by using steel or diamond point needles. For the printing of dry point, we need all the materials used in the etching method of printing. The penetration of tools and lines is superficial in dry points. Nowadays, electrical devices are also in use by printmakers. Bholekar Srihari has used a soldering rod, which heats the matrix, and when it reaches the

melting stage, he draws and creates imagery.^{xii}. These days many of the printmakers are using electric graver to make lines on dry points. The use of a copper plate is most appropriate for better results in dry points. His way of dealing dry point technique was completely different. He wanted varied density of lines – thick, thin, deep and superficial drawings. His dry points were bold, which he could get by heating the fibreglass (matrix) with blowpipe and softened, and then drawn upon using a rigid, pointed metal needle-like tool. He used to produce tonal variations by rubbing sandpaper of different gradations. After producing many such works in dry point (intaglio method), Bholekar Srihari ended up doing an exhibition of dry point prints at Alliance Franchise.

Coming to Gauri Vemula, she prefers to create perfect lines that give shade and light to the whole composition. She draws with a sharp needle. She does cross-hatching of lines and gets the depth in the dry point composition. The lines are strong, and she has a good hold and control on the tool (needle) she uses for the dry point.

Fawad Tamkanat did more than 30 dry point works, done on acrylic sheet, which unlike generally used copper or zinc, restrict the number of his prints to five or six. He preferred dry point on the acrylic sheet as it is faster in its process than the etching on copper or zinc. Fawad Tamkanat did an exclusive show on dry point prints in Hyderabad local gallery in 1998.

Akshay Anand, a trained printmaker like Gauri Vemula, does drypoint prints more frequently. He uses sandpaper for getting tonal value in the background. The plates are very delicate and should be taken care of after the image is ready for printing. The burrs created easily flattened down by the printing pressure. Even too much wiping can destroy detail lines. It is suggested to take less number of proofs in dry point. The step by step process of making dry points includes firstly knowing the material to work on, i.e. matrix (is metal plate here (copper or zinc)) and tools. The metal tools are of varied shapes and sizes, which include metal needles and scrapers. One has to be very careful while using tools into one's own hands. After the image is created, one can go for printing of

the dry point matrix. Often there arises a doubt about which print is etching and which one is dry point.



Figure: 4.32. Fawad Tamkanat, titled 'Untitled', medium: Drypoint, Size: 23 x 30 cms, 1998.

Figure: 4.33. Durgaprasad Bandi, Title: 'Figure Fading in a Landscape- 2', medium: Dry point, size: 5 x12 inches.

4.34.

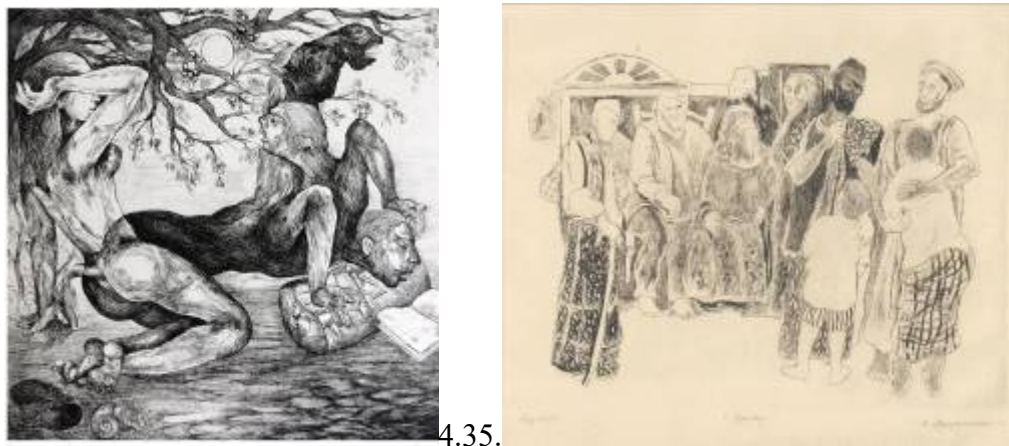


Figure: 4.34. Gauri Vemula, titled 'untitled' dry point on fibre sheet, 2000; printed on acid-free paper; Size: 12inches x 12inches.

Figure: 4.35. Akshya Anand, 'Family' 2006, dry point on acrylic sheet, 10x12 inches. On print: Signed in English (lower right) B.Akshya Anand Singh 06 and titled in English Family, and details mentioned are dry point (lower left).

d) Viscosity

It's a new innovation in the printmaking techniques. Viscosity is a printmaking technique which is an amalgamation or combining of relief printmaking and intaglio printmaking method, to create a multi coloured print. Stanley William Hayter discovered it in 1976. It involves use of various kinds of rollers – soft, medium and hard. It is also a technique based on the interaction of inks and their combination which are of various consistencies. The viscosities of various inks when are overlapped, some get mixed and some stay as it is. And the printmaker visualises this combination of inks and layered image to create a viscosity print. The process of printmaking in viscosity works with the principal of inks of high viscosity (i.e. sticky, dryer and tacky), rolled over a layer of an ink of a lower viscosity (runny, thinner, wetter) will not mix and repels. In this process of making printmaking two or three colours are mixed each with a different thickness. For changing the thickness of the inks, printmaker uses the liquids like linseed oil.



4.36.

Figure: 4.36. N Krishna Reddy, Viscosity. This print is in museum collection of PSTUH.

4.37.

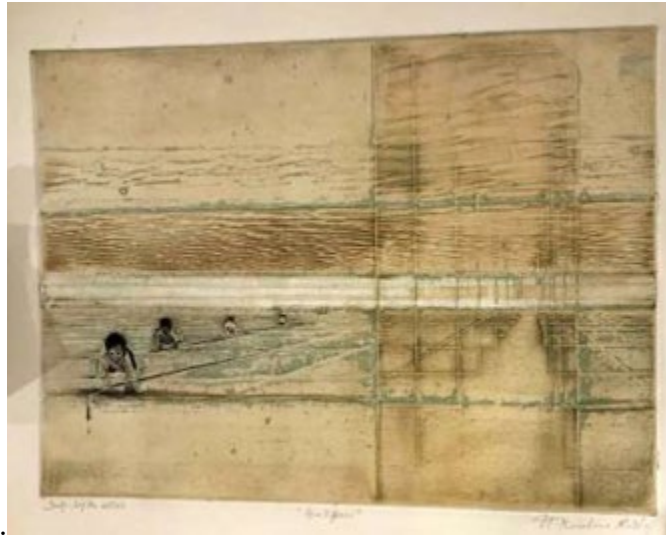


Figure 4.37. N Krishna Reddy; colour engraving, titled 'Apu's space', 14 x 19 inches, 1975.

4.38.



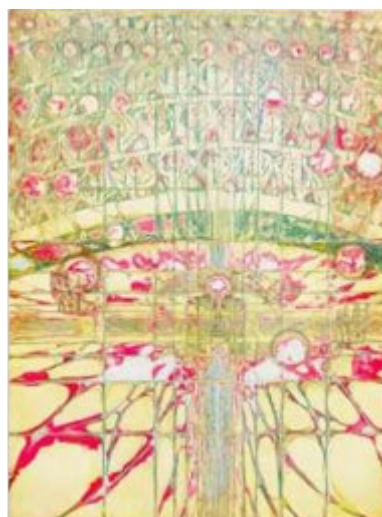
4.39.



Figure 4.38. N Krishna Reddy; colour viscosity, titled 'Fish', 9 ¾ inches x 13 ½ inches, ca. 1952. Source: <https://www.artsy.net/artwork/krishna-reddy-fish-1>.

Figure 4.39. N Krishna Reddy; Viscosity on paper, titled 'Two forms in one', 15 x 12 inches, edition: 6/10, 1954.

The printmakers who do viscosity apart from N. Krishna Reddy include K.Laxma Goud, V.Narendra Chary, M.Krishna Reddy, and few works done by P.T.Reddy.



4.40.

Figure 4.40. Krishna Reddy N; Colour intaglio, Titled 'Great clown', 1981.

d) Special features of handling of intaglio (especially etching) printmaking by printmakers of AP and TS.

From Andhra Pradesh and Telangana region, almost all the artists have done etching and aquatint with the hard ground or soft ground for their artistic career. Choosing the etching is its fine lines, and variation of tones can be created quickly and very finely. Every artist has their modulations of the same etching process they personalise after exploring and innovating etching methods. Each artist's process differs from others, giving a unique quality to the print as overall work of art.

The colour etching is obtained by making two or three plates, each holding different image elements and inked in a number of colours. The printmakers based from Vishakhapatnam have developed a unique technique of making colour etchings. Only one plate is used to take many colours, one by one, by scraping the aquatint every time for each colour. The following are the types of colour etching prints found practised by printmakers of Andhra Pradesh.

1. Colour etching by top roller (See figure 4. 45)
2. Colour etching by use of various stencils. (See figure 4.41 and 4.42)
3. Colour etching by local application. (See figure. 4.42 and 4.43)

4. Colour printing by surface preparation by using aquatint of the matrix. (See figure. 4.43)
5. Colour printing by application of top colour (see figure 4.45)
6. Viscosity (by Krishna Reddy. N.). All differ in their process and technique giving rise to colour in etching.

4.41.



4.42.



4.43.



4.44.



4.45.

Figure.4.41. Chippa Sudhakar, etching with local application, titled 'illusion', Size: 10.8 x9.8 inches; Year: 1993.

Figure 4.42. Chippa Sudhakar, etching with the local application; on the print: signed in English (lower right) chippa Sudhakar and written 4/7 etching and stencil, Size: 10.8 x9.8 inches; Year of execution: 1993.

Figure 4.43. K.Laxma Goud, Viscosity, line etching. On print: Signed in Telugu (lower Right) K. Laxma Goud and written 'etching 7/11' on the lower left corner; The name of the printmaker 'K. Laxma Goud' is etched on the left side on the top of the print.

Figure 4.44. K.Laxma Goud, Viscosity, line etching. On print: Signed in Telugu (lower Right) K. Laxma Goud and written 'etching 7/11' on the lower left corner; The name of the printmaker 'K. Laxma Goud' is etched on the left side on the top of the print.

Figure 4.45. Bholekar Shrihari, Etching and aquatint, Size: 11x8 inches.

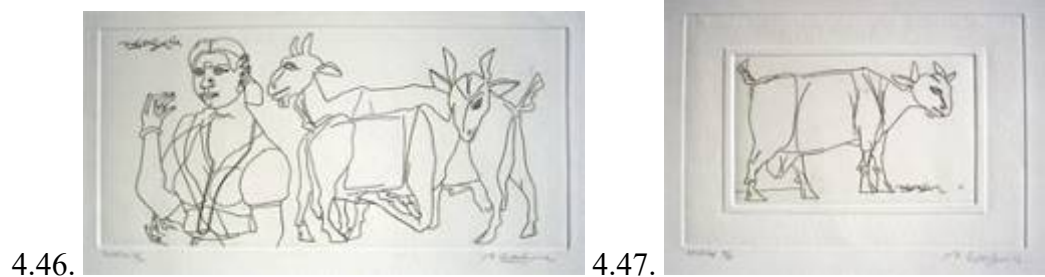


Figure: 4.46. K.Laxma Goud, line etching. On print: Signed in Telugu (lower Right) K. Laxma Goud and written 'etching 4/10' on the lower left corner; The name of the printmaker 'K. Laxma Goud' is etched on the left side on the top of the print.

Figure: 4.47. K.Laxma Goud, line etching. On print: Signed in Telugu (lower Right) K. Laxma Goud and written 'etching 6 /14' on the lower left corner of the print; The name of the printmaker ' K.Laxma Goud' is etched on the right side bottom of the print in Telugu.

4.48.



4.49.

Figure: 4.48. D.Devraj, Etching and aqua tint. This print is in the collection of Art Heritage.

Figure: 4.49. D.Devraj, Etching and aqua tint. This print is in the collection of Art Heritage.



4.50.



4.51.

Figure: 4.50. Raghuram Bairu, Medium: line etching.

Figure: 4.51. Raghuram Bairu, medium: line etching.



4.52.



4.53.

Figure: 4.52. Tajjammul Hassan, Titled 'Parade', Medium: Etching, size: 6x 10, 2018.

Figure.4.53. Tajjammul Hassan, Title: 'Haunted'; Medium: Etching, Size: 29.5 x 24.5 cm, edition 8/15, Year: 2014.

Tajjammul Hassan, has done fine aqua, and burnished to gets high lights in his etching. His prints, we find dark, middle and light tones of aqua (See figure 4.52 and 4.53).

III Planography Technique

Under planographic technique, unlike etching, only one method of printmaking falls, i.e. '*Lithography*'. The planographic process is where the printing is done the surface of the matrix which is retained but few

parts where the imagery is drawn is treated with solutions, to make the image. Planographic techniques are of three popular types. They are lithography, mono typing and digital methods of printmaking.

Lithography

Lithography is a method in which the print is drawn from the surface of the matrix. The process of lithograph print is completely different from etching.

a. A brief history and introduction to lithography

Lithography spread rapidly in the nineteenth century. The first vital painter to use the technique with eminent success was Francisco Goya in his monumental series, 'The Bulls of Bordeaux' of 1825.

Others followed, such as Theodore Gericault, who pioneered the use of a colour tint stone (in 1818); Edouard Maner, one of the first to create a full-pelleted colour lithograph (in 1874); Eugene Delacroix, Honore Daumier, Odilon Redon, and a host of other prominent painters. Lithographic activity among master artists reached an intense pitch in the last decade of the century in France. Led by the colourist Henri de Toulouse – Lautrec, Pierre Bonnard, Edourd Vuillard, Auguste Renior, Paul Signac, Paul Cezanne, and Maurice Denis, to name a few, used a virtual renaissance in colour lithography through their collaboration with printers and publishers such as Colt, Pettet and Vollard.

Over the millennium into our century, free styled expressionist colour lithographs were produced by innovators such as Edvard Munch, Emile Nolde and Ludwig Kirchner. More detailed but often brilliant and intense were the colour lithographs by Wassily Kandinsky and Paul Klee. A new chapter in the history of lithography took place when Pablo Picasso began to work at the atelier of master lithographer Fernand Mourlot in Paris after the liberation in 1945.

Picasso's prodigious output and radical experimentation along with Georges and Joan Miro's efforts became the inspiration for artists

across the continent and in the United States. Meanwhile, original lithography became more widely used in Eastern Europe, South America and Japan. Today, its universal applications as a primary means of expression are fully accepted and highly valued.

The first Indian important painter to use the technique with eminent success was Raja Ravi Varma. He started the press in Ghatkopar, Mumbai, in 1894 from where the first oleograph, 'Birth of Shankutala ' was produced. It was later shifted to Malavli near Lonawala, Maharashtra, in 1899.

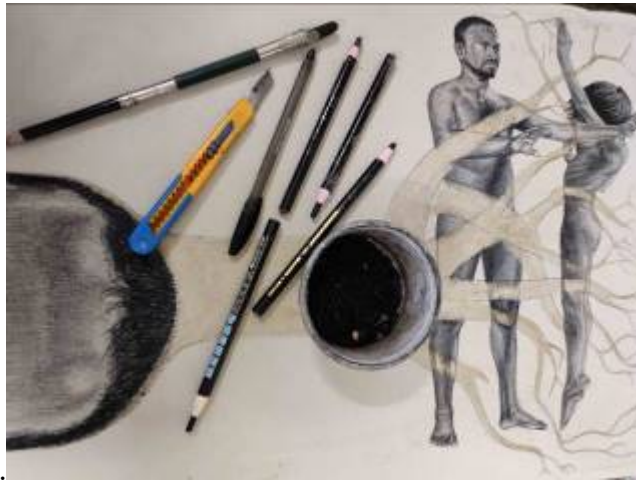
In 1825, the Asiatic Lithographic press was established in Calcutta. With the increased popularity of graphic art in India, art schools in Madras (1833), Calcutta (1854), Bombay (1857) were established.

b. Materials and tools required for lithography

The following material is needed to print out lithography, in which litho stone and step by step are making image play a significant role. For lithography, we require the following material:

1. Litho stone.
2. Sand, Carborundum power of different grades, Rosin dust, chalk dust and Talcum powder.
3. Acetic acid, Nitric acid, Alum (pitkari), Gum Arabica and Turpentine or litho tine/ substitute liquid Asyphallum.
4. Levigators: A levigator is a steel disc approximately 1' in diameter and 1 ¼ 'thick, with top and bottom edges bevelled to 1/8'. All sides have a smooth surface finish.
5. Drawing material such as any oil-based tool like litho crayon, litho pencil, crayon, Tusche ink, to make drawing on the sensitized surface of the litho-stone. Litho crayons used for drawing contain wax, soap, and lamp black, and sometimes shellac. Litho Tusche consists of the above dissolved in turpentine and emulsified in water.

6. Sponge, dry cotton, soft rag are used to clean the litho stone in various steps involved in it.



4.54.

Figure 4.54. Photograph of Lithography stone, of Pashikanti Kumara Swamy, showing the drawing materials like litho crayon, litho pencil, crayon, Tuschek ink, and also litho stone.

c) The process of lithography printmaking step by step.

The making of lithography is a lengthy process, which results in smooth effects of stone. Here the process is explained step by step.

Step 1. Stone levelling- Firstly, one is to check the stone's surface by placing a straight edge across the surface before and after stone grinding the stone. To determine that stone is perfectly flat, insert three small pieces of tissues and check it can be removed easily.

Step 2. Stone bevelling- The stone bevelling is done with the help of all four edges of the litho stone. This is done to make the edges to be smooth and blunt. This is done for two reasons: avoid scratches as the edges don't hold the sand and Carborundum dust while grinding and help in final printing to keep the prints neat and clean.

Step 3: Stone grinding- The stone's surface is grinded to get an even and smooth surface. Carborundum dust (various grades 80- coarse; 150- medium; 220- fine) is used for grinding stone, and the stone's surface is prepared. Firstly water is spread on the stone. The 80 grade Carborundum or river sand is evenly spread

over the entire surface. The dampened levigator or second stone on the stone is placed, and the grinding is done in the shape of eight. The Carborundum is grinded to pulp state (Grayish white in colour). Then the stone and levigator or second stone are washed carefully. Make sure all used Carborundum or river sand has been removed.

This process is repeated six times with 80 grade Carborundum until the removal of the old image is completed. One has to be careful in cleaning all equipment and stone while proceeding to higher-grade Carborundum. Note: some scratching will occur if any particles from a coarser grade of Carborundum remain on the surface of the stone. This process of graining procedure is repeated three times with each grade of Carborundum or river sand. However, for a coarse, grainy effect, stop graining after treatment with -150 or -220 Carborundum. Clean the surface with water and then leave the stone to dry completely. Check the surface of the stone by placing a straight edge across the surface once again.

When grinding a very large stone, this implement is faster and easier to handle and achieves the same results as two stones. Stone grinding: after three times. Clean the surface with water and then leave the stone to dry completely. Check the surface of the stone by placing a straightedge across the surface once again.

Step 4: Stone sensitizing- A mixture of Acetic acid with water in the ratio of 1:4 is rubbed on the stone. White dust will start appearing on the surface. Repeat the process and then clean the surface with fresh water properly. Then spread the mixture of alum (pitkari) water and leave it for 5 minutes. Clean the stone with fresh water. Allow the stone to dry thoroughly. Use a mixture of gum Arabica and water, and with the help of a flat brush, make the border on all four sides. Borders are required to accommodate the squeegee of the press when the printing process takes place.

Step 5: Drawing on the stone- Use any oil-based tool like litho pencil, crayon, tusche ink to make your drawing on the sensitized surface of the litho-stone.

Litho crayons used for drawing contain wax, soap, and lamp black, and sometimes shellac. Litho tusche consists of the above dissolved in turpentine and emulsified in water.

The process of applying rosin and chalk dust.

After the drawing is completed, apply the first coating of rosin, another layer of talcum or chalk powder, to the stone. Using a large soft brush on the large piece of soft, absorbent cotton, carefully dust powdered rosin lightly over the surface of the image. The undue pressure will introduce scratches and damage the drawing. Remove extra rosin from the image. Buff the stone with talcum or chalk powder on the drawing. The stone is left for 12 hours in the summers and 24 hours in the winters. Then, rub a mixture of Arabic gum and water evenly on the stone. Leave for 12 hours in the summers and 24 hours in the winters.



4.55.

Figure 4.55. Photograph of the Lithography stone, of Pashikanti Kumara Swamy, showing the drawing materials like litho crayon, litho pencil, crayon, Tusche ink, and also litho stone.

Step 6: Stone etch process: Lithographic stones vary; it is challenging to compose a table that clearly and accurately describes the intensity of the solution needed for etching.

There are standard three times etch processes with the following steps:

1. Prepare half a bowl of gum Arabic with three drops of nitric acid.

Mix well, then check the strength of the acid by composing it to ph-1-14 (universal indicator paper two sheets); once tested, apply lightly on the image using a 4 1/2" wide smooth brush and lift with a sponge in 10 to 20 seconds.

2. Prepare half a bowl of gum Arabic with six drops of nitric acid.

Mix well, then check the strength of the acid by composing it to ph-1-14 (universal indicator paper two sheets)

3. Prepare half a bowl of gum Arabic with 12 drops of nitric acid.

Mix well, then check the strength of the acid by composing it to ph-1-14 (universal indicator paper two sheets)

Apply fresh gum Arabic evenly after each process. Once etched, wash with fresh water and then apply gum Arabic evenly and leave stone 2 to 4 hours in the summers and 24 hours in the winters before washing it out and proof printing. The next step is ink preparation: prepare the ink with the mixture of pigment, oil and magnesium carbonate or lampblack powder to make sure the ink is sticky.



4.56.

Figure. 4.56. Photograph of Pasikanthi Kumara Swamy, printmaker working on lithography stone. Applying gum Arabic coat on the stone.

Step 7: Wash out and proof printing process- Next day before washout is applied, spread gum Arabic's thin layer over the stone's surface and dry properly.

Pour a small amount of turpentine or litho tiner/ substitute liquid Asphaltum (washout solution) over the drawn areas of the stone with clean, dry cotton or soft rag, remove (washout) the drawing. Sponge the surface with a damp sponge and proceed to roll up. Start to roll over the stone. Don't use too much water in dampening the stone. The water should be evenly applied over the entire surface. Keep dampening the stone and rolling until the surface is evenly and sufficiently inked. Only when the image is satisfactorily inked should the paper be placed on the surface of the stone. As a precautionary step, a sheet is set (newsprint) on top of the paper to keep the back of the print clean. Later put a tympan^{xiii} on top of the set sheet of new – print papers.

Slide the press bed lifting up the scraper bar with the edge of the stone. And register the press bed with the side of the press by attaching tape or marking both surfaces (this will eliminate the need for constantly re-aligning the scraper bar with the edge of the stone.)

Pull down the pressure level and regulate the pressure screw slight adjustment in pressure may be required to obtain a sharp, clear impression. Spread grease evenly on the tympan in front of the scraper bar.

Process of proof:

After a number of prints are pulled, the printer should be able to estimate the direction and number of rolls needed to bring up the image, how often ink should be added to the slab, the number of times the stone must be sponged, and in general, develop a precise and systematic approach to pulling prints. Wash out with turpentine. Then take the first proof printing process. Cleaning tympan with turpentine. After cleaning, apply fresh grease to the tympan. This is the time to take proof prints. Generally, three proofs are taken, then the final proof is accepted.

4.57.



Figure. 4.57. Photograph of Pashikanti Kumara Swamy, taking print of lithography on lithographic press, at Garhi printmaking studio, New Delhi, 2019.

4.58.



Figure.4.58. Pasikanthi Kumara Swamy, taking the proofs of his lithograph in Garhi printmaking Studio, New Delhi, 2019, source: artist.

Step 8: After a good proof print is pulled, apply gum Arabic thin layer evenly on the stone's surface and dry properly. The stone is left for two hours, and then edition paper for registration marks is prepared. There are two types of registrations. They are T registration or pinpoint registration; it is customary for the image to be placed on the paper uniformly throughout an edition. For this purpose, place register marks on the stone and the edition paper before printing. Thus final print is taken.

d) Special features of handling of relief printmaking by printmakers of AP and TS.

The printmakers from Andhra Pradesh and Telangana produced many lithograph prints in the 1970s when the Andhra Pradesh Lalit Kala Akademi graphic workshop provided facilities and was actively utilized them. Every printmaker had his way of dealing with the methods of lithography printmaking, making their imagery unique. The artists who actively did lithography include an extensive list of artists- P.T.Reddy, K.Laxma Goud, Devraj Dakoji, D.L.N.Reddy, P.S.Chandrasekhar, Datar, Kaimal, Gouri Shanker. P, M.A.Karim, Manmohan Dutt, Narendra Rai, D.L.N.Reddy, and others^{xiv}.

Devraj is exponent in colour lithography. He is famous for his lithographic prints. Still, he trains the students for taking colour lithography. Devraj has still been associated with Robert Blackburn printmaking workshop program in New York, where he teaches lithography. D.L.N Reddy was famous for his sensitive tones and lines on lithography prints. Gouri Shanker was known for his abstract colour lithographic prints.

Chippa Sudhakar's litho print was with all three tones and used to take a litho print with two colours. We find sensitive lines etched in the litho stone of Anantaiah in his regular landscapes. Doraiswamy's lithos are with bold lines, etched dark after drawing on the stone. We find only a dark tone prominent in his work. Srikanth kurwa was an exponent in gum bite and etching the stone after completing the drawing on the litho stones. Preeti was in love with the texture of the crayon or tuche ink on litho stone.



4.59.

Figure: 4.59. Devraj Dakoji, Lithography, 1993. On print: Signed in English (Right down) Devraj Dakoji, written lithography A/P on the left down of the print; In the Museum collection, of Potti Sreeramulu Telugu University.



4.60.



4.61.

Figure: 4.60. D.Dorai Swamy, Lithography; Title: Mother and child; Coloured lithography, Size: 12.6 x 17.6 inches

Figure: 4.61. D.Dorai Swamy, Lithography; Title: Untitled; Coloured lithography, Size: 12.6 x 17.8 inches.

4.62.



4.63.



Figure: 4.62. P.Gouri Shanker, Lithography; Title: Silent World -one; 1971; Coloured lithography; Size: 12.6 x 17.6 inches; on print: 'A/P 3/8' written with pencil on bottom left corner; in the bottom center 'Silent world-one, litho' and signed as 'P.Gouri Shankar 71' on bottom right.

Figure: 4.63. P.Gouri Shanker, Lithography; Title: Fantasy three; 1972; Coloured lithography; Size: 12.6 x 17.6 inches; on print: 'A/P 4/8 lithography' written with

pencil on bottom left corner; in the bottom center 'Fantasy Three' and signed as 'P.Gouri Shankar 72' on bottom right.



Figure: 4.64: Bholekar Srihari, Lithography; Title: drought; 1972; Black and white lithography; Size: 12.6 x 17.6 inches; on print: 'A/P lithography' written with pencil on bottom left corner; in the bottom center 'Drought' and signed as 'Srihari Bholekar 72' on the bottom right; In the collection of Potti Sreeramulu Telugu University.

Figure: 4.65: Devraj Dakoji, Lithography; Black and white lithography; Size: 12.6 x 17.6 inches; on print signed 'Devraj 79' written with pencil on bottom left corner; In the collection of Potti Sreeramulu Telugu University.



Figure no.4.66. D. Anantaiah, Lithography; untitled; coloured lithography; Size: 12.6 x 17.6 inches; In the collection of Potti Sreeramulu Telugu University.

Figure no.4.67. D.Anantaiah, Lithography; untitled; coloured lithography; size 12.5 x 17.6 inches; In the collection of Potti Sreeramulu Telugu University.

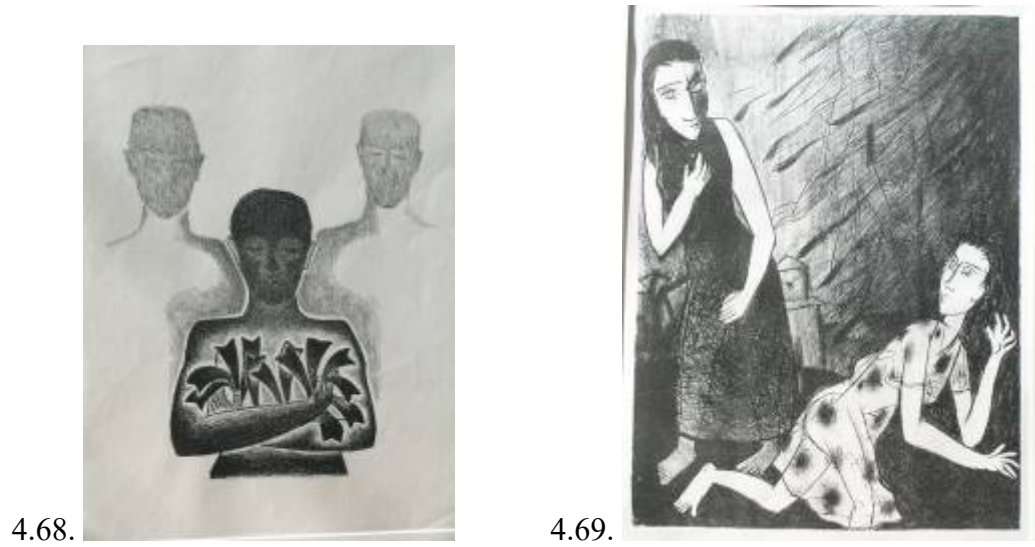


Figure: 4.68. Chippa Sudhakar, Lithography; Title: Untitled; In the artist collection.

Figure: 4.69. Chippa Sudhakar, Lithography; Title: Untitled; In the artist collection.

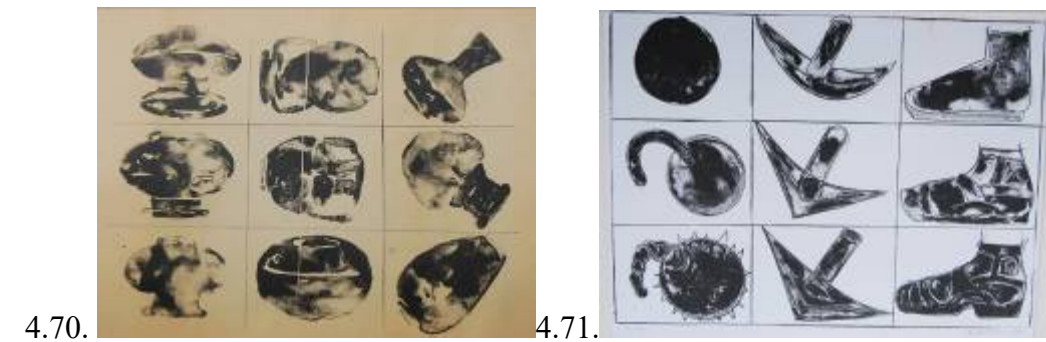


Figure: 4.70. B.Srikanth Kurva, Lithography; Title: Untitled

Figure: 4.71. B.Srikanth Kurva, Lithography; Title: Untitled



Figure 4.72. Preeti Samyukta, Title: Untitled, Medium: Lithography.

Figure 4.73. Preeti Samyukta, Title: Untitled, Medium: Lithography.



Figure 4.74. Fawad Tamkanat, Title: Untitled, Medium: Lithography.

Figure 4.75. Fawad Tamkanat, Title: Untitled, Medium: Lithography.



4.76.

Figure 4.76. Vijaya Durga, Title: 'reflection'; Medium: Lithography; Size: 9 x 12 inches; Source: Artist collection.

The lithographic prints from Andhra Pradesh are very bold and soft in the greasy material onto its matrix, litho stone. Most of the lithographs shown above are from Andhra Pradesh dates between 1970-the 1990s. The lithographs were done by printmakers like: Devraj Dakoji, D. Anantiah, Doraiswamy, B. Sreekanth Kurwa, Chippa Sudhakar, Preeti Samyukta, Vyshali. K, Ravi Kumar and others. We find the lithographic prints done during the Andhra Pradesh Lalitkala Akademi studio were colourful (the 1960s -1980s). Later on, we see primarily single colour lithographs with few exceptions. The artists like Vyshali. K, Ravi Kumar Porika, Vijaya Durga and others who went to Santiniketan tried their lithography. They did colour lithography during their stay at Santiniketan. Lack of facilities and technical helpers, the interested printmakers, are left with no option to practice making lithography. Kumar Pasikanthi studied at Jamia Milia Islamia University is practising lithography in Garhi printmaking Studio, New Delhi.



4.77.



4.78.

Figure 4.77. D. Dorai Swamy, title: 'The villagers' Medium: Colour lithography

Figure 4.78. P. Gaurishanker, title: 'Fantasy' Medium: colour lithography, year: 1972, edition 3/10



4.79.



4.80.

Figure 4.79. B.Sreekanth Kurwa, Medium: Lithography.

Figure 4.80. Vijaya Durga, title: 'Untitled -5', Medium: Etching & lithography-unique print, size: 29x68 cms.

VI Silk Screen / Serigraphy

a) Brief history

Serigraphy is a less practiced printmaking technique, especially in AP and TS. We come across very rarely an artist doing serigraphy. Serigraphy was not much practiced in India until the 1990s. There is no artist printmaking studio well equipped with and specially known for serigraphy. Many artists easily involve in printmaking practice like etching, lithography, woodcut etc. The artists also feel that serigraphy does not show the rendering or skill of the artist through the print. It's flat and does not show the intensity with which the artists have put in.

b) Material and tools required for serigraphy.

The material required to make serigraphy include the following:

1. Screen printing mesh (Nylon filter mesh)
2. Screen printing squeegee blade.
3. Screen printing squeegee handle.
4. Aluminium or wooden screen printing frame.
5. A roll of mosaic tape.
6. Latex glove/Apron.
7. Bulb 150 watts light bulb.
8. Screen printing inks.
9. The blank canvas, printing paper.

10. Rags, cleaning agents.

11. A table covered with newspaper.

c) The process of serigraphy:

Step 1: The silkscreen is coated with the liquid of photo emulsion with the help of a squeegee. Mix the sensitizer with emulsion, then pour onto the screen, and spread it evenly with the squeegee as a thin layer of photo emulsion on both sides of the screen.

Step 2: The screen has to be kept in a black or dark room for two to three hours, making the emulsion on the screen dry completely.

Step 3: place the black sheet over the table and adjust the 150- watt bulb so that it shines directly on the surface of the table. All the lights in the room have to be turned off, and only red or yellow light has to be lit.

Step 4: The screen has to be checked whether it has been dried. The dried screen has to be placed to the screen side should be up. Use tape, then position it and secure the image to fit in the silkscreen.

Step 5: the bulb of 150-watt has to be turned on and then burn the screen. One has to check the direction of the emulsion on the screen. One has to etch for 30 to 45 minutes. Then later can come back to normal light.

Step 6: Cleaning the silkscreen: The cool water is used, and with the help of a water pipe, the cool water is sprayed down the screen until the flakes of the emulsion go off where the transparency is blocked light. It takes time to clean the screen thoroughly and adequately. Later the screen is dried.

Step 7: Printing of the screen. The paper has to be placed, and ink has to be spread and a print taken. We should take the help of clamps or weights to be kept while printing.

Step 8: The ink has to be applied onto the screen by using a squeegee. Colour has to be applied by a squeegee in a 45-degree angle, and ink is pulled so that it spreads ink evenly. It has to be done in two directions.

Step 9: with care, the screen has to be lifted and set the print has to be kept for drying. The number of images already has to be taken. Later on, the silkscreen mesh/frame has to be washed and cleaned properly.

d) Special feature of handling of serigraphy by printmakers of Andhra Pradesh and Telangana.

After 2000, there was a change in the usage and spread of serigraphy prints in India. To reach out to the masses, the original painting of artists are being reproduced as serigraphy. Few artists to name are Thota Vaikutam, Surya Prakash, Ravindra Salve, Amit Ambalal and others. This shows significantly fewer artists in India went for serigraphy prints. Professional serigraphy artists do the serigraphy produced outside India, unlike in India. Serigraphy in turn, contributed to the already existing confusion of image as an original work of art.

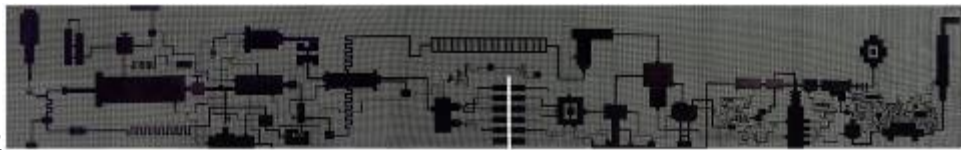
Additionally, if we use many colours to print, the serigraphy will take more time than any other. Of course, there is a chance of using more colours in serigraphy, but the time and cost will become high. Moreover, leading art buyers were always going for original paintings or prints of other mediums. Added to the above, the availability of materials (especially colours), lack of studio facility, and required skills made the artists step back and opt out of this process.

When coming to Telangana printmakers, very rarely do we come across Serigraphy printmakers. Maripelly Praveen Goud, who is living and working in Baroda, had done series of serigraphy. Maripelly Praveen Goud went beyond limits and produced 4 x 27 feet screen print (see Figures 4.79 and 4.80) in 2011. It's one colour (black) serigraph. He had done a series of serigraphy prints in 2012.



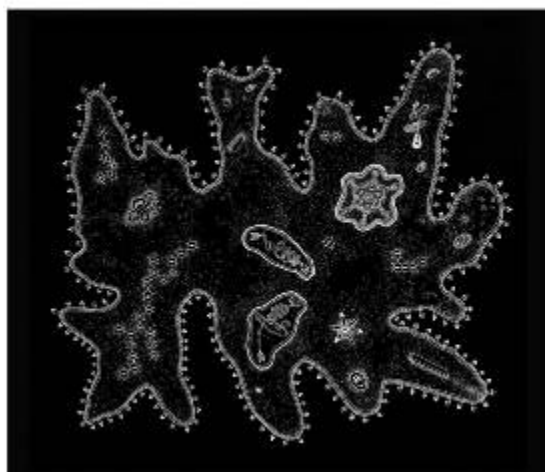
4.81

Figure .4.81. Photograph of the print of Maripelly Praveen Goud (in red T-shirt) and in the photograph T.Venkanna is also seeing, Title: 'System', Medium: Serigraphy, size: 4 x 27 feet, year 2011. Drying the serigraphy print after taking print.



4.82

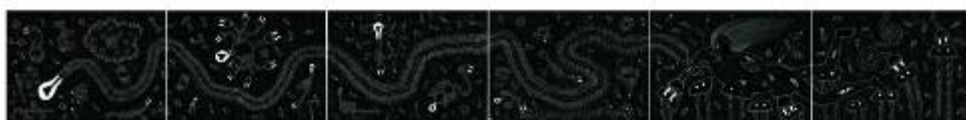
Figure 4.82. Maripelly Praveen Goud, Title: 'System', Medium: Serigraphy, size: 4 x 27 feet, year 2011.



4.83.

Figure 4.83: Maripelly Praveen Goud, Title: 'Design + Science = Art', medium: Serigraphy, size: 14 x 16 inches, year 2012.

4.84.



4.85.



4.86.



Figure 4.85: Maripelly Praveen Goud, Title: 'Electricman Series', medium: Serigraphy, size: 11 x 16 inches, year 2014.

Figure 4.86: Maripelly Praveen Goud, Title: 'Electricman Series', medium: Serigraphy, size: 11 x 16 inches, year 2014.

4.87.



4.88.



Figure 4.87. Vaikuntam Thota, 'Untitled' Serigraph on paper, size: 29x 21 inches, editions 75, 2011.

Figure 4.88. Surya Prakash 'Aranya- I' Serigraph on Paper, size: 43 x 27 inches, 2017

Thota Vaikuntam and Surya Prakash have taken serigraphy prints of their works (paintings). This is done by coming in terms with the gallery, which wants to offer affordable prices for its customers, the work of the particular artist, who's otherwise is expensive. These Artists are comfortable using serigraphy and woodcut or etching, taking advantage of both technique's outcomes. See figure.4.85, the work of Durgaprasad Bandi, where he has used

woodcut in the background and screen print for the human form and created the print.



4.89. Laxma Goud, Size: 22x 29.75 inches, Editions 125, signed by K. Laxma Goud.

Figure 4.90. Durgaprasad Bandi, Title: 'Sky is already painted, let's paint the earth', Medium: wood surface print/ serigraphy print on paper, size: 48 x 24 inches, edition: 1/2, year 2019.

Other Mediums

Apart from the techniques which the printmakers practice, there are few other techniques. They include Collography (which come under both intaglio and relief prints), the linocut (relief method) and digital prints. The researcher in the above description does not deal with these as one finds significantly less work done in AP and TS. These are the mediums taught to the students to understand the nuances of printmaking at the introduction to printmaking.

Collography:

Collography is a printmaking technique in which a matrix is prepared using textured materials and then adhered to it. Later on, after drying, the print is taken in the press. The matrix taken should be hard. It can be by paper

board or wood. The most common material used to create texture on the Collography matrix include sandpaper, thread, cotton band-aid, any net, wrap, string, feather, cloth or textile, thick paper, leaves and grass. Printmaker uses any other material which gives an embossing effect after pasting on a matrix (Hardboard or wood).

According to the artist's imagery and subject of making the print, can use the above-listed material and prepare matrix and dry properly before printing.

The printing of Collography is of different types. It can be merely an intaglio process or otherwise purely relief print. In intaglio print, the matrix is inked, and extra ink is removed by wiping with butter paper and then printed in the printing press. In relief print, the colour is rolled on the matrix of Collography, and print is taken in the printing press.



Figure 4.91: P. Gouri Shanker, Title: 'Landscape Series', medium: Collography, size: 40 x 50 year: 2002.

Figure 4.92: D. Anantaiah, medium: Collography.

In the P.Gouri Shanker's Collography (see figure 4.89), one can find the textures of the pastes papers stripes while making matrix. D. Anantaiah tried using the fevicol (adhesive) mixed with zinc white (Powder) to make texture and imagery on the matrix and took print (see figure. 4.90). On the other hand, Vijaya Durga did Collography with leaves and took a print.

4.93.



Figure 4.93: Vijaya Durga, Title: 'Foliage', medium: Collography, size: 20 x 51 inches, year 2012.

Linocut

Linocut is a relief printing technique, exactly like woodcut, and only the difference is that the linocut matrix has a smooth and soft surface, unlike wood texture. The matrix of a linocut is made out of rubber pasted on the textured fibre. The imagery is created or cut on the linoleum sheet with the help of linoleum tools. The most common tool used in India is a set of three tools. See figure: 4.92. The process of printing is the same as woodcut but in the press only. The method of spooning is not preferable. Many of the artists at the academic level had done linocuts in the art institutions in AP and TS.



4.94.

Figure: 4.94: Photograph of Set of linocut tools. 'V' tool, cutter and 'U' tool



4.95.



4.96.

Figure 4.95. P. Gouri Shanker, Title: 'Nature and evolution -Two', Medium: Linocuts, year: 1971, On the print lower, left bottom written as linocut, in the lower centre as 'Nature and evolution-two and right side signed as 'P.gourishanker,71'.

Figure 4.96. Chippa Sudhakar, Title: 'Dream', Medium: Linocut, year: 1997. On the print lower left bottom written as A/P Linotcut, in the centre written as 'Dream' and left bottom written as 'Chippa Sudhakar,97'

Printmaking in contemporary times comprises methods like digital printing, photographic mediums, and it also has a combination of digital, photographic, and traditional techniques to produce prints. Digital art is a new come up. Few artists like Maripelly Praveen Goud and subhakar Tadi are doing digital and archival prints (see in chapter 5).

The chapter clearly shows the importance of process as per the methods in printmaking art. The explanation of printmaking in AP and TS shows the different process of making the prints, which can be ideally placed after introducing the artists from the region and their work /product. That is the reason this chapter followed a brief survey of the growth of individual printmaking.

As shown in this chapter, the art of printmaking in the regions has grown hand in hand with the printmaking process like woodcut, lithography, Intaglio etc. In each method, an artist's creativity is linked with the Knitty of making the final print, which is nothing but the creative product. So here the creativity combines creative thinking skills, individual motivation in

conceiving the ideas and continuing the work and expertise of the artist in producing an art product. It is a combinational model where the person-process-product coalesces, grow and reproduce with the pressures of the conducive contexts of work.

To reveal this, the chapter adopted a descriptive method by elaborating the stages of different printmaking processes clubbed with the contributions and innovations conceived and executed by the printmakers from these regions.

ⁱ “Method.” *Merriam-Webster*, *Merriam-Webster*, www.merriam-webster.com/dictionary/method.

ⁱⁱ Especially Pratap Modi, Sajid Bin Amar, B.Karuna and others in their interviews.

ⁱⁱⁱ The etching zinc plate size commonly used in India's intaglio process has a fixed size at the time of manufacturing, i.e. 100 cms x 50 cms.

^{iv} The exhibition was at Shrishti art gallery from February 19 - February 28, 2010.

^v <http://www.merriam-webster.com/dictionary/intaglio>.

^{vi} Stijnman, Adrianus, A history of engraving and etching techniques: Developments of manual intaglio printmaking processes, 1400-2000. London, Archetype Publications, 2012.

^{vii} 40 years of P.T. Reddy, Published by Andhra Pradesh Council of Artists. Hyderabad, 1982, Editor-A.S. Raman.

^{viii} Photo contribution: The process is photographed while printmaker and Research scholar Maninder Singh, PhD Scholar at Khairagarh University.

^{ix} Hind M.Arthur. 1923, A history of engraving and etching: From the 15th century to the year 1914, Houghton Mifflin Company, Boston and New York.

^x See Figure 2.2: Kowta Rammohan Sastri, dry point, 1928-30. On print: Signed in English (lower and above left) K.R.Sastry and titled in English Mahatma Gandhi, and details mentioned are dry point, signed original (lower left) (in chapter 2)

^{xi} Others include all the students in the fine art departments of the region as their training in various universities.

^{xii} Srihari Bholekar did exclusive prints (Dry point) exhibition organized by Alliance Franchise, Bangalore, in 1977.

^{xiii} Tympan is a thin durable sheet material that has an even thickness, used in handlithography. Sources: takachpress.com/accessories

^{xiv} Other artists include B.A.Reddy, G.Ranga Reddy, A.Rahim, Srihari Bholekar, Namwal, G. Vinod Kumar, L.Narendranath, Eshwariah, Nazar Mohammad, Janardhan, Sanjeeva Rao, Kanakasuri Babu, Lokanatham, P.R.Raju, Kati. A, Poornanda Sharma, M.S Murthy, Tempe, Someshwar Rao, Yasin Mohammed, Pandamulu, V.Madhusudhana Rao, M.Krishnamurthy .M, Subhash Babu, Charansing Gil, Sarniker, Naevekar, Nazar Mohamed, Balu, G.Y.Giri, Prayag Jha, Taher Ahmad.

Chapter 5

Part –I

PRINTMAKERS AND THEIR IMAGERY: THEMES, STYLE AND MOTIFS

Chapter 5 Part - I

Printmakers and their imagery: Themes, Styles and Motifs.

This chapter is an explorative analysis of the visual representation and imagery of the prints of artists from Andhra Pradesh and Telangana. Based on the imagery in their prints, the works of the artists have been classified and discussed. This chapter is divided into two parts. Part one will deal with the artists whose imagery consists of Socio- Political and Cultural Representations (1) Portrayal of Immediate Surroundings (2) and Relationships between Man and Nature (3). The second part of this chapter will deal with the works of the artists whose images reflect animal dominant compositions (4), personification of self/self –dominant (5), and Eroticism and Sexuality (6).

The history of art, does classification for analysis of work of art and understanding artist's expression. Among the category the most common is the social, political and cultural representation. It happens when one tries to understand the environment that the artist has represented, along with his/her intentions and inspirations. One reason might be, artist is sensitive toward socio-political situation in one's country or native place or react to the human sufferings which is later reflected in the work of art. Religious representation would have intentions to spread it. It is not a new concept. They carry propaganda and a few become gender sensitive in their representation. There is also a basic feeling in artist for harmony and balance in the society. Artists derive their imagery from several such sources and concerns.

The second category of artists I have chosen are those who tend to portray their own immediate surroundings –their works derive imagery from life experiences or from their inner memories. These kinds of compositions tend to be symbolic and narrative in nature. The works of art reveal the surroundings, family, village and culture through the use of symbols, costumes, nostalgia for rural landscapes or responses to urban spaces. The immediate surroundings inspire an artist. The artist may directly represent the same or exaggerate or in some occasions show symbolically.

Human and nature interactions have been one of the greatest subjects of interest to an artist, from the earliest times. While pursuing academic studies in Fine art, beginners are encouraged to take inspiration from nature. They are persuaded to draw and paint the organic free forms around. This sometimes make artist to represent human form with the combination or within the setup of nature (greenery). Some artists see different forms or symbolically use nature to express themselves. Some use natural vegetation as form with life symbolic of energy and life in it. At times artists living in city, miss the natural landscapes of their rural homes, and try to represent its absence in his/her work. Some get inspired to depict the dominant forms of the earth and natural formations around them.

5.1.1. Socio –Political and Cultural Representation

Kowta Rammohan Sastri

The works of Kowta Rammohan Sastri, are mostly portraits of the National leaders. He did portrait of Mahatma Gandhi, and Sardar Vallabhai Patel. His works have been dealt in detail in chapter 2 (pages no. 4 -8).

P. Solomon Raj

The works of this artist have also been dealt with in detail in Chapter2. P. Soloman Raj's works are religious. The imagery is derived from the Christianity, and is depicting the scenes from bible. The purpose of doing prints is to illustrate the bible and as well publish them for the spread of Christianity.

D. Dorai Swamy

As discussed in the second chapter of this thesis, D. Dorai swamy was a self-taught artist (see page no. 28 to 30 chapter 2.). His works were bold and straight forwardⁱ. The imagery is indexical, and clear. His themes include the strikes, police, war attacks, poor on the streets and other such themes. He uses very less number of colours and in which black is dominant. His choice of medium is lithography (see figures 5.1.1 and 5.1. 2).



5.1.1.



5.1.2.

Figure 5.1.1: D. Dorai swamy, Title: 'Dying man'; Medium: etching; Size: 10.4x 8 inches.

Figure 5.1.2: D. Dorai swamy, Title: 'The mercy of super powers'; Medium: Lithography; size: 17.6 x 12.8 inches; Edition: 2/6.

R. Subhash Babu

The life and works of artist R. Subhash Babu is discussed in the chapter 2 of this thesis in page no.33 -35. His works are mostly of social themes and mythological. His social themes include social agitations, child labour, and poverty and farmer's life.



5.1.3.



5.1.4.



5.1.5.



5.1.6.

Figure: 5.1.3. Artist R. Subhash Babu showing his wood cut print and explaining his process and composition. In his studio, in Bhupathinagar, Old Alwal, Sec-Bad-10. As on 10/05/2013.

Figure: 5.1.4. R. Subhash Babu, Title: 'Villagers'; Medium: Woodcut, Year: 1979; on the print on lower left side written as 2/6, in lower center 'Villagers' woodcut and lower right side of the print signed by artist and written year as 1979.

Figure: 5.1.5: R. Subhash Babu, Title: 'Natural Justice'; Medium: woodcut, size: 22x 28 inches, 2013.

Figure: 5.1.6: R.Subhash Babu, Title: 'Villagers'; Medium: Etching, Year: 1979.

B. Padma Reddy

The Hyderabad based graphic artist Padma Reddy plays the dual role of being practicing printmaker as well as being an art teacher. Padma Reddy works in her own printmaking studio, Hyderguda village, Hyderabad. She was born in an artist family. Before commencing her formal education, she was artist herself as her father B. A. Reddy is a visual artist and as well as an art teacher in school. Apart from this she was constantly associated with the children organisation called Sanskrit- rural art centre started by her father. Her intentions to continue as artist sprouted in such an atmosphere. Padma Reddy did her Bachelor's education in Fine Arts in Hyderabad and left for further specialization study of printmaking in The Maharaja Sayajirao University of

Baroda. She was one among the few women artists from this region who studied outside Hyderabadⁱⁱ.

Padma Reddy prefers the print medium, as she says it has a sense of 'layers', a process, just like our lives. Moreover it is a medium of flux and flexibility. Most of her prints have woman imagery, dealing with the feminine identity, as such women's freedom, social issues and comparison with opposite gender. The themes of prints are autobiographical in depiction. Padma Reddy's work fall under the portraiture of women, and in many occasions it is herself. The repeated element in her prints, like roses thorns, women, women in nude, veiled eyes etc. are distorted, suggesting emotions of a women. There is a concealed idea under these symbolic repetitive motifs. The women represented in few of her prints are wearing veils 'burkhas', which symbolises or questions 'veiling a women and restricting women's freedom. Few of her prints are narrative or illustrate a scene. Her art works draw instinctual responses especially compositions have crowded varied elements.

After joining college in Baroda, her interest and passion for printmaking still continues. She experiments in different media and enjoys her print completion with a long process of at least two surfaces and her works mostly turn out to be layered by layered. Most of her works are wood cuts, and few with silk screen and stencils. The artist's prints stand as social and political interventions and reactions around her. The themes of her prints are social life internalised and which are associated with her sexuality and personal experiences. Her imagery is dominated by women figures and often we find elements like roses, thorns, women in different moods, writing alphabets etc. She creates a work of art juxtaposing the complexities with different graphic and painting mediums. She derives her subject or inspiration from her surrounding be it mankind- herself, family, home, and thus making her scope unlimited



5.1.7.



5.1.8

Figure: 5.1.7. B. Padma Reddy, tilted 'Freedom doubled', 2011.

Figure: 5.1.8. B. Padma Reddy, 'Me atypical?' woodcut and stencil, 2006.

This is (see plate: 5.1.8) an artist proof, woodcut "Me a typical?" 2006. The whole print as a composition can be read from 'left to right'. The composition looks like a 'theatrical 'or 'dramatic' representation. The woman is centrally placed (giving importance) in a sleeping reclining posture and very passive. The reclining figure of a woman is with four hands and two head which indicate movement in the body. The woman looks like the middle aged, with hairs left open and loose, and body is like showing woman's narcissism. The looks are as if a bold challenge and encountering the fluids or waters coming from the pipes. One of the hands is on ground and one is covering her private organ with coy or hesitation.



5.1.9.

Figure: 5.1.9. B.Padma Reddy, 'Reflections' multi plate, woodcut with stencil, 2007.

Women artist as discussed earlier would have to face the challenges and for that Padma was not any exception. Every women artist have some intentions and beliefs of post marital status art practice, and in case of Padma she took time to contemplate, adjust with family, domesticity, male bigotry and of course losing one's identity. She in turn became very conscious in observing women chores and struggles which definitely reflected in her work.

She titles all her work with a sentence revealing her womanhood in the society and her role to play. In her words she expresses her work of art for her is a basic means of expression wherein she has all the liberty to reveal her stored memories and her reaction to visible situations and circumstances.

Padma Reddy takes only three editions of her prints, and follows the same rule all the time. The artists always title her prints. Her early prints were realistic representations. Apart from this she used words, letters and writes. Most of her works are wood cuts, few with silk screen stencils etc. Local application is commonly seen in few prints. The theme is social life with special reference to the problems of women. The imagery is dominated by women figures. The symbolic elements like – roses, thorns, women in different moods, writing alphabets are common in most of the prints. For instance, this print Padma's earlier works, were stylistically similar to that of her father's.ⁱⁱⁱ B. Padma Reddy's graphic prints show the performance of a protagonist who is the artist's own surrogate self. Padma has done her job well though she does not move out of the conventions of traditional printmaking (she openly admits she loves to do print, which is her only medium)^{iv}. "B. Padma Reddy is obsessed with a ghastly creature whom she calls "Alchemist", and insists on showing us its visceral organs or what appears to be its tantric moments."^v



Figure: 5.1.10. B. Padma Reddy, Title: 'I shall take the virginity test, how about you?' 2003.

Figure: 5.1.11. B. Padma Reddy, 'Today is tomorrow's yesterday'. Woodcut with stencil, 2007.

As a printmaker Padma Reddy loves making large woodcut prints, as well as small etchings. She gets greater satisfaction creating a print or for that sake any art work by juxtaposing the complexities of different mediums together on one hand and following to the basic rules of printmaking on another hand. In the early print, 'Twins in red shirts', the composition is very linear, and although the foreground is created it look plane, uniting the two boys together in the work. The colours are filled or used to fill in the contour and each line of lino tool carving is significantly seen. The figures are centrally placed and tried to use different textures to be filled consciously in each division of space. Her prints relate to her life, her identity, and relate to the self-conscious way of positioning herself as women but also as women artist. Her works are narrative and almost subjective to her experiences in life.

The artist uses a pictorial language and also the calligraphic carving of words in her works. The symbolic message is to be interpreted by the viewer. The words or sentences are in English language. Artist does local application of colour where ever she feels it is necessary. The prints have an aspect of social acceptance. Her prints carry text which is intertwined all the elements of composition together. The text emphasizes and stresses on the

message the artist want to convey which is subtle but deliberate. Coming to the colours, prints are predominantly are with reds or blues. The red stands for challenges, rebel, question, of roses and blood. The blue stands for openness, peaceful, calm, trust, faith, and heavenliness. She has participated in many group shows in Mumbai, Hyderabad, Vadodara, Bangalore, Nagpur and UK. For more works of Padma see the table no: 3

She was awarded National Talent Search Scholarship, Telugu University Scholarship to pursue post diploma. She also received Soviet Land Nehru Award to visit USSR; Commonwealth Merit certificate, England; Hyderabad Art Society Awards, Shaker's International Awards from Finland and Korea; and the Euro Art Award of the Camlin Foundation to visit Europe.



5.1.12.



5.1.13.



5.1.14.



5.1.15.

5.1.12. B. Padma Reddy 'Twins in red shirts', 1990, 4 colours, lino cut with four colours.

5.1.13. B. Padma Reddy 'My first two lovers'; 2006; Wood cut and Stencil, multi plate print.

5.1.14. B. Padma Reddy 'chameleon', 2010; wood cut and stencil.

5.1.15. B. Padma Reddy 'I shall take the virginity test, how about you?' 2003, lino cut.

Balaji Ponna



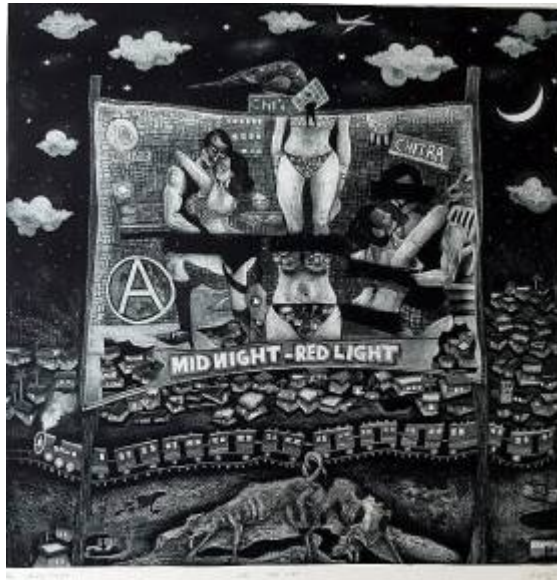
5.1.16.

Figure 5.1.16. Balaji Ponna, Title: 'Lust for life', on the print written 'aqua tint/etching' on down leftcorner, 'sweet memories-1' in the center and signed 'P.Balaji' on the right corner with date. Etching, Aqua tint, 50 x 50 centimeters, 2002.

Balaji joined Santineketan after completion of his Fine Arts graduation in AU. He decided to settle in Baroda as he felt the place was good for young printmakers where his fellow printmaking friends were already living, and felt like a community. Balaji's works at that time were with characterized by irony and satire.

He was working at the Chhaap studio for a while when he was new to Baroda. Balaji has lot of patience in dealing with his lines and texture on the matrix, getting every details and imagery apt for the message he wants to give through his work. The work titled ' Sweet Memories- 1' done in 2002 is one

among them (see figure no. 5.16.). The composition is of an Interior of the room. There is a goddess photograph on the top, with goddess closing her eyes with both the hands. There are two frames on the top left corner of the image, which are photographs of a man and woman. The man is putting sweet in woman's mouth hands and the woman is keeping her hand on his shoulders. The title 'sweet memories' might be of that woman and man in the photograph. The photograph is indexical of their death. The bed in the center of the room is little broken, bent because of over use of it. Artist has treated the bed with details and image of the bed is temporal and weak. The print is indexical of the sweet memories, represented with few indications and not in a representational manner. It is indexical. This works shows that his works deal with social realities of the people and their life situations. Added to it is the witty sarcasm.



5.1.17.

Figure5.1.17: Balaji Ponna, Title: 'Lust for life' , on the print written 'aqua tint/etching' on down leftcorner, 'Lust for life' in the center and signed 'P.Balaji' on the right corner with date.Etching, Aqua tint, 50 x 50 centimeters, 2002.

One of the works of Balaji Ponna, titled 'Lust for Life' is the work which is indexical of the role of the sex in the life of human being. It's indexical of what happens in the night when whole village or town is sleeping. The visual imagery consists of a poster on the top of the town or village, predominant, very clear, on a height. The poster or banner is having the imagery like – kissing man and woman, woman in undergarment, hugging, sign of 'A' in

circle symbol of 'only adults'. There are words like- mid night-red light, chitra, number 10 on extreme left. Underneath the banner there are two dogs mating with each other. The sky above is a 'night' with moon light and clouds, stars here and there. All the above it is a very crowded (with figures or elements) composition. The text in the print is adding emphasis on the subjective presentation.



5.1.18.



5.1.19

Figure.5.1.18. Balaji Ponna, etching, Title: Myth of my private world-4, size: 50 cms x 50 cms, on print: Signed in English (lower Right) P.balaji, 03 and titled in English as 'myth of my private world- 4' (Lower middle) and numbered as 2/6 etching. Year of execution: 2003.

Figure.5.1.19. Balaji Ponna, etching, Title: Myth of my private world-1, size: 50 cms x 50 cms, on print: Signed in English (lower Right) P.balaji, 03 and titled in English as 'myth of my private world- 4' (Lower middle) and numbered a 4/6 etching. Year of execution: 2003.



5.1.20



5.1.21

Figure 5.1.20. Balaji Ponna, etching, Title: Hiding wide, size: 50 cms x 41 cms, on print: Signed in English (lower Right) P.Balaji, 03 and titled in English as 'Hiding wide' (Lower middle) and numbered as A/P etching. Year of execution: 2002.

Figure 5.1.21. Balaji Ponna, etching, Title: Once upon a time there was a village, size: 50 cms x 50 cms, on print: Signed in English (lower Right) P.balaji, 03 and titled in English as 'Once upon a time there was a village' (Lower middle) and numbered as 2/8 etching. Sources: artist. Photograph sent by artist through mail. Year of execution: 2002.

Balaji's works are cultural realities of the time which are taken into different themes and worked after a research of the real situation. All his works show the conscious engagement with his people and the social situations. Presently he is practicing art specially with acrylic colours on canvas.

Soghra Khurasani

Soghra Khurasani (1983) is a visual artist and a printmaker born in Vishakapatnam. Her ancestors were from Iran who settled in Vishakapatnam long back. As she narrated, she was a tomboy in her childhood. She used to accompany her sister to art classes, later got interested in it herself. Before this, she was a cricket player and also played in the national level tournaments before she settled into a career as. Ended up becoming a visual artist. She was doing portraits for some time in Vizag before she took up her studies.

She is a very successful printmaker and has built a printmaking studio of her own in the outskirts of Baroda. She works from home in Baroda and the 'Awaaz' studio, which she shares with her artist husband, Shaik Azghar Ali. The studio came up in 2018.



5.1.22.

Figure 5.1.22. 'Awaaz Studio' The interior of the Soghra Khurasani's printmaking studio. 2021.

5.1.23.



Figure 5.1.23. 'Awaaz Studio' The exterior of the Soghra Khurasani's printmaking studio. 2021.

Trained as a printmaker, Soghra started her journey as an artist with formal art education, a bachelor of fine arts in A.U., and later did her post-graduation in printmaking from M.S.U. (2008-2010). Apart from the

traditional woodcut and etching techniques, she practices digital art, installation, text and video art.

Talking about her journey, Soghra expresses that after finishing graduation in fine arts in Vishakapatnam, she went out of Vishakapatnam for the first time to join M.S.U. in Baroda. At that time, the whole country was in a different situation. With this, she did a huge woodcut print titled 'Brave Heart', which was 5.6 x 11.6 feet. (Figure 5.1.24). She showed the situation wherein there are three hearts- the first panel as heavy heart, showing the heart filled with lines in fear of enclosed spaces, and tried to demonstrate disorders. The second panel represents the sufferers react to these disorders. And the third panel shows fatalities and wounded gets used to the disarrays. The anarchy of the system and the third one as post situation of the suffering. This print 'Brave Heart' was exhibited in her post-graduation show in the final display.



5.1.24.

Figure 5.1.24. Soghra Khurasani 'Brave heart', woodcut print on paper, 2009, 5.6 feet x 11.6 feet.

Her works deal with women's bodies, feminine rage, and politics in nature centred on the human body and mother earth. She tries to compose the subject matter with the nature of her work centres around the human body and mother earth. She aesthetically composed landscape in the form of skin, flesh, scares and cuts and tries to express these natural elements as a metaphor

with the present situation of my country where we face sensitive issues on national identities, secularism, and freedom of thought etc.



5.1. 25.

Figure. 5.1.25. Soghra Khurasani, Title: 'Pillars of uncertainty', medium: woodcut print on paper, 2009, size: 91 inches x 43 inches.



5.1. 26.

Figure. 5.1.26. Soghra Khurasani, Title: 'Flow between territories', medium: woodcut print and silkscreen on paper, 2010, size: 6.6 feet x 12 feet.

She prefers a broader society issue as a subject, unlike other artists who express their own life in their works. The colour red is predominant in Soghra's early works -- from post-graduation days to 2018. In a work titled 'Garland Tribute', she had combined the roses with blood cells which is a tribute to soldiers who sacrificed their lives for the nation. (See figure. 5.1.27)



5.1.27.

Figure.5.1.27. Soghra Khurasani 'Garland Tribute', woodcut print on paper, 2012, size: 44 x44 inches.

The works of Soghra are primarily landscapes that resemble female forms. Her works have become more abstract than in the past. Soghra Khurasani exhibited her first solo show titled 'One day it will come out in 2014, at Tarq art gallery in Mumbai. Sumesh Sharma and Hena Kapadia curated the exhibition. She exhibited prints, drawings and installation art. This show is a reaction of the artist towards political and religious realities in the country. In this show, she exhibited her woodblocks also as a work of art. Her works are an amalgamation of the beautiful landscape as well as violence. She conveys that the people's rage will come out, and she metaphorically shows the burning and melting volcano from which red blood cells are coming out. Her red landscapes are vibrant and dynamic, claiming savage and are beautiful landscapes.



5.1.28.

Figure. 5.1.28. Soghra Khurasani 'One day it will come out, woodcut print on paper, 2012, 56 x 108 inches. Editions: 3.



5.1.29.

Figure. 5.1.29. Soghra Khurasani, Title: Medium: Etching print on paper, 2012, Size: 10.5 x 11.8 inches. Editions: 3.

The above work (see figure. 5.1.29) was exhibited in her solo show. When asked for an explanation, Soghra, with a clear voice, says, "The six prints arranged in a triangle resemblance and symbolic of woman. The imagery of volcano, showing the blast, is followed by the flow and then become silence". Here the artist is metaphorically representing women as a volcano and their activities similar to women. This was the time of Nirbhaya incident happened in New Delhi. Her titling of works, for example – 'Silent fields', 'Beneath shades never fades', 'It goes on, 'flooded flow', other works stand as a reaction of an artist towards socio-political situations towards in the country.

In the year 2014, she had two solo shows. After the Mumbai show, she did an exhibition titled 'Reclaiming Voices', which was

curated by Norman Ammouri at Kalakriti Art Gallery, Hyderabad. She exhibited woodcut and etching prints, as well as video and text art. In the show, she exhibited 3-minute video art titled 'Do this Do that' on the theme of what one is expected to do to satisfy the people around us. The video is about an artist writing the phrases on the whiteboard. The words like 'Do that do this, 'make this make that' and other phrases are forced expectations of the society on a woman. Sumesh Sharma^{vi} and Noman Ammouri^{vii} Came up with two write-ups in the catalogue which tell sincerely about Soghra's journey as a printmaker.



5.1.30.

Figure. 5.1.30. Soghra Khurasani, Title: 'Beneath shades never fades'; Medium: woodcut print on paper, 2015, Size: 30 x 50 inches.

She received National Award, in 2015, from Lalit Kala Akademi, Rabindra Bhavan New Delhi, for her print. She is the first women printmaker from this region to get a national award for her print. This year, she did another solo show titled 'Cratered Fiction' in Tarq art gallery, Mumbai, curated by Sumesh Sharma.

The works in this series are surreal landscapes used as women's bodies that are hurt, wounded by society in many ways. There is a feminist approach which she claims was not in the previous series. The women suffering is shown as a landscape that has cuts and scars. Earlier works were violent imagery of landscape with volcano and multiple layers of colours and textures. It changed to the landscape as woman body, that is, body as nature, which frequently hurt and shows through her works gender equality.

Later on, for her credit, Soghra had her solo show at Gitler & ____ Broadway, New York, and titled the exhibition 'To speak for the Mute'. Her last solo show was in 2018, titled 'Skin' at Gitler & _____, New York. She worked in Beisinghoff Printmaking Residency, Women's Studio Workshop, and Germany.

Soghra came up with this show after two years of maternity. And she got interested in knowing the changes in the human body (in the form of scars, marks), especially skin. The skin is represented as mountains, valleys, land and soil. Her all-time inspirations and favourite artists to list are Zarina Hashmi, Navjot Altaf and Shilpa Gupta. She is presently working for a solo show in Tarq Art gallery, Mumbai.

Jagadeesh Tammineni

Jagadeesh Tammineni (1988), is from Kottavalasa, a village in coastal Andhra, in Srikakulam district of Andhra Pradesh. He shifted to Visakhapatnam, at the age of 16 years for pursuing Bachelors of Fine arts (2010). From childhood he was a good observer, he used to observe constantly the rituals and traditional methods of agriculture in the village, which changed gradually with the spread of technology, which over powered and extensively used in villages also which remain the same situation in the rest of the country. He closely observed the rural people around him their life style, habits, childhood traditional games, beliefs, and rituals. By his observations, when he joined AU, in fine arts department he came up with compositions, with the aspirations and the desires of villagers. Most of his works in the initial period of were its reflection. He still believes that notion of tradition to be continued, and which is also reflected in his practice and choice of method of printing of hand pulled woodcut prints.

His works got due representation in prestigious exclusive printmaking shows like 9th International Biennial of Print Art, Bharat Bhavan, Bhopal, India and in National Art Exhibitions three times that is in 53rd, 54th and 57th National Exhibition of Art organized by Lalit Kala Akademi in Chennai, (2012), Tripura (2013) and at Lucknow (2016) respectively.

His works titled 'Death of a tortoise' (2010), 'Desires and hopes (2009), and 'Desire cycle' (2009), were part of the travelling exhibition

titled 'Between the lines' in Indian Habitat Center, New Delhi 2012 and at NGMA Bangalore and Bombay 2013. He executed all these above mentioned works when he was in AU. His works were more in number which got placed, than any other printmaker. He is youngest among the fourteen printmakers, who were represented in that exhibition from Andhra Pradesh and Telangana.

Jagadeesh is a trained printmaker and graduated in Printmaking as his specialization, under Professor T. Sudhakar Reddy. In graduation itself Jagadeesh started doing large scale woodcuts which was for the first time in that department while studying in AU. Later he went to Baroda to pursue MFA in printmaking (2012). He mostly does etchings and woodcut. He is known for wood engraving especially very intricate, detailed and minute lines. He commonly does 3 to 4 editions of each matrix he makes especially woodcut. Apart from the above mentioned two exhibitions he was part of many group shows and also received awards.

His subject or representation of imagery as mentioned earlier is self-reflections of the artist and are representational, very much narrative and realistic figurative. He tries to incorporate his surroundings, and are thought provoking and interpretative in the minds of the viewers. Though his works are self-reflections, have connection to the socio – political situations which whole country is facing, which get represented subtly. His prints are composed with activity or action. Person is doing some activity in the work, making the work live and interactive with the viewer. This activity always build the narrative theme.



5.1.31.

Figure 5.1.31. Jagadeesh Tammineni, Title: 'Vehicle of the common people'; medium: woodcut; size: 72 x 42 inches; year 2013.

Jagadeesh Tammineni's composition, are intimate, informative, and are a process of self-enquiry. He sees himself as always being a 'student' constantly learning from surroundings and having self-awareness. His works especially woodcuts, are very intricately carved and niched? to show the quality of any material like metal, human skin or wood.

The work titled 'Vehicle of the common people' (see figure 5.31) Jagadeesh Tammineni has drawn a farmer with sickle in his hand and a heavy vehicle which he is supposed to use. Behind him, in the image, are two persons, standing under the shade of the tree along with tigers. They two look like land owners. The works are indexical of the difference in the life style of the poor and rich people. The composition is monochromatic.

5.1.32



Figure 5.1.32. Jagadeesh Tammineni, Title: 'Print show'; Medium: woodcut; Size: inches; year. Edition 1/3; year 2012. On the print on the lower left corner written as '1/3', then 'woodcut'; in the lower center as 'Print Show', and on the lower right signed as 'Jagadeesh'.

This work is a realistic representation. This is the entrance view of the Faculty of Fine Arts, where a banner of print show is kept. It's a nostalgic composition of the artist. The elements in the composition are placed realistically.



5.1.33.

Figure 5.1.33. Jagadeesh Tammineni, Title: 'Making of a Nation-2'; Medium: woodcut block; Size: 72 x 48 inches; year 2015.

Jagadeesh started the idea of nation building in his works which is a notion of making imagery connected to history. Artists say that it has perhaps been part of his imagery making exercise for quite some time, both consciously and as well as unknowingly. One can see image of Gandhi that has figured in his works consistently. Jagadeesh believes that Mahatma Gandhi. In the above work titled 'Making of a Nation-2' (see Figure 5.1.33) is having Indian national animal along with father of nation. This work is questioning the political and social situation of the country and need of Gandhi to repair it, which is shown in the composition as 'Gandhi setting peacock'. He is subtly talking about political situations. He wants to show that still we are in need of man like Mahatma Gandhi, to craft the nation and still holds the key to stop violence.



5.1.34.

Figure 5.1.34. Jagadeesh Tammineni, Title: 'The Birth of a Nation-3'; Medium: woodcut; Size: 36 x 48 inches; year 2017.

5.2. Portrayal of Surroundings

Raghuram Bairu

Bairu Raghuram is from Hyderabad. In the formative days of his recognition as an artist and especially as printmaker, one can see him working on his etching plate at the Lalit Kala Akademi graphics studio which shifted to PST University. Presently, he is working in his personal studio. The artist's prints stand as social and folk interventions and reactions around him. The major themes include: woman sitting leisure, with goat and Men standing. All the human figures are derived from the rural back ground of Telangana. His composition had one human figure and an animal figure in common. The imagery is dominated by women figures and the physical features of true Telangana women. The artist worked continuously and used to see his contemporaries. His works are collected by various people in Mumbai and many other private collections in India and abroad (UK, USA, France, Switzerland, Germany and Canada).

The preferred medium for him is printmaking, especially etching. The medium he practiced in printmaking are lithography and extensively intaglio process that is etching. Artist etches the figures on to zinc after drawing them intricate lines and cross hatching. He is well known for his intricate drawing and perfect etching of lines. His colour preference for the intaglio is earthly colours like browns, burnt umber, burnt sienna and black. The artist has a culture of taking proofs of prints when the making of plate is ready prior to edition making. His inspiration includes drawings of Leonardo Da Vinci and Albrecht Durer. In Lalitkala Akademi he was working in association of artists like PT Reddy, K.Rajaiah, Surya Prakash, K.Laxma Goud, Thota Vaikuntam, P.S.Chandrasekhar and D.Anantaiah.

Explaining about his journey into visual art he explains that it was not so easy for him. His father was working as a railway employee and he used to accompany his father to his workshop and was interested to see

moulding. The same workshop made a lasting impression on the future artist. His schooling was in Islamia High School, near to Monda Market. In 9th standard, he did try to make self-portrait. His teacher appreciated him in front of all the students and then onwards Bairu Raghuram was representing in all painting competitions and bagged prizes. It was in 1963-64, in St. Ann's High School, Secunderabad, he received his award from the hands of the then collector. It was a memorable for him.

He completed is graduation and then later met D.G. Dongre, an artist and art teacher at Vivek Vardini high school. He guided Raghuram to join Diploma course in drawing and painting from IFAI, Gulbarga under Karnataka Govt. Close observation of working process of P.S. Chandra Shekar and K. Laxma Goud, taught him and inspired him to take up intricate drawing and etching of lines. He proudly announces that he is known for his intricate drawings. Village people are main theme. The themes of his paintings are rural women and shepherds in streets, hens and cocks. His depiction of big eyes for human forms is a retreat for the viewers. His works echo the lifestyle and particularly rural traditional practices and beliefs. Always his compositions are with two elements for example 'woman sitting with goat', 'the cock on the wall', the rural house dwellings in the background are few features.



5.1.35.

Figure 5.1.35. Raghuram Bairu, Title: 'The rest'; Medium: Etching /aquatint, Size of the print : 19.6 x 13 inches.

The above work titled 'The rest' is an etching print. It is a composition with a shepherd and two goats sitting under a tree. Dry land is suggestive in the landscape. Ears are typically look like leaves. Earth colour, which is a dry land with scanty trees/ greenary. The climate is hot; it is suggested as shepherd is not wearing much. The shepherd is having probably silver or copper jewelry in neck and hand. Keen observation of the artist- animal's anatomy. Leisurely sitting under a tree. The artist's prints stand as social and political interventions and reactions around him. The major themes include: woman sitting in leisure with goat. Men standing, all the human figures are derived from the rural back ground. Representation of shepherd under a shade, try to show the relation an animal and its owner is created and responded. The above work is a line etching and cross etching. Monochromatic composition. Only intaglio of dark brown is used, no top roller.



5.1.36.

Figure 5.1.36. Raghuram Bairu, Title : 'movement' size: 13 x 19.6 inches.

The titled 'Movement' is a composition having three buffaloes. The buffaloes are strong with long hoods typical of the Telangana region. The buffaloes are facing in opposite direction. The buffaloes are bony.

The title suggests that artist wanted to create movement in animals. Ears are typically look like leaves. Eyes as seen in other works of the same artists are closed. While coming to the technique, it's an etching on paper. The line is etched and mild aqua is done. He has developed his own style of line etching with which he creates shade and light, and dimensions in the animal.

Thus, the works Raghuram Bairu especially line etchings echo the Telangana lifestyle and particularly rural traditional practices and beliefs.

Chippa Sudhakar

Chippa Sudhakar is one among the several artists who after travelling back to the city, completing their tutelage at the Baroda at fine arts Faculty contributed to the Printmaking, its initiative, inspiring local artists and students to take up printmaking as a serious stream and passion. Following the first set of artists who went to Baroda for further studies in Fine arts, Chippa Sudhakar went to M. S. University with a scholarship from the Telugu University to pursue printmaking and came up with seriousness in the medium despite of the market interests lies in painting and sculpture.

The prints which he made during his stay in Baroda, reflect the 'alienation' of an individual who is far away from his comfort zone, and is obliged to manage with the newness. He was exposed to the diverse and varied mediums of printmaking, in MSU which tempted serious attempts in choosing and relishing methods of his choice. Chippa, got inspired and interested in the works of J.Capa, a Spanish printmaker who conducted a workshop at the Faculty. Chippa was exposed to the various methods of colour printing, he was in search of to give life to painter self by usage of multiple hues in etching.



5.1.37.



5.1.38.

Figure 5.1.37. Chippa Sudhakar; Title: 'Untitled', Medium: Etching and Aqua tint; 1998. On the print lower left side written as 'etching' and lower right side signed as 'Chippa sudhakar 98'.

Figure 5.1.38. Chippa Sudhakar; Title: 'Untitled', Medium: Etching and Aqua tint; 1996. On the print lower left side written as 'A/P etching' and lower right side signed as 'Chippa sudhakar 96'.

Chippa Sudhakar's father did business in paddy, but Chippa is a full pledged artist having an art studio for practicing both printmaking and other mediums. He didn't stop there and went further to share his studio with the young printmakers as well as artists who for a different reasons experimented in printmaking in Hyderabad. His studio is one of the active printmaking studios in Andhra Pradesh. He never thought that he would become an artist. He is till today has a great regards for one of his teacher Pran Rao, who supported him and directed him to get him into Fine Arts College. Pran Rao introduced him to artist Thota Vaikuntam who directed him to the then faculty Kavitha Deuskar in JNT University. It all happened in 1982.

At the college, the studio set up as well as processes of printmaking fascinated him and wanted to pursue deeper and deeper into the subject. His friends in graduation include Srinivasa Chari, Shanker, Laxmi Reddy and Late Laxmana Murthy. He spent lots of time in the printmaking studio with his teacher Gauri

Shanker. He thought printmaking is based on drawing, so spent most of his time in drawing with charcoal, in his hostel.

He after that went for his post diploma in printmaking in M.S. University of Baroda. In Baroda under Pandu Ranga Dhumal and Rini Dhumal, he learnt various graphic techniques. He started exploring and experimenting in different mediums such as wood cut, lithography, etching under the guidance of his teachers.



5.1.39.

Figure 5.1.39. Chippa Sudhakar; Medium: Etching ; 1997. On the print lower left side written as '14/15 Lino cut' and right side signed as 'Chippa sudhakar /97'.

Chippa Sudhakar admires the prints of Toulouse Lautrec, Joan Miro, Tony Martin, and German Expressionists. When coming to Andhra Pradesh, in the beginning he did not realized the prominence of works of Laxma Goud and D.L.N.Reddy, but when he went to Baroda, he understood the importance and their contribution to modern printmaking in India. He also likes the prints of Krishna Reddy, Gauri Shanker, and Dakoji Devraj. His compositions are simple but colourful derived from the surroundings. He takes his memories a journey into technique of printmaking and converts into art work.

Presently he lives and works in Hyderabad. In a place called Kismathpur, he is having a separate studio for painting, sculpture and printmaking. Presently he works with various materials like wood, metal, fibre glass for painting and sculpting and does etching.

Anjani Reddy

Anjani Reddy used to participate in the printmaking workshops and also used to take print in JNAFAU, as she was working there as art teacher. She by choice did line etching with aqua tint. The compositions are similar to her painting.



5.1.40



5.1.41

Figure 5.1.40. Anjani Reddy; Medium: etching, Aqua tint; Editions:A/P; Size: 22x 16 cms.

Figure 5.1.41. Anjani Reddy; Medium: etching, Aqua tint; Editions:5/20; Size: 45x 49 cms.

Nandini Goud



5.1.42.

Figure 5.1.42. Nandini Goud; Medium: Etching, Aqua tint; Editions:A/P; Size: 22x 16 cms.

Nandini Goud did her graduation and post-graduation in printmaking from MSU, Baroda. Nandini is emotional and sensitive artist and used to do etchings which were the imagery and her response to the environment surrounding her. Most of her etching she incorporated her portrait making the work an autobiographical.

R. Lakshmi Reddy

Laxmi Reddy used to work along with his father's P.T.Reddy, in Lalitkala Akademi studios, and did etchings and lithography. She was also exposed to expert printmakers as teachers, namely P.Gauri Shanker and K.Laxma Goud. She was not allowed to study outside Hyderabad by her father. Just after finishing her diploma in painting from J.N.T.University(1987), she was lucky to join SNS, University of Hyderabad, in 1990. Her compositions are mostly landscapes and interiors of her home. She is from the first batch of students at Golden Thresold (where SNS was running classes). K. Laxma Goud, introduced new subject to them 'Printmaking'. She learnt printmaking working in the department, with P.Gaurishanker, and as well as observing the graphic studio at her home. She got chance to see many artists working in different methods of printmaking. She used to watch their working methods, listen to the discussions of the artists, as well as the display and hang out prints to dry, was her exposure to the printmaking. 'A kite shop' is one of the etching, in early days of her learning printmaking. She used to depict simple pictorial compositions and interiors.



5.1.43.



5.1.44

Figure 5.1.43. R.Lakshmi Reddy; Title: 'A Kite shop', Medium: Etching, Aqua tint; Size: 11x8.5 inches, 1994. On the print lower left side written as 'etching', lower center as 'A kite shop', and lower right side as '94'.

Figure 5.1.44. R.Lakshmi Reddy; Title: 'Interior', Medium: Etching, Aqua tint; Size: 5.83 x 8.27 inches, 1990. On the print lower left side written as 'etching', lower center as 'Interior', and lower right side as '90'.

Sajid Bin Amar

Sajid Bin Amar works frequently in the 'Banyan Heart Studios' and other spaces in Hyderabad. He is one of the favourite students of K.Laxma Goud, and works with him whenever gets a chance, especially in the field of etching. His works are linear and are from immediate surroundings. When asked for the source of his imagery, the artist with a smile replies that he gets attracted with the huge road side hoardings, which are large in scale, attractive and colourful. Most of his compositions are with female figures, obviously derived from the world of advertising. The figures in his prints are faced in profile and side profile and till bust. Woman in Sajid works are from these hoarding who are very conscious of their beauty looks, yet linear and often they are accompanied by text.



5.1.45.

5.1.45. Sajid Bin Amar, Artist at his Studio, in Jubilee Hills, interview dated 18/08/2013.

His works are representation of glamour and are sometimes parody. When looked at his paintings on canvas, one finds the ‘feel of a print’. It happens because while painting, he uses impression of bubble wrap paper, various textured surfaces, and the variations in the density (thick and thin) of paint. He also says that this derived from his constant practice of printmaking under the guidance of K.Laxma Goud. He is one among the first batch of K.Laxma Goud’s student, at HCU (1989-1991).

He derives his inspiration from his family in which his father was a sign board artists and his mother was good at drawing and as well as K.Laxma Goud. At Shrishti art Gallery, he had done exclusive prints show.

He prefers ply wood and natural wood, for doing woodcut. When carving he tries to incorporate variety of textures. He does linear etching, and prefers line etching rather aqua tint. He does textures by taking impression of carton box, natural leaves or twigs, bubble warp paper etc.



5.1.46.



5.1.47.

5.1.46. Sajid Bin Amar, Title: 'Untitled'; Medium: Wood cut; Size: 61x 46 cms (paper 76 x 56 cms); 2007, Edition: 20/22.

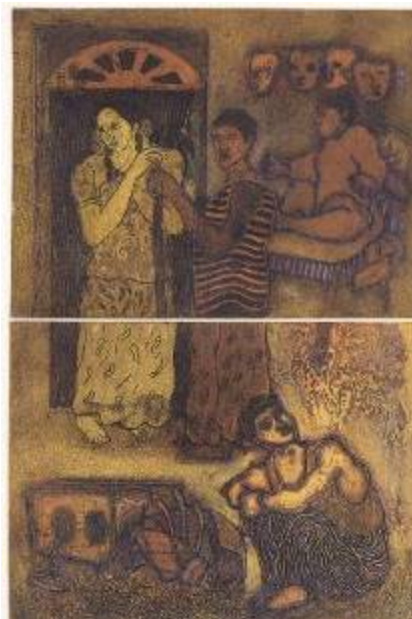
5.1.47. Sajid Bin Amar, Title: 'Untitled'; Medium: Wood cut; Size: 61x 46 cms (paper 76 x 56 cms); 2007, Edition: 20/21.

B.Akshay Anand Singh

B.Akshay Anand Singh, is a trained printmaker (MFA Printmaking from UoH), who when gets chance of working on etching plate and printing press, does etching or prefers drawing with pen. He also does dry point prints also. The prints of Akshay Anand are iconic, from immediate nature and surroundings which depict the culture and lives of the old city of Hyderabad. He has chosen simple subjects like happenings in a street as his major concerns and expression. His works are crowded with people interacting with each other and falls in the category of representation art. He is interested in depiction of festivals the way they are celebrated. His works are personalized documentation of the rituals, celebrations and culture of Hyderabad. Akshay's prints are direct depictions of urban traditions, myths, and rituals of Telangana, creating his own identity. Textures and colours play their own role in his composition. Thus depicting the 'place' and creating identity as an artist.



5.1.48.



5.1.49.

Figure 5.1.48. B.Akshay Anand Singh; Title: 'Chottu Miya'; Medium: etching; Size: 8x5 inches, year 2010.

Figure 5.1.49. B.Akshay Anand Singh; Title: 'Badi Galli'; Medium: etching; Size: 11x6 inches, year 2010.

The potriature of 'chottu miya' man standing and looking at the viewer, is an iconic Muslim man from the old city where are artist also lives. In the composition titled 'Badi Galli' (see figure 2) there is a girl, two men and a kid. The girl is standing on the doorways and a man is standing beside her and seeing towards the ground. The kid is sitting on a chair like structure. There are four masks hung on to the wall. A man is sitting down looking up. The title of the work says that it is big street and the door is of an old city design. The happening in the street, is depicted. All are involved in their own works. It's a mere representation of his immediate surroundings.

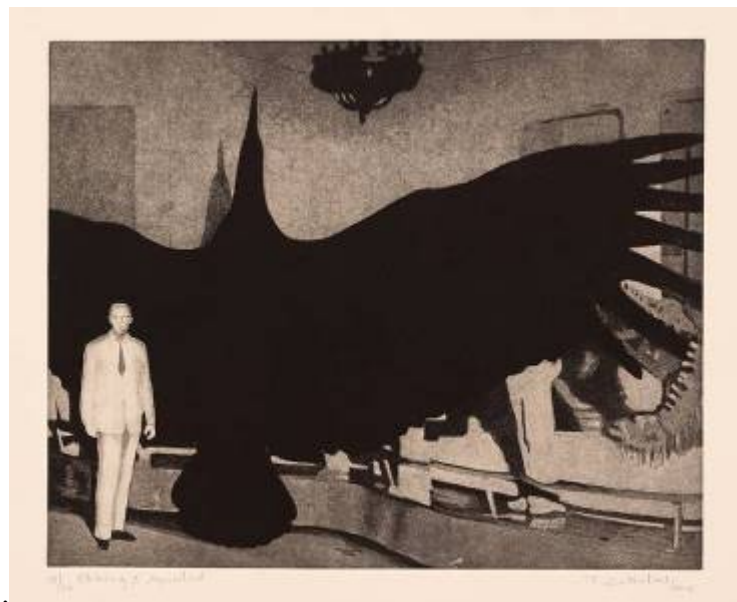
Subhakar Tadi

Subhakar, a printmaker and painter and above all alumni of Department of Fine Arts, Andhra University is now having his studio in Baroda. He grew up in a small village, and looked his shift to urban cities a discovery and disparity in its being. He not mourning on leaving rural atmosphere, tried to grasp and as well to contradict both rural village and urban cities. He could easily

mould in the cities he lived and its culture. He believes in getting inspired and work on the existing surroundings, and not create fantasy or imaginative.



5.1.50.



5.1.51.

Figure 5.1.50. Subhakar Tadi, Title: 'Silent conversations', medium Photo etching; size: 45 x 50 cm; year 2019.

Figure 5.1.51. Subhakar Tadi, Title: 'Artificial Bird'; Medium: Photo etching; size: 50 x 55 cm; year 2015.

Earlier works of Subhakar have had dominated with black colour and its tonal variations. His first encounter with the city is city of boats and ships that is Vishakhapatnam. That's how he came up with ship series of painting, later on (2015-16). In the first instances his compositions were related

to his coastal village (Vegivaripalem) of Andhra Pradesh. The compositions include – vendors especially fish sellers, farmers growing rice, the craftsmen who crafted boats, daily scenes and typical folk people of that region, which engage his composition with minimalist colour palate of colour with dominant being black and white colours.

Subhakar drew his inspiration from urban nuances, and started seeing the art world with a different view point. Though his monochromatic usage of colour continued with the subject changed. He started looking at images of Alfred Hitchcock clicked by American Photographer Phillippe Halsman and also works of Salvador Dali. He started portraying Mahatma Gandhi in his youth, for which he received wider recognition. He definitely says that the printmaking has helped him in understanding layering in the works and importance of black which he still loves to use in his works.

Subhakar presently does archival printing, apart from his oils on canvas and as well as spray painting. In his mail to the researcher he mentions the names like Britain's Graffiti artist Banksy and by David Hockney, Bhupen Khakhar, Edward Hopper and photographers Henri Cartier-Bresson and Raghu Rai. His list of inspiration is not exhaustive, and gets inspired by the life around him. The doodling of a small child to the political situation and how different people articulate and solve their problems in daily life, thought processes in different forms, become his inspiration. He does practice photography also, which helps him to execute his work of art.

Presently he is working on photo-etching in continuation with series of photographs he has been taking recently. The photographs are about toys and objects which are collected from the flea market and found in the house and other places. He arranges these objects in such a way to create surreal situations pregnant with some curious actions. Subhakar deliberately alter the realistic representations by assembling situations in which small things look big and the vice versa. These situations create a sense of mystery and allow us to create our own stories to complete the plot which is set. This photo-etching is an attempt to transfer the same effort in a different medium, which also adds the abstract and the mystery to the situation

B. Karuna

B Karuna also contributed in the printmaking in this region with her diverse prints and practice for the last 15 years. She draws her imagery from the immediate surroundings and her works are like visual dairy. Being the researcher of this thesis, her works are not analysed and discussed in this thesis. Apart from practicing printmaking, Karuna has a strong urge to teach and spread printmaking as medium of expression. She has done many woodcut workshops, whenever she got chance.

L.N.Bhuvaneshwari

L.N.Bhuvaneshwari, born in Andhra Pradesh, is a printmaker and an experimental artist. She obtained her formal education in visual art in Hyderabad. She did her Bachelor of Fine Arts in Painting from JNTU College of Fine Arts, Hyderabad. She later took up a Master's course in printmaking at the University of Hyderabad. Currently based in Dubai, she got associated with printmaking studio named Tashkeel studio and gallery.



5.1.52.

Figure: 5.1.52. L.N.Bhuvaneshwari, 'The Legend takes the high way.....with great power comes great responsibility', medium: woodcut, Size: 48 x 60 inches.

Bhuvaneshwari was intrested in drawing from her childhood years. Later on when she joined the Bachelor of Fine Arts, inspired by the materials she found there, she used to visit and do drawings of dump yards and scrap yards. Her interest in cement bags, metal plants near factory, the automobiles, the hard and iron and jagged edged reality when in use and

strangely soft edge is isolated from their harsh surroundings. Fascination with machines didn't end there, in some ways they were essential, in others, senseless.

The imagery shows a motorbike in the unused status dumped in scrap. In the left top corner, a script is written as 'Royal Enfield', the brand name. It might be a piece of paper pasted as a chincolle. The vehicle is placed in the centre of the composition. The vehicle is without a wheel/tire. There is a piece of paper on the right bottom corner. It is a hand-pulled woodcut print, inkjet prints and collage on paper.

Like other women artists, she was the recipient of scholarship from PSTU in 2009. She participated in many art residencies. Especially at Bar 1, a Bengaluru artist residency in 2010, immediately after her masters. She was part of the 12th Bharat Bhavan International Print Biennale print exhibition in 2010.



5.1.53.

Figure: 5.1.53: L.N.Bhuvaneshwari, 'The legend rides on moments between our rides and their rides'; Size: 42 x 72 inches each, Hand-pulled woodcut print, dry pastel charcoal, acrylic on canvas.

The imagery shows what the bike looks like from scrap. The work is a triptych of the same imagery. The royal feeling is given by painting gold all over. The vehicle is placed in the centre of the panel. The title says, 'The legend rides on moments between our rides and their rides'. It's a three-panel work- triptych, made out of the same wood panel. Hand-pulled print woodcut

print, dry pastels, charcoal and acrylic on canvas. Title: A roaring motor car, Size: 10 x 7 feet. Panels: 3x7, 4x7, 3x7 feet respectively. The title says 'junk bike'. Only the fuel take of the bike is seen. The wires are all not in place. The whole bike, when seen, looks like an animal or insect posture.



5.1.54

5.1.55



Figure: 5.1.54. L. N. Bhuvaneshwari, 'Untitled'; Size: 6 x 8 inches; Medium: etching/ viscosity.

Figure: 5.1.55. L.N. Bhuvaneshwari, 'Burning and giving Air = Atmosphere'; Size: 48x 72 inches; Hand pulled woodcut print, inkjet print collage.

Presently she is reusing and recycling the plastic carry bags to make art works creating new forms of flowers. Whenever she sees a plastic waste she collects and make into different forms by using iron box, and threads.



5.1.56.

5.1.56. L. N. Bhuvaneshwari, 'Untitled'; Plastic.

Vijaya Durga Kumari

Her works are not mere landscapes or documentation. It is like meditating and absorbing what an artist gets with immediate surroundings. She uses those subjects in her works which are found in her immediate surroundings in her day to day life. She starts her work of art with a general idea of study and whatever comes closer to her, which inspires her to use it as a subject. Then she starts visualizing that idea and tries to build a concept and give rise to a whole meaning. For this, she emphasizes all aspects of composition and creates a balance. She is trying to understand and also experience the sense of connection and interrelation with the surrounding. She imagines herself in the world around her.

Vijaya Durga draws from her immediate surroundings. Her friend Poornima (a classmate in bachelor of fine arts) was having tortoises as pets in her home. Whenever Vijaya was with her, she watched them closely, and they came into her works with an unconscious mind. She started composing them and studying them closely. In her work, titled 'on the shore' (see figure: 5.1.57) is having seven Tortoise actively catching—the waves of the water. In the composition, there are seven waves, creating movement in the whole composition, emphasizing the direction across or through artwork. Even though composing the immediate surroundings, her slowness, or the connectivity to her life, Vijaya has chosen tortoise. The dilemma situation of the artist who just passed masters and waiting for the opportunities is unconsciously depicted. The print is

monochromatic black colour, and the grains of the woodcut add to the rough and tuff shell. Overall it is a pictorial representation by her.



5.1.57.



5.1.58.

5.1.57. Vijaya Durga Kumari; Medium: woodcut, Title: 'on the shore', Size: 12 x 18 inches. Year: 2013.

5.1.58. Vijaya Durga Kumari; Medium: woodcut, Title: Reflection, Size: 16.5 x 24 inches, Year: 2013.

Another work of her, done in 2013 (see figure no.5.1.58), is the composition of two tortoises, titled as *reflection* is talking about 'relation' under the tree. The tortoise is red to add up to the mood of the creature. The dark background is indicative of 'night'.



5.1.59.



5.1.60.

5.1.59. Vijaya Durga Kumari; Medium: woodcut, Title: Mysterious pond, Size: 12 x 18 inches, Year of execution: 2013.

5.1.60. Vijaya Durga Kumari; Medium: etching and aquatint, untitled, size: 10 x 9 inches, year of execution:

In work titled 'mysterious pond' (see figure 5.1.59), six tortoises face each other; leaves are more significant than tortoises. The tortoise is green in colour, similar to the background making it mysterious. It's a woodcut print done in relief technique, which eased the intricate carving of lines suitable to the feel of water. The slow and (weak/timid) animals like tortoises and birds

are repeated as motifs or patterns to create moments and portraiture of existing physical reality.

In work the artist didn't title (see figure no. 5.1.60), a girl sitting in a deep thought alone, the background is blue, reminds of a blue period of Picasso's works of the blue period.

Women artists intertwine their household chores and the artistic profession and come up with a very emotional, sometimes questioning the society, provoking, and questioning her identity as women and artist as a whole. Women have different roles to play, and it's challenging as an artist.

Archana Sonti

Anchana sonti known for her linear figures did practice printmaking for some time, with the encouragement of her teacher K.Laxma Goud. Whenever there was a chance he encourage her to do etching. She also did few small hand pulled woodcut prints.



5.1.61.

Figure: 5.1.61: Archana Sonti; Medium: Etching,Aqua tint; year: 2004.

Preeti Samyukta

Preeti Samyukta, the Alumni of SNS, was into painting department for her masters program. She was more fascinated by the black charcoal drawings and lithography since she joined SNS. With that zeal she did more than two hundred lithographic prints in the department. She used to spend a lot of time with her Goan friends who were expert in litho stone etching and printing. Preeti now paints huge canvases with self portraits and sometimes does etching. She is presently working as head of the painting department, JNAFAU, Hyderabad.



5.1.62



5.1.63

Figure 5.1.62. Preeti Samyukta; Medium: Lithography, Editions:A/P; 2004.

Figure 5.1.63. Preeti Samyukta; Medium: lithography, Editions:A/P; 2003.

Swathi Rajadhyax



5.1.64

Figure: 5.1.64: Swathi Rajadhyax; Medium: Lithography; year: 2003; On the print left side down written as A/P lithography; in the lower center ‘untitled’ and right side down signed as ‘Swathi 03’.



5.1.65.

Figure: 5.1.65 Swathi Rajadhyax; Medium: Lithography; year: 2004; On the print left side down written as A/P lithography; and right side down signed as ‘Swathi 04’



5.1.66.



5.1.67.

Figure: 5.1.66.Swathi Rajadhyax; Medium: Etching, Aqua tint; year: 2003; on the print on the lower left side written as 'A/P Etching' and at the lower right side signed as 'swathi'.

Figure: 5.1.67.Swathi Rajadhyax; Medium: Etching, Aqua tint; year: 2004; on the print on the lower left side written as 'A/P Etching' and at the lower right side signed as 'swathi 04'.

Swathi Rajadhyax, after her BFA in Jnafau, joined MFA printmaking, SNS. When she was pursuing her course, she did many lithography prints, and few etchings also. She met Manguirish Rajadhyax a Goan, who was ex-student of the same institution, and learnt more about lithography. Her works were technically well pulled out prints especially lithograph prints. Her etching were with varied tones and gradations of aquatint. Presently she is doing painting on canvas in which she uses same textures and gradations. Later on after studies she got married to Manguirish Rajadhyax, who owns a big printmaking studio, in which, he practices as a edition maker. He gets assignment from all over India to make editions.

Manasa Priya Dhulipalla

Manasa Surendra, the artist trained as printmaker, studied BFA (2003-2007) in PSTU and later did her masters in printmaking from Bagalore University. Her classmate Praveen.M and herself are working now and still in the field. She decided to join printmaking to understand depths, shades and textures in a painting, and also techniques. She learnt being patience, grasping and experiencing and feeling all the steps in the printmaking which is now helping her to do crochet and embroidery. For her it took nine months to complete her first chochet work. She is explains that she is able to do the present work only because of the printmaking which she practiced earlier. The work titled ‘Stranger’ is a combination of crochet and drawing in the background. She had done many portraits in crochet now and this works of her is portrays fear and anxiety from a mother’s perspective as her innocent clad is ready to take off to explore her dreams unaware of the deviou traps set up for her.



5.1.68.



5.1.69

Figure .5.1.68. Manasa Priya Dhulipalla, Tiltle: ‘Untitled’; Medium: Dry point on rice paper; Size: 29 x 24.5 cms; 2009, On the print left side down written as ‘Dry point’; in

the lower center 'Untitled' and right side down signed by the artist and written year as '09'.

Figure 5.1.69. Manasa Priya Dhulipalla, Title: 'Untitled'; Medium: Dry point; Size : 30.5 x 23.5 cms; 2008, On the print left side down written as 'Dry point'; in the lower center 'Untitled' and right side down signed by the artist and written year as '08'.



5.1.70.



5.1.71.

Figure 5.1.70. Manasa Priya Dhulipalla, Title: 'The bird'; Medium: Dry point; Size: 45 x 29.5 cms; 2008, On the print left side down written as 'A/P Dry point'; in the lower center 'Untitled' and right side down signed by the artist and written year as '08'.

Figure 5.1.71. Manasa Priya Dhulipalla, Title: 'Snail on my Palm'; Medium: etching, size : 15 x 8.5 cms; 2009, On the print left side down written as 'etching'; in the lower center 'Snail on the palm' and right side down signed by the artist and written year as '09'.

5.1.72.



5.1.72. Manasa Priya Dhulipalla, Title: 'Stranger'; Medium: Mixed crochet and embroidery on cloth, 2019.

5.3. Representation of Man and Nature

P.Gauri shanker

As mentioned previously (chapter 2), Gouri Shankar's imagery is derived from the landscape around him. His concerns were harmony of man, nature and animals existence which are related to each other to live on this earth. His prints are commonly titled as 'earth scape' and 'landscape' were done series. Sometimes his landscapes are based on the seasons and on the plateau region of Hyderabad. His landscapes are with rocky textured, vibrant colours, and in abstraction and take us into another world altogether. When come to printmaking practice, for his Emeritus Fellowship in 1997. He worked on 'exploration of the Collography techniques as a print media'.



5.1.73.



5.1.74.

Figure 5.1.73. P. Gouri Shankar, 'Composition ', Collography, 1998, on print: on the lower left written as '6/8 Intaglio'; in the lower centre as 'Composition', and on right side signed as 'Gouri shanker 1973'.

Figure 5.1.74. P. Gouri Shankar, 'At rest ', Etching, 1974, on print: on the lower left written as 'A/P 1/4 ' ; in the lower centre as 'At rest', and on right side signed as 'Gouri Shanker 1974'.



5.1.75.

Figure 5.1.75. P. Gouri Shankar, 'Earth scape', etching, 1971, on print: on the lower left written as 'A/P Etching'; in the lower centre as 'Earth scape', and on right side signed as 'Gouri shanker 1971'

He did Collography (see figure 5.1.68.) using board, metal, and paper board as surfaces, in which he used go for colouring with intaglio one colour and two top rollers, deriving with five to six colours all together. Constant

practicing of on the spot landscapes for more than ten years resulted in abstraction of the style. His works can be categorised into

1967-71- Abstract Series.

1971-75 - Rickshaw Series.

1975-86- Mountain series

1986-93- Plant and environment series

1993- Revised his abstract series.

P.Gourishanker's works be it painting or prints, are with multi coloured and vibrant, mostly landscapes with combination of tints and shades of a colour. Most of his landscapes are 'aerial' views. The landscapes in his works are sometime are known one and others are imaginative. He also touched upon doing few works in Tantric art.

Devraj Dakoji

Devraj Dakoji (1944) was very keen to learn and to expertise the printmaking methods and techniques. He is still working as a master printmaker and has been working in the Robert Blackburn printmaking workshop program in New York. He did his formal art education in Government college of Fine Arts, (At present JNAFAUH). Later on, went to Chelsea school of arts, London, where he did his master's program. He was working in Garhi studio, New Delhi for a period of time. It was in 1996, along with his wife Pratibha Dakoji, set up a independent edition making studio in shahpur jat, in New Delhi.



5.1.76.

5.1.76. Devraj Dakoji, title 'Untitled', Medium: etching, year: 1985.

Coming to the imagery, the nature is the predominant element in his prints. The flora and fauna, the rocky area of Deccan plateau region, especially rock formations in and around Hyderabad can be seen in his prints. He started his rock series way back in 1970s and continued for ten coming years. Now with the expansion of the Hyderabad city we don't find rocks as in his prints. Nature has been his theme for all time. Most of his visual language is abstract, we find few figurative compositions with nature and animals.

His wife Prathiba Dakoji, is also a printmaker, and her works are admixture of both figurative and abstract.

His contribution towards the growth and continuation of printmaking is immense, and whenever travels back to Hyderabad is interested to meet and interact with young generation of printmakers. He is still teaching in Robert Blackburn printmaking workshop program in New York.

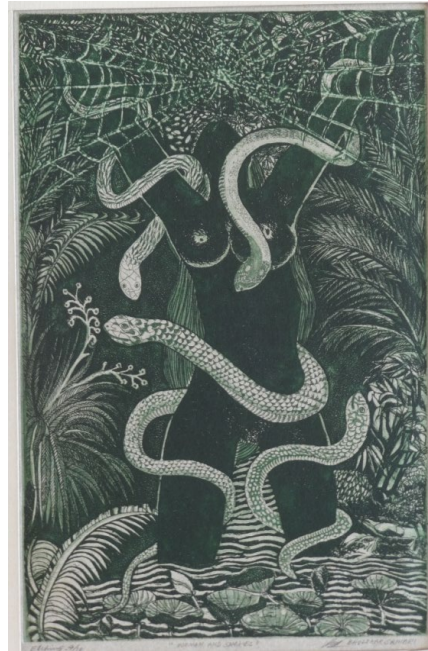
Bholekar Srihari

As discuss in chapter 2, Bholekar Srihari, was active in the art fraternity of Hyderabad, who interacted with young and older artists. Srihari Bholekar, tried to put his human forms amidst the nature, especially women. He had a zeal to work in variety of mediums and materials, to express a distinct and personalised versions of forms that empowered him to be bold and more expressive, through human form and nature.

In his early works (1970-1980), he used to depict man and women naked sitting in nature. He wanted to show purest of pure form of nature as he expresses. That was the time he took up to do lithography and dry point apart from painting on canvas. The works had bold expression. He came up with exclusive (solo) graphic prints exhibition organized by Alliance Franchise, Bangalore – 1977.

The works done in the period of (1999-2010), show a completely different imagery. In 1999, he started a series of etchings, and titled as the snake and women series. One finds the women in compositions, energetic, tough, but graceful and attractive standing in the wild natural plants around her.

The snake was common in all the ten works in this series. Here he symbolises man as snake, few of his works. His academic perfection of human body from JJ School of art, Mumbai, can be seen in the strong women in his compositions (see figure 5.1.77).



5.1.77.

Figure5.1.77. Srihari Bholekar, title: 'women and snake', medium: etching, size: 50 x 30 cm, year: 2001. On the print in the lower left side written as 'etching, 4/10' and in the lower center as 'Man', and right lower signed and written as 'Bholekar Srihari'.

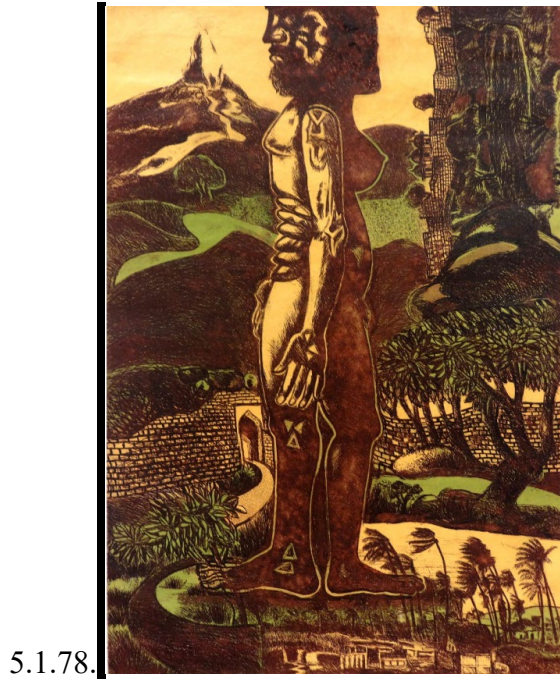


Figure 5.1.78. Srihari Bholekar, title: 'Man', medium: etching, size: 50 x 30 cm, year: 2000.

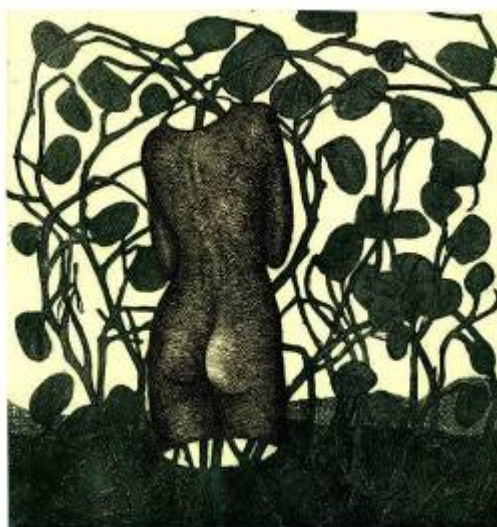
Later on he was awarded with the senior fellowship to do printmaking, by ministry of culture, New Delhi, 2005 -2007. He did completely different composition, comprising of rituals, superstitious beliefs and traditions followed in his village Bollakpally, in Nizamabad district. This series lasted only two years (see 5.1.79.).



5.1.79.

Figure5.1.79. Srihari Bholekar, title: 'Untitled', medium: etching, size: 15x 20 cm, year: 2006.

Later he returned to the imagery of woman and nature. This time, he experimented with soft ground in etching. He after line etching used to take impressions of the leaves, and twigs on to the plate directly by placing them on soft ground and create composition (see 5.1.80.). He was regularly working, and apart from printmaking he used do drawings, and came up with his last show titled 'The unknown' in 2014, in Dhi Art Space.



5.1.80.

Figure5.1.80. Srihari Bholekar, title: 'Untitled', medium: etching, size: 15x 20 cm, year: 2010.

Dudhyalaya Anantaiah

D.Anantaiah a printmaker from TS was born in a small town of Vikarabad, which used to be a busy and well known railway junction. He was born in 1953, in Ramaiahguda, Vikarabad of Ranga Reddy district. He did his intermediate in the subjects –biology, physics and chemistry with a great difficulty. While pursuing intermediate his school teacher encouraged him to write lower and higher technical examination in drawing and painting. Later on his education was in Hyderabad.

He came to Hyderabad in his twenties, uncertain about his future, his aims and his career, joined the painting classes which were being conducted of the Vivek Vardini College, Hyderabad. He wanted to join art

institution which taught painting and drawing and to become artist, but his father did not agree. Thus he joined Saifabad Science College. He was in the turn to become science graduate. He has no back ground of arts and no artist friends. His only motivation was to draw and paint. At Vivek Vardini College, D.G.Dongre was the art teacher, He enrolled for Diploma in art, in Ideal Fine Arts College under the head of department, Andane in Gulbarga in Karnataka. The others who joined him along with him include Bairu Raghuram, K.S.Reddy, Shankaraiah, and Hanumanth Rao.

Anantaiah throughout his life after his graduation was serving as a teacher in Zilla Parishat School in Ranga Reddy (from the age of 23-60). His job was a transferable one and all the schools are in the out skirts of Hyderabad. (May be this made him close to flora and fauna and rocks which later become major subject of his work).

Anantaiah's father Papaya, gangman in public works department recruited him under the *Battu pantulu*, a village gumasta, who trained young boys to become clerks. Anantaiah rebelled and joined the government school in the town. It was here that he got interested in drawing and painting. "The separatist movements of Andhra and Telangana played an important role in my life", says Anantaiah. "The schools had closed down in those days and we had a lot of time to ourselves. I drew a lot in those days, though it was limited to copying scenes and pictures of great people" recollects Anantaiah.

He learnt drawing and painting at the great mentor- D.G. Dongre. He also did his diploma in fine art only with the initiation of D.G. Dongre and practiced drawing and painting regularly. Later on in 1960's his visit to the Lalit Kala Akademi and working there encouraged him and his interest towards print art developed here in the Lalit Kala studio only. He never went through the academic training in printmaking. Anantaiah was a regular visitor to the Lalit kala printmaking studio and was conserving the fellow artists working. His observation lead to curiosity and started practicing printmaking in the studios. Anantaiah is constantly working in the medium of etching/ intaglio processes of printmaking by seeing co-artist working in the studio. Infact he is still till today regularly takes print in the same studio. Many printmakers worked,

went and settled in other parts of the country, some own their own studio now. He learnt technical part of printmaking from the then in charge of Lalit kala studio M.S.Datar.

Narrating those years (around 1970s-80s) Anantaiah says ‘the artists like Laxma Goud and D.L.N Reddy(fresh graduates returned from Baroda), Dev Raj Dakoji, Vinod, P.T.Reddy and others used to work regularly in the Lalit kala Studio. At that time M.S. Datar was in charge of the studio. His observation to the fellow artists working inspired and made him acquainted with the printmaking techniques and imagery making.

A workshop cum seminar, ‘Introduction to Printmaking’ conducted by German Designer, Handrich Frank, introduced Anantaiah to the various media of printmaking (graphics). After a great deal of experimenting, he found the medium for his imagery: etching. The frequent change in the venue of Lalit Kala Studio made many artists to stop working the graphic workshops. But then Anantaiah was still continuing.

In 1984, Paul Lingere’s printmaking camp made him know more techniques, tools and process of printmaking. Working in the community studio- Lalit Kala studio he was constantly seen works of Bairu Raghuram, Tuljanand, Panduranga Salone, Sudhakar Reddy, Chippa Sudhakar, Laxmi Reddy, Shanta, Srinath, Akshaya Anand. He believes that there is a completely different zeal, enthusiasm and sharing of knowledge in the community printmaking studio. He also attended exclusive printmaking camps, which exposed him to new technical aspects of printmaking like graphic workshop organized by Alliance Francaise de Hyderabad in 1992, and graphic workshop in Gulbarga (1998) and in regional Lalit Kala Center, Chennai (2012).

Anantaiah’s images reflect his surroundings that is suburban background. His earlier works which consisted of images of villagers engaged in various activities are now substituted with those of plants, forests, rich foliage, birds, a human being here and there- all these speak of his immense love and attachment to nature. His imagery constituted –plateau landscapes with stones bolsters, women, birds, landscape with thick flora and fauna. Majority of

his works are with one bird of an isolated image of man or women or sometimes a detailed landscape.



5.1.81.

Figure 5.1.81. Anantaiah Dudhyalaya, title: 'Bird', medium: etching print on paper. 1980.

In the above work bird looks isolated and in the midst of rocks. The bird is a mythical and unrecognizable bird and has a gazing feature. The bird is centrally placed and occupies the viewer's eyes. It is a representational work showing an isolated and anonymous bird sitting on rocks in a unknown landscape/ natural rock setting.

It is a print done in starting stages where the artist was learning the handling of printmaking especially the etching and aqua tint. Artist used the technique of Aqua tint with merger line drawing very softly and not with any hard lines. The colours are also limited to two: one for intaglio and one for top rolling. The plate has a top roll (hard) of yellow.

This imagery perhaps he has been portraying had come from living and travelling in and around plateau area of Hyderabad as a school teacher. The interest in flora and fauna, perhaps also may be because of his graduation in biological sciences. The colours are brownish; with almost work dominating with tint. (The flora and fauna of Telangana region is very dry and with tints). We do not find any change in his imagery. It is very constant and stable. He never painted or printed for to be a part of social expression of gratitude through his art. He is constantly working in the print art. He enjoys the long process of printmaking and says that 'painting once done is done and is also

a tired some as you have to do at one go and the case with the printmaking is otherwise.

Ananataiah sees himself as a printmaker rather than an artist or painter. He does etching; in that to, he plays with tone arrived by the aqua tint. He uses various aquas – like soft, sugar lift, etc. while printing he uses different types of rollers- soft to hard to get variations in the colour giving rise to emergence of different colours. His landscapes even though dense with flora and fauna, the colours used depict dried colour combination of browns and greys. It might be because of the Telangana regional landscapes.

Anantaiah feels that the prints (produced by artists of AP and TS) are very detailed and minute works; and known for their workmanship. We are lacking the technical knowhow but idea wise we are far better. He feels that we have to create awareness among the buyers and art connoisseurs about genuineness of print. He opines that printmaking workshops definitely help in communication, awareness, interactions and popularity of the medium even though they are temporary. We have, when compared to foreign printmaking studios- limitations and lack of proper facilities.



5.1.82.



5.1.83.

Figure 5.1.82. Ananaiah Dudhyalaya, 'Ecstasy', Etching print on paper, 1985.

Figure 5.1.83. Anantaiah Dudhyalaya, 'Forest series', Etching print on paper, 1986.

It was very much in style to smoke *beedi*, it is a very common habit among rich and poor farmers. People feel pride in smoking a *beedi*. Artist titled the works as “Ecstasy”. The artist was very happy to share that he could show the smoke of the *Beedi*, with Aqua tint. The man is from memory and imaginary. Only black colour is used along with the texture created by method of aqua tint.

The young boy standing in the midst of the forest with *beedi* in left hand and a stick in right hand. The artist has placed the boy in between the tall anonymous/imaginative trees. We find the cow grazing in the grass. The placement of the boy in between the tree is like three horizontal objects, which are balanced by vertical planes and cow gazing. The artist is drawing the unrecognizable fauna using the techniques of line drawing/ etching and aqua tint.



5.1.84.

5.1.84. Anantaiah Dudhyalaya, Title: ‘Environment’ series, etching and aqua tint. Size: 33x 48 cms.1986.

The sky is made with a wavy wind and trees standing cool, with an anonymous bird on the right corner, sitting on a rock. The trees probably of the palm family are typical of Telangana region, with scarce leaves. There is a path way in the center of the composition dividing and giving a breathing space in the bushes created by the artists.



5.1.85.

Figure 5.1.85. Anantaiah Dudhyalaya, 'Village' etching print on paper, 60 x 50 cms, 22 editions, 2005.

The artist has done a composition of a rural village with an authoritative cock sitting on the roof. The artist has created perspective by creating distance and with detail drawing. The artist might be missing greenery in the city – that's why he wanted to lots of greenery in this village composition.

Krishna Reddy Muchinthala (Junior)



5.1.86.



5.1.87.

Figure 5.1.86. M. Krishna Reddy, Title: 'Untitled'; Medium: Etching and aqua tint; Size: 20 x 18 inches; 2007, Edition: 04/20.

2figure 5.1.87. M. Krishna Reddy, Title: 'Untitled'; Medium: Etching; 2009. On the print, on the left lower corner written as 'A/P etching/ Intaglio' and on the right lower corner signed as 'M.Krishna Reddy.09'.



5.1.88.



5.1.89.

5.1.88. M. Krishna Reddy, Title: 'My corner'; Medium: Etching; Size: 5 x 7.5 inches, 2009. On the print, on the left lower corner written as '3/3 etching/ Intaglio' and on the right lower corner signed as 'M. Krishna Reddy, 09'.

5.1.89. M. Krishna Reddy, Medium: Etching; size: 6.5x 9 inches; 2011. On the print, on the left lower corner written as '3/ 6 etching/ Intaglio' and on the right lower corner signed as 'M. Krishna Reddy, 11'.

M. Krishna Reddy, is one among the students of K. Laxma Goud who took printmaking as a serious medium of expression and continuation

of his work. For the same after completion of his studies, he owned his own printmaking press for etching. Under K. Laxma Goud, he became expert in making matrix especially Etching, Aqua tint, and deep etching. He is also known for his skill of 'edition making'. Within no time he setup his own printmaking studio and named it 'Achuu' means 'print' in Telugu.

His inspiration comes from memories of his native place in Mahaboobnagar. He still remembers his rural surroundings and setting. His early compositions were crowd sitting on Buffaloes and bulls, sunflowers, forefather's house, lantern used in villages and lands of cultivation and many more. These were the imagery in his works. Krishna Reddy's concentration while pursuing MFA was on techniques of printmaking and intricate drawing skills. After completion of MFA he used to work in K.Laxma Goud's studio known as 'Studio 724'. At that time studio mates were Gurram Mallesh, Maitreyee, Viraj Naik, and Gouri Vemula. He is open to intake any inspiration from his immediate surroundings and depicted in naturalism. As an artist, he feels that nature as source of all creative instincts and also an identity of the place where he belongs to. He captures the aesthetic sense by transforming these mental pictures into his visual language.

He participated in the printmaking camps in Bhopal and Goa, which are well known for printmaking experts. Krishna Reddy is one among the Telangana state who started the production of editions for other artists.

Krishna Reddy when asked about his favourite printmakers comes up with artists like Anupam Sud, V.Nagdas, Subbanna, Ajit Dube, and Palaniappan. He is presently working in 'Glendale International Academy' where he conducts innovative art programs, which also includes printmaking at school level.

Balraj

The prints of M.Balraj are the combination of man and nature especially fauna. A man is accompanied by the plant or placed in the background of the composition. The treatment of plants is very abstract and it cannot be recognised by the viewers.^{viii}

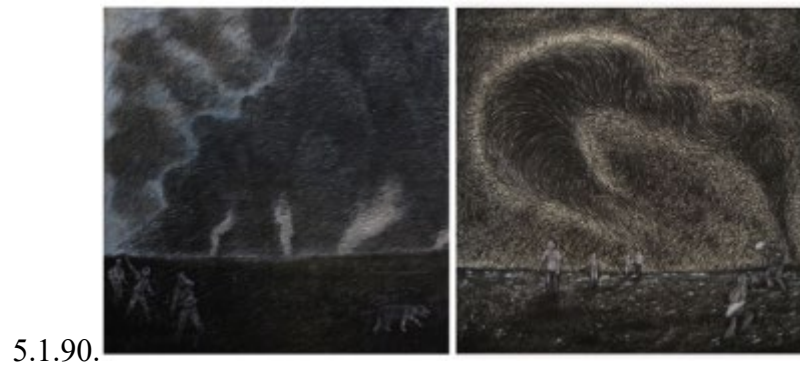
Durga Prasad Bandi

Durga Prasad Bandi was born in 1985, in a Andhra Pradesh. His joining Fine Arts department at Andhra University was accidental, though he was good at drawing the Tollywood cinema heroes from the childhood. In the second of BFA, he was supposed to choose one stream on fine arts, he instantly choose printmaking, by looking at the works of T.Sudhakar Reddy who was then the faculty in-charge for printmaking. He liked the way that Sudhakar Reddy taught, and also because he was told by his teacher, that he was good at drawing and can explore the area printmaking in a new ways. In the second and third year of BFA, Durga Rao's works were live sketches, especially old buildings in Vishakapatnam, Railway station, and other public places, and all happened to be outdoor. There was unique technique for the colour etching developed by teachers and students of Andhra university fine arts department, which Durga Prasad also followed. And made good number of colour etchings.

His work after going to Baroda, became more inward and black and white. The notions of self-consciousness and inferiority, feelings of discrimination and social isolation came into his works. He for the first time went out of Andhra Pradesh to join Faculty of Fine Arts, Baroda. What all the artist can't speak out, he was trying to put in his works. The drawing became stronger and important, in his works (2007). Through his drawings he explored dry point as printmaking medium. This was the time when he scribbled a lot. His scribbling and scratching were put onto huge/ large scale dry points, which is very hard to draw and difficult to control. Throughout two years of MFA (2006-2008) he did twenty dry points (4 x 2.5 feet) on acrylic sheet. It's very challenging the drawing skills and the scale.

After finishing MFA, in 2009, his work came down to smaller format, because of various reasons. They might be, lack of studio facility, and question of surviving outside the university. His work didn't stop, he did small format works that is 14 x 14 inches, block, and took print in the faculty when the studio was without students. He says proudly that printmakers are ready to take any kind of risk, but never stop working. He also did water colours. In 2010, he started woodcut prints, as it can be managed without studio and hand

pulling of prints of 4x3 feet size. The change of the medium and material happens with all the artists, that was true with Durga prasad's works also as and when the subject matter demanded, availability of studio facility, and materials he shifted (also in size of the work). He did series of charcoal drawing in 2010-2012. The following work (figure: 5.1.74) shows how his lines were intense and strong.



5.1.90. Durgaprasad Bandi, 'Small things makes giant', charcoal on rice paper pasted on canvas, 24 x 48 inches. 2012.

In the works done in 2010, he tilted his works as 'Beast within' we find frustration and screaming of the human beings. This was the time he started doing acrylic on canvas, where in subconsciously maintained the print and his drawing quality. His drawings were transferred on to large canvases like 4x6 feet, as he wanted to convey his response to the Taj Hotel incident in Mumbai in a loud and shrill manner



Figure 5.1.91. Image of newspaper article, titled as 'the beast within', written by art critic Palak Dubey, on the Durgaprasad Bandi's solo show at Icon art gallery, Hyderabad, in 2010.

Figure 5.1.92. Durgaprasad Bandi, 'The zone of indiscernibility', colour woodcut on paper, 23 x 55.5 inches. 2011.

In 2012, he did a commissioned work titled 'stepping towards progress for educational institution. This was the time when he started his series 'walk with my shadow' with multiple figures juxtaposed together. This was not far from the printmaking. These juxtaposing of human forms as shadows is derived from the failure of proper registration in hand pulling wood cut prints. The effect which we get from improper registration, is accidental, but getting it intentionally is difficult says the printmaker.

His works range from personal to his external surroundings. His other series include 'animal behaviour of human beings' followed by 'figure fading in the landscape'. He still continues printmaking, but had an inclination to experiment in various mediums. Sometimes it happens to be shift in the medium, only because, of particular idea, image or layout, to just want be put on the surface, as a criteria, say the printmaker.

In the series 'figure fading in the landscape' (see figure no5.1.88.) the printmaker even though working on canvas, using acrylic colours, he used printmaking technique of using stencils and surface of the canvas he pasted rice paper. The heads in the works are placed by bombs, where in talking about land and war planes, vast lands with no animals. Time situations are changing effecting human beings, through violent activities.



5.1.93.



5.1.94.

Figure.5.1.93. Durgaprasad Bandi, 'Figure fading in a landscape-2', Dry point, 15 x 12 inches. 2018. Edition: Artist proof.

Figure.5.1.94. Durgaprasad Bandi, 'Figure fading in a landscape- 1', Dry point, 22 x 15 inches. Edition: Artist proof; 2012.



5.1.95.



5.1.96

Figure.5.1.95. Durgaprasad Bandi, 'Figure fading in a landscape', Woodcut print on paper, diptych, 72 x 48 inches each panel. Edition: 1/3, 2019.

Figure.5.1.96 Durgaprasad Bandi, 'Sky is already painted, let's paint the earth', Wood surface print/serigraphy print on paper, 72 x 48 inches. 2019. Edition: 1/3

Further in 2015, Durgaprasad came up with displaying carved wood cut blocks, as unique work after rolling the colour on to the block. For him landscapes are abstraction form of nature. His work titled 'sky is already painted, let's paint the earth' (2018) is huge in size (7x 10 feet) to make a strong impression onto the viewers. In this print we can see Michel Jackson, Mahatma Gandhi, Nelson Mandela, Mother Teresa, Phan Thi Kim Phuc (Napalm girl). Durgaprasad, did three exclusive solo shows and was part of group shows regularly every year. He was working in space studio, Baroda for quite years (2013-2016) which gave good exposure to his work. He is presently living and working in Baroda.

Endnote:

ⁱ Monograph of D.Dorai Swamy, Andhra Pradesh Lalit Kala Akademi, Hyderabad, 1982.

ⁱⁱOnly B.Padma reddy, Gayathri, Soghra Khurasani, joined Department of Graphics, Faculty of Fine Arts, The Maharaja Sayaji Rao Univeristy of Baroda to learn printmaking.

ⁱⁱⁱB.S. Rohini Iyengar, "Figuring regional aesthetics: women artists via regional histories and modernism", chapter 2- women artists of Andhra Pradesh 1920 to1990, page no: 87, 88.

^{iv} <http://johnnyml.blogspot.com/2010/04/anyway-this-is-not-my-story.html>

^v <https://www.telegraphindia.com/opinion/stars-that-vanish-with-the-night/cid/512068>

^{vi} Catalogue of an art exhibition titled 'One day it will come out' at Tarq Art gallery, Mumbai 2014.

^{vii} Catalogue of an art exhibition titled 'Reclaiming Voices', at Kalakriti Art Gallery, Hyderabad, 2014.

^{viii} The Prints of the M.Balraj are dealt in detail in the Chapter 2: Growth and Development of Printmaking practice in Andhra Pradesh and Telangana.

Chapter 5

Part –II

PRINTMAKERS AND THEIR IMAGERY: THEMES, STYLES AND MOTIFS

Chapter 5 Part-II

Printmakers and their imagery: Themes, Styles and Motifs

This part of the chapter analyses the prints having imageries in the three broader categories. They are: first one is, Animal dominant compositions where certain artists shown affiliations to a specific number of domesticated animals and repeatedly made their presence as a recurring motifs in their work. The second category portrays artist self as a theme which often depicts their perspectives as well as the interior feelings. The third category of eroticism and sexuality shows the largest number of prints as well as the continuous exploration of the *theme*.

5. 2. 1. Animal Dominant Compositions

Animals symbolize different psychic relations and emotions of artist. For some artists, the depiction of animals and human features symbolize man's relation or bond with his natural environment. The printmaking is no exception coming to AP and TS the printmakers namely K. Laxma Goud, P.S. Chandrasekhar, Gauri Vemula, B. Sreekanth Kurva, L. Narendranath, D. Anantaiah, T. Kodanda Rao, D. Dorai Swamy, Jagadeesh Tammineni, T.Venkanna, B. Padma Reddy, Durgaprasad Bandi, B. Karuna, Gayathri.K, Jagadeesh Tammineni, Kurmanadham and others. We find following animals in the prints of artists from AP and TS (See Appendix VIII Table No. 5.1. List of Animals commonly depicted by printmakers).

The early works (etching prints, 1960s-70s) of Laxma Goud, we find the depiction of eroticism in a rural context. The animal form especially goat in Laxma's works becomes a signature motif symbolic of a male sexual gaze. The rural woman in the composition is created revealing her own sexuality or reacting/responding to the male. His works are straight forwardly done or sexually provocative with intense representation of man as goat.



Figure. 5.2.1. K.Laxma Goud, Medium: Etching, Size: 9x7 inches 2006.

Figure.5.2.2. K.Laxma Goud Title: 'Untitled' Medium: Etching, size: 2 x 2 inches.

For Anantaiah (animals in nature – mostly on stones, goats and stylized unrecognizable birds) the animals are part of the landscape in his prints. The animals are having a cool gaze on their faces leisurely sitting on the stones in the landscape. Sreekanth Kurva has done two etching prints in which we find a female cat centrally placed (see 1) juxtaposed with a goat head in the neck part resembling male.

The hen or a cock is said to have been symbol of 'watchfulness' and believed to have 'Resurrected qualities'. Gayathri (her works commonly revolve round the household insects, especially mosquito and house fly, very colourful and decorative, showing the mating of the insects. commonly having internal borders for every composition/ print.) one finds the design and rhythmic pattern creation with the motif turned insects. The rural village prints of Bairu Raghuram are composed of the domestic animals and birds like buffaloes, goats and hens.

B. Sreekanth Kurva

Sreekanth Kurva was born in 1968; he started painting when he was in 8th and 9th standards. His father Aagaiah encouraged him for drawing classes. As he was not doing well in tenth class, father joined him to the drawing and painting classes, with teacher D.G.Dongre, in Vivek Vardini High

School way back in 1984. He learnt how to paint in water colours and poster colours from Dongre sir. His friends and companions in the drawing class include Srikanth Donde, Milind (settled in Mumbai), Nagesh, Ramana (settled as a web designer), sham and Ramesh Gautam, who settled in various artistic related streams.

In 1985, he went for a Nirmal Painting workshop in Salarjung Museum for 45 days. This training later on has influenced his way of single imagery placing in the center of the canvas or given surface. His small time training in the Nirmal painting and toys making, one of the traditional painting where in the painting is done on the wood plank in the region of Nirmal, Adilabad of TS. The Nirmal painting is known for single figured centrally faced, giving it an idealistic placement. Most common figures in the Nirmal painting being female dancers adorned in kathak dancing dress, musicians playing tabla or mrudhangam, players etc. The colours used are very bright and the surface is coated with a varnish to protect as well as give the shiny effect. Present works reflect similar aspects with the combination of various materials and surfaces.

His interest in painting became intense, which made him prepare for his entrance in the fine arts college. He tried his best in 1984, 1985 and at last joined JNTU in 1988, for his Bachelor in Fine Arts for five years. At JNTU, his tutelage was under great teachers whom include Raghotam (principal), Manmohan Dutta, Kavitha Deuskar, Gauri Shanker, shusheela Mathur, Vani Devi, later on Stanley Suresh and Chippa Sudhakar also joined. Regarding printmaking, Gauri Shanker's lithographs and collography prints inspired him a lot and as well as Chippa Sudhakar's technical knowledge helped him for further studies in printmaking.

He already was expert in handling water colours especially landscapes and still life painting in Vivek Vardini School. Printmaking was a new introduction for Sreekanth into which he poured his attention. The fundamentals learnt from painting classes – the intensive sketching of animals, and practicing of painting still life which became passion, made him explore the printmaking part at his college. The sketching of human beings and animals continued after joining JNTU, and his favourite mate for the sketching was Ravi Shanker, son of

his teacher Gauri Shanker. Every day they used to go to the area in and around Kachiguda, sketch animals especially bulls, buffaloes, hens etc. which were there in front of his teacher's house. Still he remembers those days and shares that 'my teacher's work inspired me and I sometimes took it challengingly to get the same effect which he did secretly.

While learning printmaking at JNTU, Sreekanth Kurwa used to admire the prints of his teacher P.S.Gaurishanker, who was constantly experimenting and mastered the medium of collography and as well in colour printing. He did many collography sheets and prints. He also did few etchings. He was trying his best to get the result of the prints of his teacher Gauri Shanker. His classmates include Sudhir Dupati, Hanumanth Rao, Promod Reddy.

At Baroda, he studied printmaking at M. S. University, the medium provided him various opportunities for exploration with materials and techniques. His teacher P Dhumal encouraged him to do lithographs. His lithographs show how playful he was in using water colour and as well as his mastering of the wash technique too. Line is the important element of the printmaking processes, he utilized it all the time in his early works to the present as to make contours of his animal forms.

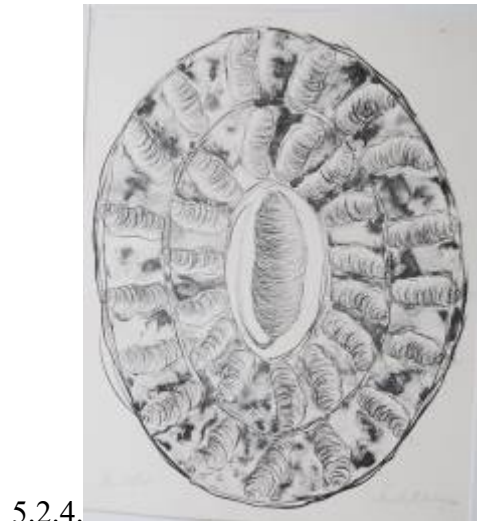


5.2.3.

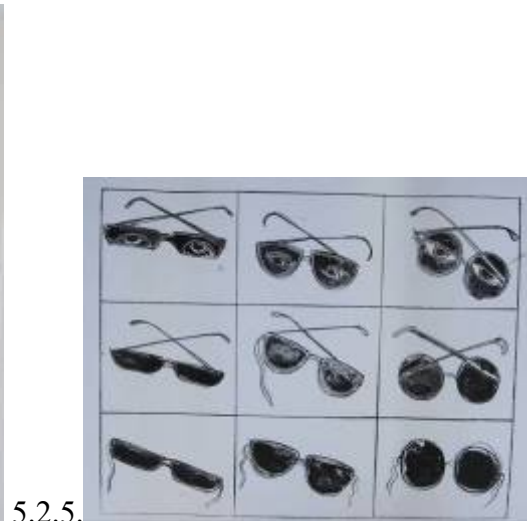
Figure.5.2.3. B. Sreekanth Kurva, 'Untitled', 1993, medium: lithography (While artist is in BFA 3rd year.)

His passion towards the love of nature in terms of animal world is rendered through depiction of animals, birds and aquatic creatures that are interpenetrated with human personality and entwined with humour and wit.

The use of tusche ink is very difficult part. It comes with experience and vigorous practice. His present works in Collography are purely outcome of practicing printmaking wherein the line or the contour is given importance.



5.2.4.



5.2.5.

Figure.5.2.4. B.Sreekanth Kurva, 'Cocoon', lithography print on paper, MFA, 2nd year, 1996.

Figure.5.2.5. B.Sreekanth Kurva, 'Untitled', 1999, lithography print on paper.

His present work which is outcome of his practicing printmaking, we find animal forms collages with contours of animal form and filling of colour and use of colour paper (with textile prints from fashion magazines) transferred on to the paper or canvas a support, and also uses brush strokes to enhance the form.



5.2.6.



5.2.7.

Figure.5.2.6. B.Sreekanth Kurva, Medium: lithography, size: 22 x 30 inches, 1996.

Figure.5.2.7. B.Sreekanth Kurva, Medium: Lithography, size: 22 x 30 inches, 1996.

He always engaged himself in active experimentation and intervention through progressive use of materials and techniques. His ideas are prefaced on animal world which include rooster, bull, rabbit, goats creating a genre of work of art. His animal depictions are the echoes from the past, of Mughal miniatures of animals and birds especially from Jahangir period. There is a direct influence of printmaking on the works presently he is doing.



Figure.5.2.8. B. Sreekanth Kurva, Title: 'Goat' Medium: paper collage and water colours, size: 12 x12 inches.

Figure.5.2.9. B. Sreekanth Kurva, Title: 'Bull' Medium: Paper collage and water colour, size: 13 x 16 inches, 2006.

Gayathri Kiran . K

Gayathri is a new media artist and a trained printmaker. Having graduated from the University famous for fine arts and performing arts (PSTUH) in AP she then went to Baroda, pursued Masters in Printmaking (2009-2011). Later on, she practiced printmaking under Indian renowned artist couple Jyotsna Bhatt and Jyothi Bhatt for three years. She now works and lives in Baroda and Hyderabad. She is presently working on drawings, printmaking and bronze medium.

Gayathri was very hard working and trying to know more about techniques and skills. At Potti Sree Ramulu University, she learnt printmaking under Venkateshwarulu. With her enthusiasm to learn more, she went with her friend named Manasa to AU to learn printmaking under T.Sudhakar Reddy. From there onwards, she never looked back.

Gayathri was very close to Manasa; both studied in PSTUH. At that time, they used to work together, mainly sketching early in the morning. Both used to regularly go to various remote and typical places such as slaughterhouses, gardens, and public areas. Manasa says Gayathri is now representing or reflecting her life into the insects. Gayathri was very much stubborn in finishing her work.

Gayathri is fourth child to her parents, who wanted to have a son. She had suffered negligence from her relatives and society in general. This later on gets reflected in her works, through depiction of small insects which go unnoticed by many.

The life of the insects inspires her works. Gayathri's works have the imagery of household insects, mainly mosquitoes and house fly. They are very colourful and decorative, showing the insects' mating. Usually having internal borders for every composition/ print.) One finds the design and rhythmic pattern creation with the motif turned insects. The relationship between the human being and an insect is unnoticed and does not care. The artist is endeavouring to depict through her works the insect which has gone unnoticed into a colossal scale, and putting forth that insects additionally relish and go through life cycle ceremonies as human beings. Her insects include mosquitoes, grasshoppers, and others. She symbolically represents human relations in the insect form insight into an insect and juxtaposes it to human activity. For example, the drawing titled 'swayamvaram' (see plate no 5.2.11) is about a tiny grasshoppers family. A female insect that beheads the male mantis after mating; in mantis life, female mantis cuts male mantis head with the help of her teeth and hands, so male mantis sacrifices his life for the sake of the next generation. The central concept and the imagery in her work are about 'mantis'. The artist has tried to depict the happy situation of a female insect and a no male mantis around, which is opposite to the human life of the present generation.

In a work titled 'The 365 days' is a series of etchings, the artist has tried to depict the coupling of insects signifying each of the days of a year (see figure no. 5.2.11). Inspiration is the flickering of lights one watches

invariably across the roads of daily whereabouts. However, the 365 days/nights are all different.

When one observes the artist's work, most insects are centrally placed with a plain background. One sees the same in work titled 'Mooch', is the centrally placed form of grasshopper which has a man's moustache and is positioned so that it looks like a portrait of 'man', who is standing in front of home built with leaf. The insect is also treated in a full-colour manner. Because of its formal complexity, intricacy, or other peculiarities, a visual area may look heavier. It has a retinal orientation, the view-centred orientation. The printmaker has etched the mostly gestural lines, and then she has created various tones/ gradations using an aquatint layer.

The relation between man and animal has been long proved, rejected and debated over the decades after Darwin. Man has long been trying to come over himself and progress in instinct in all insects, the animals, he, man is the survival and then generation of species. Artists have tried to depict the human being and animal's relationship in their work of art for ages. Gayathri has been working with imagery of insects for quite a time. From initial works like the etching in monotone drawings with pen and ink to the portrait series, the idea evolved to coupling the same. Neither is it the superimposing of insect over man nor vice versa; instead, it is a question which she is trying to resolve. The portrait series thus shows the insect with individual characteristics, as also the man with insect ones. Her works are symbolic and indexical, especially in a few of her works (see figure no: 5.2.13; 5.2.16; 5.2.17).

In work titled 'cut it' (see figure no. 5.2.16), the artist has placed a very decorative insect in pale background. The artist has used the local application in the centre part that is the grasshopper, to emphasis it. The border colour is light orange, with white insects mating in different postures. The homemade out of leaf is indexical of inviting for 'mating'. The area may look heavier.

The whole work is with intricate lines and gestural lines that are later used to give tone with aquatint. Mating of the insects is her form

/motif in most of her works. Another work titled 'v.....' is a decorative insect that is in a happy mood. Rising their hands in 'v' shape indicates probably victory.

Gayathri's is a very hardworking and disciplined artist. Her husband Kiran is an artist friend and also a printmaker. They both share their studio and work together. They work from the city of Vadodara, which Gayathri has been in since 2009 to pursue her masters. Lakshmi Kiran Kumar Kasireddy does etching and woodcut along with Gayathri. They help each other in printmaking processes and are different in their imagery and approaches. Together with other printmakers, they started a printmaking group called 'Roca' and initiated many printmaking camps, print exchange programmes, etc.

When one sees the works of Gayathri, one finds a symbolism instead of replacement of the human form into insect form especially dealing with mating or erotic representations. Her pieces are very intricate, decorative, the play of lines and meagre colour palate. Her life is related to work, and life experiences tend to come in her works.



Figure 5.2.10. Gayathri.K, Title: 'Swayamvaram', Medium: Drawing

Figure. 5.2.11. Gayathri.K Title :‘365 days’ Medium: Etching.

Figure.5.2.12.Gayathri.K Title: ‘Mooch’, Medium: Etching, Size: 10x13 inches, 2010.



Figure. 5.2.13. Gayathri K, Title: ‘Cat walk’, Medium: Woodcut, 2012, 9 x 12 inches

Figure. 5.2.14. Gayathri K, Title: ‘Untitled’, Medium: 2011, Etching, 20x27 inches.



Figure. 5.2.15. Gayathri K, Title: ‘V.....’ Size: 19x27 inches, Year: 2011.

Figure. 5.2.16. Gayathri K, Title: ‘Cut it’ Medium: Etching

5. 2. 2. Personification of self/self-dominant

The 'self' is the first thing to imitate, or to use as the imagery in one's work of art. There are different notions, in how and why an artist is using his/her own imagery into art work. Some use to show their presence, their expressions. Sometimes it's a mere representation of human form. Few artist claims that they are depicting the self but there is no resemblance of the artist in the work of art. Artists also use for narrating their life situation or of their community. It's for some artists is a visual diaries of their own life so they want their image in it. Many of the printmakers from the region used their own personification in their works. This aspect is explored in the following part.

Prathap Modi

Prathap Modi was born (1983) in small village known as Alugubulli, and had his formal education completed in Vishakhapatnam. He started working with pencil drawings. After his specialization in BFA (2002-2005 at AU) in graphics. When he reached Baroda in 2005, for his post-graduation Program, Prathap Modi is known for his colourful portfolio of small etchings and large woodcuts, and the primary changes in his work was seen in terms of subject matters and imagery.

Prathap Modi began with etchings in his first year in Baroda, and later started doing woodcut prints. He prefers woodcut prints because of size and medium which offers textures, which allow him to be more expressionistic and give him the freedom in compositions. Prathap and S. Chandra Mohan were classmates (2005-2007). Both made large size woodcuts famous, all over India and as well as in Baroda. The medium of woodcut has no size restrictions, they are also affordable, and are sought out by art collectors, Since they are easy to execute using traditional and manual methods and do not require any machinery, many print maker artists took it up as a medium of choice. Pratahp Modi did ten large coloured woodcut print during his Master's program

Prathap Modi, works in a series, it may be consciously or unconsciously. His first series in 2012 was 'Too much of anything is good for

nothing'. In which he did five triptychs on wood panels. They are multi-coloured. Every print in this series is having 3 to 5 colours. One composition sees the artist sitting on scooter (See figure no. 1), another is of policeman having many hands and holding Vishnu chakra.



5.2.17.

Figure.5.2.17. Prathap Modi, Title: 'Too much of Anything is good for nothing', Medium:woodcut.

When one sees the imagery in woodcuts of Prathap Modi, one finds self-portraits that are masculine in nature. Common motifs we find in his woodcuts are Self-portrait, horns of stag and antlers. The artist is not consciously doing his portrait, figure. It's only to place a human form, and he chooses his own because he is more familiar with. For him it's only a mere human form representing a man. Before starting a work, Prathap takes the photograph of his own in the posture he wants and uses it. It is very easy to take photos and make. He want to convey which is useful and about social realities in the present day society through his works.

The second series of his prints he titled as 'We will be together'. In this woodcut series he want to convey unity in diversity. For this series, he dressed up himself in six different costumes of Indians. He took photos and composed them in woodcut. His skill of carving is commendable. And it's a labourious work too. If one sees the work titled 'We will be together', the background is very meticulously carved as if it looks like computer graphics.

He composes his subject into three or panels, then each gigantic wood blocks are carved and print is taken, later displayed together with the print of the other blocks. He is very clearly drawing the same colour combinations in each wood block later to be displayed together. Masculinity sense of isolation, and enjoyment of nature are the dominant themes in his works. We find lions, greenery, lush vegetation used as in the back ground.



Figure 5.2.18: Prathap Modi, Title: 'We will be together', Medium: woodcut.

When he went for residency in UK he did viscosity prints. In Brazil, when he went for art residency he came up with an installation art. There is difference in making matrix for printing from matrix for display of matrix as work of art.

Maripelly Praveen Goud

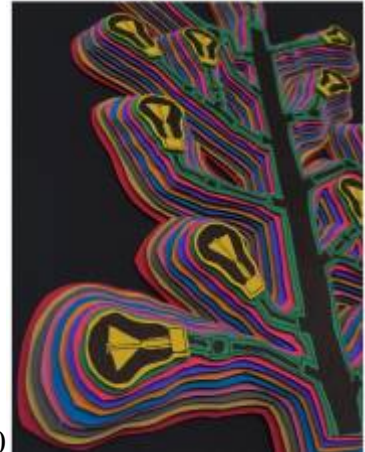
Maripelly Praveen Goud, like Karuna, is also alumni of PSTUH, He pursued BFA, DFA, (2003-2007), later went to MSUB to specialize in printmaking. By seeing his works one finds that the works are the futurist models by designer, engineers, and scientists. Praveen wanted to pursue engineering, but due to several constraints, he was unable to do so. He ended up taking Fine Arts, with the encouragement from the near and dear in his village. His works show his interest in science, art, and religion. He is fascinated by the structure/ shape of the machine, the series of ten works he did during the MFA years which he showed the machinery used in road building. Here philosophy also plays with the mind of a mid-career artist, about to decide the path he is going to take up.

Maripelly Praveen Goud, works on a large scale and does not limit himself to one theme, or techniques of printmaking. He sometimes does

smaller versions which are later exhibited collectively as one work of art. To list out Maripelly Praveen Goud's career, he has used the methods and techniques like woodcut, etching, serigraphy, digital print, and offset also. He is a hardworking artist who likes to do works as a series with particular titles.



5.2.19.



5.2.20

Figure 5.2.19. Maripelly Praveen Goud, Title: 'Life of circle-2' detail; medium: Readymade coloured papers and pen, size: 11 x 16 inches, year 2017.

Figure 5.2.20. Maripelly Praveen Goud, Title: 'Tree of enlightenment' detail; medium: Readymade coloured papers and pen size: 11 x 16 inches. Year: 2017.



5.2.21.

Figure. 5.2.21. Maripelly Praveen Goud, Title: 'Untitled'; medium: Graph printed on acid free paper (offset printing), size: variable, year 2011.

Apart from printmaking he does, video art, performances, installations, and paper works, drawings, 4D art, site specific art, sculptures and

paintings. Apart from art life, recently in 2014, he became a yoga expert and performed 108 Surya Namaskaras, in the highest peaks of many countriesⁱ



Figure.5.2.22.Maripelly Praveen Goud, Title: 'Save us'; medium: woodcut, size: 15 x 20 inches. Year: 2014.



5.2.23.

Figure. 5.2.23. Maripelly Praveen Goud, Title: 'Necklace'; medium: woodcut size: 15 x 20 inches. Year: 2014.



5.2.24.

Figure. 5.2.24: Maripelly Praveen Goud, Title: 'Electroman series'; Medium: Serigraphy, size: 11 x 16 inches. Year: 2014.

The main element or imagery in Praveen's work are the 'bulb', 'electric wires', 'plugs', 'machinery', what he calls as 'electro man' and

sometimes even uses text directly. The 'bulb' in his works can be interpreted directly or symbolically and stand for electric bulb, light, enlightenment, technology, etc. The colour black dominates in his works. The drawing in his prints is free flowing forms, without any rigidity.

He continues to be experimental in approach. He did a series of works on yoga posture, and conveys the connection of soul and mind. He lives and works in Baroda.

Pashikanti Kumara Swamy

Pashikanti Kumara Swamy, was born in the weaver family. His family was one among the hundreds of the family who left weaving and took up farming and other occupations in TS. His family experienced acute poverty when he was a child. Born in Mancherial district of TS at early was attracted towards the Ganesh idol maker in his village. He used to spend time with the idol maker and within no time, he learnt to handle clay and make idols. Kumara was also fortunate to get encouraged by his art teacher in the school. After his schooling, he helped his family by doing part time job at Commercial printing unit in his village. No one knows at that time he would take up artistic printmaking later on.

After completion of intermediate he was not able to join art school as his family could not afford to enrol him. He continued working at the printing press and did drawings during his free time. After one year later he came back to Hyderabad to join PSTUH, (2007-11). Later his quest made him join Jamia Millia Islamia University in 2011 for MFA printmaking. In MFA he did weaving series. (2013) this include the process of making silk threads by the weaver.

Kumara joined the Garhi art studio, (which was established in 1976 in New Delhi, by Central Lalit Kala Akademi) as a freelancing artist. Since then he has been working and exploring the printmaking at different levels. The interaction and access to resources has brought definite shifts in his printmaking imagery from the work which he was doing in Hyderabad.

His themes during the Hyderabad years were concerned with the life of weavers, farmers and their struggles in his native village. The

imagery like farmer suicide attempts, weaver's charka, cocoon, farmer's equipment, textiles, village atmosphere. The tools and implements used by them formed predominant imagery in his prints. The interaction with the teachers at Jamia Millia Islamia University and at Garhi, forced him to rethink his imagery. Gradually he felt he was getting away from his memories of the village. His works are about self and self-realisation in a completely different Metro capital city of New Delhi. He is personifying himself as a resident of Delhi. He portrays himself amidst the silk thread as entwined or wrapped trapped in the fast life of metro city. Sometimes he does combination of life cycle of silk worm and his experiences in his life was depicted from 2014. It's purely self in the survival. He has lot of interactions with senior artists in Garhi, which he expresses has definitely impacted his work. His works are mostly in three techniques lithography, etching and woodcut. He has become expert in lithography and he taught printmaking as an elective subject in Delhi College of Arts (from 2017-2018 academic year). The colours used are earthly colours. Pashikanthi Kumara Swamy says that given a chance he would like to share his knowledge, of lithography especially, which he feels a dearth in Hyderabad in the form of workshops, to the younger generations.



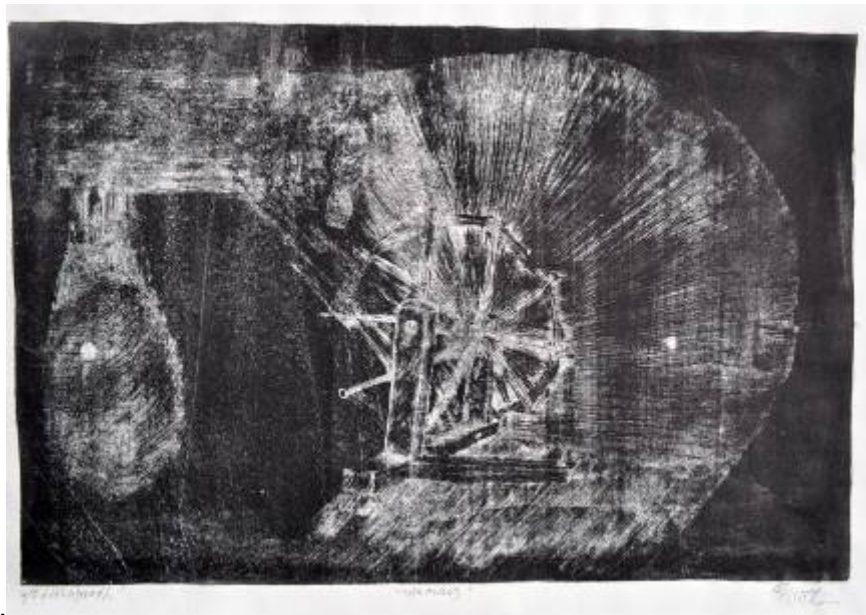
5.2.25.



5.2.26

Figure.5.2.25. Pashikanti Kumara Swamy, Title: 'Vippa tree'; medium: etching, Aquatint, size: 10 x 13 inches, year 2010.

Figure.5.2.26. Pashikanti Kumara Swamy, Title: 'Vishamutti Thailam'; medium: Aqua tint; size: 10 x 13 inches. Year: 2010.



5.2.27.



5.2.28.

Figure.5.2.27. Pashikanti Kumara Swamy, Title: 'Weaving'; medium: lithography, size: 21x 26 inches.

Figure.5.2.28: Pashikanti Kumara Swamy, Title: 'Metamorphosis-XXXXXXVIII'; medium: Lithograph size: 60 x 40 cm. year: 2018. This print was exhibited in 7th China Print Biennale 2018.



5.2. 29.

Figure.5.2.29. Pashikanti Kumara Swamy, Title: 'Weaving'; Medium: etching, Serigraphy, Size: 19 x 26 inches. The work was done when Pashikanthi Kumara Swamy was pursuing MFA.



5.2.30.



5.2.31.

Figure.5.2.30. Pashikanti Kumara Swamy, Title: 'Metamorphosis-XXXXXXXI'; medium: lithography, size: 140 x 50 cm. This print was exhibited in 60th National Art Exhibition, 2018.

Figure 5.2.31. Pashikanti Kumara Swamy, Title: 'Metamorphosis-XXXXXXXIII'; medium: Lithography and Etching, size: 140 x 100 cm. year: 2018.

Vani Sakhinala

Vani considers herself a printmaker, and her passion never stops her from doing woodcuts on a large scale. Born in Hyderabad to a middle-class couple Narayana and Kamala, Vani was very passionate to pursue visual arts, joined JNAFAU. Later she went to pursue a Master's program in Printmaking in Santiniketan. Her brother Santhosh Sakhinala was already involved in Fine Arts, and had done his M.A. in art history from the same art school. It was more advantageous for guidance, joining of art school, and regard

to art history. Earlier to her higher studies in printmaking, she used to work in Banyan Heart studio run by printmaker Chippa Sudhakar in 2006.

In Santiniketan, her artist friends were Vijaya Durga Kumari and Manohar, who work as art teachers at Yogivemana University, Kadapa. It was the first time that she left her home town to join the hostel. She became more emotional about her roots and her belongings, and started observing and absorbing the different cultures that she was being exposed to. The best example we find for the same is her work titled 'Tea time' is the work done in her days at Santiniketan, in which printmaker has used her portrait with the teacup hanging to her nose ring. In the conversation with the artist, while narrating about the process of deriving the imagery, she disclosed that in Santiniketan, she felt very close to nature, and there she observed all the students having tea under the trees. She has drawn a tree in the background. She designed the whole cup with motifs, as she felt the cup as a more personalised object. She used small figures to reflect surroundings, in overall, the work is focused on two things the girl carrying her cup and the background where there is a dark tree.

After this work, she gradually started thinking about self-representation with her personal belongings and derived from thinking about the condition of fellow women in society. She got to know and meet various people, was exposed to different cultures, and reflected in new places also played their roles.



5.2.32.

Figure. 5.2.32. Artist: Vani Sakhinala, title: Teatime, the year 2008, medium: etching, size: 9.9 x 6.14 inches.

In her early works, Vani used motifs like lotus, other flowers, geometrical forms, and birds to create beauty and spatial and formal balance, which give rise to symbolic implications. She reveals that her artwork subjects are from her daily life incident. She uses decorative motifs to combine them and impose or sometimes superimpose them on the human forms in that particular work of art. Vani never leaves any space without a pattern created by repeated similar motifs, especially in her woodcut prints.

5.2.33.



Figure 5.2.33. Artist: Vani Sakhinala; Year 2009, Medium: Etching, size: 24.3x 4.8 inches.



5.2.34.

Figure 5.2.35. Artist: Vani Sakhinala; Year 2009; Medium: Etching; Size: 13.5x 13.5 inches.

5.2.36.



Figure 5.2.36. Artist: Vani Sakhinala; Title: 'untitled'; Medium: etching /aquatint.

The work 'untitled' (see figure: 5.6.4) is an etching, in which we find a composition with four cars, two scooters and sixteen human beings among them, six are girls, and ten are boys. There is a bag with open zip and from which people are trying to get out of it. Proportionately the bag is more significant than human forms and vehicles. The colour used for the intaglio of the print is greenish-black.

5.2.37.



Figure. 5.2.37 Artist: Vani Sakhinala, Title of the work: Imprints, year, medium: wood cut and etching, size: 4 x 6 feet, year 2011.



5.2.38.

Figure. 5.2.38. Vani Sakhinala; The title of the work: 'Hidden confusion'; Year: 2012, medium: etching.

When we do the semiotic analysis of the work titled 'Hidden confusion' (see figure: 5.2.38), the visual imagery which printmaker created has the optical element like –scissors, leaves, girls and boys, a thread which is spread all over, a net swing with a teenage girl sitting on it. The teenage girl sits on the swing in the centre of the composition, looking at the viewer. The posture of the seated woman is one of leisure. A thread is going all over the composition. The girl has a 'bindi' on her forehead, which indicates 'she is a traditional Hindu girl'. The work itself reveals that it is a work of a female artist. The elements used are cliché images like bags, thread and others. The colours are pale. She is very homely in image-making in limiting her imaginations (to her belongings and her surroundings)—the introverted nature of the approach and very consciously using the elements.

The objects like leaves, scissors, girls and boys are symbolic elements that become iconic objects. The composition is indexical of a continuous relation like thread all around and breaks by use of scissors.

Later coming back to Hyderabad, she was fortunate to marry her artist-teacher, L.N.V.Srinivas, with whom she now shares her studio and, of course, artistic life. She did extensively etching intaglio prints and woodcut relief prints. When discussing printmaking in TS, she finds it vibrant, especially senior artists still working and encouraging young art practitioners.

She feels that art institutions play an essential role and support the younger generation in Hyderabad.

She is an admirer of Picasso's etchings. She loves to see Japanese woodcut prints, making her half a dozen monoprints with watercolour and acrylic. Her favourite printmakers include K.G.Subramanyan and Somnath Hore and, of course, local artist K.Laxma Goud. When coming to the use or play of colours through prints, she sees prints of viscosity master Krishna Reddy.

Vani has a small studio set up shared with artist husband, Associate professor L.N.V.Srinivas in the University of Hyderabad in Ameenpur. She is very much fortunate to attend guest lectures and printmaking workshops that happen in the University regularly. Apart from this, she is also exposed to the younger students who experiment in the department.

Vyshali Kalindhi

Vyshali Kalindhi is another printmaker from Hyderabad, who with a prior passion for pursuing fine arts, joined AU. She associates herself to be an artist and not strongly as a printmaker. Under the guidance of T.Sudhakar Reddy, she took printmaking as her medium. She started printmaking from 2007, the year she joined AU (2007 -11). She learnt multi-coloured etching from a single plate and was acquainted with all the printmaking skills before joining Santiniketan.

She went on to pursue masters in printmaking in Santiniketan. She did most of her lithographs at Santiniketan. (See figure 5.2.39 and 5.2.40).



5.2.39.



5.2.40.

Figure .5.2.39. K.Vyshali, Title: 'Bhopal vision- 1984', Meduim: Lithography, 17x 21 inches, 2012.

Figure .5.2.40. K.Vyshali, Title: 'The globe', Meduim: Etching, 11x 12 inches, 2013.

She worked in the medium of printmaking like etching, lithography and woodcut as and when she got the opportunity of having studios. Most of the works in Vishakapatnam are etchings. Later the works done in Santiniketan are lithography and woodcut prints and presently woodcut as the primary medium. She developed a particular affinity towards the process and flexibility of several transformations of a woodcut. She enjoys the process involved in a wood cut made.



5.2.41



5.2.42.

Figure 5.2.41. K.Vyshali, 'Explosion-III', woodcut, 2013, 24x 36 inches, 2013.

Figure 5.2.42.K.Vyshali, 'Explosion-II', woodcut, 2013, 24x 36 inches, 2013.

Vyshali explains that Santiniketan has different standards, diverse cultures, and a lot of exposure. This is because many students come from a neighbouring country, understanding people and gives a chance to a world view in a small format. She could get both theoretical as well as practical knowledge. Coming to the studio, she was not comfortable as it was always crowded, and may this was the time she was searching for an alternative technique.

Before her joining BFA, she was a science student. She was more interested in the structure of D.N.A. molecules, which define the behavioural patterns, inheritance, and attitude. In her works, she showed patterns of D.N.A. molecules, overlapped a human form. Her artworks were abstract and on science topics like an explosion, human attitude, and social subjects. Earlier works of Vyshali were about society and the accidents in India like the Bhopal gas incident, global warming etc. Later her works were dominated by the human form. She tried to depict hereditary, inheritance, self-attitude and mannerism in a human form. Later on, she used the human form for showing the 'self'. Self-portraits and life studies have become primary forms in her works at present.



5.2.43.

Figure 5.2.43. K.Vyshali, 'My attitude', woodcut, 19x 36 inches, 2011.

As she is presently living and working in Hyderabad, she is comfortable doing woodcuts in her studio. She experimented and started displaying soft woodcut matrices as work of art instead of print of it. She continued woodcut and woodblock printing to portray her ideas. Gradually she has developed a kind of obsession with the medium of woodcut in representing her thought. She wondered why matrix of woodcut print (the block) can't itself be displayed as work. She started carving the woodblock, rolling down a single colour, and showing the wood matrix (See Figures 5.2.44 and 5.2.45).

Her all-time favourite printmakers, every time she looks for inspiration not only for the imagery or process but the lived life of printmakers are Indian printmakers like N. Krishna Reddy and Anupam Sud and European artists to be Albrecht Durer and Rembrandt.



5.2.44.



5.2.45

Figure.5.2.44. K.Vyshali; Title:'My self', Medium: Woodcut matrix; Size: 24x 36 inches.

Figure. 5.2.45. K.Vyshali, Title: 'Missing Identity' Medium: Woodcut matrix, woodcut, Size:12x 12 inches, 2019.

Presently she is working on the self-depiction theme and is experimenting with the technique. Her works have taken a different shape by her display of wood matrix as final work of art. She displays the matrix as a work of art (see 5.8.7 and 5.8.8). It's like the expansion of printmaking as a medium to

express in a new mode. Here printmaker is sculpting a low relief and using the printing method of rolling colour onto the wood surface. After the woodcut carving the printmaker, felt the boldness of the matrix to be more expressive. That's what she continued. And few of such works got displayed in an international exhibition like the Taipei art exhibition. From printmaking, her work now incorporates collage making practices using old magazine papers. Her works have one human form placed in the centre.

5. 2. 3. Eroticism and Sexuality

Representing or art work showing eroticism is not a new concept. It's been there from ages. An artist wants to put his/her inner feelings and urges of sexual life, where in he/she come up with imagery having direct or indirectly, related to sexual play or erotic episodes. Few artists symbolically show the urge and few others fall in to the trap of being fetish. The artistic rendering of sexuality dominated in the print art and in fact given a new identity to the print art of A.P and T.S.

K. Laxma Goud

K.Laxma Goud (Versatile artist), in his lifetime, he worked explicitly in Baroda, Rajasthan, and Hyderabad. He produced artworks with varied mediums like – pen and ink drawings on paper, colour pencils drawings, charcoal drawings, pastel drawings, Mural Paintings, acrylics on canvas and paper, oils on canvas, glass paintings, printmaking- lithographs, dry points, and etchings, sculptures in terracotta and Bronze as well as Batik painting on cloth.

Born and brought up in the small village Nizampur, in Medak District, Laxma comes from a family of toddy toppers. He was fascinated by village craftsmen who worked in pottery, metal works, and village entertainments like drama staged, puppetry shows, etc. which later inspired the legendary artist to make Batik painting, jewellery design, terracotta, glass painting and bronze casting. He even made wooden assemblages. His memories of the village have crept into compositions consciously after meeting his teacher

K. G. Subramanian. He is a father of three daughters. The elder one, Nandini, is a trained artist who shares her father's studio space.

Laxma Goud is known for his constant and consistent working practice.. We find his works from 1970 till date, without any gaps or back steps taken by him. His works are known for their imagery and bold expression of eroticism and sexuality. He believes in getting inspiration from one's own roots rather than from the west (European art). This was suggested by none other than his teacher K.G.Subramanyan.

The artist's prints are of different subject matter. The major themes include erotic figures, folklife of villagers, men and women. His imagery is surreal, overt sexual lyrical language, localising with his native place, dramatic and playful, something happening. The artist takes a considerable number of prints when the plate is ready. There has been a continuous demand for his prints. Laxma likes to work in small formats, with every detail, figurative, narrative and dramatic composition.

Broadly his works can be divided into three:

a) Formative period- Around 1957- 1963 while studying in Government College of Fine Arts and architecture, Hyderabad; and 1963 – 1965 at Faculty of Fine arts, The M.S. University of Baroda. (1959-1965) were mostly murals and prints and drawings.

b) After returning from Baroda 1960s-1972: his works were primarily erotic and sexual imagery with phallic and vagina shown directly. Man is depicted like a beast gazing at the woman with an extra penis, exaggerated beyond reality. The man was often portrayed as animistic, beast-like. This was the time he also depicted winged figures standing apart. The compositions were with man and women figures away from each other drawn dark, in the plain white background. The human figures are nakedⁱⁱ. This phenomena changes with the life circumstances of the artist.

This was when he got married, and in 1966 he started working in the newly setup Doordarshan. According to P.V. Satheeshⁱⁱⁱ, he would

sit in his large cabin doing etching plate with vigour, putting all his inner erotic and violence through scratching and burning the zinc and copper plate. This was obvious that these composition erotic and wild beast with surreal touch didn't last much.

c) After 1975: His urge to work every day continues this day. The job which was helping him to survive (at Doordarshan) gave him a new challenge. He was thinking about how his work can cater to the Doordarshan's audience and works displayed in the gallery. He came up with the same subject – the village, men and women no longer nude but fully draped in lush village vegetation in the background. He was supposed to make the backgrounds for the programs. His work became the tale-telling of the sexual narrations of his village in a subtle way. The women portrayed were beautiful, with decorative clothing, sensuous and native to the TS region. The compositions are no more simply black and white. This was the time goats became essential motifs. The eroticism continued but with human forms in natural settings being involved in sexual play. The notion of Telangana-ness emerged. His works became softened and subdued.

One does need any explanation, a student who joins a Fine Arts institution gets to know Laxma. This is because he, from time to time, loves to work with the new generation and teach them printmaking. He inspires by constantly working wherever he is. He advises the younger generations to work hard and continuously. His humbleness in spreading art is understood by his connection with almost all the printmaking studios in Hyderabad. He was the one to plan most of the printmaking camps in Hyderabad.



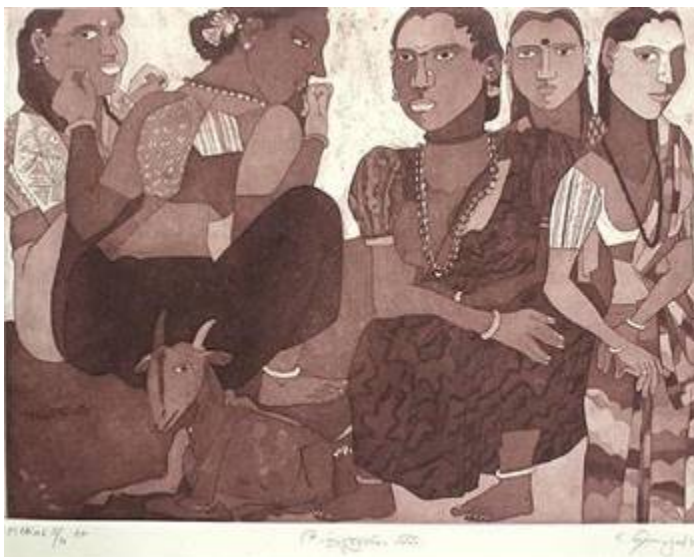
5.2.46.



5.2.47

Figure 5.2.46: K. Laxma Goud; Title: 'Untitled'; Medium: Etching; Size: 23 x 16.5 cm Year: 1972.

Figure 5.2.47: K. Laxma Goud; Title: Nizampur I-III (set of 3); Medium: etching/ aquatint; Size: 7.3 inches x 133.8 inches. Year: 1975.



5.2.48.

Figure 5.2.48. K.Laxma Goud, Title: 'Untitled', Medium: Etching on paper; size: 12x 16 inches; Edition: 10/10; Year: 1978. Signed and dated in English (lower right) / Signed in Telugu (lower centre).

P. T. Reddy

P.T.Reddy, as mentioned in chapter three of this thesis, P.T.Reddy practised printmaking and accommodated A.P. Lalit Kala Akademi Graphics workshop for some time. His residency was crowded with artists, and they used to take prints. P.T.Reddy did a lot of lithographs and etchings in the years 1971 and 1972. He had an exhibition of his paintings along with his prints titled 'Tantra Exhibition' in Germany.

Today also, we can find his prints exhibited in Telangana State Museum and P.T.Reddy Museum, Sudharma, in Narayanaguda, Hyderabad. This was the time where the artist was getting to know the iconographical aspects of gods and goddesses. Parallel to this, he was working on drawings related to mythology. During this phase, the artist seems to be searching for a personal

language of expression. There was a transition in which the two artistic modes were struggling for supremacy: figurative narrative drawings and abstract symbolism.



5.2.49.

Figure 5.2.49. P.T.Reddy, Title: 'Head', Medium: Lithograph,Size: 46x33cm, year: 1972.



5.2.50



5.2.51.

Figure 5.2.50. P.T. Reddy, Title 'Moon and man', medium: lithograph, size: 46x36 inches, 1970.

Figure 5.2.51. P.T.Reddy, A comparative study on Anangaranga, Vastyayana, Kokhoka. A lithographs based manuscript book is having about 140 pages bounded.



Figure.5.2.52. P.T. Reddy, (Zinc Plate) Matrix of work titled 'Shrilinga shiva', Medium: Intaglio, 43x43cm, 1972.

Figure 5.2.53. P.T. Reddy, Title 'Shrilinga shiva', Medium: Intaglio, Size: 43x43cm, year: 1972.



Figure 5.2.54. P.T. Reddy, (Zinc Plate) Matrix of the work titled: 'Shree chakra', Medium: Etchings, size: 41x41 cms, 1972.

Figure 5.2.55. P.T. Reddy, Title: 'Shree chakra', Medium: Etchings, size: 41x41 cms, 1972.



Figure 5.2.58. P.T. Reddy, (zinc plate) Matrix of work Titled 'Seed & Germination/origin', Medium: Etchings, size: 27x27 cm, 1972.

Figure 5.2.57. P.T. Reddy, Titled 'Seed & Germination/origin', Medium: Etchings, size: 27x27 cm, 1972^{iv}. On the print written as 'etching' on the lower left side, in the lower centre 'The seed 1972', on the lower right side signed as 'P.T.Reddy'.

This was also when P.T.Reddy took up lithography seriously, and he did 142 line drawings separately on each litho stone and took 25 editions of the same. This was used as illustrations for the book "Kamasutra Manuscript: A Comparative study of Anangaranga, Kocokha, and Vatsyayana". The book was written by his wife, Yashoda Reddy. Each lithographic drawing had the postures of the human body in linear quality.

In the etchings, we find deeply etched surfaces and a lot of variations. The intaglio colours were locally applied, creating harmony. The theme, especially in print, was eroticism, as he was trying to illustrate the Indian text related to sexual postures and Tantra art. The spirit of enjoying the sexual journey aimed at the sensation of the body through slow-paced meditative postures engulfed in spiritualism got fossilized in his prints. Traits of ancient Hinduism through the symbolic presence of mythic figures and the knowledge and affinity towards Vatsyayana helped him conceive and create deep intimate connections of sexual practice in his prints. Depiction of a movement of sexual

energy for healing, transformation and enlightenment is evident in his prints of the early seventies.

Gauri Vemula

On the other hand, Gauri Vemula, a graphic artist, has worked in a series of works, including animal series, Ganesha series, and zodiac signs series. Most of the imagery is half human and half animal figure.

She attempts to give a human voice to nature and celebrates its diversity. She is famous for intricacies, subdued elements and portrayals of solid feminine quality. Gauri Vemula is a printmaker who has been inspired by the "essence" of the Borra caves in the Araku valley. Her etchings on zinc plates depict vultures, a satyr and a hunchback. A reasonable choice of colours captures the crusty texture of the eroded rock surface or a cave wall overgrown with moss. The artist always does anonymous birds and trees. There may be a primal appeal in these images, but this revisiting of historical motifs is scarcely a novel enterprise^v.



5.2.58.

Figure.5.2.58. Gauri Vemula, 'Untitled', etching on zinc plate, 2001, 19inches x 19 inches.

Gauri was born in Hubli (Dharwad district of Karnataka) in 1972. Her father was an electronic engineer and used to have his own business in

Dharwad. Gauri was the third child amongst the six siblings. In her school, she was a national level football player. Her personality, feminist approaches, and art handling – be it a drawing or printmaking --carry the spirit of sportsmanship. During her school days, she was in sports and was selected as captain of the volleyball team. She was also into solo event sports like 1500 metres, javelin and long jumps.

This is the same spirit that led her to participate in the National Art Exhibition for her work titled 'whistle blower' pen and ink drawing on paper after two times of rejection. And she became the first women artist to bag a National award from TS.

In her teenage with an inclination towards drawing and painting, she chooses to be an artist. She joined art Vijaymanhatesh Lalit Kala Mahavidhyalaya in Hubli. In her second year of study, she visited Hyderabad and especially visited Jawaharlal Nehru Technology University. She thought of continuing her studies in it. So she joined JNTU in 1992 for B.F.A. her strength and habit of sketching in Dharwad was immense and continued till date. She was good at sketching and pen and ink drawings much before joining the DFA in JNTU.

Gauri also did a post-graduation program in printmaking at the University of Hyderabad. She is one of the printmakers who got trained under K. Laxma Goud. Her inclination to draw figures made her work effortless to adapt the printmaking medium, especially etching and Dry point. She could explore the 'line' more confidently and in a controlled manner when compared to her fellow printmakers. Her days in Dharwad, and constant sketching of nature, especially the line, its strength, made her line solid and bold in every work she did. Her line is thick and thin, suitable for the composition.

It is aptly said that what happens in daily life is what an artist depicts in her works. This is true with Gauri's artworks. She does pen and ink drawings the most. Whenever she does etching at once, she does a series of plates and takes print. Her etching and dry point works are primarily done in between 2000-2003. She was attached to the different printmaking studios might

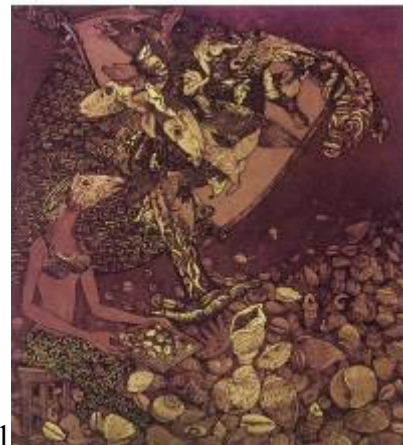
be the reason for the same. In Dharwad, she used to go sketching in the forest with lush vegetation; her study was very detailed and intricate.



5.2.59.



5.2.60



5.2.61

Figure.5.2.59. Gauri Vemula, 'Untitled', etching on zinc plate, 2001, 9 inches x 6 inches.

Figure.5.2.60. Gauri Vemula, 'Untitled', etching on zinc plate, 2001, 19inches x 19 inches.

Figure.5.2.61. Gauri Vemula, 'Untitled', etching on zinc plate, 2003, 22 inches x 19 inches.

When talking about her lines, they were very bold and authentic. Every composition has a combination of thick and thin lines, freely drawn to get an organic form. The works of Gauri are linear and not painterly.

Her lines define the form and as complete work lined dominate. She is not bothered about the shade and light that is a play of light. When we see etching on zinc plate with aquatint, we find the dominance of line as contour and aquatint made as to the plane filling of colour. The colours she chooses are earth colours- yellow ochres, browns, subdued reds, and black. The line or contour plays an essential role in her works rather than colour. She rarely leaves the plate white. She creates texture all over uniformly with aquatint. Her compositions are all precise and are not abstract.

Most of Gauri works are surreal and mythical. But all derived from her childhood memories and as well as present-day happenings in her life. There is lush vegetation in the background is one of the standard features.

Her works take the viewer into another world of imagination. Her composition /etching has a compulsory human form, especially for girls or women (see the figures 5.2.58 to 5.2.61). The figure of a woman is central in the composition. The woman is the icon. And we also find a horse or horse-headed men or women in a few of the etchings and dry point prints. The woman and the horse in her works are active and robust looking. The horse sometimes symbolises the man or male gender. The placement of the human and animal forms is mostly the feelings, and the posture is seductive, sexual over toned (see plate no 5.2.6). There is an emotional expression and affiliation in every work she does. Every time she does new jobs, she gets inspired by her memories. Memories can be old ones or immediate incidents in the recent past. In her drawings, she not only does women and a horse, but she works in a series. Her famous works include zodiac signs, lord Ganesha series, mythology series, wood plank series and the egg series.

Mostly, Gauri does black colour as an intaglio colour (see figure.5.2.6). The lines are harsh, bold and robust. The dry point line is demanding and challenging, but the artist has used it appropriately. We find soft and hard lines, cross-hatching lines to produce the 'depth in print. The texture of the ground is grassy. Overall, the composition is linear, especially the hair on the

body, which is 'indexical' of 'manly qualities' or 'animal quality'. The tool, a 'metal needle' in Drypoint, must be handled properly and balanced to avoid wrong lines. It is a skill and practiced based work with a controlled hand. The Dry point facilitates the direct result of the lines drawn on the 'Matrix' without undergoing or involvement of the chemical (which is in case of etching), no assumptions of chemical reaction, but only dependent on pressure control over the tool. ; The centrally placed body of the horse has three women in itself. The face of a woman and the horse is in the same diagonally placed. The other two women and the moon are also in a diagonal line to balance the composition, seeing each other. To break the monotony of the images, the artist placed the woman in the centre of the composition. The fruits on the tree indicate the happiness and attraction for lovemaking in the figure. The figure in print has the energy of four beings in one, showing the vigour and energy of the artist 'herself' at the beginning of the career. The mouth of the two women and the horse is open. Because of its formal complexity, intricacy, or other peculiarities, a visual area may look heavier. It has a retinal orientation, the view-centred orientation. So the placement of elements is thought-provoking. Her elements are incredibly human with animal faces and symbolic representation with a vital drawing skill and passion for expressing.

Horses have consistently been shown as a generic symbol of sexuality and passion. In works, Horse embodies her sexuality and mirrors some aspects of her. Print maker's social status as an independent, freedom-loving woman who can call for her choices where the horse is always an embodiment of essential changes in artist's life is consistent in her works.



5.2.62.



5.2.63.

Figure.5.2.62. Gauri Vemula, 'Untitled', Dry point on acrylic sheet, 2003, 13inches x 18 inches.

Figure. 5.2.63. Gauri Vemula, 'untitled'2000, Dry point on fibre sheet, 12inches x 12inches.

Fawad Tamkanat

Fawad Tamakanat, having trained under K.Laxma Goud, definitely expressed freely like his teacher through his works. The theme of his print, especially etchings and dry point prints, was sensuous women he had seen locally. He preferred black colour. The women portrayed are with dreamy languorous expressions, who are with tattoos and flowers on their bodies. It shows the obsession and urge of an artist expressed in linear language. The scratching of the needle on the acrylic sheet, accompanied by the quick and spontaneous process in Dry point adds to what an artist goes through while practicing printmaking. His works are narrative in approach. One can see the pervasiveness of voyeurism and lust in his works. The body of women is treated as an object of pleasure by men is blatantly shown in his images. Printmakers portray intimate spaces, and the characteristic features of the males engraved connect one with the artist himself.



5.2.64.

Figure 5.2.64. Fawad Tamkanat, title: 'Untitled', medium: Dry point, Size: 26 x 26 cm, year 1998.



5.2.65



5.2.66.

Figure 5.2.65. Fawad Tamkanat, title: 'Untitled', medium: Drypoint, Size: 15 x 20 cm, year 1998.

Figure 5.2.66. Fawad Tamkanat, title: 'Untitled', medium: Drypoint, Size: 26 x 26 cm, year 1998.



5.2.67.



5.2.68.

Figure 5.2.67. Fawad Tamkanat, title: 'Untitled', medium: Dry point, Size: 15 x 20 cm, year 1998.

Figure 5.2.68. Fawad Tamkanat, title: 'Untitled', medium: Dry point, Size: 26 x 26 cm, year 1998.

T. Venkanna

T.Venkanna is known for his powerful expression of real sexual pain and pleasure through visual art. Born in Gajwel (1980), Venkanna was very much perfect in drawing skills. He used to visit and travel to sketch. His peer group (Sunder, Tirumal, and Chary at PSTUH) still remember his quick sketching and memory drawing. He was never spending time with friends. Instead, he spent time sketching and going through art books in the library. He used to question himself, 'what next?'. He had an urge to know more and more.

Venkanna used to give his sketchbook to his friends, who used to copy them and learn. He felt and was aspiring to study in JNTU, and he shifted by clearing the entrance. It was not easy for him; it was his second or third attempt because he belongs to the upper caste. Venkanna used to interact much of his time with his teachers and the artists to enrich art epistemology. At home in Gajwel, before coming to Hyderabad, he studied all the Brahmanical rituals and recitations; he was aware of all the religious texts and stories.

When he shifted to Baroda for his master's program in printmaking, he knew the Indian and European artists and could learn more. It is evident from his works that a definite awareness of he belongs to the place from where K.Laxma Goud hails, carved his intention. His visual language of expression became bold, direct and straightforward, without any hesitations. Here Venkanna is very sensitive in his works to treat such subjects. He thinks that sexual urges are common, but people enjoy them secretly and in the dark. Erotic imagery dominates in his bold expressionistic works. He does any medium to express his inner feelings freely and spontaneously. The print or painting is treated with the erotic subject systematically using popular acts of sexual feelings in society and his character. Every work of Venkanna is a play, a performance, which involves ultimately.

Venkanna, a trained printmaker, uses the materials of his choice and depends on his mood, including paints on canvas, inks of paper, brown sheet, etching (intaglio process), photo collage, and digital print, embroidery and sometimes mixture of them. He never sticks to one medium or technique as such.

Venkanna draws his imagery from his character, from artists of yesteryears that he feels appropriate and go with the imagery that suits his concerns. One can find his inspiration ranging from Indian miniature to European artists works. He incorporated Henri Rousseau, Frida Kahlo, Botticelli, Francis Bacon, and others and recreated them. He was never hesitant to put the woman in nude, sexual organs directly when and where required. He also uses sex toys and sexual symbols like bananas, apples, pipes, musical instruments etc. In his work, the artist depicted exaggerated sexual organs, women in the nude, and words of sexual fetish related to eroticism. The printmaker's conscious effort to make a narratophilia to arouse sexual feelings by using obscene words and images makes him different among the artists from the region.



5.2.69.



5.2.70

Figure .5.2.69. T. Venkanna, Title 'I love the word FUCK, do you', medium: etching, 2011.

Figure.5.2.70. T. Venkanna, Title 'Untitled' medium: etching, 2012. On the print written as etching 6/13 on the lower left side, in the center 'Untitled' and signed on the lower right side as 'T.Venkanna 12'. On the top of the composition, it is written as 'stuck in the bird's hole'.



5.2.71



5.2.72.

Figure.5.2.71. T. Venkanna, Title 'Horny Bird' medium: etching, 2011.

Figure. 5.2.72. T. Venkanna, Title. 'Gangajal' medium colour etching, 2011.



5.2.73.



5.2.74.

Figure.5.2.73. T. Venkanna, Title 'cutting edge', etching, 2011,

Figure.5.2.74. T. Venkanna, Title 'Beautiful window from my window', etching, 2011.



5.2.75.



5.2.76.

Figure.5.2.75. T. Venkanna, Title 'save water, Medium: Dry point.

Figure.5.2.76. T. Venkanna, Title 'Of Course We Learn From Them, They Don't Know Anything Called Pigs', medium: Etching, Set of 13 - 6" x 7" each, Edition of 8, 2010.

S. Chandramohan



5.2.77.

Figure.5.2.77. S. Chandramohan, Title: 'Woman with two hearts' Medium: woodcut, 2005-2007.

Visually we find in the above imagery the Clouds and blue sky, Looks like female with full grown hair and two hearts. They are placed in the shape/place of the breast. Stem like veins in green colour. The figure is gazing at the audience. The sky is cool with symmetrically arranged clouds. The eyes are too small which is beyond that. Here artist want to express about a woman. This is the work of S. Chandramohan (1981), who hails from Madanapally, AP. He was less spoken and a calm when he joined graphic department, in MSUB, in 2005-2007 for his master program.

He was exposed to faculty members and art history classes which helped him to trace his imagery. He did woodcuts on large scale which is his primary medium since then. Hailing from a traditional carpentry family, he got inspired and pushed using natural medium of woodcut, and to explore the possibilities in this medium. He uses hard wood and invented his own way of registration. He uses hard wood because he thinks that it has possibilities of bold lines, unusual lines and patches which is not possible in soft wood.

His works are also known for use of vibrant colours. He shares a intimate feelings towards choosing such colours. His imagery comes from his surroundings, and daily life experiences showing them symbolically portraying the self and sometimes others. He pays more attention to the images,

forms of the body used in his compositions. It's a honest representation of self, as an artist and a human in this society in pure form. He finds in making self as nude.

His works were misinterpreted as offending religious feelings^{vi}, in 2007, while he displayed for final examination. His work titled 'Remorse' was awarded with National award by Lalit Kala Akademi in 2006. He had his solos show in 2010, at Serindia Gallery in Bangkok, Thailand. He is still doing woodcuts, his imagery has no changed. Most of them in nude self.

5.2.78.



5.2.79.



Figure.5.2.78: S. Chandramohan, Title: 'Remorse-3' Medium: woodcut, 2006.

Figure.5.2.79: S. Chandramohan, Title: 'Beautiful woman, beautiful man' medium: woodcut, 2006.

In 2007, final display, meant for examination, he was mistook by the local religious leaders, as insulting the Hindu goddesses and as well the Christ^{vii}. Chandramohan what actually did was shown the natural form of a mother giving birth to a child, portrayed as goddess. And it's not the first time in the history of art. The colours used by him are completely different from other printmakers of the same department. He uses black as first colour. His

works are not erotic, but representation men in their masculinity, active, and more rational are common features. And women are represented emotional and passive. The posture of the body plays an important in his works. Especially the postures how women is sitting, her hair show seductive, how the hands and where they are placed. Chnadramohan has repeatedly used the form of /like crusifixtion as 'surendering his body to some one'. It has a notion of 'hands up' posture. This can be a forcefull surending of self or by force, which can be natural or physical.

Kurmanadham



Figure 5.2.80. Kurmanadham, Title 'Metaphor' Size: 89x48 inches; Year: 2010.

Figure 5.2.81. Kurmanadham, Title 'Being and nothing; Size: 48x72 inches; Year: 2011

In a work titled 'Metaphor', we find elements like planets, two hands in a typical mudra, a godly feeling and a side profile face. The human body is of lord Shiva as it is indexical through wearing a snake around his neck. The skin colour blue is also symbolic of 'god' in the Indian Hindu religion context. The colours used are primary colours- red, yellow, blue and black. For this work, is artist had taken reference from Hindu mythology. It's a hand-pulled

woodcut print. In his works, the colours used are blue, red, black, and yellow. The tortoise is used as a symbol of a male organ. The colours attribute cultural meaning – red for Shakti, blue for godliness. Red, yellow and blue is primary colours which are the colours very much available naturally. Tiger resembles the power of man, and feathers stand as for feminine. The works also show dominant women in the artist's life.

In another work (see figure 5.2.81.) A woman is carrying a tortoise in her right hand. The woman is shown with the hind portion as a tiger and with bird's wings. The artist depicts her in motion, leaping over a pathway of clocks. Behind her and in front of her, these are blackened, denoting past and future. Only the ones below her feet are visible, the present being the times that possesses energy. She holds in one hand the turtle- Kurma, namesake of the artist himself and an incarnation of Vishnu; In her hand is grasped the exposed male organ of the tiger, generating layered meanings on the conjoined properties of male and female aspects in nature. It is a woodcut manual print. The work is an indexical of 'shakti', the man and woman's unique relation in nature, the universal truth.



5.2.82.



5.2.83

Figure 5.2.82. Kurmanadham, Title: back to reality (heart and mind); Size: 48 x 72 inches; Year of execution: 2010.

Figure 5.2.83. Kurmanadham, Title: 'religion, money, sex'; Size: 72x48 inches; Year: 2011

The title says 'back to reality (heart and mind)' (see figure 5.2.82). The woman rides a man like an anonymous animal with socks, indicating the title back to reality. The woman is a red colour which symbolizes Shakti. Here artists consciously use minimal colours to make the meaning get communicated. In this work, the artist tries to come to reality and maybe tell us the female is the superpower. It is driving the male as the artist symbolises the animistic male, a cock headed animated figure having a beard, and a pair of socks worn symbolising the submissive nature of the male in a relationship with the shakti.

Three women hugging together are seen standing in the centre of the composition. (See figure 5.2.83). The women have red wings, yellow flowers, and few ornaments in hand, neck, and ears. The women's bodies are blue, which, according to Hindu mythology, symbolizes the woman's divine nature. It is a hand-pulled manual woodcut print.



5.2.84

5.2.85



Figure 5.2.84. Kurmanadham; Title: 'Series from facts of human being- energy evolution from Amoeba to human', Size: 52x72inches, Year: 2013.

Figure 5.2.85. Kurmanadham; Title: 'Human spirit' Size: 72x48 inches; Year: 2010.

The title of the work is self-explanatory. The title is 'series from facts of a human being- energy evolution from Amoeba to human' (see figure 5.2.85). The artist has drawn the living creature – amoeba, reptiles, aquatic animals. On the top of this creature is a standing woman goddess, with wings attached, hair loosen, and hind of a bull and a tail of a tiger and standing firmly like ruling the universe. The universe is symbolically shown with planets like Jupiter and others revolving. There is a lotus appearing from the womb. One hand with an index finger is leading towards the right-hand side of the composition. The bold appearance of the celestial woman as 'shakti' having almighty power and control over the living creatures is indexical of power of woman aspired by the artist in present society.

The figure is titled Human Spirit with a Woman squatting on her knees, with two red wings, and hind with an animal tail. The figure carries a universe like a ball in the left hand. It is a unique woodcut: means the artist has taken only one print. Primary colours – red, yellow and blue is seen, and as well as black is used. The title of the work says the 'human spirit'.

The artist often uses a woman figure to show the power, maybe 'shakti'. He is also using the Christian idiom of goddess/celestial being having wings. The artist is using a mixture of animals, birds and the human body to show his expression. The women body is a figurative and gestural one rather than a beautiful young woman. Printmakers love this inanimate feminine figure with lots of power read with the submissive male figure. The other works clearly illustrate the artist's obsession with a celestial nymph for sexual gratification.

As seen in the above two parts the print makers from A.P and T.S consciously derives their unique identity through the imagery represented as well as the use of recurring motifs with their preferred print making styles. These broader categories are evidence for how do they share certain common traits in aptitudes and perception of their life. The print makers from the region mainly explore the above said themes and creatively use their imagination with skilful expertise with a zeal to bring out prints which cut across the time and context of the work.

ⁱ Website 'www.maripellypraveen.com', subtitled as 'Endurance'.

ⁱⁱ Sheikh Mohammed Gulam. *K.Laxma Goud*. Andhra Pradesh Lalit Kala Akademi, 1981, Hyderabad.

ⁱⁱⁱ Website - Guildindia.com/LaxmaGoudShow.htm. P.V.Stheesh is currently working for Deccan Development Society as NGO.

^{iv} Prints and the information of P.T.Reddy is from 40 years of P.T.Reddy, Published by Andhra Pradesh Council of Artists. Hyderabad, 1982, Editor-A.S.Raman. And Shri P.T. Reddy Art Museum collection.3-4-574, Narayanguda, Hyderabad, Telangana.

^v <https://www.telegraphindia.com/opinion/stars-that-vanish-with-the-night/cid/512068>

^{vi} September 2011, Art Etc. News and views, volume: 4 No: 1, Emani Chisel Art Pvt Ltd, Kolkata. Read article titled 'The body in woodcut' by Siddhartha V. Shah, page no 24-27.

^{vii} Notes by Atreyee Gupta, dated Friday 1st June, 2007. <https://aaa.org.hk/en/ideas/ideas/research-log-for-every-one-of-them-there-are-ten-of-us>

^{viii} Website 'www.maripellypraveen.com', subtitled as 'Endurance'.

^{ix} Sheikh Mohammed Gulam. *K.Laxma Goud*. Andhra Pradesh Lalit Kala Akademi, 1981, Hyderabad.

^x Website - Guildindia.com/LaxmaGoudShow.htm

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^{xii} <https://www.telegraphindia.com/opinion/stars-that-vanish-with-the-night/cid/512068>

^{xiii} September 2011, Art Etc. News and views, volume: 4 No: 1, Emani Chisel Art Pvt Ltd, Kolkata. Read article titled 'The body in woodcut' by Siddhartha V. Shah, page no 24-27.

^{xiv} Notes by Atreyee Gupta, dated Friday 1st June, 2007. <https://aaa.org.hk/en/ideas/ideas/research-log-for-every-one-of-them-there-are-ten-of-us>

CONCLUSION

Conclusion

In the first instance, the researcher intended to know the literary works available on the current research topics. The first chapter deals with the area and aims of the research.

It helped the researcher to understand the dearth of knowledge regarding artistic printmaking in AP and TS. The literature review played a crucial role for the researcher in understanding nomenclature related to printmaking and probe into the compare and absorb the words like – print, print art, graphic art, printmaker, printmaking and more. The said concepts are discussed in part two of chapter one.

For some printmakers, the 'idea' is a prerequisite to start a work of art (making print). For some other, the idea may arise while making a print. Few printmakers plan their work and sometimes come out with a series of work. And others are spontaneous in the ideas and imagery which they execute.

Art as an activity: Printmaking is a collaborative process/art. It is an activity that might need help; that's why we see the printmaking working together, getting attached to one of the printmaking studios. The art of printmaking involves 'making' something. The idea is to be executed to give a physical form to that 'idea.' For such 'making' the 'skill' is essential. In the studio atmosphere, there is both skill share and the idea of execution share happening among printmaking. A huge skill share occurred at the time of the establishment of the graphic studio as part of Andhra Pradesh Lalit Kala Akademi. This phenomenon we find in AP and TS, now.

The printmaking after producing print, has to be presented in a decent manner, for which we need the assistance of framer and others which are crucial means for 'execution' of print.

Printmaking takes time. The time taken by the printmaker to produce the work and the time taken by the equipment and materials become supporting materials in the whole printmaking process are the two phases.

In the quick span of history, one can see the Training from the west and exposure to the printmaking technique of European initiated printmaking practice in India started. The same is the case with printmaking in Andhra Pradesh. The following category is derived by seeing how the artists got to know/learn printmaking and practiced printmaking in Andhra Pradesh.

1. Trained abroad and practiced in other countries,
2. Qualified printmakers / specialized from the institutions,
Trained as printmakers- one year course in M.S.U. or M.F.A in printmaking,
3. Trained as painters and sculptors, with interest and enthusiasm, took up printmaking. Painters' in search of other mediums established painters exploring the medium of printmaking. Mere becoming part of printmaking studio without formal Training.
4. Assistants and helpers in printmaking studios: the skilled artisans/helpers becoming printmakers. The printmakers include various types according to their involvements, like few of the artists are self-taught and assisting men who turned out to be printmakers later – M.S. Datar, Karim, M. Balraj, etc.

The trained printmakers who have taken formal training in the various schools of fine Arts for learning printmaking and continued later in their life as an effective medium of expression in arts and experimented to their maximum.

Kowta Ram Mohan Shastry, Krishna Reddy, Devraj Dakoji, V. Srinath etc. are a few of the Artist printmakers who practiced and a few practicing printmaking still in foreign countries. Contributions by N.Krishna Reddy include the new viscosity technique, which is a unique technical outcome to the world of printmaking. His works opened the doors of printmaking genres in this region and contributed towards

practicing printmaking. It internally also contributed a spirit to continue the printmaking among the younger generations of printmakers in AP and TS

In the initial stages of printmaking in AP and TS, one finds diverse themes, realistic portrayals, religious themes, narrative pictorials, and abstract expressions. The biblical works of P.Solomon Raj helped and imparted a growing field of Christian art. The establishment of art institutions and cultural industry opened the doors of printmaking genres in this region and contributed towards practicing printmaking.

The printmaking institutionalized as a facilitator of skill knowledge givers and is becoming highly pedagogic. The emergence of printmakers, Art Institutions, and their contributions in AP and TS are dealt with.

Apart from the art institutions, art organization strives for the interests of artists, creators, art event organizer, and mediate between artists and the general community. Art galleries help connect the prints of the printmaker to the art connoisseurs from time to time and contribute to the survival of the art form and printmakers. Art studios helped in the exchange of knowledge and updating the printmakers. Also, assist in the printmaker's practice in continuity.

A printmaker constantly experiments with different mediums and materials and approaches new methods when saturated with conventional methods and techniques. The technical intricacies have had a significant impact on the identity creation of printmakers of these regions.

The research also dealt with the techniques and methods of printmaking from a general point of view, specific to the artist practice of Andhra Pradesh and Telangana. It shows how the artists, material, and print bind together in making prints 'processes.

Printmakers negotiate with medium of printmaking: The printmaking needs few tools and equipment to practice it. To list a few, specialized printing press (for printing etching and lithography), big hand rollers, aqua box, and acid tray. The alternative to this need, the printmakers, started a trend connecting to the printmaking studios wherever they are. Few of the artists altered their practice and are practicing woodcut printmaking. That became one of the reasons since 2005; we find most printmakers practicing woodcut medium. The printmaker is dependent on the tools and other equipment for producing work of art (print). This is the one which is available for manufacturing and distribution of material required for making the print.

Most of the printmakers have a lineage either of craft or farming family, most of them are from economically backward class with a rural background: Pashikanti Kumara Swamy-Weaver family, S.Chandramohan- Carpenter family. It is evident in the themes of their early works during the formal stages of fine art education. Some other Printmakers /artists have family lineage: Example B.Karuna, B. Padma Reddy, R. Lakshmi Reddy, Nandini Goud.

The printmakers who started teaching at the institutions slowly decreased their practice of printmaking. Example: V.Narendra.Chari (JNAFAU), Prasanth Babu V (AU), Dollu Simhachalam (AU), G.Venkateshwarulu (PSTUH), Manohara Rao (1979) (YVU), and many more. Few are working, in other mediums and not printmaking.

As observed during the study, the work done by printmakers in the formative period is different from what they do presently/later on. One finds maturity in ideology and perfection in handling the printmaking method. The change in the imagery observed maybe a detachment from their origin/ native place is one reason.

For woman artists, art practice is simultaneous with personal life, which involves the role of wife, motherhood, some time to support the family financially, take up the teaching profession, join any firm, or run art classes. To have some relief and comfort, woman artists end up marrying /or choosing an artist as a life partner. This trend is most common, especially in these regions.

Another reason behind the changes is sharing the art studio space and sharing the workload of art activity and family influence. When we see what method or technique most women from this region do in printmaking, we find woodcut/ relief first, and the second is etching. This is for the printmakers with access to one of the printmaking studios.

The study broadly classified imagery of the prints from AP and TS into six categories despite their different ideology. The works of the artists have been placed under one umbrella and discussed. The classification is based on their imagery in the prints as 1. Socio-political and cultural representations, 2. The portrayal of immediate surroundings, 3. Man and Nature, 4. Animal dominant compositions, 5. The personification of self/self-dominant, 6. Eroticism and sexuality.

While exploring printmaking art in AP and TS, one comes across many works and different processes of making them. These methods are used as per the media, material, and expertise of the printmaker. As observed, these creative printmakers from the region have specific common patterns in their lives. These patterns evolved out of the print artist's backgrounds, personalities, experiences, and way of looking at the world. Their creativity combines the creative thinking skills and continuing the work in handling the skills with continuous perseverance to complete the time taking procedures. The domain of printmaking chisels their talents (practice) in crystalizing experiences unique to the individuals and set them to pursue and produce notable works stamping with their identity.

By considering the bunch of printmakers from the regions as specifically /exceptionally talented group among the visual artists, one can arrive at certain common assumptions regarding their creative life. They are:

The artistic creativity for printmaking is domain-based (visual art domain) Cultural habitat is very much crucial in developing their talent. Talent is an inborn propensity to perform in the visual art domain. Creative talent and skill can always be groomed.

Creativity for printmaking is not a general aptitude but depends on the demands of the visual art domain. Each method of print art practice has its own rules and ways in which creative talent is developed. Exploring printmakers from the region in the thesis strengthens the above-mentioned general assumptions and prints towards certain aspects and attributes in this field. They are:

The genetic aspect:

The gene at the base level of talent development in printmaking and can be seen in most artists has lineage traced to the craft-making communities. Interestingly one can see families of printmakers in the region like K. Laxma Goud and Nandini Goud, Bholekar Srihari and B Karuna, B.A.Reddy and B.Padma Reddy and others. This shows that creative talent is inherited and family play a nurturing role.

Emotional aspect: Personality attributes:

As shown in the thesis, the successful printmakers from the region have specific/ typical personality attributes. The force of personality helped the printmakers to achieve effectiveness in making and disseminating their prints, which includes traits like drive, passion, self –discipline, intuition, curiosity, imagination, etc., and the attributes like perfectionism, persistence, resilience etc.

The willingness to do risk-taking:

Willingness and motivation to practice and work, the sense of openness to themes and methods, ability to turn oneself against pressures of the normative life helped the printmakers from the region to wedge their personalities to reflect in their work .This procured an individual printmaker identity for themselves. The researcher, being a practicing printmaker from the part, who worked and collaborated with printmakers for a more extended period through observation and affiliation, could perceive these emotional aspects by herself

The cognitive aspect:

The intelligence of printmakers is spatial primarily. They are the artists who got too absorbed by what they see and start working on transferring the image into a matrix with its specific size and dimensions. The intellectual ability

they maintain is necessary for functioning in the practical world of crafting, where the skills required to execute play a significant part.

The talent aspect:

The talent is itself inborn, innate, mysterious, therefore beyond a comprehensive definition, but it can be developed. These talents are specific to the particular domains, which are socially recognized and valued. It may differ from society to society, through the different phases of time. Institutions and the creative industry played a role in nurturing the talents of printmakers in this region. Through formal academic training and informal mentoring, they have adequately treated the talent of artists to procure and polish the skills for printmaking in the region. For the printmakers, their art is a vocation, a calling that forces them to commit their careers to make a living. Apart from the above, the environment or the habitat played a major role in shaping the character and work of printmakers of AP and TS. They are:

Whether it is positive or challenging, the home environment shaped the initial stages of the printmaker's talents in the visual domain. The family had a significant role in the life of many of them. Being in the family of artists or becoming life partners helped them shape and sustain their practice.

The conducive culture and community is another aspect that influenced and fertilized the artistic growth by instilling the values and political perspectives in the printmakers. The ideological overtones in their prints reveal their commitments to the community and culture they inhabit. It proves, they don't create in a vacuum, and they do respond to community and culture.

The institutions and particular school of thought honed their skills and constructed their artistic styles. In short, the institutions fuelled their creative energy and helped them build artistic identity through recognizable representations.

The influence of gender plays a major role in enhancing one's talents. It also thrust in specific personality attributes and perspectives among the

creative artists. There is a powerful sense of difference in thinking and feeling. The thematic content and the concerns addressed by the women printmakers of the region re-asserts the characteristic influence of gender perspectives in proclaiming their worldview.

Opportunities and chance play a vital role in the development of a print artistic career. At the right time in an appropriate place, the right person is the diction in making a successful career in this field.

Being in the region where print art has great value can easily open up opportunities, and the probability of success by chance is more proximate in general for a practicing printmaker; the printmaking media offers diversity, complexity, variables, and infinite possibilities to continue their works. These works construct their artistic identity.

To understand the creative uniqueness of the work/print the exposure and familiarity to nurture this domain is their habitat. The regional identity conducive pedagogical institutions and mentorship by the peers in developing the creative imagination and technical know-how strengthen their personalities and work. That is why the region proclaims, promotes, and popularizes the distinct print art practice.

APPENDICES

Appendices

Appendix-I

Institutions visited as part of field work.

1. AP State Archives, Tarnaka, Hyderabad.
2. Indira Gandhi Memorial Library at University of Hyderabad, Hyderabad.
3. National Institute of Fashion Technology, Hyderabad.
4. National Institute of Micro, Small and Medium Enterprises, Library, Hyderabad.
5. Department of Fine Arts, S. N. School of Arts and Communication, University of Hyderabad, Hyderabad.
6. Lalit Kala Akademi, Library, Rabindra Bhavan, Feroz Shah Road, New Delhi.
7. Yogivemana University, Department of Fine Art, Kadapa.
8. Graphics Workshop, Potti Sreeramulu Telugu University, Hyderabad.
9. Department of Fine arts Andhra University, Vishakapatnam.
10. Dhi Art Space, Ameerpet, Hyderabad.
11. Department of Painting, JNAFAU.
12. Sri Venkateshwara College of Fine Arts, Madhapur, Hyderabad.

Appendix-II
The Questionnaire

Information about the Artist

Sheet Number:

Name Of the Printmaker:

Date:

Place:

Who do you associate more with?

.....(painter, sculptor,
printmaker. etc)

Basic information:

Name:

Born (year and place):

Parent's occupation:

Members of the Family:

Stronger supporter of artistic pursuit (family/at studies/working place):

Education and art learning:

Present economic dependency:

Peer groups:

a) At graduation level:

b) At post-graduation

c) Studio mates

d) Studios worked till date:

e) How many? What are they?

1. Present studio:

2. What originally interested you in making prints?

3. How has your work evolved from when you first started out?

4. Is your work comes from spontaneity or a planned?

5. Worked in any studio (India and abroad):

6. Why did you choose to work in a printmaking workshop?

7. How did you develop your skills? (from hand on experience or from formal
academic training)

8. Did you have a particular mentor/experiences, which especially valued?

9. Why did you decide to open your own printmaking studio? (Please outline the
dates and location, names/ changes).

10. Did you focus on particular printmaking processes?

11. How do you find /choose the artists with whom you collaborate?

12. Do you have an immediate goal/mission?

13. Please comment on the printmaking community, especially in Hyderabad.

14. How many exclusive printmaking shows?

15. Opinions:

a) About printmaking in Andhra Pradesh:

b) Who is /are favorite printmaker

c) Do you think shift in the medium (other than printmaking) of printmakers is due
to market?

d) Future plans:

Medium of printmaking:

Other (than printmaking) medium:

Appendix III

List of few books on N. Krishna Reddy (books authored by him and others).

Reddy, Krishna N. *Krishna Reddy*, Lalitkala Akademi, New Delhi, 1974.

Reddy, Krishna N. *Krishna Reddy: A Retrospective: November 5, 1981 to February 28, 1982*. Bronx Museum of the Arts, New York. 1981.

Reddy, Krishna N. *Krishna Reddy: A Retrospective*, Calcutta Regional Director, Indian Council for Cultural Relations and Birla Academy of Arts and culture. 1985.

Reddy, Krishna N. *Intaglio simultaneous color printmaking* published by State University of New York, 1988.

Reddy, Krishna N. *New ways of colour print making- Significance of materials and processes*, Vadehra Art Gallery, 2008.

Ratnottama, Sengupta. *Krishna's cosmos: the creativity of an artist*.

Reddy, Krishna N. *The great clown* published by Malmo, Sweden: Galerie Borjeson, 1961.

Appendix IV

List of Books in which original prints of P. Solomon Raj, published in booklets as illustrations on Christian themes

- Solomon, P Raj. *A Christian Folk-Religion in India. A Study of the small Church Movement in Andhra Pradesh, with special reference to the Bible Mission of Devadas*, Peter Lang, Frankfurt, 1986.
- Solomon, P Raj. *Living Flame and Springing Fountain: Batiks and Meditations*, New Delhi, 1993.
- Solomon, P Raj. & Jorg, H Muller. *Palm Leaf Prayers, woodcuts and linocuts from India*, Wuppertal, 1995.
- Solomon, P Raj. *Liberation in Luke's Gospel*, St.Luke's Lalit Kala Ashram, Vijayawada, 1996.
- Solomon, P Raj. *Fiery Wheel- Art works and Meditations*, St. Luke's Lalit Kala Ashram, Vijayawada, 2003.
- Solomon, P Raj. *Bibila Pauperum: The Poor Man's Bible*, Asian Trading Corporation Bangalore, 2008.
- Solomon, P Raj. *Etched Icons-Art faith and culture*, St. Luke's Lalit Kala Ashram, Vijayawada, 2009.
- Solomon, P Raj. *Liberation in Luke*, St. Luke's Lalit Kala Ashram, Vijayawada, 2009.
- Solomon, P Raj. *St. John's Gospel: A Gallery of Hieratic Art*, St. Luke's Lalit Kala Ashram, Vijayawada, 2010.

Appendix V

Table 1.1: List of printmakers from Andhra Pradesh and Telangana.

S.No	Name of the Printmaker	Medium of Printmaking	Educational Qualifications
1.	Late Kowta Rammohan Sastri	Etching, Engraving	Learnt Etching and Dry point, school of engraving, in the Royal College of Art, South Kensington, London. 1934.
2.	Late P.T. Reddy (1915-1996)	Lithography, Etching	Diploma in painting from JJS, Mumbai.
3.	Late P. Solomon Raj (1921-2019)	Woodcut	While studying in Indiana State University, learnt Woodblock printing and Etching (1964).
4.	Late N. Krishna Reddy (1925-2018)	Intaglio printing Viscosity	1941-46 Diploma in Sculpture at VBU, 1954 Specialised Gravure, Atelier17, International Center for Graphics, Paris with S W Hayter.
5.	Late D. Dorai Swamy (1926-1977)	Etching, Lithography	Self-trained artist, Proficient in book illustration.
6.	Late P. Gourishanker (1936-2020)	Etching, Lithography, Woodcut, Linocut, Colography.	1957-61, Diploma in Painting, GCA, Hyderabad. In 1962 went to learn printmaking, MSUB, Baroda
7.	Late P.S. Chandrasekhar (1940)	Lithography, Etching	1961-66, Diploma in Painting, GCA, Hyderabad. National award in 1983.
8.	K. Laxma Goud	Etching, Aquatint,	1958-63, Diploma in Painting, GCA, Hyderabad.

	(1940)	Lithography.	In 1963 went to learn Mural painting, MSUB, Baroda
9.	Bholekar Srihari (1941-2018)	Etching, Dry point, Lithography	1957-1961 Diploma in Painting, JJS, Bombay.
10.	Devraj Dakoji, (1944)	Lithography, Mezzotint, Etching	1959-65, Diploma in painting. GCA, Hyderabad. In 1966, went to learn printmaking, MSUB, Baroda
S.No	Name of the Printmaker	Medium of Printmaking	Educational Qualifications
11.	R. Subhash Babu (1945)	Wood cut, etching	1964-69 Diploma in painting. GCA Hyderabad. In 1968-70 went to learn mural painting, MSUB, Baroda
12.	D.L.N.Reddy (1949)	Etching, Lithography	1964-69, Diploma in painting. GCA Hyderabad. In 1971 went to learnt printmaking, MSUB, Baroda
13.	Raghuram Bairu (1949),	Etching	Diploma in Painting, IFAI, Gulbarga.
14.	T. Sudhakar Reddy (1952)	Etching, Aquatint	Diploma in Painting, MSUB
15.	D.Anantaiah (1953)	Etching, Lithography	Diploma in Painting, IFAI, Gulbarga.
16.	M. Balraj	Woodcut	Self-taught printmaker.
17.	Fawad Tamkanat (1962)	Dry point, Etching	1981-86 Diploma in Painting JNTU, 1988-90 MFA in Painting SNS.
18.	B.Padma Reddy (1963)	Etching, Woodcut	1980-85, Diploma in Painting JNTU, 1988-90, Post Diploma in Printmaking MSUB.
19.	Sajid Bin Amar (1965)	Etching, Woodcut.	1983-88, Diploma in Painting, JNTU, 1997-99 M.F.A, in Painting, SNS.

20.	Chippa Sudhakar (1967)	Etching, Lithography	1982-87, Diploma in Painting, JNTU, Post Diploma in Printmaking 1988-90 (MSUB)
21.	B.Sreekanth Kurva (1968)	Lithography, Woodcut	1988-1993, BFA in Painting, JNTU, Post Diploma in Printmaking 1994-96 MSUB
22.	Nandini Goud (1967)	Etching	BFA and MFA in painting MSUB, Baroda.
23.	V.Srinath, B.	Paper Pulp printing, Lithography.	1991-96 B.F.A in Painting, JNTU, 1996-98 MFA in Printmaking, MSUB,
S.No	Name of the Printmaker	Medium of Printmaking	Educational Qualifications
24.	M.Krishna Reddy,	Viscosity, Etching.	1991-96 B.F.A. in Painting, JNTU, 1997-99 MFA in Printmaking, SNS, Hyderabad.
25.	Gauri Vemula (1972),	Etching	1993-1997 BFA in Painting, JNTU, 1997-99 MFA in Printmaking SNS, Hyderabad.
26.	V.Narendra Chary (1974)	Etching	BFA in Painting JNTU, MFA in Printmaking SNS
27.	Akshay Anand (1977),	Etching, Drypoint	1994-99 BFA in Painting SVCFA, Hyderabad. 2000-02 MFA in Printmaking from SNS, Hyderabad.
28.	Kodanda Rao, (1979)	Woodcut and Etching	BFA Printmaking from AU; MFA printmaking in MSUB.
29.	Swathi Rajadhyax	Etching, Lithography.	BFA in painting JNTU, MFA in Printmaking, SNS 2003-05.
30.	T. Venkanna (1980)	Etching	2000-04 BFA, JNTU, Hyderabad, 2004-06 MFA, MSUB, Baroda.
31.	B. Karuna (1980)	Woodcut,	1999-2003 BFA Painting,

		Etching	PSTUH, 2003-05 MFA Printmaking, SNS, Hyderabad.
32.	Balaji Ponna (1980)	Etching	BFA Printmaking, AU. MFA Printmaking, VBU.
33.	Subhakar Tadi (1980)	Etching	1998-2002 BFA Printmaking, AU. MFA Printmaking, VBU.
34.	S. Chandramohan (1981)		2000-2004, BFA in Painting, 2005-07MFA Printmaking, from MSUB, Baroda.
35.	Prathap Modi (1983)	Woodcut	BFA in Printmaking AU, 2005-07 MFA printmaking in MSUB.
36.	Lakshmi Kiran Kumar Kasireddy (1983)	Etching, Woodcut	2004-2008 BFA PSTUH
S.No	Name of the Printmaker	Medium of Printmaking	Educational Qualifications
37.	Gayathri .K (1983)	Woodcut Etching	2004-2008 BFA PSTUH; MFA printmaking from MSUB.
38.	Vani Sakhinala (1983)	Wood cut/ etching	2001-2005 BFA in Painting JNTU, 2007-09 MFA Printmaking in VBU.
39.	Vijaya Durga Kumari	Woodcut, Etching	2001- 2005 BFA in Painting JNTU, 2008-2010 MFA Printmaking in VBU.
40.	Soghra Khurasani (1983)	Wood cut, Installations, Text Art.	2004-08 BFA in Painting, AU, 2008-10 MFA Printmaking in MSUB.
41.	Kurmanadham (1985)	Woodcut	2003-07 BFA in Printmaking, AU. 2007-09 MFA printmaking in MSUB
42.	Manasa Priya Dhulipalla (1985)	Etching	BFA (2005-2009) from PSTU;MFA in printmaking in BU.
43.	DurgaPrasad Bandhi	Wood cut, Screen Printing.	2002-06, BFA Printmaking AU, 2006-08 MVA

	(1985)		Printmaking in MSUB.
44.	L.N.Bhuwaneshwari (1986)	Etching and Wood cut	2008-2010 MFA in Printmaking, SNS, Hyderabad.
45.	M. Praveen Goud (1986)	Serigraphy, Woodcut, Digital prints.	2003-07 BFA in Painting, PSTUH; 2007-09 MVA in Printmaking, MSUB, Baroda.
46.	Kumara Swamy Pashikanti(1986)	Etching, Wood cut, Lithography.	2007-11 BFA in Printmaking, PSTUH, 2011- 2013 MFA Printmaking in JMIU, New Delhi.
47.	Jagadeesh Tammineni (1988)	Etching, Woodcut	2006-10 BFA in Printmaking, 2010-12 MVA in Printmaking.
48.	Komakula Rajashekar (1988)	Etching	2007-2011 BFA, Printmaking AU; 2011-2013 MFA Printmaking VBU.
49.	Vysali kalindhi (1990)	Lithography, Woodcut	2007-2011 BFA in Printmaking AU, M.F.A Printmaking in VBU.
50.	Tajjammul Hassan (1991).	Etching, Lithography.	MFA Printmaking 2012- 2014 JMIU, New Delhi.

Appendix V

Table 1. 2. The details of informants which researcher approached for conducting the field work.

S.No	Name	Date	Place of Interview
1.	T.Sudhakar Reddy	5/03/2011	Vishakapatnam.
2.	B.Padma Reddy	1/10/ 2012	Printmaking studio, pillar No: 129, Hyderguda Village, Ranga Reddy.
3.	Lina Vincent Sunish	14/10/2012	Lina Vincent Sunish, 976 3Across, Kalyan Nagar, 1 st block, HRBR Layout, Bangalore 43.
4.	M. S. Datar	19/02/2013	His home, opposite: SBI Bank, Bhumanna Gali, Kachiguda Chowrasta, Hyderabad.
5.	D. Anantaiah	14/04/2013	Graphics work shop, Potti Sree Ramulu Telugu University, Hyderabad.
6.	B.Srikanth Kurva	29/04/2013 20/06/2013	Studio, Pillar No: 138, Hyderguda Village, Ranga Reddy.
7.	Chippa Sudhakar	09/05/2013	Art Studio, c/o C.Sudhakar, Kismathpur, near A.P.Police Academy, Hyderabad.
8.	R.Subhash Babu	10/05/2013	Hno: 1-5-1012/2, Bhupathinagar, Near father balaiah nagar, Old Alwal, Sec-Bad-10.
9.	M.Krishna Reddy	16/05/2013	Acchu Printmaking studio, pillar No: 140, Hyderguda Village, Ranga Reddy.
10	K.Laxma Goud	18/06/2013	Personal studio, Madhapur, Hyderabad.

		09/03/2021	Jesniti studio, Gachibowli, Hyderabad.
11	M.Balraj	20/06/2013	Graphics work shop, Potti Sreeramulu Telugu University, Hyderabad.
12	Jagdish Mittal	07/07/2013	Jagdish and Kamala Mittal Museum.
13	Sajid Bin Amar	18/08/2013	At his studio, jubilee hills.
14	P.S.Gauri Shanker	16/09/2013	At his residence.
15	Bairu Raghuram	26/09/2013	At his studio in Bollakpur, Hyderabad.
17	M. S. Datar	19/02/2013	His home, opposite: SBI Bank, Bhumanna Gali, Kachiguda Chowrasta, Hyderabad.
18	Vani Devi, Principal	October 2014	S.V. College of Fine Arts.
19	Srihari Bholekar	October 2014	At his Studio.
20	Preeti Samuyukta, head of the department.	November 2014	Department of Fine Arts, J.N.A.F.A. University, Hyderabad.
21	Dr.Avani Rao Gandra	24/12/2014	Icon Art Gallery, Hyderabad.
22	Suresh (Guest Faculty- Printmaking)	22/01/2015	P. S. Telugu University, Hyderabad.
23	G.Venkataramaiah, professor (presently working as Director I/C, museum.)	November 2014- 2015 April.	P.S.Telugu University, Hyderabad. For photography documentation of the prints in the museum collection.
24	Gayathri .D	September 2015.	DHI Art Space, Ameerpet.
25	Kiran Kasi Reddy	5/10 /2015.	DHI Art Space, Ameerpet.
26	Jagadeesh Tammineni	September 2015.	DHI Art Space, Ameerpet
27	Prathap Modi	September 2015.	DHI Art Space, Ameerpet

Appendix -VI

Table.no.3.1: Details of the Art Institutions in Andhra Pradesh and Telangana.

PART-I						
Name of the Institution/ Establishment	Jawaharlal Nehru Fine arts and Architecture University . (1941)	Andhra University (1977)	Potti Sreeramulu Telugu University (1985)	University of Hyderabad (1988)	Sri Venkateshwar College of Fine Arts (1991)	Yogivemana University. (2010)
University type	State govt.	State govt.	State University	Central University	Affiliated to Osmania University	State University
Dept., which teaches printmaking.	Department of Painting.	Dept. of Fine Arts.	Sculpture and Painting Department.	Dept. of Fine Arts, S.N. School of Arts & Communication	Painting section.	Dept of Fine Arts.
Specialization in Printmaking.	Printmaking is optional subject.	BFA in Printmaking	BFA in Printmaking	Printmaking;	Printmaking is one of the optional subject.	Printmaking is optional subject.
BFA/ MFA	No B.F.A (printmaking)	BFA in printmaking.	BFA in Printmaking.	BFA in Printmaking	No B.F.A (printmaking)	No B.F.A (printmaking)

PART-II						
Name of the Institution/ Establishment	Jawaharlal Nehru Fine arts and Architecture University . (1941)	Andhra University (1977)	Potti Sreeramulu Telugu University (1985)	University of Hyderabad (1988)	Sri Venkateshwar College of Fine Arts (1991)	Yogivemana University. (2010)
Courses offered at present.	B.F.A in painting, sculpture, applied arts, and in photography. B. F. A. in Painting.	B.F.A in painting, printmaking and Sculpture.	B.F.A. in painting , sculpture, and printmaking.	B.F.A. in painting, sculpture , printmaking and Applied Art History.	B.F.A in painting, Applied arts, and Photography	B.F.A. in Painting, sculpture, and printmaking.
Faculty members for teaching printmaking since its inception.	Prof. P.Gauri Shanker (1967-1996, 29 years)	Prof.T.Sudhakar Reddy (1987-88 to 2012 may)	Teaching Asistant B.Srikanth Kurwa (1998-2004)	Prof. K.Laxma Goud(1988-2001)	Guest Faculty S.K.Sarkar	Academic faculty Manohar (June 2011-2020)
					Pushpavathi	
					Krishna Chaitanya	
					Vijaya Durga, Biswajit Roy	
					(presently above listed are not teaching)	

	Teaching assistants: Chippa Sudhakar, (1992-2005, 14 years)	Assistant Prof. Simhachalam Dollu(2005-till date)	V.Srinath (1999-) Academic assistant	Associate Prof. D.L.N.Reddy (1990-2004)		
	V.N.Chari (2005 till date)	Teaching assistant V.Prashant (2012-till date)	Venkateshwarulu (2007-till date) Academic assistant	Prof. R.S.Shamsunder (1998-2014)		

Appendix VI. Table .no3.2: Information about establishment of the Central School of Arts and craft, collected from A.P. State Archive.		
Year	Name of the report	Information related to the present research.
1348 Fasli /1938-1939.	Report on the administration of H.E.E.the Nizam's Dominions	Page: 200, The Central School of Art and Crafts: As a first step towards the establishment of the proposed Art and Craft School, Government have sanctioned the creation of the post of the principal of the school in question and the appointment, in conformity with the recommendations of Mr. Abbott, of an Indian Artist of high standing to this post, is well within sight. This will be followed almost immediately by the establishment of a few vital sections of the school itself.
1348 Fasli, 1940	Annual Report of the Dept. of Technical & Vocational Education	Salaries paid to various instructors in Industrial school.
1349 Fasli , 1942	Annual Report of the Department of Technical and Vocational Education and Employment Bureau.	Chapter:1 page : 4 The establishment of a Central School of Art and Crafts was fore shadowed in the last Annual Report of the Department, which further explained that, for the reasons stated therein, it was necessary that the principal of the proposed school should be appointed a short time in advance of the establishment of the school itself. It gives me pleasure to add that a Mulki artist of high standing and proved administration worth, Khan Bahadur Syed Ahmed, formerly curator of the Ajanta Caves, has been appointed Principal of the proposed school and that a scheme, drawn up in collaboration with him, for the establishment of the school itself, had received with him
1349 Fasli/1939-1940 Published in 1941	Report on the administration of H.E.E.the Nizam's Dominions	Page :198: Foreshadowed in the last Annual Report of the Department, A scheme for the establishment of a Central School of Arts and Crafts received the sanction of Government and a waited the royal assent at the end of the year.
1349 Fasli/ 1939- 40 A.D	Report on the Public Instruction in H.E.E. the Nizam's Dominions	Three school, Kadimul Muslim, Dornakal and Karimnagar.
1350 Fasli/ 1940-41 A.D.	Report on the Public Instruction in H.E.E. the Nizam's Dominions	During the year under report the following were established – 1. The central school of arts and crafts. 2. The officier of the inspector for industrial school and the arts and industrial school were organized.
1351 Fasli/1941-1942	Hyderabad Administration Report	Page 107: 353 The Principal, Central School of Art & Crafts

	.	was deputed to Cairo, Egypt, in connection with the exhibitions of Indian paintings held in December 1951, and January 1952.
1356 Fasli /1947 published in 1950	Government of Hyderabad, Annual Administration Report of the Department of Technical & Vocational Education, for 1356 F. (1947)	Page : 3. The Principal of Central School of Art and Crafts, Mr. S.M.Jaffer, availed of leave in Aban 56 F, when Mr. Sayed Masood Ahmad, Vice- Principal, officiated as Principal.
	Committee for the Reorganization of education in Hyderabad State. Report on sub –committee.	There is a mention of the information that Mr. C.E. Preston, Vice principal, Osmania central Technical, Hyderabad.
April 1952- March 1953	Administration Report Hyderabad.	Page : 119 The School of Art was reorganized to provide Diploma courses in painting, sculpture, commercial art and architecture.

Appendix VI. Table 3:3. Art aspirants who had pedagogic training in the earlier known Government College of Arts and Crafts, presently JNAFAU, who later went for training in printmaking in various other institutions.

Sno.	Name of the printmaker & Year	Medium of printmaking	Jawaharlal Nehru Architecture and Fine Arts University and Master's program in printmaking.
1.	P.S .Gaurishanker	Collography/ etching/lithography/ woodcut.	1957-61 Diploma in painting, JNA, In 1962 went to learn printmaking to MSUB.
2.	K. Laxma Goud	Etching/Aqua tint	1958-63, diploma in painting, In 1963 went to Baroda, while learning traditional fresco painting he was exposed to contemporary art.
3.	Devraj Dakoji, 1944.	Mezzo tint/Etching	1959-65 Diploma in painting, 1966-1968, studied printmaking under lalitkala scholarship. MSUB.
4.	P.S.Chandrasekhar	Etching / drawing.	1961-66 Diploma in painting, No master's program. National award in 1983.
5.	D.L.N.Reddy	Etching	1964-69 Diploma in painting, 1971 Graphic Art in MSUB
6.	B.Padma Reddy	Etching /woodcut	1980-85, diploma in Painting, Post Diploma 1988-90 MSUB,
7.	Chippa sudhakar	Etching/woodcut/li thography	1982-87, diploma in painting, Post Diploma 1988-90. MSUB
8.	Sajid Bin Amar (1965)	Etchings/ woodcut.	B.F.A, Painting and printmaking. 1997-99, 1983-88, MFA, SNS.
9.	B.Srikanth Kurva	Lithography/collo graphy/woodcut	1988-92, B.F.A, 1994-96, M.F.A, MSUB.
10.	V.Srinath	Various medium on prepared papers.	1991-96. B.F.A, 1996-98,MFA in M.S.U
11.	N.Krishna Reddy	Viscosity /etching	1991-96 B.F.A. 1997-99 MFA, SNS. Presently working in Glendale

			international school, Hyderabad.
12.	Gauri Vemula (1972)	Etching/ drawings	1997-99 did MFA Printmaking,SNS. Freelancing
13.	V.Narendra.Chari	Etching/ viscosity	MFA Printmaking,SNS. Presently working as guest faculty (Printmaking) at JNA
14.	J. Venkatesh	Etching	MFA Printmaking in S.N.School. Presently working as guest faculty (Painting) at Jawaharlal Nehru Architecture and fine arts University, Hyderabad.
15.	Ch. Manohar	Etching /sculpture	MFA Printmaking in S.N.School. Freelancing.
16.	Sayeed Rayees Ahmed	Etching /drawing /painting	MFA Painting in S.N.School. 2000-2002 S.N.School. Presently working as freelance artist and regularly exhibiting works.
17.	G.Venkateshwarulu	Etching	MFA Printmaking in S.N.School. 2003-05 MFA from SNS, Presently working as guest faculty (Printmaking) at PSTUH.
18.	Swathi Choudhury	Etching and lithography	2003-05 MFA from SNS. Working as an art teacher.
19.	T.Venkanna, 1980	Etching.	2004-06 MFA MSUB. Presently practicing art in Vadodara.
20.	Bhaskar Vadala	Various mediums.	MFA at MSUB, Works and lives in Vadodara
21.	C.Manohara Rao	Etching and sculpture	2006-08, MFA, SNS. Presently working as faculty asistant (Printmaking) at yogivemana university, cuddapa.
22.	L.N.Bhuwaneshwari	Etching and wood cut	2008-2010 MFA, S.N.S. Presently in UAE, practicing printmaking.

23.	S.Chandra mohan	Wood cut	2005-2007, MFA Printmaking, MSUB. Works and lives in Vadodara.
24.	Vani Sakhinala	Wood cut and etching	MFA Printmaking, Santineketan; Freelancing.
25.	Vijaya Durga	Wood cut and etching	Santineketan; Presently working as art teacher.

Sources: The information was collected by interviewing various artists in a period of time.

Appendix VI

Table.no. 3.4: List of the students of Department of Painting, Andhra University.

Sno.	Name of the printmaker & Year of birth	Medium of printmaking	Andhra University Schooling, Master's program in printmaking, Institution and period.	
a.	T. Kodanda Rao, (1979)	Woodcut and Etching	He is from Srikakulam. Did his bachelor's in Printmaking from AU.	MFA printmaking in MSUB. Works and lives in Vadodara.
b.	Subhakar Tadi	Etching	He did bachelors in printmaking from Andhra University.	MFA printmaking, MSUB.
c.	Simhachelam Dollu, (1981)	Woodcut and Etching	National award winner.	MFA printmaking, MSUB
d.	Balaji Ponna (1980)	Etching	Santineketan, Works in his own studio and lives in Vadodara.	
e.	Harry Naveen Kumar	Etching	He is working as an art teacher. Pursued MFA in printmaking, S.N School of arts and communication, 2002-04	
f.	Kiran .K. Nanduri	Etching and aquatint.	Pursued MFA in printmaking, S.N School of arts and communication, 2002-04	
g.	Aruna Kumari	Etching	Pursued MFA in printmaking, S.N School of arts and communication, 2004-06	
h.	Prathap modi	Woodcut and	2002-2005, BFA	2005-2007 MFA printmaking in MSU

		digital prints.	Printmaking	Baroda.
i.	Kurmanatham	All mediums.		2007-2008. MFA printmaking in MSU Baroda.
j.	Soghra Khurasani, 1983	Woodcut, etching and digital printing.	2003-2008 BFA Painting.	2008- 2010. MFA Printmaking, MSUB.
k.	Jagadeesh Tammini, 1988	Woodcut and etching	BFA, Printmaking, 2010.	MFA printmaking, MSUB. 2010-12
l.	Anil Kumar Simhadri	Etching		MFA printmaking in MSUB
m.	Prasant Babu V	All the mediums.		MFA printmaking, S. NS.
n.	Matreyee. R	S.N.School, (1997-99)		MFA in printmaking, S.NS.
o.	Kumar Addala	Etching	2008-2010, does commission works in silk screen and screen printing.	MFA in printmaking, S.NS.
p.	Durga Rao Bandhi	Wood cut	BFA, Printmaking 2002-2006	MFA printmaking in MSU Baroda. 2008
q.	Vysali kalindhi	Wood cuts and collage	BFA, Printmaking- 2007-11.	M.F.A, 2011-2013, Santineketan
r.	Rajyalaxmi	Etching	2007-2011	M.F.A, Chandigarh.
s.	Amulya	Etching		M.F.A, 2008-2012, Delhi
t.	Sravanthi	Painting and Etching		M.F.A, 2008-2012, AU.
u.	Srilatha	Painting. etching		M.F.A, 2008-2012, Santineketan
v.	Neelaveni	Painting and Etching		M.F.A, 2008-2012, Santineketan

w.	Sanjay manikanta	Painting and Etching	M.F.A, 2010-2014, MSUB.
x.	Krishnaveni	Painting and Etching	M.F.A, 2010-2014
y.	Anuradha	Painting and Etching	M.F.A, 2010-2014

Source: The information was collected from various sources, through personal interviews, exhibition catalogues, and others.

Appendix VI.

Table.no. 3.5: List of printmaking teachers and also students who pursued B.F.A in Potti Sreeramulu Telugu University.

Teachers: B.Srikanth Kurwa & V.Srinath (who were working as a faculty for teaching Printmaking in Potti Sreeramulu Telugu University)			
Name of the printmaker & Year of birth	Medium of printmaking in which artist works.	Bachelors in P.S.T.University.	Schooling- their work. Master's program in printmaking. – institution.
Chandra Mohan.S	Etching, lithography	1996-2000	(2000-2002) S.N.School. Presently working in the field of Animation.
L. Narahari	Etching	1996-2000	(2000-2002) S.N.School. Presently working in the field of Animation.
B. Karuna	Etching, wood cut	1999-2003	(2003-05) S.N.School. presently Pursuing Phd.
Teachers: V.Srinath and G.Venkateshwarulu (2007 –till date) (who were working as a faculty for teaching Printmaking in Potti Sreeramulu Telugu University), the department of Fine Arts started			
M. Praveen Goud,	Woodcut,	2003-2007	2007-2009 studied in M.S.University of Baroda.

1986	digital prints.		Presently works and lives in Vadodara.
Manasa	Etching and dry points.	2003-2007	2007-2009 studied in Bangalore university, presently works and lives in Pune.
A. Kiran Kumar	Etching	2004-2008	(2008-2010) S. N. School. Practicing Artist and art teacher.
Jangaiah	Wood cut	2004-2008	2008-2010 in S. N. School, settled as art teacher in Hyderabad.
Kasi Reddy Kiran kumar	All mediums	2004-2008	Works in space studio and lives in Vadodara.
Gayathri .M	Etching	2004-2008	Works in space studio and lives in Vadodara.
Teachers: G.Venkateshwarulu since (2007) and Suresh 2012 (who joined as a faculty for teaching Printmaking in 2012, Potti Sreeramulu Telugu University)			
Ramesh			MFA printmaking in Santineketan
Sultan			MFA printmaking in Santineketan
B. Raja Rao	Etching and lithography	2007-09	MFA in printmaking, S.N School of arts and communication Presently doing animation job
Takre Naik	Etching and		MFA painting in Santineketan
Tajjammul Hasan	Etching and lithography		Printmaking in Jamia Miliya University, New Delhi.
Kumar pashikanti	Etching and lithography		Printmaking in Jamia Miliya University, New Delhi. 2011-2013
China Venkat Rao	Woodcut and etching, Lithography		MFA printmaking (2011) in Santineketan. Has his own printmaking studio in Hyderabad.
P. Sandeep Kumar			MFA printmaking in Santineketan.
Arvind Kumar	Etching and painting presently.		MFA in printmaking, SNS, Working as an art teacher.

Sources: The information was collected from the K.Srinivasa chary, faculty in Painting and sculpture department, Potti Sreeramulu Telugu University.

Appendix VI. Table.no. 3.6: The list of faculty members which teach/train students in printmaking in department of fine arts, Sarojini School of arts and communication.

Name of the institution	Year of establishment.	Course structure	Tenure of the Teachers or instructors for printmaking. Important activities regarding printmaking.
Department of fine arts, S.N.School of Art and Communication, University of Hyderabad. Earlier known as S. N. School of Fine Arts, Performing Arts and Communication, University of Hyderabad (1988	1988-89)	Running a master's program in printmaking and at least 5 to 6 printmakers are evolved. Art camps. Every year a printmaker comes as a visiting faculty.	Prof. K.Laxma Goud(1988-2001) History of printmaking is taught as part of art history. =The technique expertise in printmaking is invited to work and demonstrate to the students. There is an exhaustive list of visiting faculty which include:K.G.Subramanyan, Palaniappan, Vijay Bagodi, Walter Dsouza, Dilip thamoli, Hanuman Kambli, Pinaki Barua, Paula Sen Gupta, Jay Kumar, and more. = slide show, presentations are common. = hosted Lalit Kala Akademi Regional center printmaking workshops and camps.
			Associate Prof. D.L.N.Reddy (1990-2004)

			Prof. R.S.Sham Sunder (1998-2014)

Sources: Above information was collected from the Department of Fine Arts, S. N. School of arts and communication.

Appendix VI. Table no. 3.7: List of the Art galleries in Hyderabad.

Serial number	Name of the art gallery	Year	Status /name of the owner / activities
1.	Surya art gallery	1993	Not working at present
2.	Minaaz Art Gallery	1994	
3.	Daira Centre for Arts and Culture.	2001	Atiya and Atika Amjad / Atiya Amjad, used to write in newspapers on art. Both have pursued M.Com and Journalism.
4.	Gallery Space	2000	Hanumath Rao; Artist basically printmaker.
5.	Shrishti Art Gallery	2002	Remani Nambiar, was an art collector, Ikebana Practitioner, and Ikebana teacher; Lakshmi Nambiar is an investment banker and an avid art collector.
6.	Kalakriti Art Gallery	2002	Rekha Lahoti, and Prashant Lahoti; Industrialist and management background. Prashant Lahoti, is founder for Art Café, online art gallery, co-founder for Kalakriti Art Gallery, and Owner of Access to future.
7.	Chitramayee State Art Gallery of Fine Arts.	2004	Run by State government of Telangana. Government owned art gallery, under ministry of culture, and tourism, Andhra Pradesh
8.	Alankrita Art Gallery	2008	Prashanti Goel, M.B.A Graduate
9.	Icon Art Gallery	2009	Dr. Avani Rao Gandra. Artist, Art historian, curator.
10.	Dhi art space	2014	Bhargavi Gundala; Master of Fine

			Arts (Printmaking), printmaker herself.
11.	Pipal Art Tree gallery	2014	Siri Yarlagadda; Passion for photography and a degree in finance.
12.	Tamkanat art gallery	2013	Fawad Tamkanat, and Tausheef Tamkanat. Master of Fine Arts (Painting), Fawad himself is an artist.
13.	Pegasus Art Gallery		Chandana Khan; Government employee, IAS Officer.
14.	Earth	2012	Lipika Gandra; M.B.A from Indian School of Business. Not working at present.
15.	Lakhsna Art Gallery	1999	Not working at present
16.	Amaravati Kala Kendra		Not working at present
17.	Hyderabad art gallery.		Not working at present
18.	Kalahita art foundation		Not working at present

Appendix VI. Table: 3.8. The Art Galleries in- housed in different art and cultural institutions in Hyderabad.

Sno.	Name of the gallery	Institution with in housed art gallery.	In charge for the gallery	Location in the city
a.	Art Gallery	Salar Jung Museum 1950s.	Museum Director	Afjal gunj
b.	ICCR Art Gallery	1991; Ravindra Bharathi.	Director	Lakdikapool
c.	Art Gallery	Late1990s; Sri Venkateswara College of Fine arts; It's for the students display purpose.	Principal	Madhapur
d.	Nehru Art Gallery	JNAFAUH	Principal	Masab tank
e.	Art Gallery	PSTUH	PRO	Nampally
f.	Exhibition hall	British Library	Director	Secretariat
g.	The Muse	2010; Mariot Hotel, Hyderabad	Kali Sudhir, curator.	Lower Tank Bund
h.	Exhibition hall	26 th sep 2012; Goethe Zetrum	Director	Banjara Hills
i.	Rainbow Art Gallery	2012; Telangana state Tourism department	Director	Paryatak Bhavsn, Begumpet.

j.	Lamakaan	The café has the walls which are used for a display of works declared to be an exhibition.	Owner of the space	Banjara Hills
k.	Aillamma Art Gallery	2013; Sundarayya Vignana Kendram.	Curator	Bagh Lingampally
l.	Birla Modern Art Gallery	2014; Birla Science Museum.	Museum director	Adharsh nagar
m.	Space for art exhibiting works	Our Secred space	Owner of the space	Banjara Hills

Appendix VI. Table: 3.9. The activities conducted by Banyan Heart studios Artistes Residency.

Activity	Date/day/year
Drawing space workshop	25 th December 2015.
Confluence: A curatorial endeavours.	January 2016
Presenting practices: slideshow of art works/Artists: Perugu Venkatswamy and Rajashree studio.	July 23 rd 2016
Materiality and Ambiguity: Re-visiting modern art. Open discussion on certain aspects of modern art.	10 th September 2016
Purple tears : Art/installation/ performance /print /drawings by Sarah Boucara (France), Amanpreet (Hyderabad) and Ranjt Poul (Kolkata)	2017

Appendix VI. Table no. 3.10 : List of the Printmaking Studios in Hyderabad.

S.no	Name of the Artist	Studio facilities	Location in Hyderabad
1.	Chinna Venkat	Kalayukti studio Etching press	Chandanagar
2.	Veera Reddy	Etching press.	Old Alwal
3.	Bairu Raghuram	Personal studio	Musheerabad

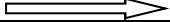
4.	K.Laxma Goud	Personal studio at his residence.	Jubilee hills
5.	Bhargavi Gundala	Dhi Art Space.	Lal banglow, ameerpet
6.	Chippa Sudhakar	Banyan Heart Studio	Kismatpur
7.	B.Padma Reddy	Sanskriti Art Center	Hyderguda Village.
9.	Sumanto Choudury	Niti printmaking studio	Masid Banda, Seri Lingampally.
10.	Krishna Reddy. M	Acchu Art Studio	Hyderguda village.
11.	Hanumath Rao	Space Art Gallery	Jubilee Hills

Appendix VII. Table no.4.1: Different techniques of printmaking – Area of print and Type of press.

Techniques →	Relief	Intaglio	Plano graphic technique	Stencil	Viscosity	Mixed medium
Common Name of the technique	Woodcut, linocut, embossing, dry point, Collography.	Engraving, dry point, mezzotint, etching, aquatint, Collography.	Lithograph	Serigraph (silkscreen)	Viscosity	Etching + wood, Woodcut+ silk screen, wood cut + wood block,
What Area Prints:	Prints what is left of the original surface	Prints what is below the surface of the plate	Prints what is drawn on the surface	Prints open areas of the stencil	Prints what is left of the original surface and Prints what is below the surface of the plate.	It depends on the combination of mediums.

Type of Press:	Manual pressure or letter press	Etching press (clothes-wringer type)	Litho Press (sliding, scraping pressure)	Original Serigraphs are usually hand screened	It depends on the combination of mediums.	It depends on the combination of mediums.
Materials:	Wood or linoleum block or other film material	Copper, zinc, plastics, acids	Limestone, zinc, aluminium plates, etc.	Silk, nylon, etc.	Soft, medium and hard rollers.	Not specific.
Basic Tools:	Knife, gouge, burin, etc.	Etching needles, burins	Litho crayon, tusche, litho rubbing ink, etc.	Squeegee, screen, blocker (liquid, photosensitive film)	Etching needles, burins.	It depends. Not specific.

Appendix VII. Table no: 4.2: ‘Line’ in different techniques and methods of printmaking.

Technique and method of printmaking in which the line is seen 	Type 1: Predominant line, visible and dominant in determining the form and subject in the prints. Type 2: Gestural lines, which define the contour and help the printmaker to know the form at sketching stage.
Engraving and etching 	We find majorly the type 1, lines in the engraving and etching, done on the matrix usually copper, iron or zinc plate and print taken on the paper with the help of metal needle (tool). And later etched in the acid. The lines vary in their shape and thickness. We find such lines in early works of K.Laxma Goud, Raghran Bairu, Kowta Rammohan Sastry, Bholekar Shrihari, Gauri Vemula, in few works of Sreekanth Kurwa. We find the type 2, line very common in etching as this type lines are used by printmaker in the initial stage of making of matrix; later these lines help printmaker to use the technique of aqua tint, mezzotint and other for determining the forms in the work. Almost all the printmakers use these type 2 gestural or suggestive lines. Example: D.Anantaiah, Gauri Vemula, Chippa Sudhakar, T.Sudhakar reddy, Kurmanatham.
Dry point	The dry point print is a composition done majorly by use of lines. Various kinds of lines are used to determine the form in the print. Most common line produced in dry point and etching is ‘cross hatching lines’. Gauri Vemula, Fawad Tamkanat, and few works of Aksya Anand we find type 1 lines. The lines are very strong,

	hard and bold as the tools play their role in dry point. We rarely come across type 2 lines in dry point.
Lithography	Basically in the lithography, soft oily crayons are used for making the imagery. Type 1 lines are found in the works of P.S.Chandrasekhar and Doraiswamy. The line of the P.S.Chandrasekhar is a kind of cross hatching tried on lithograph, while the Doraiswamy is the bold contour. In the lithographic prints of P.S.Gaurishanker, we find the abstract forms and we find no use of lines but a combination of shapes and forms.
Woodcut	M. Balraj, Durga Prasad Bandi, B. Padma Reddy, Chandramohan. S we find type 1 lines prominent to the masses of the colour.
Silk screen	M.Praveen did series of works in screen printing.

Appendix VIII

Appendix VIII for the table in chapter 5: Printmakers and their Imagery: Themes, Styles and Motifs.

Appendix VIII Table No. 5.1. List of Animals commonly depicted by printmakers.		
Animals depicted	Symbolize broadly (as interpreted by researcher and as well as artists in some cases)	Printmakers who depicted animals in their prints.
Goat	Man, power, taming animal, symbolize the family trade of the artist, as a common animal in artist's immediate surroundings.	D.Anantiah, K.Laxma Goud, Raghuram Bairu, B. Sreekanth Kurva.
Cock /hen	Male, mundane rural life. Time bound.	Raghuram Bairu, Jagadeesh Tammineni.
Cat	Superstitious element, Self (artist), female, cunning.	B.Sreekanth Kurva, Durgaprasad Bandi, Subhakar Tadi.
Bull	Power	B.Sreekanth Kurva.
Elephant	In background, as a celestial, giant.	B.Padma Reddy.
Horse	Energy, male.	M.F.Hussain
Tiger	Vigour	Kurmanadham, Prathap Modi Jagadeesh Tammineni
Crocodile	Man	T. Kodanda Rao.
Snake	Snakes as male/man	Bholekar Srihari
Fish	The ancestral occupation, beauty etc.	Raghuram Bairu. S.Chandramohan

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VISUAL ART FORMS OF MEDIEVAL INDIA



Editor

K. Mrutyunjaya Rao

Coordinator & Assistant Professor

Department of Fine Arts

Yogi Vemana University

Kadapa, Andhra Pradesh

Published by

THE REGISTRAR

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ISBN 978 - 93 - 5254 - 229- 1

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WOMEN IN ART & CULTURE

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Artistic Printmaking in Andhra Pradesh and Telangana: An Exploratory Study

by **Karuna B**

Submission date: 03-Sep-2021 03:23PM (UTC+0530)

Submission ID: 1640676257

File name: B.KARUNA.pdf (16.22M)

Word count: **78390**

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