



**Unit – III (C) - The Modern Trends in Indian Art-GRAPHICS**

**The Modern Trends in Indian Art-GRAPHICS**

**Introduction**

An artistic expression that finds its roots way back to Indus Valley Civilization. Printmaking as art has an interesting historical evolution. This medium of artistic expression was primarily used as a mean of mass communication or a mode of documentation. As per evidence during Indus Civilisation were engraved on copper plates.

People would etch on various surfaces like bones, ivory or wood- this was a craft of documentation at that time. But contemporary Printmaking in India was introduced long back. Prints were largely used for duplication. Done woodblock illustrations. It was more like reproducing images or texts. This type of block printing is not included as the work of fine arts.

In the last ninety years, Printmaking evolved as a medium of visual art. It was unable to get another copy of artwork. While graphic art is newly developed art form based on lines are which are engraved/etched on smooth/rough surface – wood, metal, hard paper...If we want more copies of the artwork of the same impression.... Graphic print is important.

*Commonly used printmaking materials are....*

- a) Metal plates (usually copper or zinc or polymer plates): For engraving or etching.
- b) Stone, aluminium or polymer: For Lithography.
- c) Blocks of wood: For woodcuts and wood engravings.
- d) Linoleum: For Linocuts.
- e) Screens made out of silk or synthetic fabrics: For screen-printing.

**GRAPHICS PRINTS**

Children	Somnath Hore	Copper Plate	Etching and Aquatint
Devi	Jyotindra Manshankar Bhatt	Brass Surface	Etching
Of Walls	Anupam Sud	Paper	Lithograph
Man, Woman and Tree	K. Laxma Goud	Paper	Etching and Aquatint

## WORKSHEET No. 18 (A)

### Unit – III (C) Modern Trends in Indian Art (Graphics) / Study of Graphics

## Children

**Artist: Somnath Hore**

**Period: Modern**

**Circa: 1955-70 A. D.**

**Medium: Copper Plate**

**Technique: Etching and Aquatint**

**Collection: : National Gallery of Modern Art, New Delhi**



**Description:** ‘The Children’ an etching with aquatint in black and white is a representational work by Somnath Hore symbolizing his lifelong protest against the injustice meted out of the meek, humble and innocent poor people of the society by the rich and the powerful ruling-class.

Be it a famine or communal riot or war, they are the first to suffer and die miserably in thousands. The composition ‘The Children’ is a powerful protest and the expression of the anguish the artist suffered. It is a close-knit composition of five standing figures, all victims of starvation. To indicate their total isolation, there is no background, perspective surrounding, as if they are abandoned by society. The etching shows three emaciated children with bloated stomach and thin triangular rib cages, large heads and small faces with protruding eyes. Their mother is standing behind them as if protecting them.

Another girl child equally emaciated is standing in front of them. The deeply etched ribs and cheek bones appear as deep gashing wounds. The aquatint resorted to is not for any Chiaroscuro effect, but for filling the space.



WORKSHEET No. 18 (B)

Unit – III (C) Modern Trends in Indian Art (Graphics) / Study of Graphics

**Devi**

**Artist:** Jyotindra Manshankar Bhatt  
**Period:** Modern  
**Circa:** 1965-70 A.D.

**Medium:** Brass Surface  
**Technique:** Etching  
**Collection:** National Gallery of  
Modern Art, New Delhi



**Description:** ‘The Devi’ illustrates the idea of fertility and power worshipped as Shakti or Devi in the Tantrik cult. This power lies as Kundalini, a serpent in the female forms, at the base of the spine both in male and female. Through yoga, mantras and deep meditation, this power can be made to rise through the spine to the brain where the male power of Shiva resides. Once these two powers join, a person can achieve immense power over the eight kinds of divine yogic ‘Siddhas’.

Jyoti Bhatt beautifully created this concept through his etching. In the human body, there is a nervous system which has the great source of supernatural energy present in different parts of vertebral column. In this picture have been shown close to the navel, the place of womanish powers and close to the heart, the place of manlike powers. A man through the medium of adoration, devotion and practice of Yoga or yogic activities, might awake these powers known as Kundalini. Taking support from the nervous system of spine these can be forwarded towards the brain.

The deep intaglio etching in black provides an artistic texture to the serpentine form. A brilliant Bindi ornate the forehead of Devi whose, open large eyes resembled the Durga images from Bengal.

## WORKSHEET No. 18 (C)

### Unit – III (C) Modern Trends in Indian Art (Graphics) / Study of Graphics

## Off Walls

**Artist:** Anupam Sud

**Period:** Modern

**Circa:** 1982 A.D.

**Medium:** Paper

**Medium:** Lithograph

**Collection:** National Gallery of Modern Art, New Delhi



**Description:** ‘Of Walls’ a graphic print in lithograph by Anupam Sud which is a mixture of lithograph technique and photographic images with drawn areas to bring together the subject with objective reality to contrast the unfeeling background with pulsating lively human forms.

In this picture, a young a widow has been shown in traditional white cloths, sitting in a pathetic expression. In front of her only the legs and feet part of her lying dead husband have been shown. There is a brick wall shown beyond her on which pictures of lively activities are faintly dawned to remind the viewers once she was a part of these lively activities till the wall was erected to segregate (isolate) her from social life of meaningful activities. Her face has been shown with black colour without any expression means she has no existence now in the living world. So, socially she is also dead like her husband. Through this creation, the artist has manifested the truth which is the simulation of the life of the lady. The print is a powerfully protests by the artist against society erecting such walls on the basis of caste, religion and status.



## WORKSHEET No. 18 (D)

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### Man, Woman and Tree

**Artist:** K. Laxma Goud

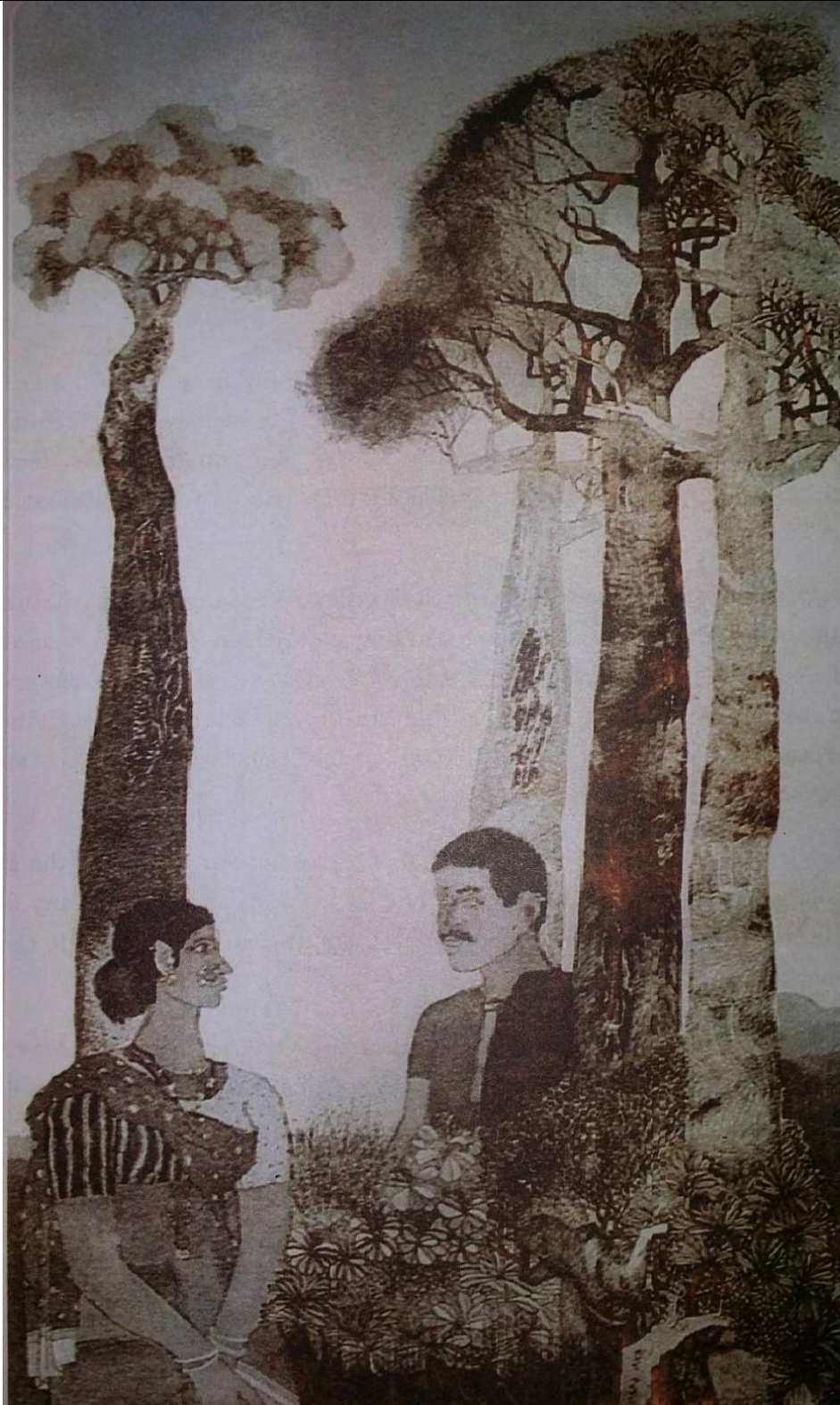
**Period:** Modern

**Circa:** 1980-90 A.D.

**Medium:** Paper

**Technique:** Etching and Aquatint

**Collection:** National Gallery of Modern Art,  
New Delhi



**Description:** 'Man, Women and Tree' is one of the best known graphic prints of K. Laxma Goud. This is one of his excellent graphic prints. It was printed by applying the technique of 'Lithography'. Four trees have been shown in the background. Under a tree a well-decorated woman has been shown sitting wearing saree and blouse; her hair in the shape of plate is tied backwards; her hands are forward and one of them is put on the other. Nearby, under a group of trees, a young man is sitting. They both are looking each other with reflective sights.

This is the expression of natural attraction between man and woman. Around the place where they are sitting, small flowery plants and the leaves of those plants have been painted very closely.

It's a continuation of the philosophical thought of Laxma Goud that in nature, man, women, trees and animals are in a continuums process.