

CHAPTER III

In the late 40's proposals to update educational policies in the Bombay Presidency led to an invitation to Sm. Hansa Mehta to prepare a report, which was to suggest ways to rectifying the current education system. Sm. Hansa Mehta formed a committee to handle this task and suggested the setting up of a new university-The Maharaja Sayajirao University, at Baroda. The report was submitted in 1949 and the university was founded soon after. Amongst the members of the committee was one Mr. V.R. Amberkar - a young well read, intelligent man, who had innovative ideas on art education. Sm. Hansa Mehta asked V.R. Amberkar to help set up the Faculty of Fine Arts, in the M.S, University.

Amberkar had a reputation in painting in the bold, impressionistic style. He was interested in European art and their modern methods of teaching art. For him the Bauhaus was the most innovative and modern form of art education "Bauhaus founded 1919, was the focal point of new theories in art Proficiency in the artistic skill and a synthesis between fine and applied art laid foundation to an entirely new concept of teaching art and revolutionised art education".¹ So Amberkar as an advisor to Sm. Mehta could profer these ideologise for a new art-institution, which depended more on "avoidance of rigidity, skill, emphasis on creativity, freedom of individual expression and a strict application to work"². This was in contrast to choosing either traditional method or western academic method or following a 'gurushishya' tradition Technical and application and interest in different mediums was also emphasised. Formal means such as colour, line, tone, composition which led to 'design' or structure was considered to be more innovative. Bauhaus was the first Modern Art Institute of Europe and its ideal of teaching art through skill and design and not by traditional methods, appealed to Amberkar

1 Encyclopedia of World Art Vol II. 1960 McGraw Hill Book Company NY Tor Lon

2 Excerpts from the programme of the State of Bauhaus. Weimar Graphic work from Bauhaus - Hans Pamphlet - Published in 1919. Wrangler - London 1969. Lund and Humpries

The Faculty of Fine Arts was thus ideologically based on this most modern method of art education. "Another comprehensive centre of historical significance came up immediately after independence in the M.S. University of Baroda, which enjoyed the status of a Faculty from the beginning. The Institution professedly opted for progressive and modern society. It envisaged to integrate the relevant spirit and heritage of India and that of the Bauhaus movement in Europe. The institution fructified new experiments, imbibing from mooring and the grassroots..."³

During this time, another educational movement in art which was considered modern was the Barnes Foundation, founded by Dr. Albert C. Barnes in Philadelphia, America. His book 'The Art in Painting,' was considered to be one of the most important modern methods of analysing the 'Plastic Values' of painting, which was to help people to see a picture when they looked at it. The method of study set forth by Dr. Barnes were followed in America, in Paris - it was the gospel of modern art. Dr Markhand Bhatt, the first Dean of the Faculty of Fine Arts, got an opportunity to study at the Barnes Foundation. In 1948 he went to America to the Pennsylvania Academy of Fine Arts for mural decoration and illustration. While in the U.S.A., he studied aesthetics, art appreciation, art-education, advertising design and graphic processes of lithography and etching. He was greatly inspired by these new concepts and it broadened his perspective. The Barnes Foundation method of analysing a work of art was through plastic means (colour, light, line and space) which when properly arranged gave individuality to the work. "The form of painting must embody the essence, the reality of the situation as it is capable of being rendered in purely plastic terms. A painting would have no aesthetic significance unless there was an arrangement of the coloured and drawn masses into some sort of relation with each other, this arrangement is termed composition"⁴

3 Retrospective Report on "Conditions of Time/Visual Art Education in Indian at Present". University Grants Commission

4 The Barnes Analysis, The Barnes Foundation Relity vs Myth Gilbert M Cantor Chilton Books. Phiadepha & NY 1963

Dr. Markhand Bhatt had received his formal training in Bombay in 'Decorative Indian Style' in 1941-45. As a Bombay based artist, like Amberkar, and as one who was also inspired by modern methods of art education, it is not surprising that they would both find a 'striking similarity' about the ideals regarding art education. It was on Dr. Amberkar's recommendation that Dr. Bhatt was invited to help set up the faculty. V.R. Amberkar taught art-criticism for some years and Markhand Bhatt taught history of arts, applied art and aesthetics.

In retrospect, it is easy to note that indirectly incorporating the ideals and concepts of Bauhaus and Barnes in the education method had a marked effect on the initial batches of students in the Faculty - as Dr. Ratan Parimoo, who was one such student has to say "Work in Baroda is more in terms of the formal means rather than the illustrative content and this has laid stress on 'design' and 'structure'". This is important to note because much painting produced in India during the first fifty years of this century seem to lack both these qualities. "This preoccupation with structure has revealed the pertinence of cubism and abstraction and the interest in design has brought into proper focus the chief quality of Indian miniatures. Thus probably for the first time a basis came into being in which Indian artists could establish a kind of rapport with 20th century art"⁵

So through Dr. V.R. Amberkar and Dr. Markhand Bhatt, concepts of teaching art in the most contemporary method were initiated in the Faculty. However to what extent either the Barnes method of analysing and understanding art, or the Bauhaus method of education was effective is debatable. Dr. Ratan Parimoo states that the Barnes method of analysis which was initially taken up with great enthusiasm, came under criticism later. This is because of the intrinsic method of analysing, which was its basic character. For example to excite the sensibility of a student, apparently separate objects or works of art were compared. The student at first disconcerted by the unconventionality was supposed

5 Baroda Painters Sculptors: A School & a Movement by Dr. Ratan Parimoo

to start discerning similarities in line, shape, colour or rhythm between these works. He was supposed to discover their common denominator of human values and meanings and their common source in human nature. However for the student analysing or finding the common denominator in say Renaissance artists work and a Rajput miniature or a Far Eastern Art and Negro Sculpture according to plastic values of line, colour light shape, rhythm often led to confusion or petty conclusion. So it seemed quite improbable to automatically apply these method for long.

Along with all this in the first five to six years after the setting up of the Faculty, many other suggestions and experiment in ways of teaching art were contemplated. In this regard it is important to note that many noted artists, designers, art historians and scholars visited and taught or became associated with its assessment and academic ways. In the 50's itself to name a few - G.S. Haldankar, Ravi Shankar Raval, Somalal Shah, Rasiklal Parikh, Jaganath Ahivasi, M. R. Achrekar, Haren Das, Binod Bihari Mukherjee, K.K. Hebbar, S. Chavda, M.F. Hussain, Herman Goetz, Karl Khandalawala, Motichandra Sivaramamurti, Stepan Hirisch, Dang Kingman, Nobuya Abe, Grace Morley, Carol Summers etc. visited the Faculty leaving their suggestion and opinion on ways of improving and imparting art sensibility⁶.

The inevitable issues such as whether oriental or occidental art was superior, whether the method of teaching' should be a combination of these two or whether these should be offered seperately were considered, with an attempt to identify norms beyond the existing narrow outlook. Their views were to have a decisive influence on the way of expression. Thus creating a unique identity in the Contemporary art scene. Personal manner of expression of the teacher, their own educational background and related influence naturally assumed importance. Artist such as N S.Bendre, who joined the Painting department in the Faculty in 1950, K.G Subramanyam in 1951, Shankho Chaudhary in Sculpture in

6. Catalouge of exhibition presented by Faculty of Fine Arts in 1975 to celebrate the Silver Jubilee of the M S University

1950. Markhand Bhatt in 1950m Applied - artist Jeram Patel not only taught students but also continued their personal quest in artistic expression. In fact this is one of the most remarkable features. The changes and development that evolved in the works of the teachers had a direct impact on the work generated by students in the Faculty. If a new manner or technique was taken up or evolved by teachers, the same automatically assumed importance and affected in a greater or a smaller degree, the rest of the teachers and students. So in a way, the changes in style or incorporation of novel methods were imbibed and experimented upon. This sequence of event could gain further impetus because - in an effort to continue the tradition, most of the students of the first and second batch were given scholarship and encouraged to continue their work and then later they themselves became teachers in the Faculty. So the combined effort of the teachers and students in trying to build up a definite identity of Baroda could be realised within a few years.

As the artist from the faculty were undergoing constant metamorphosis in the work, trying out innovative forms of expression, incorporating the best of the local indigenous quality of their immediate surrounding, as well as keeping in touch with the best of international art, they emerged with unique expression and gained for Baroda a reputation in the country as a serious and consistent centre for art. Teachers such as N.S. Bendre had to say "Art is something more than merely manifestation of skill. It is the product of a mind. In planning art-education, then one has to think of both faculties - namely the acquiring of skill and the preparation of a receptive mind. The time needed for a acquisition of a skill differs from person to person. But skill can be acquired. To develop a sensitive mind is a different matter and no education system can guarantee it. A receptive mind being important, it becomes to main criteria of admission to an art institution"⁷

In 1975 the M.S. University celebrated its Silver Jubilee. The Faculty of the Fine Art, held a retrospective show on art at the Jehangir Art Galler, Bombay to commemorate the event. Some of the Reviews that appeared of this show in various news -paper, illustrate the fact that, this institution had been acknowledged a premier one and an answer to problems of art and art education in India.

"The great vacuum in art education was filled when the Fine Art Faculty of M.S. U. was established 25 years before offering professional courses of very high standard and at the same time making available right environment for creative work. This faculty has created a major impact on the art world" - (Political And Business times - Dinesh Mistry, The Art. Oct'75).

"Silver Jubilee celebration exhibition held in Jahangir Art Gallery Bombay in October 1975 - a serious Art institution where practical and theory is combined and high standard maintained. Features such as children book in screen thesis of student, sculpture section were also displayed. Graphic standard is acknowledgedly high. Art not just a manual skill development through imitation but freelranging growth of one's entire personality - in todays society exposed to cultural phenomenon from all over the world - for it offers the artist a larger choice of professional fields & techniques.

"Bendre & K.G. Subramanyam have left distinctive mark of their personality on both the evolution of teaching methods and careers of student.

"They believe that the function of art is not meant to delight the few. It is today a powerful vehicle of communication to many and it is the depth and refinement of this communication that will control the general culture level of society". (The Essence of Baroda Art, Dhyaneshwar Nadkarni, Times of India, 25th Oct.' 75).

"Over the years it (the Faculty of Fine Art) has evolved its own approach to art which is to see it neither as manual activity nor as a work of inspiration of a creative

genius. It seen art as a conscious activity which requires not only a constant questioning of himself on part of the painter but also an awareness of his environment. To this end it has tried to provide a curriculum which integrates both theory and practice.

"This progressive habit of the faculty can be traced to the fact that a group of thinking people have always been associated with it since its inceptions. Prof. M.Bhatt from Barnes Foundation, USA was its organiser and Dean. When it came into being in 1950 it was the first Art institution to be affiliated to a University and to provide degree courses. Since then it has had people like Bendre, Shri Choudhar, K.G. Subramanyan and then again its teaching staff consists of more than half of its alumni which ensures as certain continuity in its approach". (Towards a thoughtful art - TOI - Yashodhara Dalmia 1975).

"The Baroda school can certainly claim a high place among art institution in giving Contemporary Indian Art proper direction towards Modernism and instilling among painters, printmaker and sculpors a keen sense of imagination, with a fuller appreciation of the medium and values to profess.

No art society or even state exhibition in years of annual shows ever realised this standard of a large group show involving over a 100 artist and art students. This is simply and truly because the Baroda school has all along set the highest standard both in teaching and in practice - what is more is the consistent performance of the students emerging from this institution.

"The basic note at this show is on the Modernistic vision. Both in the nonobjective and figurative metaphor one senses the deft composition, the fine and apt colour scheme and the evaluation of painterly values so that except in an odd case here or there the exhibit carry an authentic note of creative imagination

What holds out great promise is the individual approach of Baroda School artist in treatment, technique and choice of theme". (S.V. Vasudev - Art for Week Evening New of Lalit Kala contemporary, 1975).

"Though over a 100 exhibit, the exhibition does gives one an over all idea of the achievement and aspiration of the Faculty. Baroda University has been the first in the country to accept the Fine and Performing Arts and on an academic level. Judging from the current collection it would appear to be still leading in the field. One is impressed by the overall dynamism in the various media, techniques, styles such as the special portfolio of 13 Prints.

"The urge and dynamism are already there. There are all possibilities here of the emergence of what may be termed the Indian Bahaus and one most eagerly looks forward to the future activities of the faculty." (Indian Express - 1.11.75 Cultural Round About Indian Bahaus?).

"With the exception of Baroda, we are doomed to mediocrity for most of the art schools operate in a vacuum unrelated to the art world outside... Besides the problem of orinality in Contemporarily Art, there is a new controversy developing in the realm of art syllabus - how much of art teaching should relate to purely Indian sensibility. "This can be an interesting exercise to work out. It can be attempted in a very meaningful way. On the other hand it can go the way of the Bengal school. What we feel at Baroda is that there is no inherent contradiction between Indian and Western art old and new. We take all of it as valid. What one has to be clear about is the objective. When it comes to a professional institution for teaching art it must seek to train a creative artist..... should be able to see himself as a part of the contemporary art mould." (Dr. Ratan Parimoo. When nobody was looking - the Economic Times Nov. 1976, the Art).

At this point it is important to note that from the very beginning two aspects that were focused upon in Baroda was - that of encouraging individual expression amongst

the student, so that each could realise and develop in their own manner and the other noticeable fact is exposure to many methods and techniques at times totally novel, experimented upon individually and as a group effort. The camaraderie that could be found in a group of students observing a teachers, demonstration, or the enthusiasm in group discussion, generated an exchange and a close knit atmosphere. Everybody could participate and offer suggestions. There was a give and take attitude which allowed mutual exchanges. Any student could take up any technique that interested him and work beyond the official timings. "Teachers such as N.S. Bendre could respond readily to all kinds of works, including those that were radically opposite (to his own), with genuine enthusiasm and was noticeable sensitive to their specialities."⁸

An attempt to point out the basic qualities which made Baroda what it is and to make a comprehensive study it is necessary to take a compact time - so initially the first two decades between 1950-1970 are considered.

Another reason for considering this time is because during this phase, the Graphic Arts Department was subsidiary to the main courses of Painting, Sculpture and Applied Arts. From 1971 onwards the department become the first of it's kind in the country to offer a degree/diploma at the Post Graduate level. As such the work which ensued during this time between (1950-70) from the department was mostly of a foundation laying nature. Not only was the department gradually built up to accommodate a full fledged, well equipped one with facilities for all major Printmaking techniques present, but also the artist - printmakers or painters who did printmaking during these years created a conducive atmosphere for constant experimentation and built up the department from scratch. Their work was a source of inspiration to many other students and co-artist to eventually consider the medium an independent form of expression

8 K G Subramanyan - Recalling Bendre. A Tribute Faculty of Fine Arts

When the expression of artist from Baroda in the first two decades after its commencement is considered, the contrast in expression, the changing trends and the slow but definite individuality starts evolving. On seeing their works, one can place them chronologically and comment upon how each went from one style to the other. Or one can compare their works as collective works of artists at a particular time in a particular area, where exchanges are bound to take place. However this is not so simple and easy because, mostly everybody seems to gradually develop very distinctive styles and manner and this becomes more noticeable towards the end of 50's and in the 60's. There is no typical style, rather there is a criss-cross of trying out and experimentation with new manner. Any typical style like cubism or abstraction, or impasto with sand or gravel or a type of figuration duration or the absence of figuration, or using line in a particular manner, or eroticism - all these and many more seem to be some form of a common denominator, picked up and worked up by different artist at different times with a motivation towards personal evolvment. And these changes happen very fast. For e.g. in an artist like N.S. Bendre who left liner-figurative work for abstraction and then took up a pointalistic method. An artist generally conveges with his co-artist or borrows or digresses from a particular manner when he fees the need to do so. A certain element may be enhanced in a certain direction and generally a sensitive artist receives a confirmation (from his own self a or from other) of the correctness to do this or the necessity to imbibe a source other than his own. This sensitivity is important and once the manner is throughly assimilated into his own work and assumes an individuality, the source has very little significance. For e.g. Expression of outdoor scenes. If sketching was an important exercise, it was supposed to be an inspiration towards making something out of a routine exercise. Compare the works of Bendre, Bupen Khakkar, Ratan Parimoo, Vrindavan Solanki, Talat, Laxma Goud and Devraj. (Plate 46,47,48,49,50,51,52). In their work one can see incorporation of several styles, within a time phase and that each artist work is at the same time an individual quest.

The diversity of expression in the works of artist from Baroda seen collectively - in their response to exposures and reaction to it or the diversity in expression within the work of each individual where they seem to be experimenting with different material, styles etc. and changing their expression almost within every few years actually allowed for the growth in expression. Due to the diverse ways - in material, technique or style there is no set trend followed religiously for many years by these artist collectively and even allowing for the fact that mutual exchange did take place these exchanges seem to have led to healthy outcome. So even though there was no 'Baroda school of style' but certain apparently absent or unobvious elements started evolving in their works. Which when seen objectively can be nemoclatured the Baroda style of the first two decades. What appears to be disjointed and insignificant from the example of one artist works becomes condensed when several works show such 'insignificant traits' - almost as if loose ends joint together and connection are established and order is seen emerging from this chaos. Sequences arranged in transformation groups as if around a germinal moderule join up and reproduce a structure and establish the determinative tendencies.

However the formation of this 'germinal module' that is in this case the Faculty does not begin without any antecedent before the year 1950. This is necessary to point out the associative factors such as the crosscurrents in art in the Pan - Indian region during this time and it effect, and the individual experience of each teacher - their over background of academic training and manner of expression. Only after these are clearly established can the comparison be the justifiably presented.

It is difficult to pin-point the exact effect of other art institutions such as J.J. School of Art, Bombay, Shantiniketan's Kala Bahavan, or State School of Art, Indore had on Baroda. However these are worth considering since most of the teachers who left their marks in Baroda in the 50's & 60's were from one of these institutions. For E g in the case of Markhand Bhatt, who was a student of J.J. School of Art with a diploma in the

Decorative Indian Style. His choice of subject in his work dealt with Indian subject. (Plate 53). In spite of his considerable exposure to the West in the 40's, Markhand Bhatt continued to work with typically Indian themes though of course, the manner of execution became increasingly expressionistic. Of course, one another reason for this synthesis of Indian and Western style can also be traced back to J.J. School influence since under Gladstone Solomon in 1919 special classes in Indian art were initiated which emphasized the idea of such a synthesis. Incidentally artists such as Rasiklla Rawal also a student of this institution received the Bombay Art Society gold medal in 1917 for such a synthesis. He came back to Ahmedabad and set up a school to train many others and according to Karl Khandalawala gave the impulse to an entire generation to Gujarati artist to interpret their own life and surrounding. His dedication to Indian Traditional style found source from the life around and his student-like Somala Shah continued this manner of expression. It is also to be noted that before going to Bombay, Markhand Bhatt had received training from Somalal Shah in Bhavnagar. Of course "The crucial development in Bombay... of the new awareness and response to modern art movements of the west in an attempt to shed the constricting role tradition and to be equals with everyone in the world" was probably another motivating factor for choosing a Western style on Indian subject. This choice of subject dealing with totally Indian themes such as women carrying and selling fish, carrying pitchers of water or filling water at the well, carrying fire wood etc. or women bating or carrying lamps etc. can be also seen in the works of various artist of Baroda in the 50's. However, the similarity ends here for the manner of execution and the reason behind that is totally different.

Another choice of subject commonly seen is of houses or group of houses set in a Landscape (Plate 54, 55, 56, 57). Most of these are obviously stylised but non the less, inspired from sketching outdoor. From personal accounts of various artist and students it is obvious that sketching was a very important aspect. It was enthusiastically taken up by

one and all. Stylised versions is ofcourse the individual effort of each artist. But it is important to realise that N.S. Bendre and K.G. Subramanyan both came from institutions where 'outdoor', nature and acquiring from the environment were an important part of the curriculum. N.S. Bendre had received his early art training under D.D. Deolalikars (himself a student of J.J. School of Art) in the State School, Indore before coming to Bomaby in 1929 to J.J. School of Art. Indore School of Art is known to encourage it students in outdoor landscape, the manner of execution rather that the subject matter. So in Bencle's work one can the emphasis being on "notice 'a great virtuoso in handling paining techniques and a mastery at it'. While in Indore and subsequently in Bombay, Bendre became extremely adept in colour application with broad brush strokes, often exemting line and concentrating on play of colours. His other choice was to make "series of figure studies, depicting different ethnic Indian types in picturesque constumes"⁹. No doubt this is also because J.J. School of Art gave particular importance to study of 'firka types or typical Indian people in ethnic constumes. (Plate 58)

When the works of N.S. Bendre is consider in the Baroda period, one can see that flat planes of colour, rather than lines was his typicality. This can be compared with works by other artist (Plate 59,60,61,62,63,64). But it is also true that while in Shantiniketan between 1945-47 as an artist in residence, he became aware of the liner quality - "his tempera works such as Water fall of this period proves that he was a master of line and draughtmanship"¹⁰. Here too the influence of creating from nature assumes importance, the difference being in the style - line being more lyrical rather than colour application. According to Dr. Parimoo this 'will to style' perhaps served as a bridge to the bolder experimentation with cubistic language during the 50's. So from Bendre's work the typical features that evolve is - dexterity in use of broad planes of colour, choice of subject that is either outdoor or typical human - types and still lives-composing from

9. N.S. bendre-Indian Art Exhibition, Dr. Ratan Parimoo 1992

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observation of object placed in front (the objects being inanimate in comparison to ethnic human types done previously in Bombay) is carried further. Bendre often gave demonstration to his students on how to compose work from ordinary objects placed in front. The effect of these still - life demonstrations is noticeable in (Plate 65, 66, 67) in the 50's and is carried further into the next decade when composing with irregular shapes of coloured paper was common as in (Plate 68, 69, 69 II, 70, 71).

Line and colour were often used to by Bendre to draw out the essential form and its rhythm. For him the basic form was the most central to a work which could be projected thought "thrill of observation, seed of generation of a form which if distilled could capture the miraculous from the momentary sight"¹². He was inspired by "quality of immediacy in sumi-e-brush work and colour of an Indian miniature"¹³. And this led him to elongate or stylise the contours of the human figure and then to 'transform parts of figure and the surrounding into planes so that the canvas surface was actually an exercise in juxtaposition of colour plane related and integrated'¹⁴. All this was done in an attempt to compose and finish a work properly. And this had a direct impact on the works of other as can be seen in (Plate...72, 73, 74,75,76) where stylisation was achieved through sweeping strokes. Breaking the forms into planes and demarking them with contrasting colour or bold black or white lines as in (Plate 77,78,79,80). Such juxtapositioning of planes and colours receding or projecting over lapping gave these works a quasi-cubistic identity.

Bendre believed cubism to be the key movement of the 20th century with its emphasis on structure, avoidance of detail and compressed conformation with the two dimensional, surface of the canvas, Cubistic modulations were considered the most appropriate solutions to the problem of modern painting. Many artist of India were already inspired and influenced by it. Probably Gagnendra Nath Tagore in 1920's was the first artist to try out

12. The Artist Teacher-Bendre, Gulam Mohamed Sheik A.Tribute, Faculty of Fine Arts

13. Recalling Bendre - K.G. Subramanyan. A. Tribute, Faculty of Fine Arts.

14 N.S Bendre Remembering the Guru. Ratan Parimoo. A Tribute Faculty of Fine Arts.

juxtaposing receding and projecting planes to give a cubistic feel to his work. Ram Kinkar Baij was another artist who had used this device to project the exuberance and energy in any structure be it a painting or sculpture. Many other artist like Rak Kumar, or George Keyt modified cubism to emphasise particular qualities in their work. In 1953-54 Nobuya Abe from Japan came to the Faculty of Fine Arts, Baroda. He was a cubist enthusiast and a friend of N.S, Bendre and they found a common ground in promoting this style possibilities.

Another exponent of this style was K.G. Subramanyan. K.G. Subramanyan as a student in Shantiniketan had studied under and worked directly with Nandal Bose, Binod Bihari Mukherjee and Ram Kinkar Baij. Binod Behari two drawing in pen and ink 'Evening Accounts (Plate - 32) and landscape (Plate 33) show a certain cubistic - expressionistic style. Where as Ram Kinkar could give a structure based energy and freedom to his works through cubistic expressionistic modes. His painting Harvester (Plate - 34) and early works of K.G. Subramanyan are such as (Plate - 81) Woman at Tap 1949, obviously show the formers influence on the later. However according to Geeta Kapoor, the neutrality of subject matter of cubism is what interested Subramanyan. "For though indifferent to subject matter, the cubists make the man with pipe and woman with mandolin at once personal or eblematic. The cubists are interested in the techniques of fabricating the elusive interface where art and reality are telescoped and the picture surface seems to be shifting in between.¹⁵ This is another aspect which interested K.G. Subramanyan. His early painting between 1949-51 incorporating multiple views of limbs and face of woman with object are synthetically designed. Some Linocuts that he did in London in 1954-55 such as Man with fruit cart also project this. (Plate 82, 83).

Infact K.G. Subramanyan's various experiment between 1949 to 1960 shows his own constant search for a modernist language and this has been considerable inspiration

15. Modernist Pros and Cons, K.G. Subramanyan, Geeta Kapoor 1987, Lalit Kala Academy, New Delhi

to his students. Subjects such as woman with lamp (Plate 84) made in 1951 which depict very 'graphic distribution of planes in angular profile, of the woman, a Picasso-like lamp lead on to works such as Sitting Woman also of 1951 (Plate 85) which has an outer play of lines overlapping each other to form a design so that without the dark line the main figure would be totally lost. So once again the play of lines, planes and colour seems to be the answer to a modernist quest.

K.G. Subramanyan explains that "The first generation of Modern Indian artist were interested in cubism in a general way. Thrown between the realism of the art schools and the flatness of traditional painting they were involved with problems of spatial compression and form transformation and in this the lesson of cubism came handy. But they were more interested in the cubist image than the cubist experiment. Their attempt being mainly to put together a cumulative image rather than refashion a three dimensional picture plane. Almost all Indian artist were under the shadow of this and the artist of Gujarat were no exception. The early works of Jyoti Bhatt V.R. Patel, Vinod Shah, Feroz Katpitia and Shanti Dave all have a cubistic air to a greater or lesser degree though compared to those of other artists elsewhere they were more playful and experimentative with surface and texture assemblages and collages"¹⁶.

In the late 1950's another visit of Nloyuba Abe to Baroda initiated experiments in abstraction through a new wax-based encaustic medium. Bendre himself gave up his figurative or object based work to start experimenting with drip print effect. Many other artist and students too tried to work with colour planes. So a kind of disintegrating yet recognisable forms in thick impasto paint and at times applying texture through sand, gravel, burlap or wire mesh mixed into the painting was seen in quite a few artist work. This is seen in the works of K.G. Subramanyan, Jyoti Bhatt, Shanti Dave, and Jeram Patel to name a few and also later in works of artist of group 1890. The reason for

16 The Modern Art Scene in Gujarat K G Subramanvan Indian Express'73 Mav.

working with such material and experiments⁹⁴ is totally individual. Also there is no sequence as if one artist initiated the process and others followed him. Rather at some point or another, many used extremely unconventional manner of expression to try out a new method. And many like Shanti Dave continued in the oeuvre where, as Jeram Patel carried on these experiment to burnt wooden planks and then by late 60's gave it up. K.G. Subramanyan continued it through other medium like clay, hemp etc. and for him using new medium and creating something out of it became a play in itself. Material or technique of any kind did not hamper a continuity in his language - unlike in many who moulded their expression and language according to the demand of the material or technique.

To look back into the works of these artist, one almost always end up slotting their works at an ascending order - such and such a style progress or evolved to the next at such and such a time. So that artist 'A' would initiate and others whose work appear to be similar at that time seemingly picked it up. This type of progressive and ascending evolvment of works is generally applied to artist within a time period and their works are seen to reach a submit until another form replace it. This is a popular methodology and the whole cycle keeps on repeating. In seeing the works over the years such a vision of unified development seen sometimes as progression and sometimes regression or a mixture of the two is simple and often rather weak. It takes into effect only the most obvious according to dates in documentation. It is more necessary to point out the lesser or more subtle qualities that go into the making of such works. Many nuances exist juxtaposed within time and space. In retrospection some seem near and others distant. They may have been contemporaneous but since the direct contact with all the experiences is impossible afterwards, dependence on visual documents and information gathered at random can lead to totally unusual conclusion. What seems to be innovative and different at a later date may actually be a limitation of the observer. Thus say Artist 'A' who is thought to be an initiator may be given a higher rung in the ladder and others either influenced by or followers of the same. Thus one artists work which appear similar to

another work and happen to be dated consequently are immediately demarcated influenced by' overlooking the general fact that the germinal influence (which may be indirect and outside their immediate surrounding) may have been similar.

So also we can have works which appear to be different but are from similar background. Most of the times two artist who work together under common conducive circumstances evolve totally different manner of expression and reciprocally two artist who have never been in contact with one another but have had similar experiences end up with works or nuance in their works which are remarkably alike. These 'forces' which either project the difference or affinities are natural and when studying these facts it is natural to wonder, whether these features are not guided or defined due to mutual relationship by a certain maximum diversity' beyond which it is impossible to be unlike from one another and so also in likeness which is guided by a minimum dissimilarity beyond which a stagnancy of style can emerge.

This may also exists within the individual expression of each artist for he/she is guided by confluencing and diverging circumstance which guide their work. Such factors are moreover non-static. This constant flux is ensured due to interaction within a group of artist or in a smaller denominator within the artist himself! To quote K. G. Subramanyan - "All people are not made the same way and will not have the same susceptibilities and therefore would not respond similarly to the same things. Yet their responses can influence one another if their susceptibilities lie close together. Sometimes they even awaken susceptibilities hither to dormant. Our response to visual facts are built at the bottom on certain natural susceptibilities or genetic predisposition. Our sensation of shape, surface, configuration, space identity etc. depends on them. The same sensation determine the nature of the activities within a work of art, or its internal dynamic and generate similar responses ¹⁷

17 Modern Indian Artr in Retrospect. The living Tradition. K G. Subramanyan Seagull at' 87

To continue.. "But we know today that our perception of things are not so simple and uniform, that they have complicated modalities, are structurally different from the other, that our visual images which come out of the interaction of various percepts, their interpretation and emotional response have each an internal logic of some kind. The same visual facts elicit various kinds of images stressing one or the other value like edge or surface or mass or *chairoscuro* and are based on various scales and foci. This depends partly on the nature of the visual fact and partly on the nature of visual choices.¹⁸

At this point it becomes crucial to illustrate these observations with examples. Most of the preceding works are to be seen in a comparative way without presuppositions that one work led to the other. This is also because when working with each other in a situation and particular time, circumstances trigger off responses in one another which seems to be consecutive and sequential. Sometimes one artist may find in his co-artist's work likeable elements. These elements may resurface in his work after an interval. This is often not a conscious transfer of the same. If the work has a keen impact on one's psyche, it generally gets buried and resurfaces at a time when it seems to be most appropriate. So much so that in the later's work it may assume a new identity and the artist may consider it his very own innovation. Examples which are presented now may have been made in similar circumstances. And as will be seen, it is never a one to one exchange between 2 artist - rather many artist work seen together exemplify these similarities .

(Plate 86) shows a pen and ink drawing by Jeram Patel in the early 60's. It seems like a cross-section of a reptile like form, with curves and thrust. The structure of this form is emphasised due to the wide open-leg and a 'head' which thrusts up to the top of the picture plane. In 1970 Jyoti Bhatt made two etchings on 'Flies' (Plate 87) represents one of them. He has used the fly as a symbol of social evil, but it is curiously animated

18 VITUS B Presher - The Magic of the senses, London Panther 1971.

with human forms, Supposedly deriving source from the indigenous imagery of Gujrat folk art and illuminated manuscript.¹⁹ As in most of his works there is a pun in the way the fly is symbolised and satire on tantric erotic and modern trends is used by Indian Painters. There is a particular emphasis on the form with a thrusting upward head and wide open legs and arms. The similarity between the two is noticeable if they are kept by each other. But obviously the reason behind their making is totally different. If this same 'form' is dissolved or loosened slightly as in a pen and ink drawing by Devyanj in 72 one can find the same board base with a longitudinal thrust in it. (Plate 88) the similarity is also in the curvilinear rendering in Jeram's drawing and this work. But Devraj was probably not thinking of reptiles or fly's while making this work. To play with such comparison still further, one can take up (Plate 89) of P.D. Dhumal etching. Here the thrusting head has inverted and seems to be entering a cervix which is once again connected with an open quality. In this last plate the eroticism is unmistakable, so where as in Jeram's work the quality is one of repulsion suggested by an open - entrained' form, it becomes compact and neat but humorous in Jyoti Bhatt's form. In Devraj's work it is almost a play of curves and planes and in Dhumal's work it has a forceful suggestive inversion. Curiously the same head like form is echoed in Jeram Patel's work in (Plate 90) in 1992. It is worthwhile to compare two more works of Devraj and Jyoti Bhatt at this point to illustrate that though similarities may exist, they can be coincidental and the works very different in meaning (plate 91, 92). Both, of these are etching in 1970. Jyoti Bhatt's is the second one of his 'Fly' series and Devraj's seems to be a curious cross section of pelvis and thigh of a human form. They both have detailed intricate imagery within the basic structure. In Jyoti Bhatt's case these are identifiable, in Devraj's they are lines, textures, tones, dots etc.

Sometimes the similarity in the works of artist is remarkably obvious as in (Plate 93, 94) of Jeram Patel done in 1961-62 and (Plate 95, 95II) of Himmat Shah done in mid 60's.

19. Dhyneshwar Dadkarni - The Economic Times 1973.

The distorted, heads with grimaces and single eyes, in both case made in pen and ink convey similar horrifying images. Whether Himat Shah had seen Jeram Patel's work and was inspired by them, whether they remained in the subliminal memory of his subconscious to resurface or whether he was "influenced" by S.N. Souza (as is read in various articles) or whether both artists independently evolved such a grotesque symbol remains an open question. That Jeram Patel's work conveys a kind of fatalism symbolised by a syringe into the jugular vein and Himat Shah is projecting the 'ruined' symbolised by empty arches of old ruins is obvious. However the pictorial similarity too is obvious.

Jeram Patel is well known for his works in 'burnt wood' series of the 60's. He was a member of Group 1890 and his works of this phase are very well known having been reproduced in various journals. However he has made several very interesting and unusual pen and ink drawings through out his career which convey very explicitly his choice of imagery and language. In the late '50s around '58-'59 he made some drawings from a life study. Instead of a conventional approach of making a perfect study, the figure has dots and lines scribbled on it to convey the tension of a seated figure and germinal indication towards distortion - once again there is an echo of a long torso ending with a head on one side and legs spread apart (compare Plate 86 to Plate 96). Consecutive drawings within the next few years only emphasise the very personal imagery that he evolves. Human beings gradually metamorphasise into faceless monoliths and then get distorted to half-human half beasts (Plate 97; 97 II, 97 III). By '62-'63 the previously recognisable forms have changed into mass of organic form with hair, jagged teeth etc, scribbled on it. Only recognisable tails or legs or a beak and wings may suggest that it is a flying creature or a beast. A bull or buffalo like form is often repeated. Many a times what seems to be a rock-like structure turns out to be legs or thighs between which is a seemingly panoramic landscape which, on closer observation turns out to be stylised female sexual organs. (Plate 98). Half humans and beasts, with a single hand and grimaces stand near a beast,

with flowers in between (Plate 99). Another drawing of 1970 (Plate 100) shows an ideal dream scape with sun moon, mountain, trees, lawn, a table set for two etc. The foliage hides grimacing reclining form. The whole image is encapsuled in a bubble. Whether these drawings have been scrutinised by other artist is not clear. However one is almost compelled to compare these works to some others which also project similar feeling of eros or fear and hidden fearsome forces. In the etching of Laxma Goud such as (Plate 101), there are half recognisable human forms, with a single arm, flying breasts and curious half bull - half piglike animals. Also encapsuled below is another dreamscape of a femine form squatting with legs apart on a animal - this dreamscape does not show a pleasant panorama with dangerous hidden subtleties. Everything unpleasant or erotic is presented in a very raw form. Or the work in 1972 (Plate 102) which also has a animal and a bird-both beastly and a female figure etched in clear lines. In P.D. Dhumals etching of the early 70's, once again one comes across explicitly drawn erotic forms. Phalluses which get animated into lizard like forms or half horese or bull like forms, situated in a vast landscape, constantly being attracted to brushes, holes or crators which on closer scrutiny turns out to be the female organ. (Plate 103, 104, 105). Deepak Kannal at the same time (Plate 106). This very half animal-hay phallus like form appears in the work of sculptor the only differences being the later is a free standing work in which the surrounding are left to the imagination and in the formers work it is well grounded in a suggestive landscape (Plate 107) A beast or an animal transformed into beast also appears in K.G. Subramanyan work Dog (Plate 108) in 1956. However inspite of its jagged teeth, it does not have any connotation of evil or eros. It is rather a stylised depiction of a ferocious dog. Where as Dhumal's beasts have an underlying erotic connotation, they seem to be quite passive standing or flying over lonely terrains as can be seen in (Plate 109, 110). In contrast with Laxmas beast which seem to be more aggressive and his rendering more of erotic (Plate 111).

Curiously animals have always been a common topic. In some artist work such as Panchal the cow as seen in (Plate 112, 113) is merely a stylised depiction of possible a subject. It has no undertone of violence eros etc. It is rather a play of lines and planes. Surveying the woman (plate 114) by Jaidev Thakore is also of a beast probably tiger but passive with almost human-like quality.

Sometimes animal or birds are portrayed in rather symbolic form. Birds of prey vultures, eagles, crows owls or mythical flying creatures appear constantly in many artist works. Such a creature is already mentioned in Jeram Patels drawing of 1963 (Plate 115) Another mythical bird like form is also seen in Laxma Goud work of 1969. In Jyoti Bhatt etching (Plate 116) the owl is obviously the symbol of evil. In P.D. Dhumal's etching of 1983. (Plate 118) the eagle like bird with its thrusting beak pointed towards seated form has erotic undertone and a menacing quality. Whereas in Jaidev Thakur woodcut the vulture assumes a passive decorative quality perched on top of a cage crowned with a flower - its exact symbolism is lost in ambiguity. (Plate 119)

In the late 60's K.G. Subramanyan made a series on 'Windows' which are semi abstract. A symmetrical arrangement of negative and positive alignment of shapes against flat surface made with strips of black and white (Plate 120) Lithography or oil colour as in (Plate 120 I). Interspersed within these rectangular steps are torsos and Limbs, standing stilling or reclining. These works can be compared to V.R. Patel's litho of 1972 (Plate 121) which also has strips of black and white and cut-up torsos and limbs. Once again there is a erotic connotation in the later work, and none in the formers. Such half finished torso's without the neck or head can also be seen in Laxma Goud (Plate 116) and of course. Teram Patel as already mentioned before made figure with unrecognisable head (Plate 93) Another comparable work is the way Jeram Patel has handled figure in life studies in 1958 - 59 and has made the female figure in the central panel (Plate 122) Both

have suggestive dots lines conveying the body tensions. This can also be found to an extended in (Plate 123) of V.R. Patel. This leads one to wonder if using such elements was an unacknowledged yet acceptable method or whether such a device evolves naturally. "Any human being grows up within a network of forces in built in society he is born into. Man's continuous interaction with his environment his fellow men and himself leads him onto certain organised and habitual response and these build up into tradition or institutions.

"Another speciality of the human being is his desire merge himself with the group. To reachout to others is one of his basic urges. He tries through this to get beyond the limitation of his individual existence and the privacy of his individual experience and he chooses for this purpose a system of communication.²⁰

However, if there is a conscious attempt on part of the creative individual to build up unified generic images of tradition, it can lead to conceptual archetypes and languages of symbols and when this is used too frequently and with a conscious effort it becomes stylistically stagnant.

In most of the examples presented above the question of stylistic stagnancy does not arise because there is never a conscious attempt by any group of artist to work towards a particular style. Rather it is a quest in developing individual language where in the similarity which evolves is coincidental and therefore enervating. Such spontaneous development infact allows for related continuity of values.

Some examples of Prints during the late 50's and 60's will exemplify how the potential of the medium was explored.

In 1953 V.R. Patel made a large woodcut (Plate 65) in which one can see a typical cubistic style that was prevalent. That he could successfully realise his expression in this

20. Indian Art Traditions of The Modern Indian Artist, K.G.Subramanyan Living Tradition Seagull, Calcutta.

new medium shows his innate graphic sensibility. By 60's he was also making many etching such as those in (Plate 122) During this time he also made several Silk screen prints printing Black on black entitled, Kale Pe Kala and Kala Huna. These works with their subtle gradation of single colour variation i.e. black were significant. Lately his interest in Printmaking is confined to Relief prints on lino-cut at which he still proves to be a master.

Some other examples are Shanti Dave who had made very large black and white woodcuts on the Geeta Govinda series in late 50's (Plate 75 I, 75II, 75III) went on to abstraction by late 60's & 70's as seen in (Plate 125). In the late 60's Devraj made several prints in multi colour with collographs and later he tried out viscosity like technique from zinc (Plate 126). V.S. Patel made several serigraphs in the late 60's and 70's using at times upto 20 colours. His precise handling and professional attitude towards perfection, gave serigraphy a new dimension (Plate 128) Jyoti Bhatt always an experimentalist too did significant works. For etching print Lost Pundit (Plate 117) he experimented with many colour combinations and variations before the final version. However for him, the potential of a plate never ended with the final print-given a choice he could explore the possibilities in colour and imagery for many years. One of his silk-screens print depicting a Head has undergone such variations for more that a decade now (Plate 129, 130). He also made prints from copper plate on to Zinc sheets as in (Plate 131). While in U.S.A. he made several Intaglio prints which are a departure from his previous work such as (Plate 132). Comparison of works by various artist emphasise the points of contact - that is those subtle nuances through which a correlation can be established.

For example, Devraj's work in Baroda deals with a lot of landscape at time stylised into a design - as seen in (Plate 52) This work shows a close affinity to a pen and ink drawing done slightly late in 1967 and a landscape attempted by Laxma at the same time. Incidentally they were both from Hyderabad but the affinity in their work does not arise

only from being artist from the same region. Ofcourse in the works mentioned above the geometricity in lines, little decorative elements, windows and doors pattern rooftops show that similar architectural specificities has been attempted by both. The other point to be taken into consideration is ofcourse the training they both receive in Baroda - where outdoor sketching and composing from observation was encouraged. Another point of contact' that can be alluded to in regard to above mentioned works is a wood - cut made by Talat in 55-56. (Plate 50). This too is a stylised landscape which has significant geometricity to it. This work is emphasise the structure of houses piled one on top of the other. In all these works one can find the irregular line at the bottom. Instead of a single continuous horizontal line to make the the building, and the houses focused against a contrasting backdrop. These similarities seem to suggest a certain manner of expression which was considered correct though probably never verbally acknowledged, and was practiced individualistically by most who attempted such landscapes. Landscape in Evening by K.G. Subramanyan of 1960 (Plate 57) once again has houses which emphasises this fact.

That Devraj and Laxma share the same regional background and academic training obviously conduses such affinity. The question here in is not of one influencing the other, for in that case their later works too would show that one was subservient to the other. On the contrary each artist have carried on in very different tangent. Their works seen in the above plate in a point of contact. Baroda being the vertical line of continuity with Devraj and Laxma touching a point on this line and carrying on to diverse direction.

Devraj's landscape take an abstract from by 1968 -69 (Plate 127, 138). They look like an arial view of an urban-scape. He uses the collage technique sticking string, burlap or gauze, sand etc. It is probably from here that the viscosity method evolves through experiments for these collages are multicoloured - locally coloured, wiped rolled in sections.

It is also from this point that Devraj's sense of overlapping, colours, one transparent colour on the other starts. His experiments on the Zincplate can be seen in Plate 126) in 1970.

In the 50's it was quite difficult to set up successful printmaking units due to lack of material and technical knowledge. It is because of this that in many institutions or private enterprises, Printmaking activities abandoned eventually. Therefore, the success of setting up the department should go to those who were consistently trying to overcome odds by improvising and experimenting to perfect a method. In Baroda N.B. Joglekar from all accounts was extremely capable of handling any technical problem in lithography Reliance on his expertise ensured the success of this section. An etching press was set ups in 1957 but due to some technical difficulties there was little work done until 1961-62 when Jyoti Bhatt came back from Italy, put right the press and started working on this medium. By 1966, after his Fullright Scholarship Pratt Institute U.S.A. his enthusiasm towards intaglio ensured a steady interest in this medium. Jyoti Bhatt's contribution is significant since in his first year at college (he was of the first batch) he made some cover design for his school magazine. These were the first prints in his life-they were in offset lithography method. In Italy he learnt the conventional intaglio method and after 1966 with further exposure to modern methods from patts Institute, U.S.A., the atmosphere in the etching unit changed. There was a lot of enthusiasm and great interest as well as lot of activity. Devraj, Laxma Goud, Himat Shah etc., to name a few enthusiasts along with other made many works during this phase. During this time Jyoti Bhatt setup an evening workshop where the interested could come and work. The second half of 60's saw an accelerated growth in the Printmaking. However some amazing wood cuts and lithographs were made (Plate 65,50, 55) during this time.

Demi Hunt, from USA came to the department to help set up the serigraphy unit but her visit remained unsuccessful due to unavailability of material. Serigraphy ink was not available and its substitute enamel paint was not a good choice. This unit was set up under the expertise of V.S. Patel who had worked in this medium in the States. Along with V.R. Patel & Jyoti Bhatt he could generate interest in the silk screen unit. They also experimented with photographic techniques of accuracy plate 134. In 1950, Printmaking started being taught as a subsidiary course in Faculty of Fine Arts Baroda to the main subject of Painting and Sculpture. It was also considered a part of the applied section which comprised of subjects such as Book Designing, Bookcover, letterset printing and illustrating in different medium. This was singular features of this department. There was also certificate training course in lithography, woodcraft and Printing. Woodcraft entailed carving relief such as (Plate 135) whereas printing was from letter press and block making. Later Block making department was separated, graphic design was incorporated into Applied arts and letter press printing was discontinued. In the conventional printmaking technique lithography and woodcut units were established in the very beginning. Starting as a modest but individual unit where anybody interested could work, the main feature was the professional attitude towards the printmaking medium. Subsequently the department became a well established one in which the graphic-potential of students was encouraged. From the accounts of various artist, Bendre and K.G. Subramanyan were enthusiastic about printmaking and encouraged interested students to experiment. Both had themselves been exposed to the serious and professional attitude towards printmaking in the West. So institutionally this department could boast of constant activity and evolution of the medium from the very beginning. Woodengraving, wood-carving and lithography were set up from the beginning. Lithography section was under the expert guidance of N B Joglekar. Lithography was treated as a form of artistic expression where

expertise and skill were all combined with creativity. In 1960 an offset unit was set-up once again for the first time such a commercial accepted technique was incorporated into the fine-arts. In 1961 a silk screen unit was set up and in 1957 an etching unit. In 1952-53 the students published two books in lithography medium, 'Megdhanush' and 'Birds of Gujrat'.

By the late 60's with a fully equipped department a lot of work being done, there was proposals to initiate a degree course. This was realised in 1971 when department started offering post graduate and post diploma courses. This was once again the first time that a degree at such a level was offered by a University. Many artist who until this time had worked under cultural scholarship or as subsidiary students could avail of specialisation at a higher level with a recognised degree.

In these twenty years between 1950-70 the gradual establishment and then increased activity towards the mid 60's in Printmaking from the Faculty ensured its identity as a independent means of expression. Exhibitions, Art fairs and participation in several national scale exhibition by the printmakers from Baroda ensured a contribution towards the Printmaking activity in the country.

In the 1950's artist were exposed to contemporary international art scenes through exhibitions and books on art and were eager to establish similar serious contemporary art momentum in India. The Ministry of Culture Education and Foreign Affairs also arranged for several exhibits of art to promote cultural enrichment. Some of these exhibitions were totally dedicated to prints and some were of paintings and prints.

Before 1947 there had been exhibition on prints - of German Expressionist, artist prints, British graphic artists and Japanese woodcuts. These exhibitions were organised in Delhi and many Indian artist got exposed to the medium. Under the Cultural Exchange

program, many got a chance to go to Europe or America. Most of the painters or sculptors who got this opportunity could also learn printmaking techniques and methods.

Italy and France were the centre of arts in Europe and in France printmaking had created a worldwide impact through the newly invented viscosity process - newly invented by Sir. S.V. Hayter and Indian sculptor cum-printmaker Krishna Reddy in the Artiller '17. This event had led to a concentrated involvement and interest in the printmaking medium amongst most European artist. Any Indian who could avail of the foreign scholarship could hardly escape the experience and implication. "The work of these artist was therefore different from the works of printmakers prior to independence in the handling and ways of assimilating the technical possibilities."²¹

In India Printmaking had to travel a long way before it could be accepted as a totally separate medium of expression. Printmaking being a new technique in fine art, did not get the exposure - it was confined to individual artist or art-institutions. In the 50's a monoprint could be passed off for a lithograph or a painting due to a lack of awareness in the terminology or the potential of each technique. The selection committee of any National Exhibition did not consider this medium as an independent form of expression.

National scale exhibitions started to be held annually, organised by the newly set up Lalit Kala Academy in 1954.²² That the Printmaker had yet to gain recognition as an artist is clear by these records-

Initially the term 'graphic' or 'Printmaking' was hardly ever mentioned.

One exhibition on contemporary art organised by All India Fine Arts and Crafts Society, New Delhi in 1953, in Russia boasted of 4 prints by - Harsen Das' 'Piegons' and

21. Nirmalendu Das. The place of Graphic Arts in Modern Indian Art Movement-1982.

22. Lalit Kala Academy - in 1954 the Government set up a National Art Body to direct and concentrate on contemporary art activity at a National Scale to guide the art activity of the center.

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Shramashradha, Girish Mandal - Finishing; Nand Kumar - Coming Back' The medium of these prints were not mentioned - it could be taken for lithographs or woodcuts.

In 1955 March the First Lalit Kala Academy National Exhibition was organised in Jaipur House. New Delhi - 1, there were six Printmakers and 8 works of their of display. However once again the term 'Printmaking' or 'Graphics' or the particular technique is not specified. This on till the III National Exhibition in 1957. Only by 1958 in the IV Lalit Kala National Exhibition is the term 'Graphic' mentioned with the specification of each technique by 1959, Printmakers like Jagmohan Chopra Badri Narayan, Krishna Reddy and Surimal Chatterjee had exhibited prints and the medium started to gain recognition.

In 1961, Laxma Pai was the first Printmaker to get a National Award on his etching - specifications of the medium and proper space were allotted in the catalogue from this year onwards. So if in 1955, Printmakers struggled to gain any recognition, by 1966 the number of printmakers in the National Exhibition had increased to 36. From here on at least in the art field the acceptance of the medium became steady.²³

In comparison to traditional printmaker who was within strict social predispositions with an awareness of his own expression and guided by preconceived norms, the modern printmaker had to become aware of his surrounding and respond to it for he did not have a precise pattern to depend on. This was a personal quest. The medium's acceptance as a fine art was another quest. So the acceptance of western ways of expression was a natural consequence. In the west, Printmaking had not only been accepted as a mode of expression, various Prints council in different places such as America, France, Britain or Australia were setting down precise rules as to what defined and differentiated a Fine - Print from

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other types. The impact on all artist who got exposure to printmaking from the west was therefore tremendous.

Printmakers in the post - independence years were mostly painters or sculptors who experimented in this new technique and its possibilities. Many amongst them were dedicated - yet their number was few. Therefore when dealing with the various aspects of expression in printmaking in the 1950's or 1960's it is only natural that rather than isolating printmaking, painting, and sculpture, the whole art scene is gauged. This is because most painters and sculptors continued their individual expression in this new medium. So all the polimics which define the former should be applicable to the later. Printmaking identity had not yet gained the strength - in quantity to add an extra dimension to Modern Indian art's Identity. This came later.

So by late 60's the Printmaking medium has gained official recognition and sanctions. There are many dedicated to the medium who have voluntarily chosen it over other medium of expression. And this becomes a base for the later decades when post - graduation allows a continuous stream of Printmakers to work and evolve from here. The atmosphere of mutual exchange that develops in the department in its formative stage remains the identifying character in later years. It is this aspect which generates the similarities and subtle nuances in the later years. And it is this character which gives the work of this department a unique identity.

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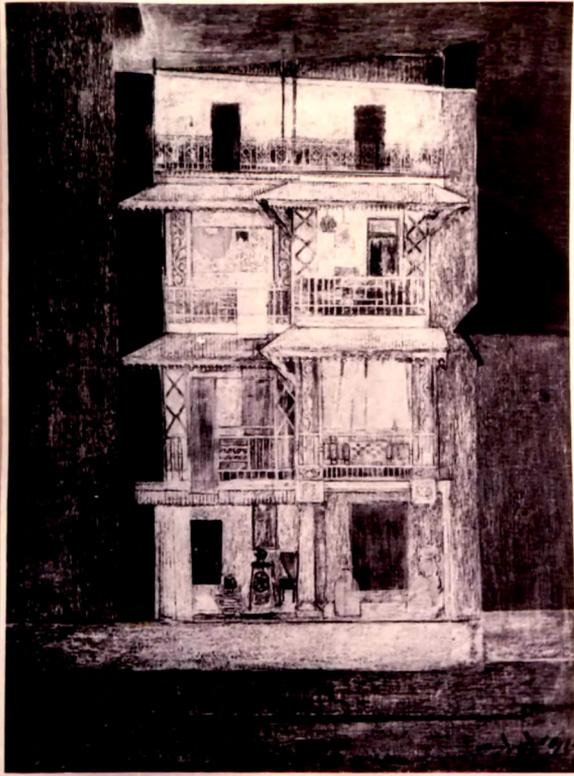
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- Plate 122 : Jeram Patel, 1958 Pen and Ink
- Plate 123 : V.R. Patel, Etching
- Plate 124 : V.R. Patel, Untitled 1969
- Plate 125 : Shanti Dave, 1977, Colour Woodcut

- Plate 126 : Dakoji Devraj - Intaglio 1970.
- Plate 127 : Dakoji Devraj 1968 Collograph
- Plate 128 : V.S. Patel - 1985 Serigraph
- Plate 129 : Jyoti Bhatt Serigraph
- Plate 130 : Jyoti Bhatt, 1990 Srerigraph
- Plate 131 : Jyoti Bhatt
- Plate 132 : Jyoti Bhatt 'Self Potrait in New York' 1974 Intaglio
- Plate 133 : Dakoiji Devraj 1968 Collograph
- Plate 134 : Diagram I
- Plate 135 : Diagram II
- Plate 136 : Hela Das, Woodcarving.



2-1
PORTRAIT OF A HOUSE 1957
OIL COLOUR
36" x 48"

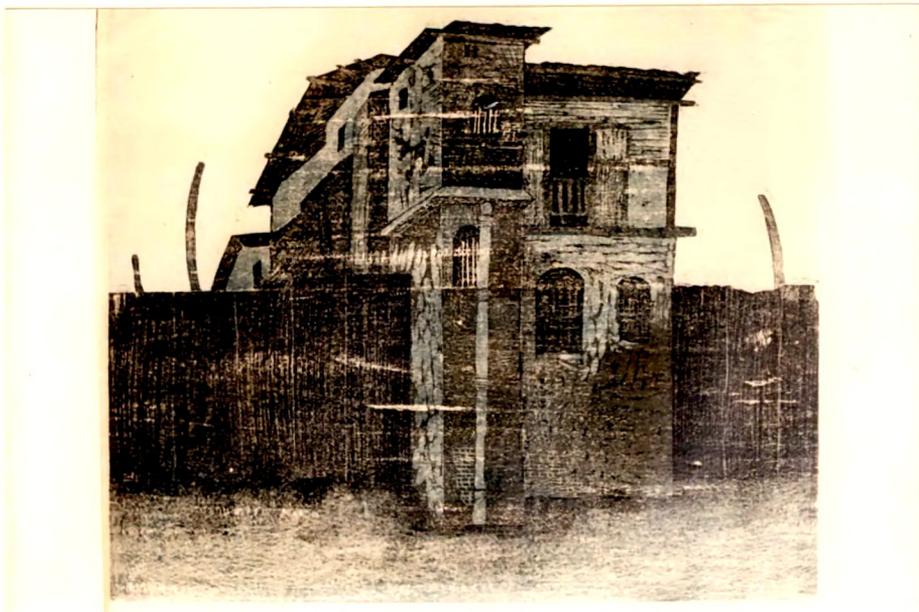
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48



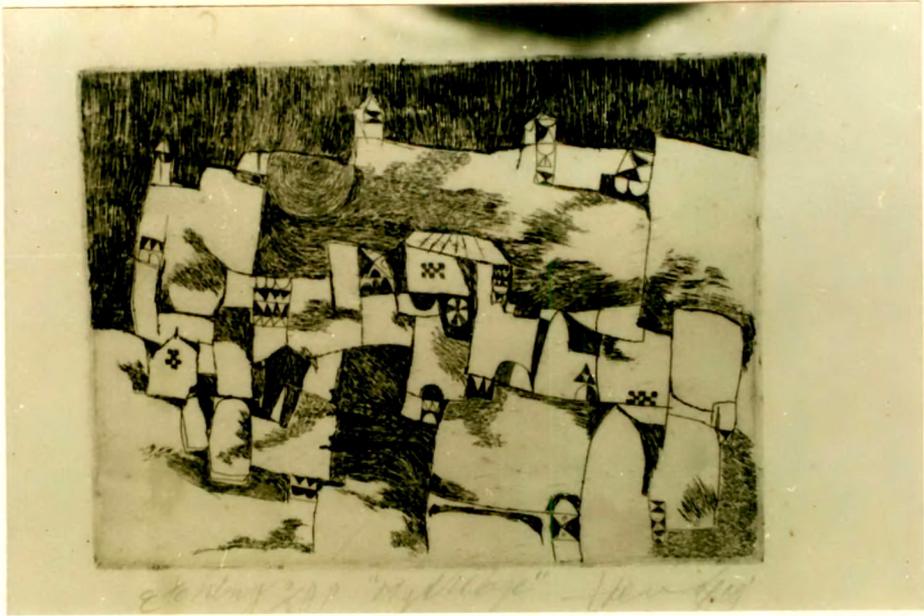
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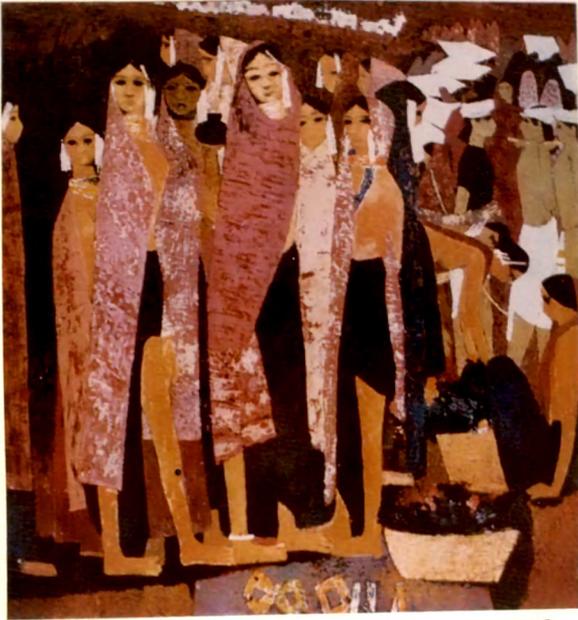
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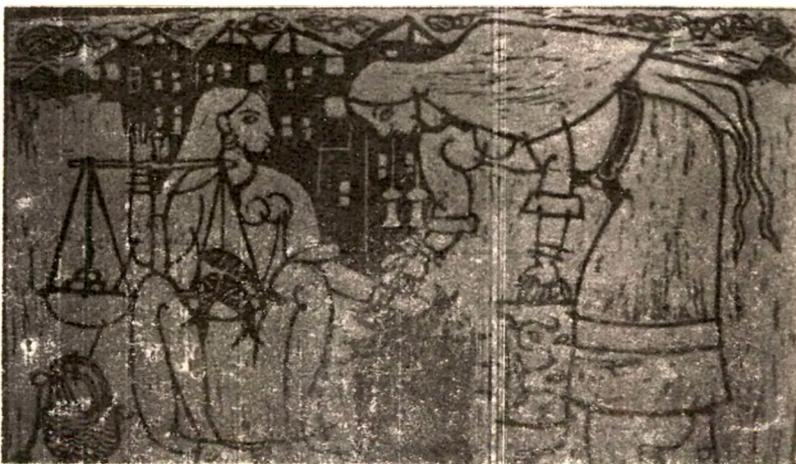
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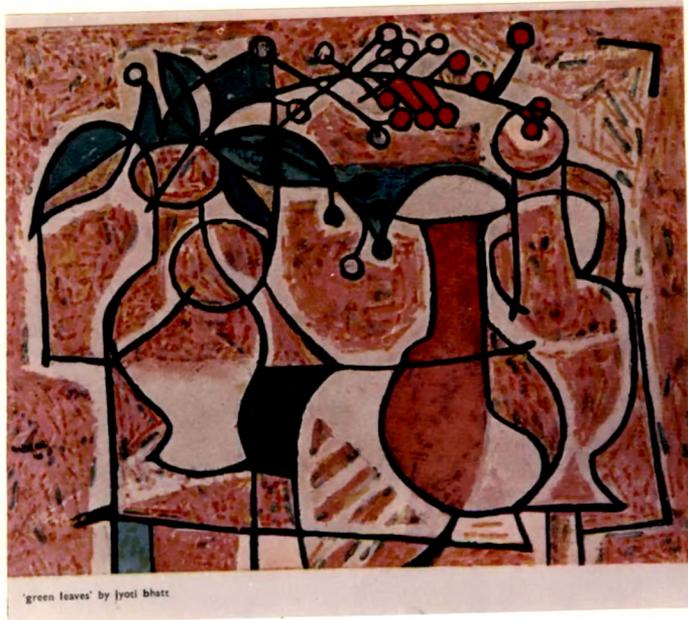
64



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66



'green leaves' by jyoti bhatt

67



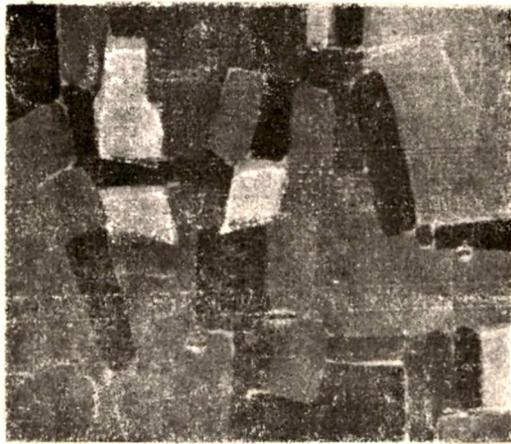
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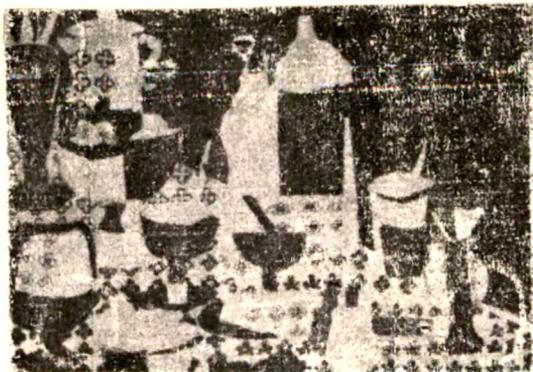
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69 II



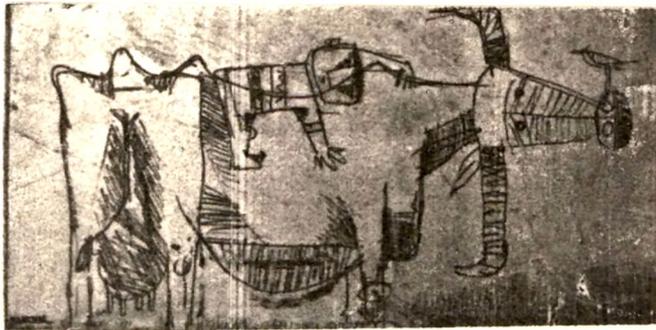
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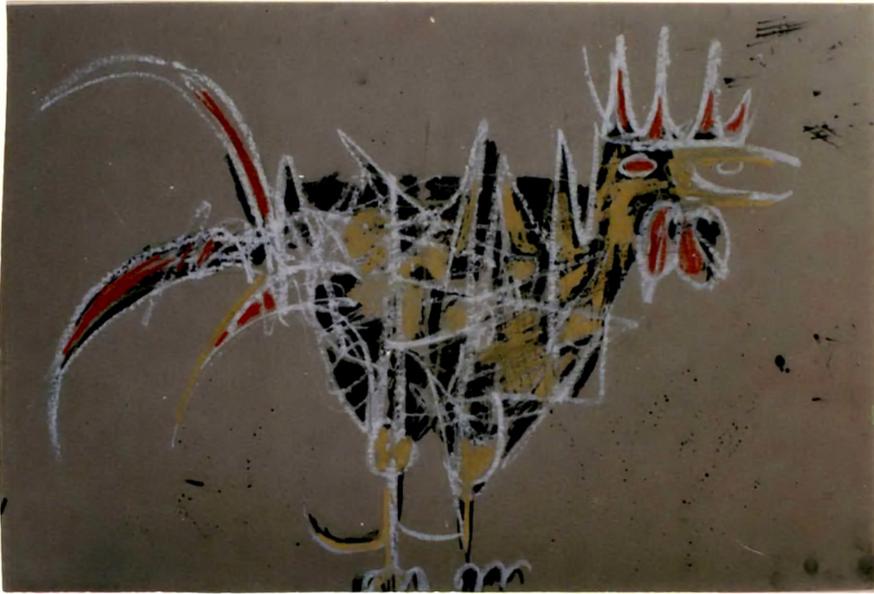
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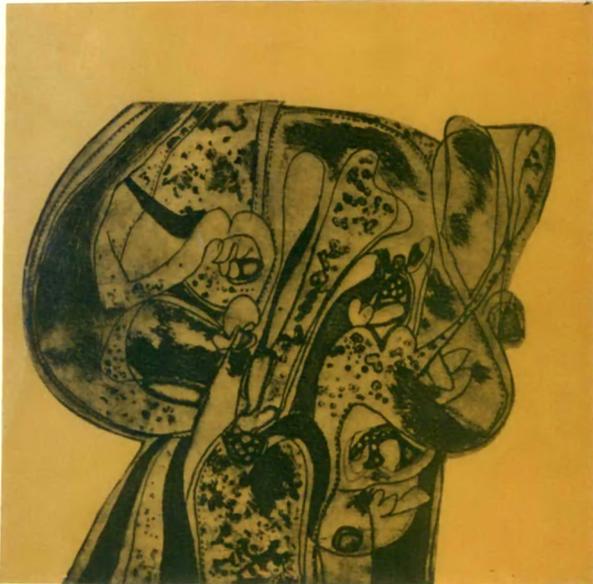
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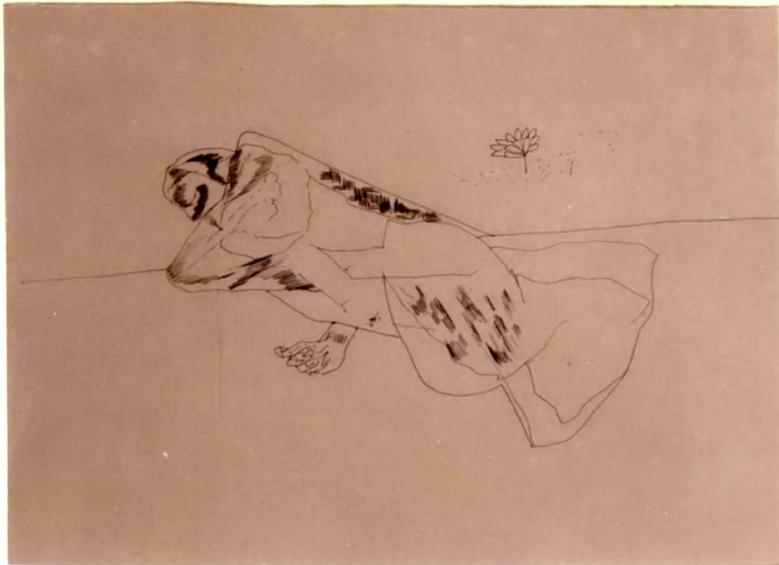
95 II



96



97 I



97 II



97 III



98



99



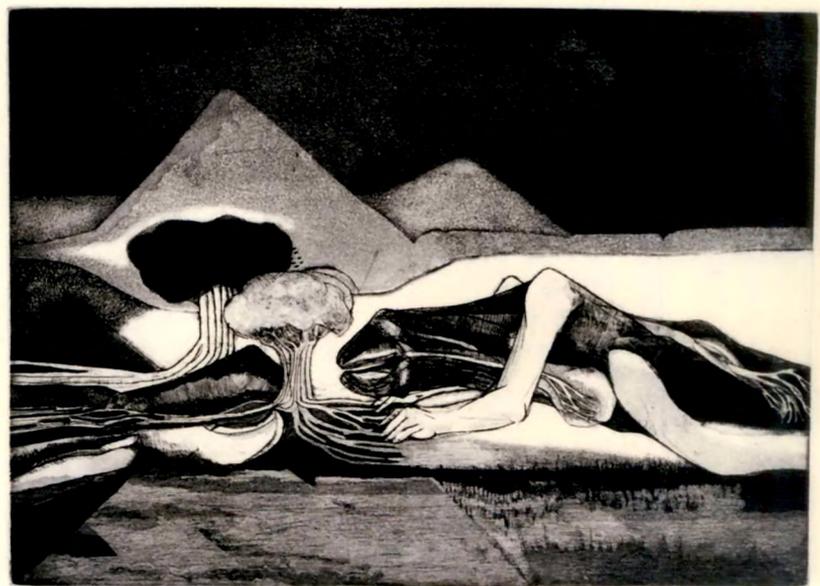
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101



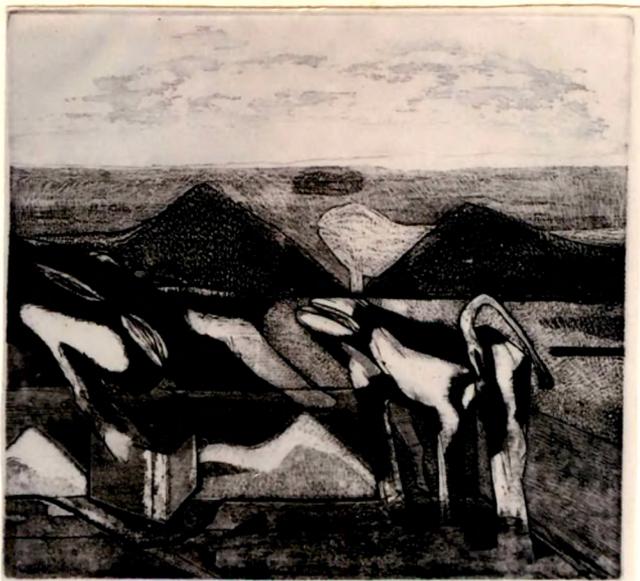
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103



104



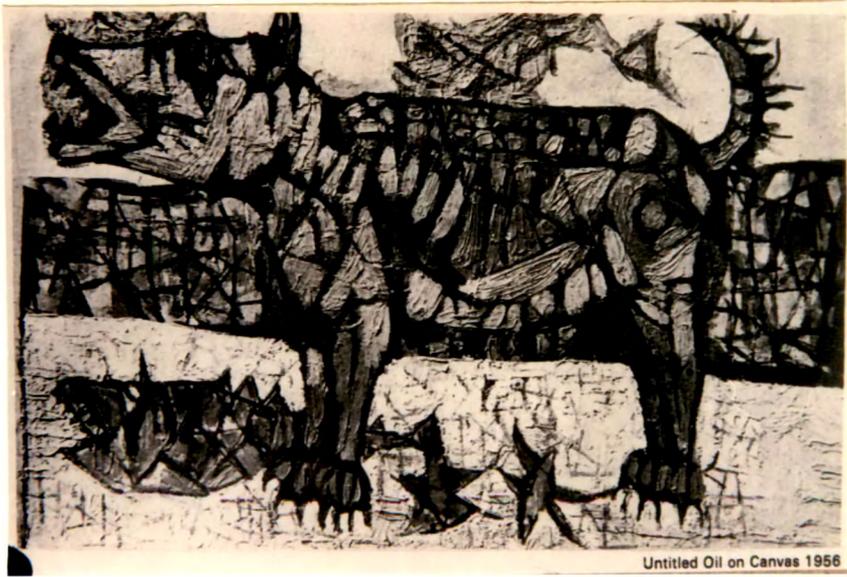
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106

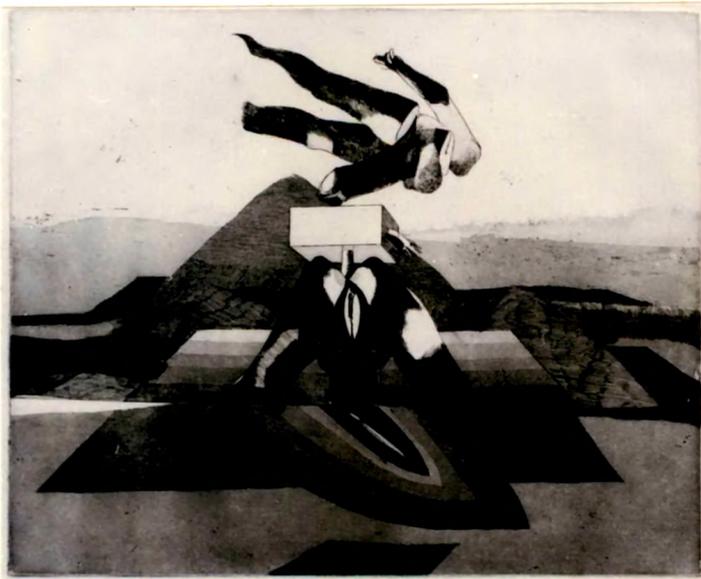


107



Untitled Oil on Canvas 1956

108



A.P.

Chaos

P. B. Rhoads '71

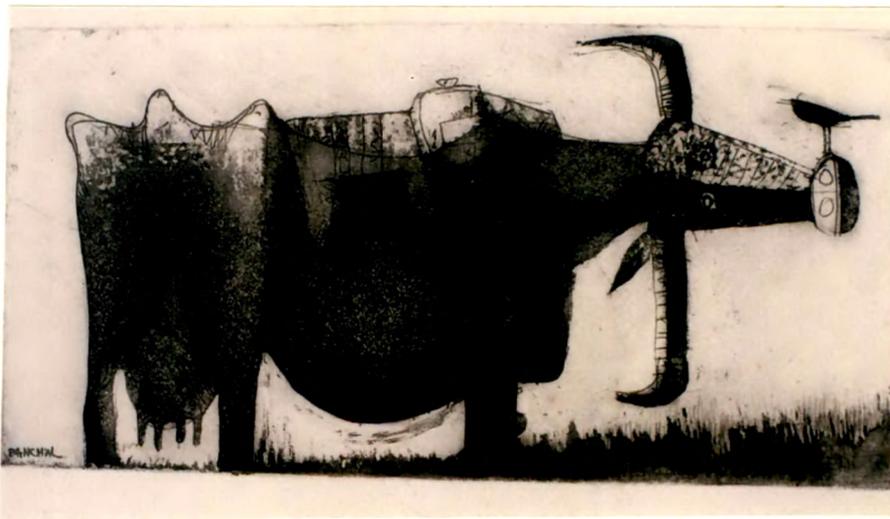
109



110



111



112



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114



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116



Sanyal Bhattacharya, "Last Pundit," intaglio print

117



119



118



120



120 I



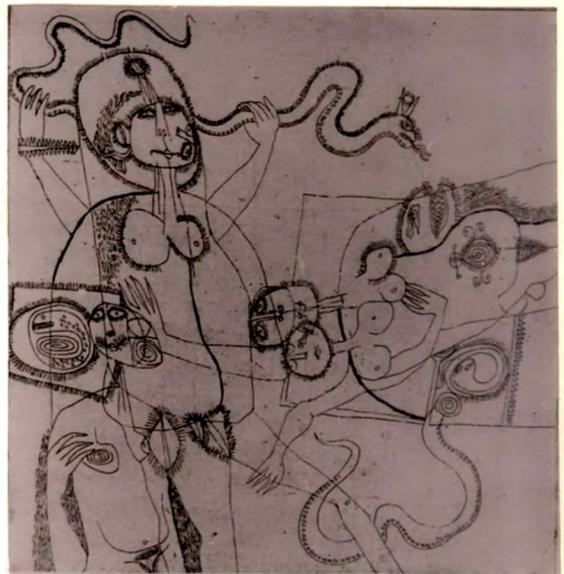
125

12/14/77

129



122



123



Untitled (1969): Vinodray Patel

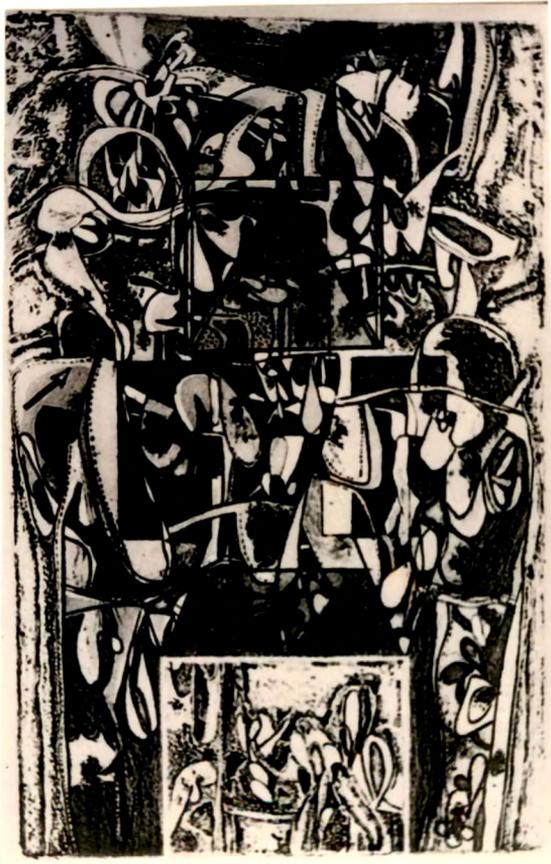
124



Print No. 8. Colour Woodcut. 1977. 48 x 47 cm.

Shanti Daw

125



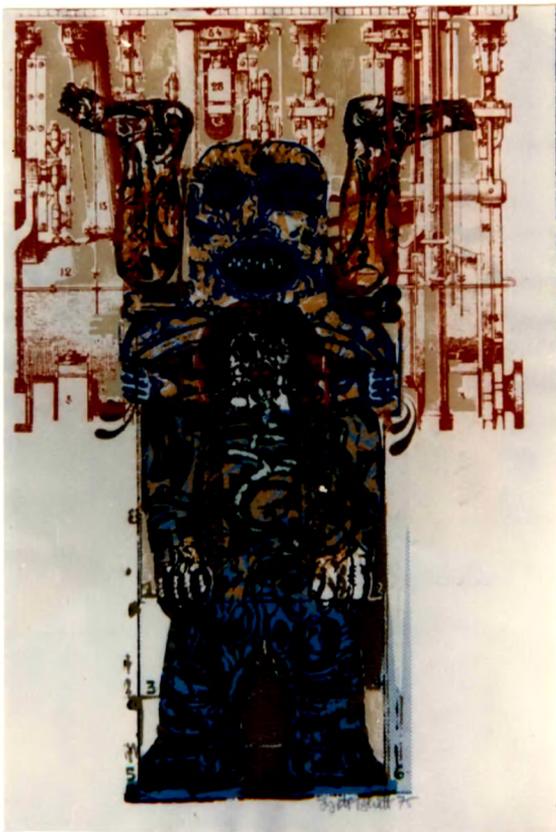
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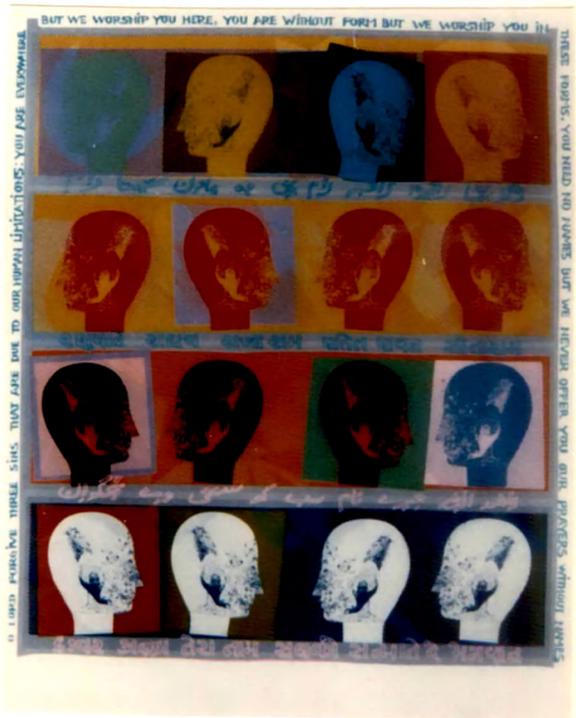
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128



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130



131



132



133



→ REPRESENTS REGIONAL SECTION (BARODA)

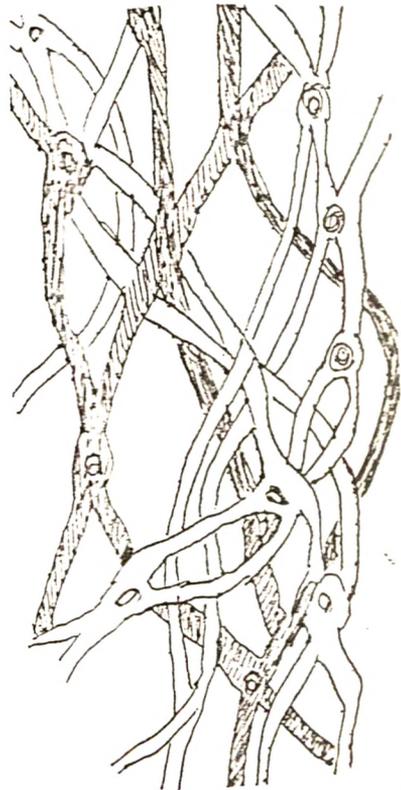
→ REPRESENTS PAN-INDIAN SECTION WITH VARIOUS REGIONAL BRANCHES

134

==
STRAND REPRESENTS
BATCH 'A'

////
STRAND REPRESENTS
BATCH 'B'

⊙
↓
POINT OF
CONTACT.



135



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