



Post-Colonial Era: Analysis of Contemporary Painting and Printmaking Techniques

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ABSTRACT

This abstract provides a concise overview of the intricate landscape of post-colonial art in India. Post-independence, Indian artists embarked on a journey to re-establish their cultural and artistic identities, responding to the legacies of colonialism. This abstract delves into the themes, mediums, and discourses that define post-colonial Indian art. It discusses the amalgamation of traditional and contemporary elements, the exploration of identity, and the engagement with social and political issues. The abstract highlights the multifaceted nature of this artistic movement and its role in reshaping the narrative of a post-colonial India.

Printmaking has a long and illustrious history dating back thousands of years. The earliest kinds of printmaking were established in ancient China, where artists used wood blocks to create prints as early as the 7th century. Printmaking, on the other hand, began to emerge as a distinct art form in Europe in the 15th century. Johannesburg was a goldsmith printer and inventor from Germany who is widely credited with inventing moveable type printing in the mid-15th century. The Bible was the first notable book in history in 1455.

During British rule in the 16th century, Goa was the first area in India where printing technology was introduced. It was initially used for religious printing as well as certain commercial printing, such as religious posters. Later twentieth-century pamphlets, etc. This printing technique evolved into fine art printmaking techniques. It became an educational component in the development of printing technology and technicians. This printing process became a part of the curriculum at Art & Craft Colleges such as Madras Art College. Kolkata Government Art and Craft College, JJ Art College, Lahore Art College (now in Pakistan), and another important Visva Bharati University is Kala Bhavana. Printing and printmaking progressed in a variety of methods from pre-colonial to modern times. Academically, most places followed the colonial curriculum, although commercial printing technology evolved quickly. Visva Bharati University Santiniketan researches and produces innovative technology for its students.

Key Words: *Printmaking, Post-colonial, Artists, Commercial, Technology, Contemporary*

Introduction

The post-colonial era has had a significant impact on art, with artists from formerly colonized regions using their work to explore themes of identity, culture, and decolonization. This period has seen a resurgence of traditional art forms, a blending of cultures and a critique of colonial legacies. Printing is the process of producing numerous copies of textual or visual content. For example, photography, relief printing, and intaglio printing. Serigraphy, lithography, and electrotpe printing are all forms of printing. In terms of printing technology, Xerox printing, flexography, and three-dimensional printing are used. Printing technology has evolved tremendously, and the printing method has recently gained popularity in the field of fine art. Woodblock printing was first used in Europe approximately 1400, more than six centuries after it was originally used in the east. In the south, a piece of paper is placed on a carved, inked block, and the ink is transferred to the print by rubbing the back of the block. Pilgrims can buy sacred icons in the main bazaar, much like in the east. Playing cards were another early component of western trade.

Historical Context

The invention of printing in Mainz, Germany, later in the 15th century. Print was quickly upgraded from a cottage industry to a core component of western civilization. In a 1439 Strasbourg court case. The name Gutenberg first emerges in connection with replication. Because of basic tests, this technology is now more widely available for commercial uses and the fastest form of communication. We can recall how the advancement of photography technology in the early twentieth century led to artists transferring their practice from the studio to the outdoors. Printing technology from the twentieth century was launched with photographic representation. In 1717, the art world was introduced to rapid printing technology. As painters went from Renaissance to Modernist ideals, they used photography and the stencil process. In 1800, painters pioneered direct photography and print development using sunlight, and this stencil technique evolved day by day with photography. The colonial education system in India made the nineteenth century seem old. The intermediate stage of the colonial-era art school was developed by a private effort in Pune. It was run by a single person for forty years.

The art school was forced to close due to the person's death. The British Governor later established the Art Technical Institute in Madras, Kolkata, Mumbai, and Lahore, Pakistan. Every college is designed with its own set of demands and employment procedures in mind.

These universities were created to fulfil the needs of the community, with Madras Art School emphasizing regional crafts, jewellery production, metal casting, and so on. The Kolkata Art School taught drawing, colouring, printing, perspective development, and so on. Following that, applied art, mainly painting and architecture, was taught at the Bombay Art School, along with painting and sculpture. The Kolkata Art School was established to teach drawing, colouring techniques, and painting technologies. Perspective development, for example. They also help those who live in the institution's hometown.

The British government built an employment system. Students are put in occupations depending on job opportunities as they graduate from university. Nonetheless, this all-arts college is solely evaluated from a technical, not an aesthetic, perspective. In 1891, Raja Ravi Varma, a significant artist of the time, began making prints utilising the oleograph printing technology. In 1892, he and his brother began building the first Oleograph printing machine in Ghatkopar, Mumbai. The accessibility of Mumbai. Communication. He made the decision based on necessity and availability. This equipment was imported from Germany. However, between 1892 and 1894, Ravi's brother developed a new Oleograph printing technology in India, Known as the "First Indian Oleograph Printing Device." In 1898, Ravi Varma's press and studio were relocated to Malavli in Mumbai.

Rabindranath Tagore established Kala Bhavana at Visva Bharati, Santiniketan, in 1919 as a brand-new art school in the Birbhum region in the early twentieth century. Nandalal Bose took over as the institution's leader in 1921. Madame Andre Karpeles, a French artist who visited India and Santiniketan during the colonial era, introduced graphic art here in 1921-1922: West Bengal's first alternative art school and an anti-colonial system. Tagore focused on craft, Asian drawing skills, aesthetic expression, and integrated learning. Thailand, Burma, China, and Japan were major influences on the art school's early years. Several educators go to this country to teach pupils how to build Asian power.

Doutrina Crista (Christian Doctrine) was printed in Konkani at the Colégio de So Paulo in Goa between October 1556 and December 1561. This was Goa's first book printing. The title of the book was "Konkani," and there was no second copy in the collection. This printing technology was then commercialized to print books, new paper, and advertisements. During the early stages of colonial rule, Kolkata played an important role in commercial printmaking. Along with

mechanical print, woodblock printing was popular in Kolkata--kali ghat block printing being a famous example. When the British established the Government Art and Technical Institute in Kolkata, they established the first Graphics Printmaking Studio, where people could learn how to take prints in reverse technique.

Post-Colonial Context

This professional development improves career chances under colonial rules. During the early printing age, commercial output was increasing in society. Textiles are one of the most important uses for block printing technique, which is carried out by locals. Gujarat, West Bengal today. Rajasthan. This block printing method has grown in places such as Bihar and Chandigarh. Woodcut print developed along with book printing, and Kolkata has the greatest concentration of colonial-era volumes. In 1820, fast Bat-tala woodcut printing began with the technology of lighting books. In Bengali, "Panchali & Panjika" is one of the most important and popular publications of the time.

The post-industrial revolution, increased output levels, and the involvement of multinational corporations. Printing output underwent pathological and commercial alterations as a result of modernization. Because of the advent of new types of machinery, India's printing industry and medical sector expanded rapidly. Examples include X-ray, screen printing, offset printing, plotter printing, industrial level printing, and so forth.

The computer was introduced in India early in the twenty-first century, and conventional typing methods were supplanted with computer typing. This method, as the only trustworthy human invention, contributes to significant worldwide changes. Computer technology also aids in the creation of the printing process. 3D printing is one of the most crucial fields in the postmodern time. In the field of medical science, they employ DNA 3D printing to build human organs. This technique's procedure is linked to cinematography as well as industrial development. In any business or industrial development in society, inquire about this. Was the academic evolution and institutional practices of the Fine Art Department totally conventional?

It stands to reason that graphical printmaking tools from the American colonies contributed to industrial progress. With the advancement of technology, printmaking has a wide range of possible uses in the institutional sector. When comparing private studios to institutional settings,

the former are clearly busier. Artists are investigating non-toxic printmaking processes such as digital printing and photographic printing as a new way of transformation.

During the post-colonial era, there was a significant shift in India's aesthetic environment, including the use of prints. During the colonial era, printmaking was employed in advertising as a propaganda tool to propagate western art styles and practises. However, in the post-colonial era, Indian artists began reclaiming printmaking in order to express their cultural identity and build a distinct aesthetic language.

Printmaking in India

Many factors have influenced the evolution of printmaking pedagogy in India, including the availability of materials, the influence of Western art movements, and the altering social and political atmosphere. The majority of Indian printmakers received their early instruction either self-taught or from European teachers. However, several art institutes in India, such as the Government Institute of Art and Craft in Kolkata and the Department of Fine Arts at the University of Baroda, began teaching printmaking courses in the mid-twentieth century. In the beginning, traditional printmaking methods such as etching and woodblock printing were the biggest focus of printmaking instruction in India. Nonetheless, throughout the 1960s and 1970s, there was a shift towards more avant-garde and experimental approaches, such as screen printing, lithography, and photo-etching. This change in style was influenced by the global avant-garde trends that were acquiring prominence at the time, such as Pop Art and Op Art.

The western method, which was influenced by British rule and used in their curriculum at Calcutta Government Art & Craft College, JJ School of Art, Madras Art College, and the Asian anti-colonial methods used at Visva Bharati University in Santiniketan, were the two main methods used in post-colonial art education. According to British culture, education in the arts is for artistic emotion-driven creative discovery rather than clerical job.

The Gurukul educational system serves as the foundation for Kala Bhavan's pedagogy, which places an emphasis on close student-teacher interactions and experiential learning. The Kala Bhavana curriculum is designed to promote individual expression, creativity, and critical thinking while giving students a solid grounding in the methods and skills utilized in a variety of artistic professions in undergraduate and graduate programmes.

Numerous disciplines are provided at Visva Bharati University and Kala Bhavana, including pottery, painting, sculpture, printing, and textile design. While letting them concentrate on their chosen study subject, this course strives to expose students to a variety of materials and approaches. A strong relationship between teacher and student is the foundation of Kala Bhavan's teaching methodology. While collaborating closely with teachers in small groups or one-on-one, students get individualized attention and guidance. By employing this technique, students can develop their unique learning preferences and creativity in addition to having a complete understanding of the learning process and media.

The Department of Visual Arts at Ambedkar University Delhi (AUD) was established in 2009. The Government of the National Capital Region of Delhi passed legislation to create the Department of Visual Arts, one of the university's programmes. Despite being new, the Department of Visual Arts at AUD has quickly gained a reputation for its innovative teaching methods and fine arts instruction. The department provides postgraduate programmes in a variety of fine arts fields, however the learning method has no departmental division. Students are free to explore and learn about any creative endeavour, including new media, printmaking, sculpture, painting, and sculpting.

The Visual Arts Department of Ambedkar University Delhi has quickly established itself as one of the best art institutions in the nation. Students from India and outside have been lured to the department by its cutting-edge facilities, multidisciplinary approach, and innovative pedagogy.

Contemporary Printing Technique

Since the Industrial Revolution of the 19th century, when capitalism first emerged, Printing techniques were widely used in advertising and product packaging. The manufacturing of newspapers is essential to the development of printing technology. The 18th century saw the invention of Rotary printing, which is still commonly used today for printing on newspapers and packaging. Rotary printing was created for the first time by Richard March Iloe in 1846. But at the time, single-sheet printing was common. Although it wasn't very profitable at the time, William Bullock later invented roll printing in 1863. So, for businesses, this printing

technique works well. The first news coverage for a large industrial plant in the world is produced by this printing technique, which produces roughly 8000 prints per hour.

In 1875, offset printing took the role of rotary printing. More prospects for printing and commercial success. In order to permit printing on paper, technical advancements were made to the offset printing process in 1904. This printing process employs a simpler and more fundamental chemical printing technology. For offset printing, the ability of the offset to produce highly detailed, distinct, and high-quality images on paper surfaces of all paper grades is crucial. Offset printing has the drawback that bulk printing is required to keep the printing process moving. Given that it makes use of mass printing, this technology is incredibly inexpensive. Given that it makes use of mass printing, this technology is incredibly inexpensive. It explains why businesses use this printing technique so frequently. Another device, which was very affordable, was employed in 1885 primarily for mass printing. It explains why businesses favour this printing method so much. Another printing tool available in 1885 was linotype printing equipment. This device was developed by German inventor Ottmar Mergenthaler. The typing machine is mostly used for composing assignments and other formal documents. A small firm can benefit from writing lines and using them to make money. An important part of their printing, but not for the typewriter.

A notable development in the printing sector is 3D printing. In 1983, Chuck Hull used UV light to strengthen varnishes. Baptised invented stereolithography at the time. Using this technique, solid objects can be layered or added to a layer of photosensitive liquid polymer chemical exposed to UV light. Nevertheless, as 3D printing needs extra software like OpenScad, these techniques did not produce the desired results. Among many other options, AutoCAD. or Blender. The commercial market of today considers 3D printing to be a very useful instrument. The arts, sciences, medicine, archaeology, and other fields all use this printing technique.

Conclusion

Globally, printing technology is advancing significantly. Only academic institutions use the oldest printmaking technique, which was first developed for both commercial and educational purposes. In the past, this printing procedure was used to distribute products including books, posters, advertisements, and newspapers. Printmaking education in India is becoming more

transdisciplinary and broadened with artists and students experimenting with innovative techniques and approaches. In India, many modern printmakers are experimenting with and using digital technologies into their procedures. Focusing on numerous connections and cross-disciplinary approaches to printmaking has become increasingly vital as new techniques and technology develop. The expansion of printing education in India reflects the country's cultural and historical heritage, as well as broader developments and advancements in the art world.

Printmaking involves creating images on a matrix, such as a plate or a block, and then pressing them into paper or another surface. The discovery of printed coins and textiles from antiquity demonstrates India's long history of printmaking. Nonetheless, the early twentieth century witnessed the modernization of printmaking as an art form in India, with creators like as Nandalal Bose and Raja Ravi Varma experimenting with new printmaking technologies. Printmaking is still an important part of Indian art today. Many contemporary Indian artists employ a variety of approaches and styles, including printmaking, to explore various subjects and concepts. Some of the most well-known contemporary Indian printmakers include Nirmalendu Das, Roman Kasta, and V. Nagdas. During the post-colonial era, printmaking in India underwent a significant transformation as artists began to utilise their cultural identities and build an own aesthetic language. Printmaking is still an important component of Indian art today, with many artists experimenting and pushing the medium's limitations.

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