

# Transformation: Image-Making In Printmaking

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*Abstract: Changes in the attitude and selection of mediums gave rise to a new ways of thinking in printmakers. Transformative ideas/vision to translate the subject into something of their own, the dialogue between processes or in the techniques. And perceptions both gave the perspective sense to an artist, to respond to their medium related to their ideas and exploring through figures, lines, forms out of a process had changed the entire creation into next level. The influence of perceived reality and constant information by the medium with related to concept. Each of these artists has a valid but different reason for choosing different medium according to their concept. They may go for traditional methods or other mediums. After working with lithography or etching they had their own charm one can deny they were laborious and had limiting also. They have their own visual aspects. Some of the artists want to create their own image-making beyond the limitations of the traditional methods.*

*Keywords: Attitude, transformation, digital, medium, analysis, concept, shift.*

## I. INTRODUCTION

Transformation from one medium to another medium there is certain amount of loss, and certain amount of gain that you will have to take it for granted transformation of collages paper-cut into digital prints.

Transformation whole thing is a process from one thing to another became you want to act another kind of images created always bother about stylistic purity. There is no need to get excited or exhausted with the medium its print exploration. In art you are always transferring one thing into another; you are not keeping all the things together.

Changes in the attitude and selection of mediums gave rise to a new ways of thinking in printmakers. Transformative ideas/vision to translate the subject into something of their own, the dialogue between processes or in the techniques. And perceptions both gave the perspective sense to an artist, to respond to their medium related to their ideas and exploring through figures, lines, forms out of a process had changed the entire creation into next level. The influence of perceived reality and constant information by the medium with related to concept.

Some of the artist who works has always has inbuilt the indigenous essence. Whatever comes to their mind just

executing to their creation using new tool and were artist, who really wanted to encourage the new medium, new techniques to explore as his part of expression. What the primitive people did on cave in the context to say about their feelings, expressions and excitement of new exploration of nature, they just drawn on the walls using surrounding materials.

In the same context the expression need the definite source of expression with indefinite space without losing its essence. Artists like K.G.Subramanyan, jyoti Bhatt, Akbar Padmsee, Kavita Shah, Ravikumar Kashi, Archana Hande, Arpan Mukherjee, etc. who where started searching the more and more materials, specifically concentrating on their techniques to create images to express. Their deep depressed subconscious mind gave them to choose the medium through that they started capture the images using the tool called camera or making key sketches. Like Jyoti Bhatt in his early phase of his attempt to work with the silver gelatine prints. Akbar Padmsee When he came to know about the possibilities of digital techniques and it possibilities execution, he started working on the same side. The specialty of medium replace entirely not only from size even from the possibility of correction, re-doing and input in the clicked images.



Figure 1: Front cover page from the "the king and the Little Man"/Seagull pub,Kolkata/2008 artist :K.G.Subramanyan

Certain shades, light by the camera, and more of an illusionistic approach, images also seen in his works. His adaptation is the key to execution of that particular to the time and space. The tool in such way he used is in his works which change the perspective of the *digitograph*. The uses of digital technique made him to understand analyze the images transformed from old photograph.

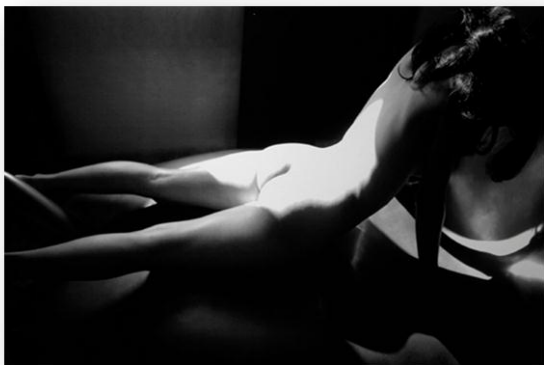


Figure 2: Akbar Padmsee, photograph print on paper,19.5x32inches,2004



Figure 3: Jyoti Bhatt/13' X 18", "village india" silver gelatin print

With reference to *Ravikashi's* works we find the different approach in the making. His work of art has been developed gradually with his concept without losing the importance of medium as well. "Several things fascinated to an artist in practice, the objects and the subject about these mainly they keep hold of a trace of the form/object. Which it contained and it is many a time the overturn of the object that was present. Secondly, they can evoke memories of the 'object' which they contained. This means to say that the absence or contradiction has become central to the work rather than the positive object, this could be named as a 'non-objects' because actually in the eyes of a consumer these are not consumables, which is why they were discarded in the first place. Now paying attention to the end part of the production-consumption-discarding cycle of society. For an artist, the discarded items are memoirs."(Kashi.R.K-1999)

When these 'non-objects' are used in his/her work of art, they are transformed/transported into an art context and change their role. What was discarded is consumed again. The peripheral has moved within. At this juncture, the attraction to maintain subversion, however minor, will have to be tempered by the reality of facing a huge capitalist system, which is adept in appropriating.



Figure 4: Ravi kashi, "Home page" glass jar, dried leaves, paper Mache, 2016

Each of these works can also be thought of as mesmerizing a relic that was excavated from the ruins of an urban habitat. This reveals in an oblique way the consuming pattern of an urban person. They also have relation to the industrial/mass production of times. Together they construct a virtual diary of consuming habits of environment.



Figure 5: Arpan Mukherjee, ambrotype photographs with 10"X12" wooden plate camera.

In the context of experimenting with the alternative photographic medium Arpan Mukherjee, He is one of the earliest researchers on alternative photography in the country and has developed medium like gum dichromate, cyanotype, salt print, wet plate collodion, silver gelatin emulsion etc, according to Indian climatic conditions. "He did extensive research on 19th century photography methods and materials since 2001 and incorporated in to mainstream visual art arena. His works are mainly related with socio-economic, political issues. He works in documentary / conceptual format with a satirical approach. He is using the 19th century photographic and digital mediums according to the requirements of his works.(Mukherjee.A.-2016)

As an extension of silkscreen he was started. He was not aware of gum prints, it was started slowly. He used to prepare polyvinyl alcohol then mixing with pigments and adding to potassium dichromate to it, it applied on paper, and exposed. PVA doesn't have color and dye is mixed in the PVA so he thought that instead of dye if mix with the color pigment with PVA and then applied on Paper and washed it up with water. he did developed it up with the same ways with silkscreen ,got the results of grey tones and the other dots that gave the initial spark that , there are possibilities of to get the grey tones. By maintaining the multiple layers it was opening up a new horizon in the field of printmaking.

Slowly *Arpan Mukherjee* shifted from photographic image making processes which he thought that it's much more powerful at that time which he feels that. Alternative process was not part of this game; the shift of image making process it nothing to do with the photographic process. As he was making Digital photograph of that time it was digitally it been looked at digitally and the kind of print have been taken it's a digital print so there is nothing to do with alternative photography in this case.

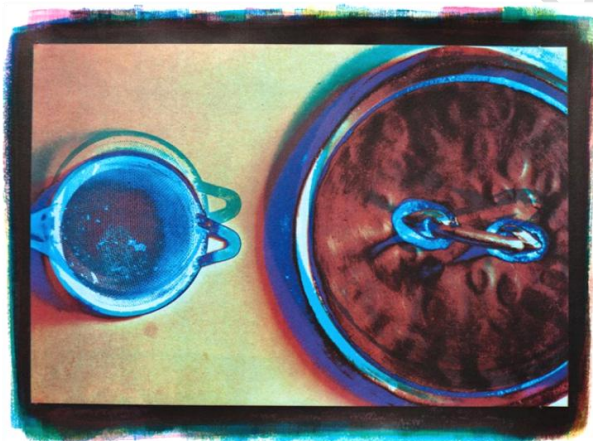


Figure 6: Arpan Mukherjee, Gum Bicromate print.

But the way I am mentioning the alternative photographic practices because this is a kind of main shift, where he shifted from process of making print which the conventional process of making doesn't allow him to print a photograph into photographic image. And obviously, as he is passionate to working with digital technique so he had been continued with digital process. He started working with it and the genre of making of print digitally, and become a changed artist at that time slowly whole concentration going to photographic images and all. The process the way of doing, certain point of time he has find if it has been produced digitally it doesn't give him

that edge of making images, it's more mechanical so the kind of thing the ideas he generated and started practicing it is almost different in terms of image-making it has the challenge within the given time and space. The way of practice his journey was needed has been fulfilled by the pin hole camera and the handmade negatives. The not only the process also the journey to achieve to execute the entire set up to the final product becomes his creation, the final product was least important for him for the certain time. The execution of his ideas and projects leads to new dimensions and angles not only for the concept and mediums too. The tendency experimentation and the urge of new techniques made the entire ideas to new look, not only visually also by aesthetically.

Each of these artists has a valid but different reason for choosing different medium according to their concept. They may go for traditional methods or other mediums. After working with lithography or etching they had their own charm one can deny they were laborious and had limiting also. They have their own visual aspects. Some of the artists want to create their own image-making beyond the limitations of the traditional methods.

The possibilities of juxtaposing and superimposing images medium like digitography cannot be possible through traditional process. The nature of visual concern inspired towards image-making has the primary reason to choose the medium. The huge possibilities to experience of art, the experimentation process with the work of art through context has a thought. Technologies and ideas have made artists to get closer to what exactly they wanted to explore.

The experimentation process has not only various elements of nature with their interaction to the art work also. They also have the modification and interrelation on each other on one hand and the existence of similarities and symmetries.

Some of the medium allows images and the methods that artists to create a new dimension to their creation, and that makes the new vocabulary to the techniques/methods.

Experimentation with the digital technologies were less time consuming and have great possibilities multiplication of art work in different aspects of mediums. Areas of exploration the images are greatly widened because of the numerous possibilities that the medium offers the chain between camera, computer, computer application and printer is used differently by each artist. Their attitude towards choosing the medium leads them to go beyond the limitations.(Dr.Bawa .S-2011)

#### ANALYSIS OF MEDIUM

The radical change in the industrial revolution in the predictable methods of printmaking started bringing up the rear in their identity relating to availability of materials. The execution of conventional medium required materials gradually becoming extinct from the market due to digitalization of industries the required materials to make ink and others related materials.

The entire began to shift the commercial economy and its urban force demanded more visual information and impact giving rise to an encyclopedic information which image practice of printmaking has changing as never before of digitalization the innovations has gave the development not



only in terms of materials vise and digital image making /computer software made the artist to save the time to create their creative aspects.

The aspects of duality like medium and idea physical-metaphysical, actual-suggestive labor-effect so much a part of the existing discourse about printmaking is of its identical in many printmakers while considering it from within the ideal notion of printmaking in other words every single image has been transformed multiple layers of ideas where filtered through a secondary source resulting in the construction of surface.

Experimentation has involved changes in many ways gave the metaphorical aesthetics vocabularies of the medium, especially those made in dealing with translation of cultural memories. These acts of practice by the printmakers like scratching lines on the plate, leads to think in a different level of aesthetical expression having behind the laborious job of plate making to the final print. The similar approach by many printmakers in early days has been observed and practiced the basic knowledge of printmaker has been transferred by practicing it practically it has its own rules and practical approach by artist to artist printmakers tried to prove equal to challenge posed by the need for such acts of translation to transform the new journey to new approach has inbuilt within the artist in particular significant ideological spaces.

#### SHIFTING IMAGES

Re-introduce of photographic medium has been a very strong force that changed our contemporary art practice in many ways. It especially affected visual arts in a big way. Most of the then popular methods used for making reproductions became obsolete. The process which was obtained early 18<sup>th</sup> century by artist for their creation has become popular in the present time. The creative individuals on a studio practice slowly, got developing into large and community practice of institutes. "Printmaking involving manual labor is a diehard practice within the modernist and contemporary institutional premises of visual creative expressions. The dream of the marriage between ideal form and aesthetics beyond creative perspective seems to exist in medium called as the practice of academic printmaking." (Anilkumar.H.A-2011)

When we looking into the era of 19<sup>th</sup> and 20<sup>th</sup> century from outer direction, which fulfilled the requirements of expectations. Surroundings, concept are much more personal and self expressive for an artist. By the period it started generating ideas among the artists they started thinking on the identity and uniqueness in their creation relating to aesthetic and personal vision of most individual printmakers. There was a conscious effort by many printmakers to explore and expand the visual vocabulary of printmakers the idea that could invent realities of medium.

Intimate scale of printmaking and particularly the superimposition Of transformation of images, engaged with ideas, encouraging exploring the conventional printmaking has layered of techniques and had the experience of merging gradually with non-conventional methods subject to resolve as an ideas of image becomes frustrating and because of that artist started welcoming methods to fulfill their ideas to reach their expectation artist / printmakers freely add elements together and started collecting image of expressions in fragments at the same time interestingly images finding their own methods/ techniques accordingly. The ability to find new techniques make artist believe in the techniques actually existed that none of the other mediums had, gradually artists' non-conventional mediums together. This becomes paths to lead us in different direction.

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