

Art Heritage Presents

RESONANCE OF THE SINGULAR

MONOTYPES
MONOPRINTS
CHINE-COLLÉ



JYOTI BHATT

KAVITA NAYAR

KAVITA SHAH

TARA SABHARWAL

ASAVARI GURAV

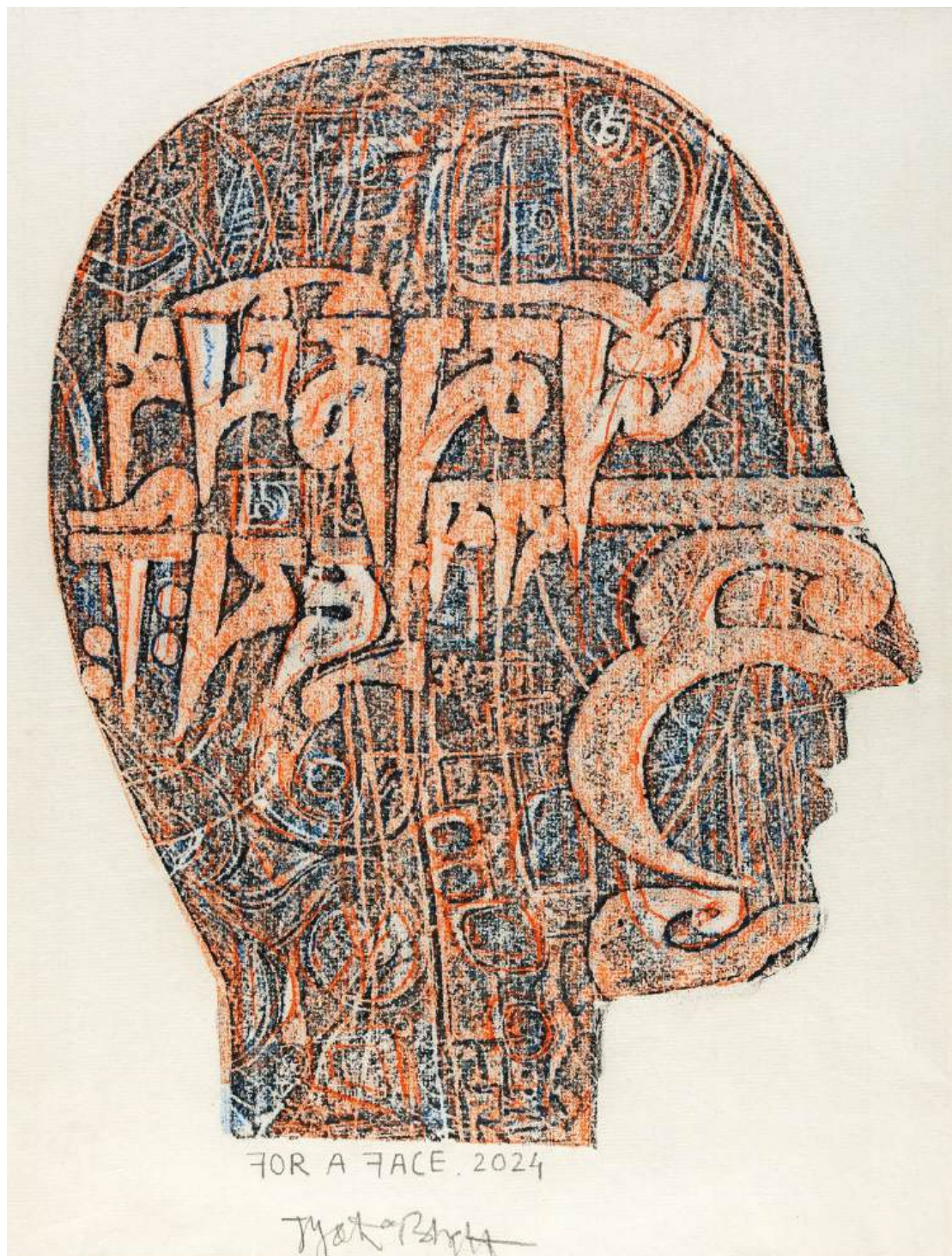
MEGHA MADAN

NEERAJ SINGH KHANDKA

TEJSWINI SONAWANE

“..... the love, dedication and work that goes behind making [prints] should help people understand that prints are not secondary to paintings, they are not copies of something else, they are fully realized, executed vision of the artist, and it’s worth just as much as everything else, if not possibly more...”

The Print Cast Podcast, Master Printmaker Phil Sanders, 2021



Jyoti Bhatt, *FOR A FACE*, 2024
Monograph, Rubbing with Wax crayon on Washi paper
Print size 10.6 x 8.6 inches, Paper size 17 x 16 inches

SOLD

Resonance of the Singular

Resonance of the Singular continues Art Heritage's re-engagement with the print medium for a second year. Although the gallery has actively promoted both prints and printmakers since its inception in 1977, in 2023, we embarked on a series of print-focused shows, beginning with an emphasis on the process of the art form rather than the techniques within it. ***Untouched, Backwards, and Under Pressure*** explored the world of matrices and artist proofs. Now, ***Resonance*** examines singularity in a medium known and appreciated for its multiplicity, showcasing monotypes, monoprints, and chine-collé prints.

One of the core goals of this exhibition is to engage with what a print actually is, given that the term has taken on a generic use over the years. The definition outlined in the *Principles Recommended by The Print Council of America* in 1967 seems to endure:

An original print is a work of art, the general requirements of which are:

1. *The artist alone has created the master image on or upon the plate, stone, woodblock, or other material for the purpose of creating the print.*
2. *The print is made from the said material by the artist or pursuant to his directions.*
3. *The finished print is approved by the artist.*

Carl Zigrosser and Christa M. Gaehde further addressed the matter of the 'original' in the context of fine prints: "There is no mythical original of which the print in question would be a replica. One cannot consider the copperplate the original, or the preliminary drawing study with its sketchy lines, granted that the artist had made one (often he has not). These are but the preliminary steps in the production of the finished etching, which is the perfect embodiment of the artist's creative intention. The print itself is the original." (*A Guide to Collecting and Care of Original Prints*, 1976) Master printmaker Phil Sanders further spoke to the essence of prints: "...prints are not secondary to paintings, they are not copies of something else; they are fully realized, executed visions of the artist..." (*The Print Cast* podcast, 2021)

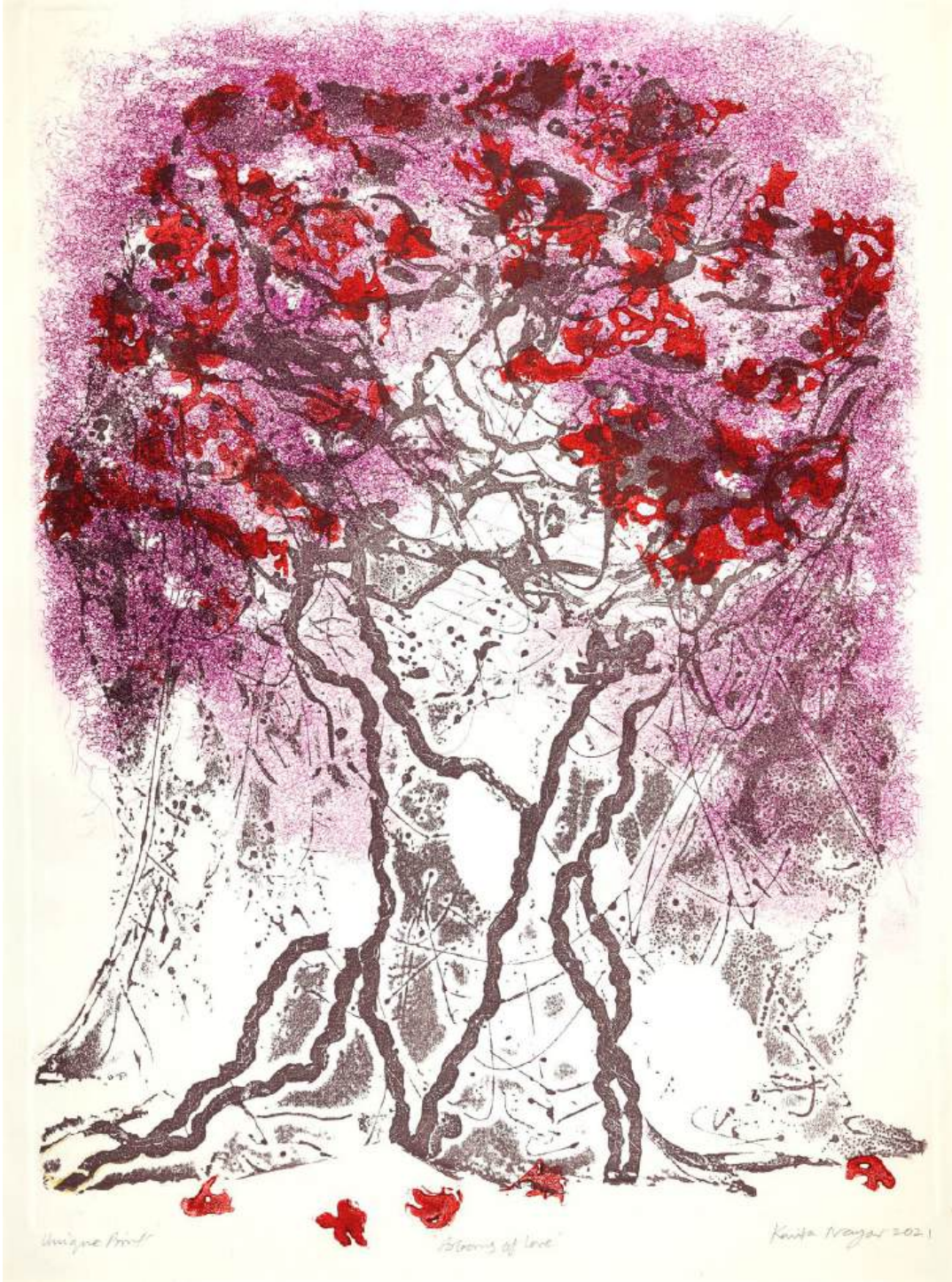
In resetting our relationship with prints, Art Heritage has made a conscious decision to slow down and tease apart various aspects of the world of printmaking. By choosing to first address process in ***Untouched***, and prints that are deliberately made in single editions in this exhibition, our hope is that both those new to the medium and those already familiar with it will pause to more keenly observe the diversity embedded within this art form.

Given the highly specific and scientific nature of creating a print, it's not uncommon for conversations in the print world to quickly pivot to the subtleties involved in the various techniques—woodcuts, aquatint, lithography, etchings, etc. Though critical for an appreciation of printmaking, at times such deep dives take the uninitiated viewer down the path of unfamiliar technicalities, resulting in them getting lost in a sea of terms and nuanced chemical processes. Too often, the discussion of prints pivots to concerns about editions (and thus 'reproductions') or the durability of paper. These biases tend to lead to a premature end rather than an invigorating beginning of an engagement with prints as fine art, and their acceptance into the art ecosystem.

Works in *Resonance* fall broadly into three classifications—monotypes, monoprints, and chine-collé prints. In the context of the exhibition, we offer the following basic definitions: **Monotypes**, also known as 'painterly prints,' are made by applying paint or printing ink to a flat sheet of metal, glass, or plastic (MoMA). A **monoprint** is an impression printed from a reprintable block, such as an etched plate or woodblock, but in such a way that only one of its kind exists, for example, by incorporating unique hand-coloring or collage (Tate). **Chine-collé** refers to a technique in which an image is transferred to lightweight paper that is simultaneously bonded to a heavier paper during printing (Robert Blackburn Printmaking Workshop Program). It should be noted here that there do not always exist bright, clear demarcations between the terms monoprint and monotype, and further, chine-collé prints, though they easily lend themselves to the production of a single edition, can often be found as multiple editions.

The artists in this exhibition—**Jyoti Bhatt, Kavita Nayar, Kavita Shah, Tara Sabharwal, Asavari Gurav, Megha Madan, Neeraj Singh Khandka, and Tejswini Sonawane**—have either exclusively worked in printmaking or devoted a significant portion of their practice to the medium. Dotted around the exhibition are their reflections on the single-edition print, which as several of them describe is an area within printmaking that provides a space for spontaneity, fluid expression, and experimentation, fostering an intuitive, exploratory approach where unpredictability and improvisation are key. We invite you to explore the various works on display for their uniqueness and singularity, but also with an eye toward serving as a foundation for enthusiasm for future exhibitions that will explore the world of multiple editions, which are, in essence, individual, original, stand-alone works of a series.

Kavita Nayar
Bloom of Love, 2021
Multiplate etching on paper
Unique print
28 x 19.5 inches





SOLD

Tara Sabharwal
With Helmet and Armour, 2022
 Painting on Collagraphed
 Monoprint Paper
 Print size 40 x 26.5 inches
 Frame size 46.5 x 32.75 inches

One

Lina Vincent

The Print (and its paraphernalia)

The making of prints, as a stream of art or otherwise, has always been associated with forms of technology. These systems of transferring an image or text from one surface to another have undergone vast changes in the centuries since their initiation. The printing press transformed people's experiences, changing their relationship with all forms of information.

The technology underwent tremendous innovation over the centuries to accommodate different methodologies, all of them connected with producing multiples and democratising their distribution. Printmaking, as a technique of creating artistic visuals, continued its connection multiples – or developing an edition – from its earliest use until today. From conventional engravings and woodcuts, to experimental photo-transfers and collaging, each technique has a different output depending on how the medium is explored. Printmaking techniques have intrinsic qualities; artists are attracted to the intoxicating combination of labour and chemistry, the surface textures, unexpected accidents and the mirror image, and the exciting wait when running a matrix through the press.

The academic and artistic practice of printmaking was associated with rigorous procedure, along with a sacrosanct rulebook that laid the framework to distinguish a true print.¹ The edition, or the fixed attribution of multiples (that had to look identical) in a numbered system, remained crucial well into the modern period.² The legitimacy and authenticity of the print (and the printmaker) was tied to these elaborate systems that distinguished it from other practices. The establishment of master printing studios also made it possible for an artist to outsource the edition-making.

Over time, the hard-and-fast rules ceased to bind artistic experiments. New technologies transformed the understanding of reproduction (particularly in the digital age) and the meaning and definition of the artistic print began to shift. Freed from the obsession with perfect editions, artists could choose to make unique prints.

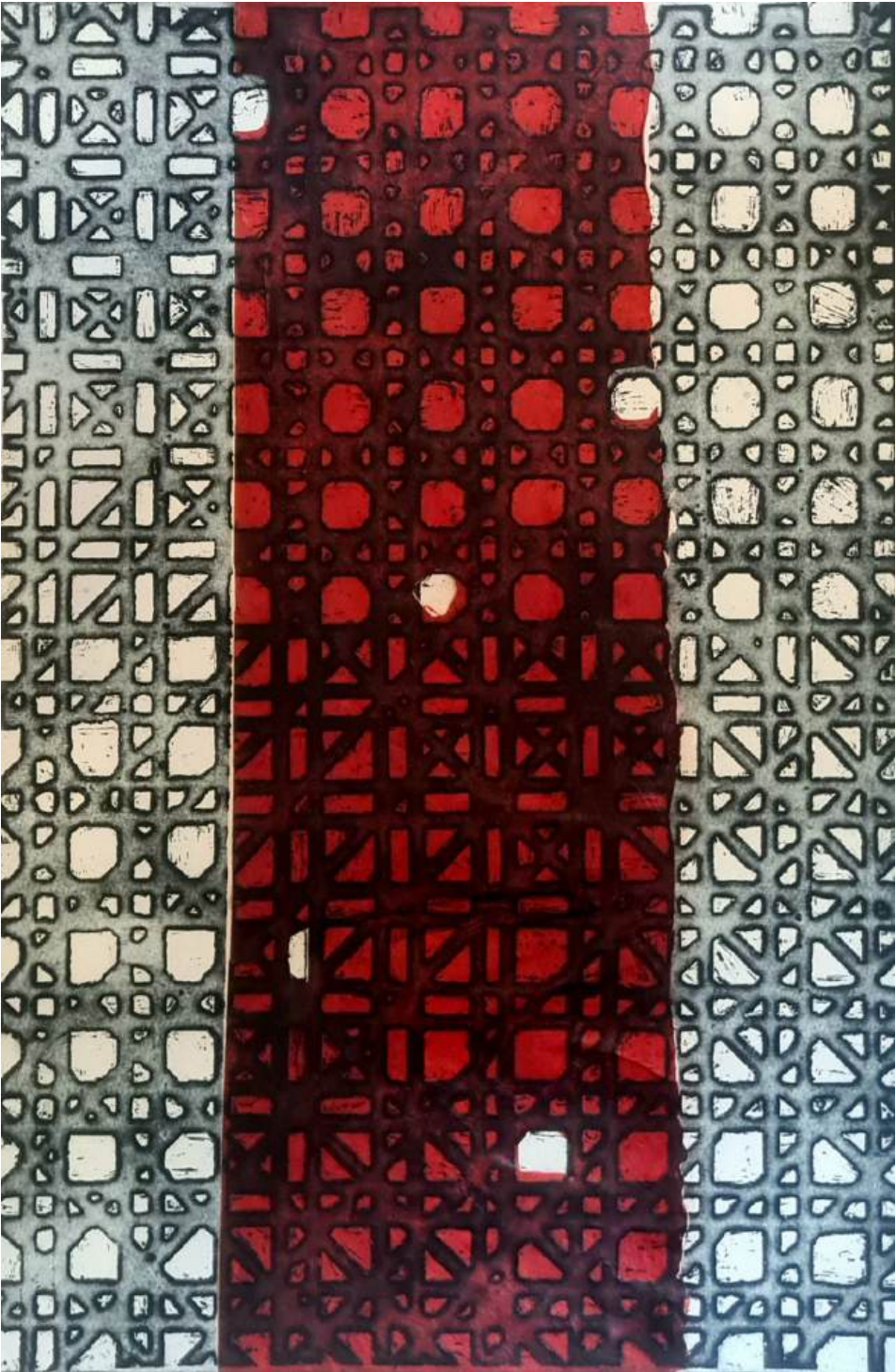
¹ The Print Council of America was founded in 1956 to foster the creation, dissemination, and appreciation of fine prints, new and old. The 1961 publication *What is an Original Print?: Principles Recommended by the Print Council of America* offered guidelines to the complex topic of originality and printmaking during that era. Definitions were framed that were accepted legally by organisations and institutions worldwide.

² An 'original' print is technically a unique work given it is generally produced as a limited number of impressions (collectively known as an edition), and each print is given an edition number, typically written as a fraction – for example, 5/30. The number to the right of the slash indicates the edition size (in this example, 30"), while the figure to the left is the individual print's number.

Tejswini Sonawane
Struggle for Survival Series 2, 2019
Monoprints with watercolour on paper
Print size 4 x 6.25 inches
Frame size 7.5 x 10 inches



Megha Madan
Memories on My Childhood 2, 2023
Intaglio and Chine-Collé on Somerset paper
Edition 2 of 2
Print size 19.25 x 13 inches
Frame size 25.75 x 19.5 inches



SOLD

The Monoprint

In the world of multiples, a monoprint is an individual impression.

A monoprint incorporates multiple printed elements, that could be from etched plates, carved wood or linoleum, serigraph, lithograph, or collagraph, printed or embossed onto paper. The artist can then add other elements to make each print unique, such as temporary marks to the plate/matrix before each print. A monoprint can be part of a series, with each print having the same underlying image but being slightly different in treatment. A work made this way may be made up of some replicable elements, but the composition is always exclusive.

Monotype is term that is sometimes used interchangeably with monoprint. They are both considered unique prints, but with certain technical differences. A monotype is a single impression created from a smooth matrix or surface applied with paint or ink. Yielding only one print (usually on paper), this technique cannot produce an edition, neither a series. The pigment remaining after a pull is often insufficient to make a second impression. Printing of the ghost image or adding more ink on the surface will produce a different image. Thus, every print made this way is un-repeatable in that exact form. Monotypes are often referred to as the 'painterly print' or 'printer's painting' being largely connected with spontaneous process, that does not require knowledge of print techniques or the equipment. Not counting prehistoric handprints on

rock, early on in the civilised world, Dutch painter and etcher Hercules Seghers (1589-1638) experimented with colour printing, on unusual surfaces like linen making imaginative landscapes in odd horizontal formats. The earliest recorded monotypes date from the 1640s, when Giovanni Benedetto Castiglione (1616-1670) printed drawings he made on ink spread on un-incised metal plates, exploring effects of light and shade. Rembrandt van Rijn (1606-1669) is said to have applied a heavy layer of black or brown ink onto an etching plate and then made lines on it with a blunt stick, using his fingers, rags and brushes to create tones, before printing it in a press. William Blake (1757-1827) popularised monotypes as a medium, he painted with egg tempera directly onto a millboard which produced a textural and granular quality to the prints, that he then often retouched with pen and brush.

From the mid-nineteenth-century onward, the Impressionists widely explored the creative use of inking plates. Degas's prolific experiments with monotype led to some compelling works. Artists ranging from Matisse and Picasso, Chagall, Prendergast and Chase, to diverse contemporary figures as Jim Dine, Sam Francis, Robert Motherwell, Tracey Emin, Kiki Smith and Ken Kiff to name a few, have all made remarkable works in this combination of painting, drawing and print. Artists like Andy Warhol and Robert Rauschenberg famously used silkscreen techniques to replicate images; they printed onto canvas instead of paper and considered these works paintings, not prints. The definition of monotype or monoprint is often up to the



Kavita Shah, *Over Thinking*, 2008, Monoprint on German Cartridge paper, 26 x 39 inches

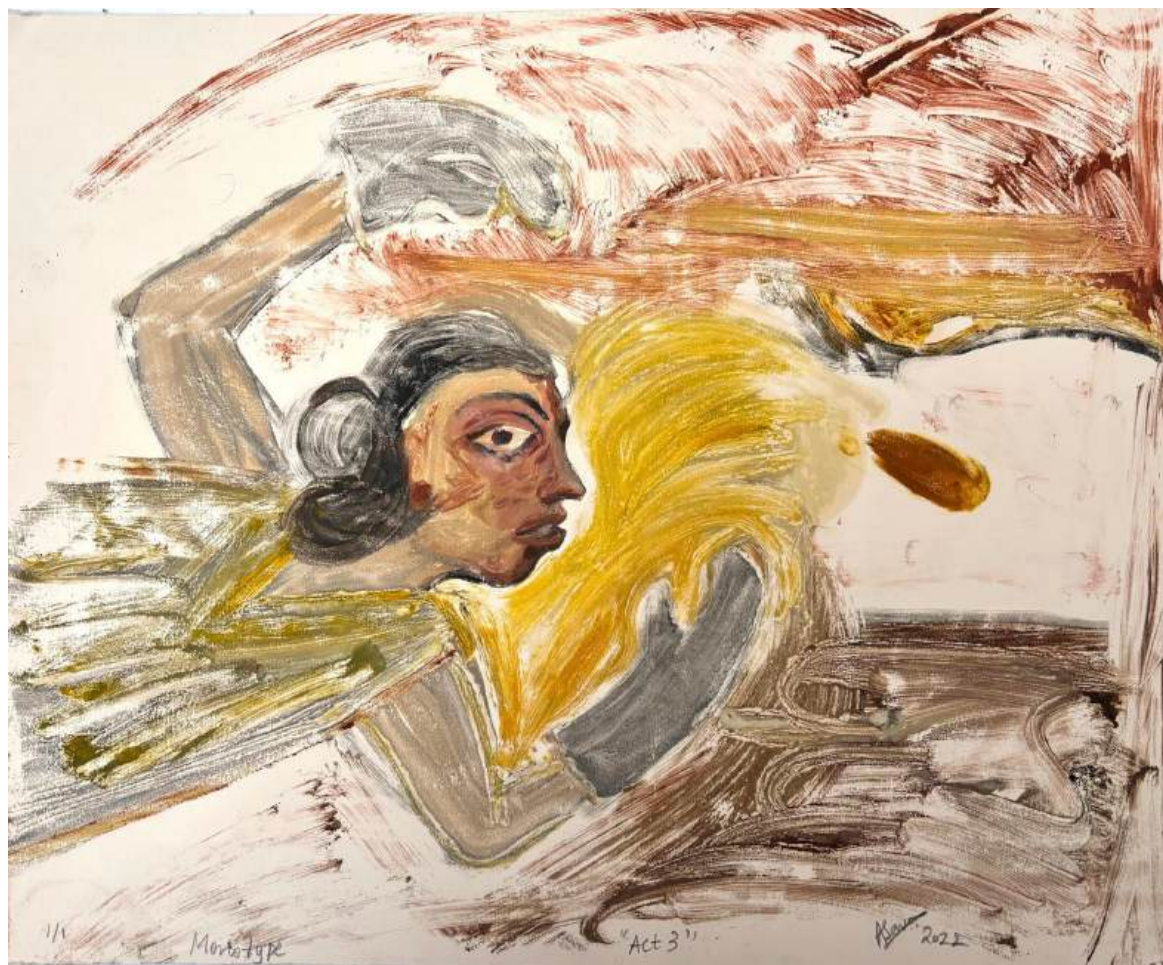
creator.

Deleting the necessity of making editions meant the possibilities were almost endless. The monoprint allowed for all the intrinsic artistic features of printmaking while embracing the fluidity and 'single' status of painting or drawing. It widened the sphere of combining diverse techniques (that could be difficult to replicate) and matrices, so as to explore the behaviour of different materials and their role in creating imagery directly and indirectly. The body is also used by artists as a matrix to print.

Within mono-printing, the *Chine collé*

(French: *Chine* 'thin tissue' and *collé* 'glue or paste') printed collage element was adopted by artists for its subtle presence and sensitive colouring; this process of adding layers can be editioned as well. The term *Chine* was used by Europeans for the thin paper utilised in printing, that came from China or Japan.³

³ The most common method of using *chine collé* is to trim the thinner paper to the size required, then apply an adhesive paste to the paper and allow it to dry. When the printmaker is ready to print, the paper is arranged on the press with the plate and the (dampened) heavier paper and the ensembled unit is run through a press. The damp paper reactivates the glue and the pressure adheres the thin printed sheet to the base sheet.



Asavari Gurav
Act 3, 2022
Monotype on acid free Hahnemühle Bamboo paper
Edition 1 of 1
20 x 24 inches

Indian Printmaking

India was introduced to the modern techniques of printmaking in 1556 when the first printing press was established in St. Paul's College in Goa, a Portuguese colony then. Though printing as a means of reproduction was already popular by this time, India remained unfamiliar to printmaking's artistic faculties until European artists arrived.

After the widespread propagation of printing technology in Goa, Srirampur in Bengal became the most prominent printing centre in the early 19th century. Some of the earliest publications from these presses were accompanied by illustrations in wood and metal-engraving. In Calcutta - Battala, a marketplace in the Chitpur locale of the city, echoed with the sound of lithography and engraving presses. The prints became so cheap that even the traditional Kalighat potuas started getting the outlines done by the Battala printmakers, which they later hand painted. These could perhaps be termed as early monotypes.

By mid-19th century, the British Government established art schools in Madras (1850), Calcutta (1854), Bombay (1866), Jaipur (1866), and Lahore (1875) with printmaking as a part of their academic programme. Raja Ravi Varma, renowned maker of multiples, set up his Lithographic Press in Ghatkopar, Maharashtra (1894) aimed at the reproduction and low-cost circulation of mythological and religious paintings among the masses.

Printmaking, as an expressive medium

of Fine Art can be traced back through the stylistic and thematic developments initiated in Bengal. Works were made with the highest adherence to the codes of printmaking, including editions and cancellation of the plates once complete. During their time in Shantiniketan, Chittaprosad and Somnath Hore used linocuts and woodcuts to disseminate leftist ideologies and reformist concerns on events. One of Hore's students, artist-printmaker Nirmalendu Das, remembers him making monotypes in the powerful 'Wounds' series. He worked with ink textures directly on a polished litho stone, from which an impression was taken on paper, without rubbing. Sometimes a monotype was used to re-transfer the spontaneous textures onto a lithograph, to create an edition.⁴

Popularising printmaking in versatile new forms, Krishna Reddy developed sculptural intaglio printing techniques of viscosity, and K.G. Subramanyan experimented organically with lithography and screen-printing. Jyoti Bhatt inspired future generations with his playful approach towards the matrix, as did Devraj Dakoji with his numerous material investigations. Zarina worked with Chine collé along with other processes, and artists like Nalini Malani branched into monotypes spontaneously. While all the mentioned artists (and others after them) would have made unique prints at some point, records are scarce.

A large number of artists practiced printmaking and developed new aesthetic languages from 60s onward. The late 70s

⁴ Nirmalendu Das, in conversation with his onetime student, printmaker Moutushi Chakraborty – August 2024

through 80s saw the establishment of Government sponsored Lalit Kala Akademis with well-equipped regional centers across India that provided professional studio facilities. Unlike changed perceptions in the west, conventional and considerably rigid opinions within the printmaking fraternity in India rejected the idea of monoprints/ monotypes and termed them inauthentic, therefore artists who experimented with them didn't showcase them as prints. It has only been in recent decades, with an additional growth of private print studios, that the orientation towards this particular form of art-making has shifted.

The application of printmaking has been vast across India, and one needs several more volumes to introspect on the journey of printmaking through the various established schools and groups, communities and individuals in the regional context. A number of prominent exhibitions focusing on the print mediums and experimental directions in printmaking, by both established and young artists in the last two decades have allowed for greater appreciation for, and investment in the medium.

Exhibitions like this one allow for a deep-dive into altering terminology, definitions and practices that might otherwise remain unnoticed, between the lines.

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Acknowledgements: Vijay Bhandare (Goa), Kavita Shah (Baroda), Moutushi Chakraborty (Kolkata) and Asavari Gurav (Goa) for their comments and discussions.



Lina Vincent is an independent art historian and curator with two decades experience in arts management. Since 2009, the focus areas of her research have extended to projects with arts education, printmaking history and practice, the documentation of living traditions and folk arts in India, and environmental consciousness in the arts.

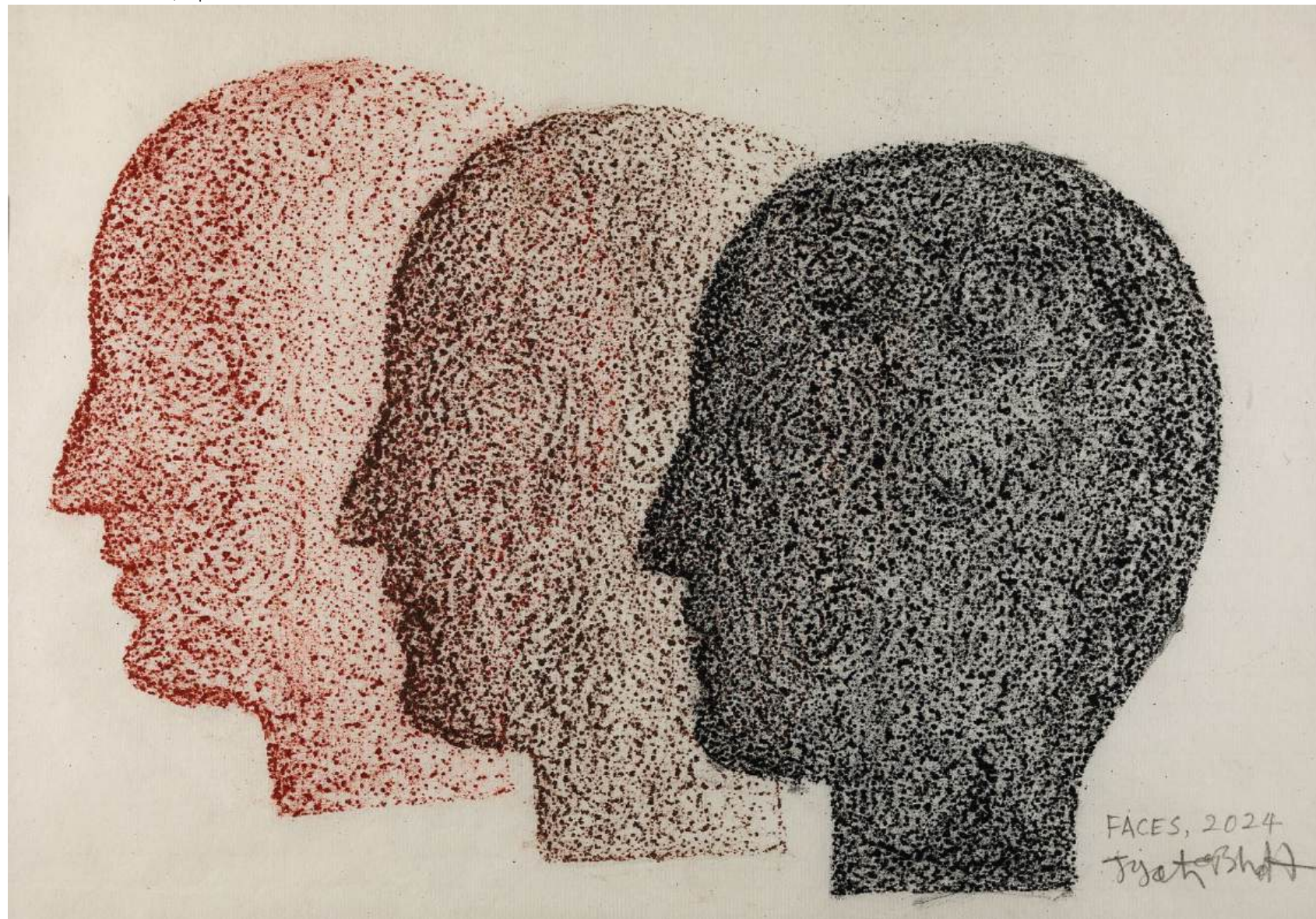
Her ongoing engagements include ‘Goa Familia’, archival photography project, Serendipity Arts Foundation, ‘Sunaparanta Art Initiator Lab’, Goa (S.A.I.L) mentoring project, and ‘Travelling Plants’ a multi-phase exhibition in collaboration with Goethe-

Institut Chennai. She just concluded the development of ‘Sandooka – The Living Museum of Kodava Culture,’ virtual museum commissioned by India Foundation for the Arts (IFA). She teaches visual and material culture as visiting faculty at School of Design and Innovation (SDI – RV University, Bangalore), DJAD Academy of Design (Coimbatore) and is Associate Curator with ARTPORT - making waves – global arts program for climate-action. She has curated numerous exhibitions with galleries across India and contributes to publications on art history and contemporary cultural practices. Lina has a BFA in printmaking and MFA in Art History from Bangalore University.



Kavita Nayar
Pure and Pristine 4, 2018
Intaglio on paper
Unique print
21.5 x 29.5 inches

Jyoti Bhatt
Faces, 2024
Monoprint, Rubbing with Wax crayon on Washi paper
Print size 9 x 12.5 inches, Paper size 13.25 x 21 inches



Artist's Note: Jyoti Bhatt

Like many schoolchildren, I used to create rubbing prints of coins in my notebook by placing the coin under a page and rubbing a pencil on top. Later, I became fascinated by the rubbing prints I saw at the Baroda Museum, which were made by archaeologists. However, I did not pursue this method for my own printmaking at that time.

Conventional monoprints are typically made by creating an image directly on a smooth surface, such as glass, and then transferring it to paper by pressing the paper onto the surface. I have experimented with making prints using a matrix, where the image is first created in one form and then transferred to another surface. This method results in unique prints, even when multiple prints are made.

Additionally, the rubbing method requires minimal equipment compared to traditional printmaking, such as printing presses and large studio spaces. It is also non-toxic, as it does not involve any chemicals.

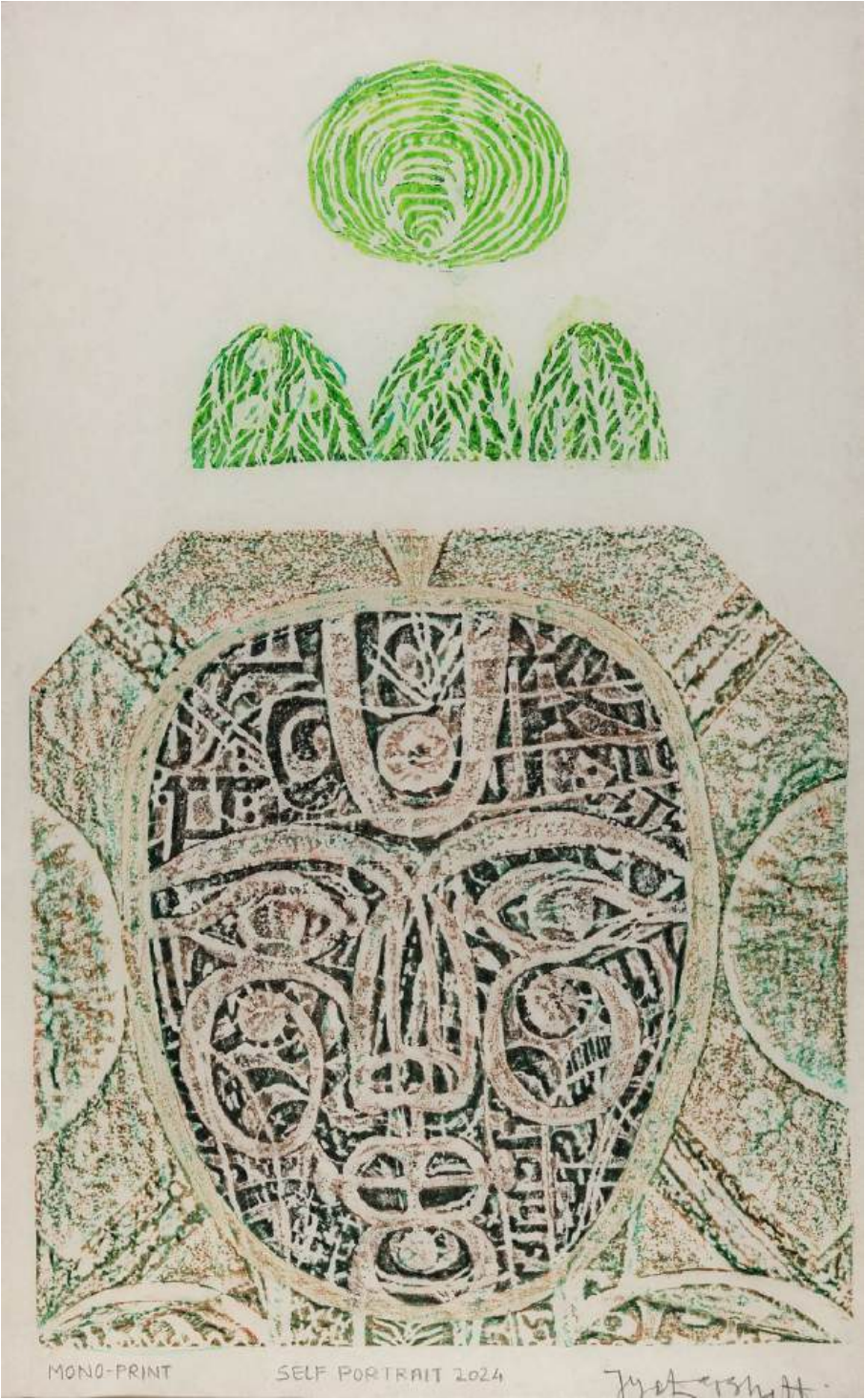
Due to my deteriorating eyesight, I haven't been able to create new matrices, so I've been using those I previously made for other printing processes. This allows me to produce new, improvised editions of my earlier works.

Jyoti Bhatt
Monument, 2024
Monoprint, Rubbing with Wax crayon on Handmade paper
Print size 11.5 x 11.5 inches, Paper size 15 x 14 inches

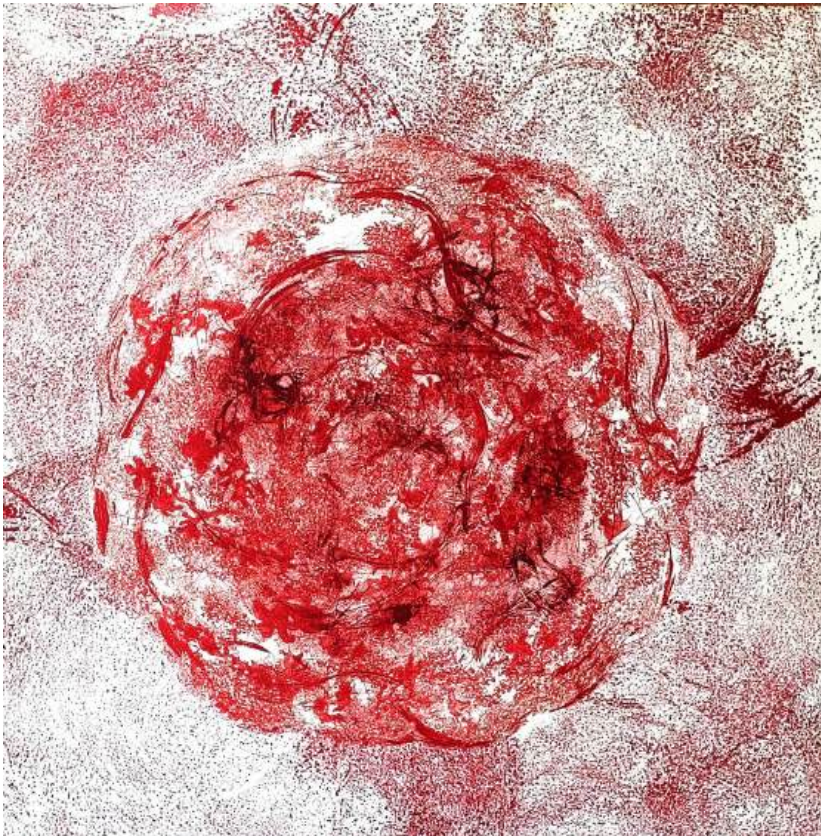


SOLD

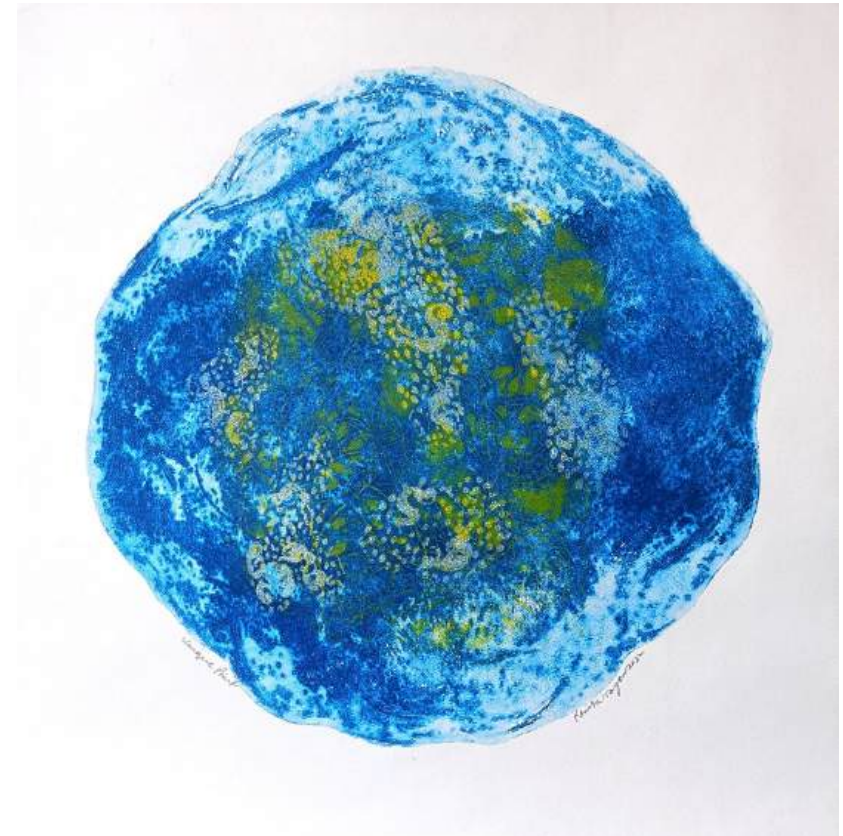
Jyoti Bhatt
Self Portrait, 2024
Monoprint, Rubbing with Wax crayon on Washi paper
Print size 15.5 x 9.8 inches, Paper size 22 x 16.5 inches



SOLD



Kavita Nayar, *Blooms of Love*, 2022, Multiplate etching on paper, Unique print, 27.5 x 27.5 inches



Kavita Nayar, *Bloom of Hope*, 2022, Multiplate etching on paper, UNique print, 27.5 x 27.5 inches

Artist's Note: Kavita Nayar

The single edition print has always been an intuitive process for me, and I have been engaged in it since the early 1980s. During my Bachelor's program, I specialized in printmaking, and for those three years, it was mandatory to produce editions. This was essential, as learning the technique of editioning is crucial for anyone working as a printmaker. After completing my BFA, I often felt the urge to deviate and explore something unexpected. Editioning involves repetition, but when creating a single print,

I could break free from that. I also started working on both sides of the zinc plate matrix, where the focus was on the process, not the outcome. Over the years, this has become central to my practice. The etching process, in particular, allows me freedom to work in single edition prints.

I pursued a Master's degree in painting, which further liberated me to view prints as unique works of art, rather than mere reproductions. During that time, I stopped

editioning and began creating distinct, one-of-a-kind prints, changing the patterns and colours with each iteration.

The works showcased in this exhibition are from different series and from disparate time periods, however, they reflect broad concepts in my artworks of there being no beginning or end, and carrying forward the cycle of birth and rebirth. Some of the works here were created at a time when I was deeply introspective, while other look to the

beauty inherent in the natural world. It often feels as though I create them in a trance like state, over multiple days, creating the matrix from multiple zinc plates, collagraphs, and the application of colour.



Kavita Nayar
Brooding, 1983
Etching on paper
28 x 20.25 inches

“How should a beginner proceed to collect? It is best to adopt an experimental attitude. Start with something that appeals to you for any reason whatever, as, for instance, because you have read about it or seen it at a friend’s house. Look at it, study it, learn what you can about it and the artist who made it. Then go on to buy others in the same way. Have the courage of your own taste.”

A Guide to the Collecting and Care of Original Prints, 1976
Carl Zigrosser and Christa M. Gaehde



Tara Sabharwal
Rust, 2022
 Etching Ink, Watercolor and Pastel on
 Collagraph Monoprined Paper
 Print size: 40 x 26.5 inches
 Frame size 46.5 x 32.75 inches



Tara Sabharwal, *Returning Shapes 3*, 2017, Watercolor and Pastel on Collagraph Monoprined Paper, Print size 22 x 30 inches, Frame size 28.25 x 35.75 inches

Tara Sabharwal

Tara Sabharwal's paintings originate from monoprints created in a communal printmaking workshop. Using etching inks on plexiglass, she applies solvents and textures through fabrics, foil, and stencils, building collagraphic layers. She sometimes incorporates shapes cut from rice paper, using the Chine-collé process. Once the surface is prepared, the plexiglass is run through a printing press to transfer the image onto rag paper, following which she retreats to a private space to enhance the printed image with watercolours, pastels, oil-based inks, or collaged paper. The paintings are completed slowly within the silent walls of her studio sanctuary,

creating fully realized entities rooted in an experimental and layered process.

In her current series, Sabharwal explores the metaphor of a mysterious night forest, symbolizing the thin boundary between the conscious and unconscious mind. She enters a meditative state, where her conscious mind surrenders, reaching a heightened state of awareness, or flow. Her colourful, bold, and energetic works, populated with distinctive shapes but no recognizable structures, exude a calming energy. Form, texture, and colour exist in perfect balance, embodying a truth that spans multiple realms.

Tara Sabharwal, *Mask 2*, 2018, Etching ink, Watercolor and pastel on Collagraph
Monoprint paper, Print size 26.5 x 40 inches, Frame size 32.75 x 46.5 inches





Asavari Gurav
In The Garden of Hope I & II, 2024
 Monotype, woodcut, screen print Monoprint
 stitched on cotton cloth
 Print size 68 x 27 inches

Artist's Note: Asavari Gurav

My practice is an exploration of socio-political, cultural and metaphysical narratives about the human condition. Monoprints and monotype have been an essential part of my practice. The single edition print work allows me to incorporate the painterly, unique, dreamlike, magical yet structured impressions upon the matrix. My work can be seen as an excerpt of an artist book, which captures performativity. Playing with text images I have been able to explore its fluidity, and tap further into poetic narratives through single edition printmaking.

When I make a monotype, paint on the surface gets transferred to a damp paper which is run through a press. The painterly becomes an ephemeral subject in itself and the intricate layers of application get frozen on the paper. The playful approach of mark making becomes a performative act of making. Monoprints on the other hand have allowed me to explore variations and various rhythms a print can take on. Surfaces speak in various ways and what I feel like experimenting on opens up the matrix to new meanings and possibilities that seem infinite. Found objects like cloth, materials and even photographs become archival tools to capture memory, events and actions.



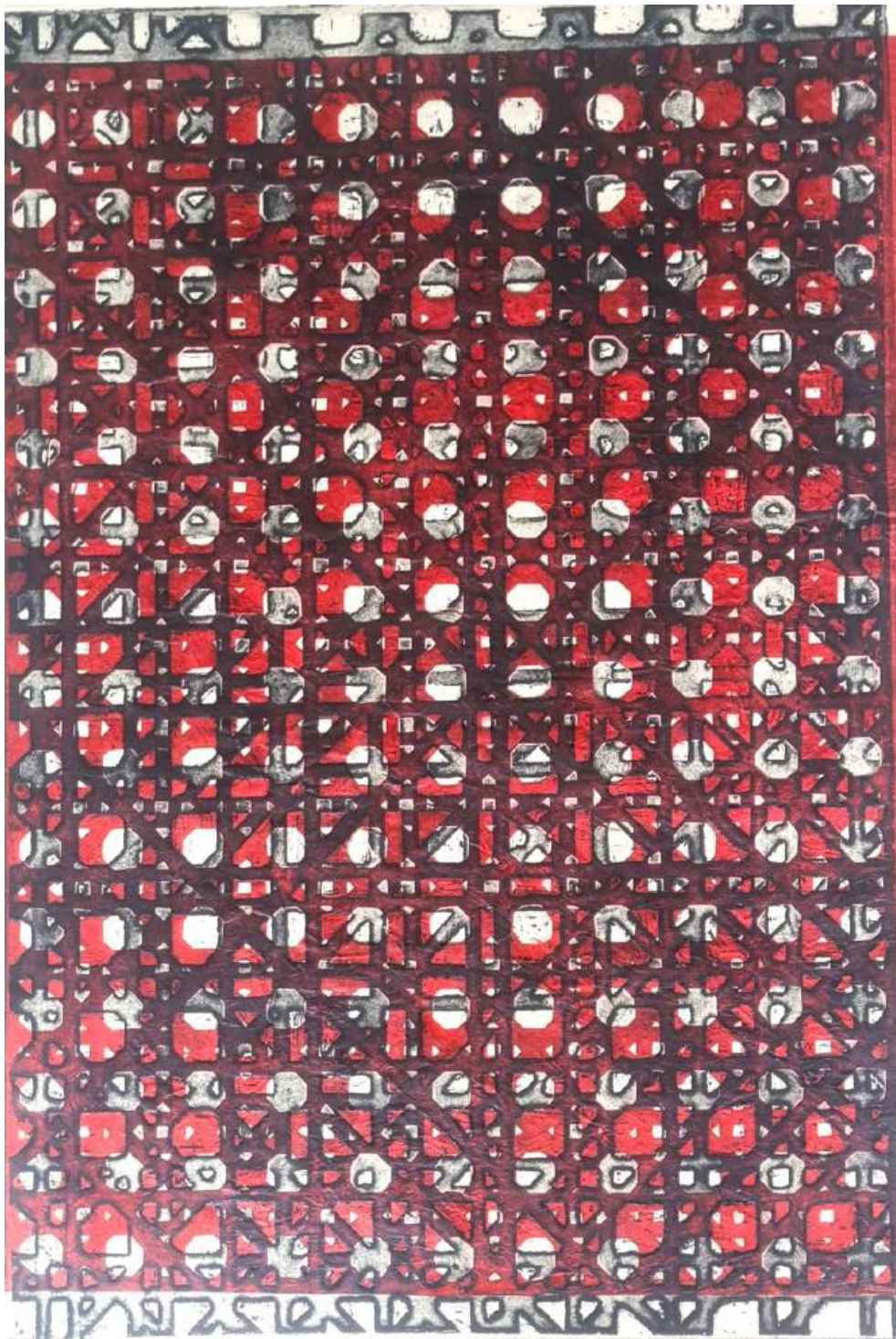
Megha Madan
Abstract Landmark, 2014
 Aquatint on Somerset paper
 Artist's Proof
 Print size 18.5 x 19 inches
 Frame size 25 x 25 inches

SOLD

Artist's Note: Megha Madan

From early in my practice, I have primarily created single edition or unique prints, regardless of technique. This approach has felt like a natural path in my printmaking journey. Once a block is prepared, I move quickly between different colour schemes and combinations of processes, using the same block to produce a variety of unique prints. I find a sense of liberation and excitement in this process.

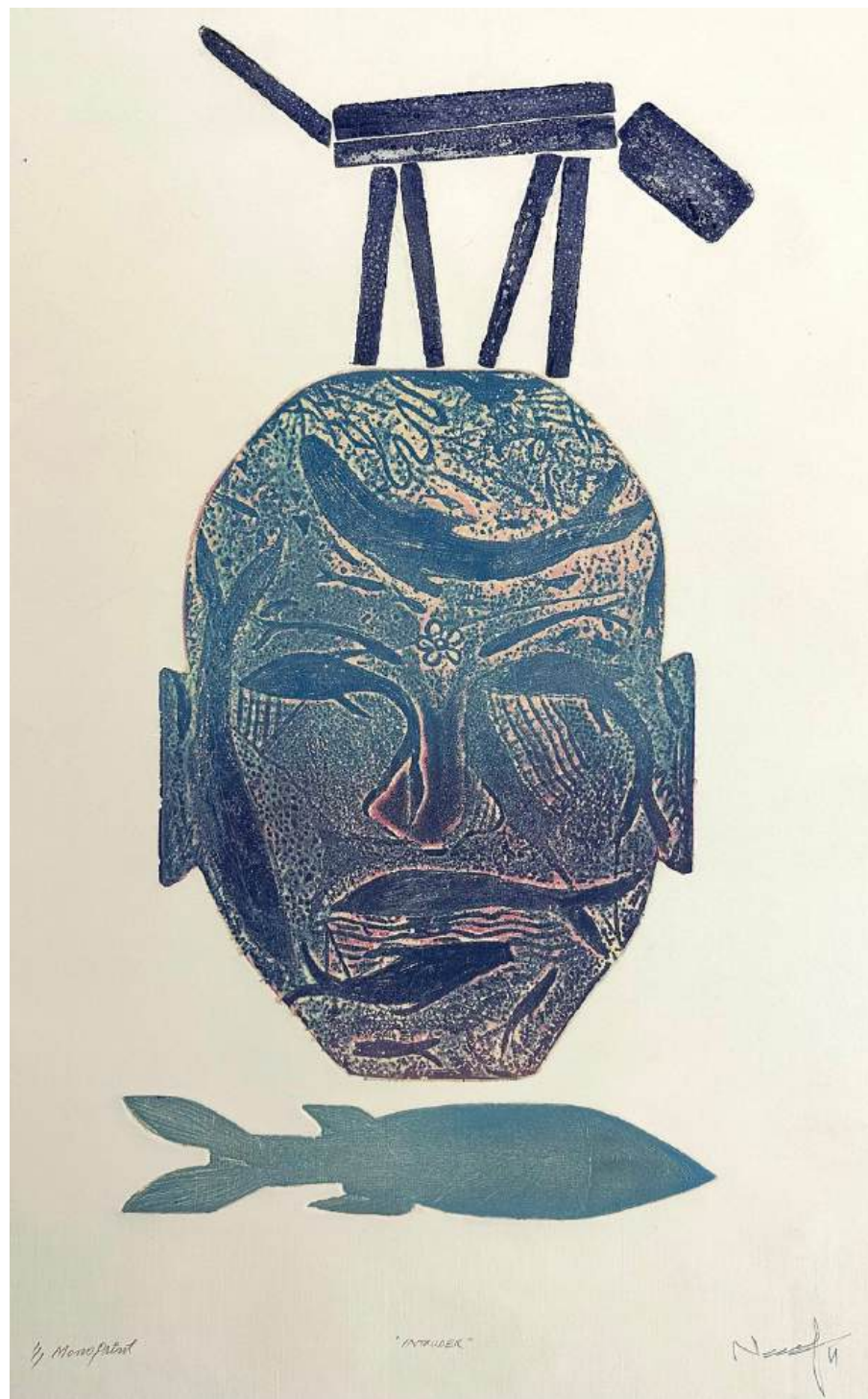
The works in this exhibition are inspired by my relationship with motherhood—both my connection to my mother, whom I lost at a young age, and my own experience as a mother. *Abstract Landmark* marked my initial exploration of abstraction in printmaking, created shortly after my mother's passing. Its grid-like structure reflected my preoccupation with maps and the search for a path to peace. Other works in the series presented here take me back to my childhood days at my maternal grandmother's house, with linear patterns inspired by the furniture and upholstery that I vividly remember from that time.



Megha Madan
Memories on My Childhood 3, 2024
 Etching and Chine-Collé
 on Somerset paper
 Single Edition
 Print size 19.25 x 13 inches

Megha Madan
Untitled, 2023
 Intaglio and Chine-Collé on Somerset paper
 Unique print
 Print size 19.75 x 19.25 inches
 Frame size 27.25 x 26.5 inches





Neeraj Singh Khandka
Intruder, 2011
 Monoprint taken from Zinc plate (Single Print,
 Etching on Fabriano Rosapina paper,
 Print size 21.5 x 10.5 inches
 Paper size 27.5 x 19.5 inches

Artist's Note: Neeraj Singh Khandka

Experimentation is the key for me when it comes to the print medium. As a printmaker I can control my matrix but not the result. Single edition printing is an experimental part of my practice and I think of single edition or unique print as protecting the exclusiveness of the imagery. Sometimes these prints act as a record of my flowing thoughts, unencumbered by the laborious nature of the edition making process.

After completing my bachelors from Chandigarh College of Art, I moved to Santiniketan. It took time to understand my new environment and atmosphere, with several thoughts coming to me all at once, at times creating a state of upheaval. The transition and the period of adjustment that followed is where these works came about, and the *Intruder* series (2010-12) conceived. The works reflect the fragility of the human mind - when free flowing thoughts, like unsettled travelers, forever migrating, arrive, stay, and leave, leaving in their wake a disruption of the state of human consciousness!

Neeraj Khandka, *Intruder*, 2011, Monoprint taken from Zinc plate (Single Print), Etching on Fabriano Rosapina paper, Print Size 14 x 19 inches, Paper Size 19.25 x 25.25 inches





Kavita Shah
Isolation, 2008
 Monoprint on German Cartridge paper
 26 x 39 inches

SOLD

Artist's Note: Kavita Shah

My journey into monoprinting began several years ago, fueled by a desire for experimentation and a fascination with the unexpected. The fluidity of the process and the endless possibilities it offered captivated me, resulting in a series of prints that explored a range of themes and subjects. In recent years, I've expanded my practice to include lino cut and cyanotype, while continuing to explore the possibilities of monoprinting. The ephemeral nature of each print, its existence as a solitary artefact, resonates deeply with me. The

creation of multiple works from a single block, each with its own unique character, further underscores the spontaneity and unpredictability of monoprinting. Works in this exhibition reflect different states of being - *Isolation*, *Overthinking* and *Thought Process* - were first given form on a wood block, and then transferred on to paper. The realization of works into a physical form explore the intricate relationship between mind and material.

Kavita Shah
Thought Process, 2008
 Monoprint on German Cartridge paper
 26 x 39 inches





Tejswini Sonawane

Tejswini Sonawane's works are created using watercolours on acrylic sheets, designed as single-edition pieces. The images are pressed onto paper to achieve a painterly quality and depth of color that her preferred printing techniques, woodcut and intaglio, cannot replicate.

Sonawane's art frequently comments on the role of women in a patriarchal society, highlighting the double standards and gender roles that lead to a sense of entrapment. Her imagery often blends the female figure with that of a bird, symbolizing liberation from familial and societal expectations, as well as from both imposed and internalized 'thought control.' Through her works, the artist seeks to evoke a sense of elevation and freedom, encouraging women to dream and soar.

Tejswini Sonawane
Struggle for Survival Series, 2019
 Monoprints with watercolour on paper
 Print size 4 x 6.25 inches
 Frame size 7.5 x 10 inches



Notable Contributions to Printmaking in India

Somnath Hore - Considered the doyen of Indian printmaking, in 1954 Hore, at the invitation of Atul Bose established the graphics department at the Indian School of Arts, and in 1958 moved to Delhi Polytechnic, as lecturer-in-charge of the graphics department. He is also credited for establishing the printmaking department at the College of Art, Delhi.

Atelier 17, Paris – A popular destination for Indian printmakers in the 1950s and 60s, including Kanwal Krishna and Krishna Reddy. Krishna introduced and taught many members of the Delhi Shilpi Chakra, and oversaw the initial establishment of the printmaking workshop at Garhi Studios, Delhi. Reddy pioneered a multitude of possibilities with viscosity and colour printmaking, and though settled outside India, from 1983, for 3 years conducted workshops, set up exhibitions and engaged with the print community in multiple cities.

Shilalekh Group, Mumbai (then Bombay), 1957 – Established by M F Husain, Ram Kumar, Tyeb Mehta and V. S. Gaitonde, to make lithographs that were available to large audiences at low cost.

Society of Contemporary Artists, Kolkata (then Calcutta), 1960 – Under the Society, established by Sanat Kar, Lalu Prasad Shaw, Shyamal Dutta and Amitabha Banerjee, printmaking activities significantly increased.

The Realist Group, 1980s and 90s - Members included Nirmalendu Das, Pinaki Barua, Suranjan Basu and Sushanta Guha.

Jagmohan Chopra – Somnath Hore's successor at the College of Art, Delhi, Chopra modernized the print studio. Other contributors to printmaking efforts at the College of Art in later years included Jai Zharotia, Anupam Sud and Jagdish Dey. Jagmohan Chopra also established the department of printmaking at the Government College of Art, Chandigarh (1976-92).

Group 8, 1968 – An 'association of working artists devoted to printmaking', its members included Jagmohan Chopra, Anupam Sud, Jagdish Dey, Prashant Vichitra, Paramjit Singh, Kishen Ahuja, Lakshmi Dutta, and others. The printing press, designed by Chopra, was set up in his living room so members of the group could make use of it.

Various cities, 1960s and 70s –

Chennai: Efforts to promote printmaking were undertaken by A. P. Paneer Selvam, R. B. Bhaskaran and Dakshinamoorthy. In 1982, R. B. Bhaskaran and R. Palaniappan established the printmaking studios at the Lalit Kala Akademi.

Baroda: Jyoti Bhatt, Vinod Ray Patel, V. S. Patel, P. D. Dhumal, Rini Dhumal, Jayanti Rabadia, Vijay Bagodi, Naina Dalal and Jayant Parikh actively promoted printmaking. P. D. Dhumal is credited with developing the printmaking department at the Faculty of Visual Arts in Baroda. In 1999, Chhaap, non-profit organization, was founded by Gulammohammed Sheikh, Vijay Bagodi and Kavita Shah, to create and promote wider appreciation of original prints and printmaking techniques.

Hyderabad: P. Gauri Shankar, Devraj Dakoji, K. Laxma Goud and D. L. N. Reddy worked together to promote printmaking. Dakoji in 1977 headed the Garhi Studios, New Delhi Printmaking Department.

Indian Printmakers Guild, early 1990s – Members of the Guild included Ananda Moy Banerji, Bula Bhattacharya, Dattatraya Apte, Jayant Gajera, Kavita Nayar, K. R. Subanna, Kanchan Chander, Moti Zharotia, Shukla Sawant, Sushanta Guha, Sukhvinder Singh and Subba Ghosh. The group conducted several workshops and exhibitions to promote the medium.

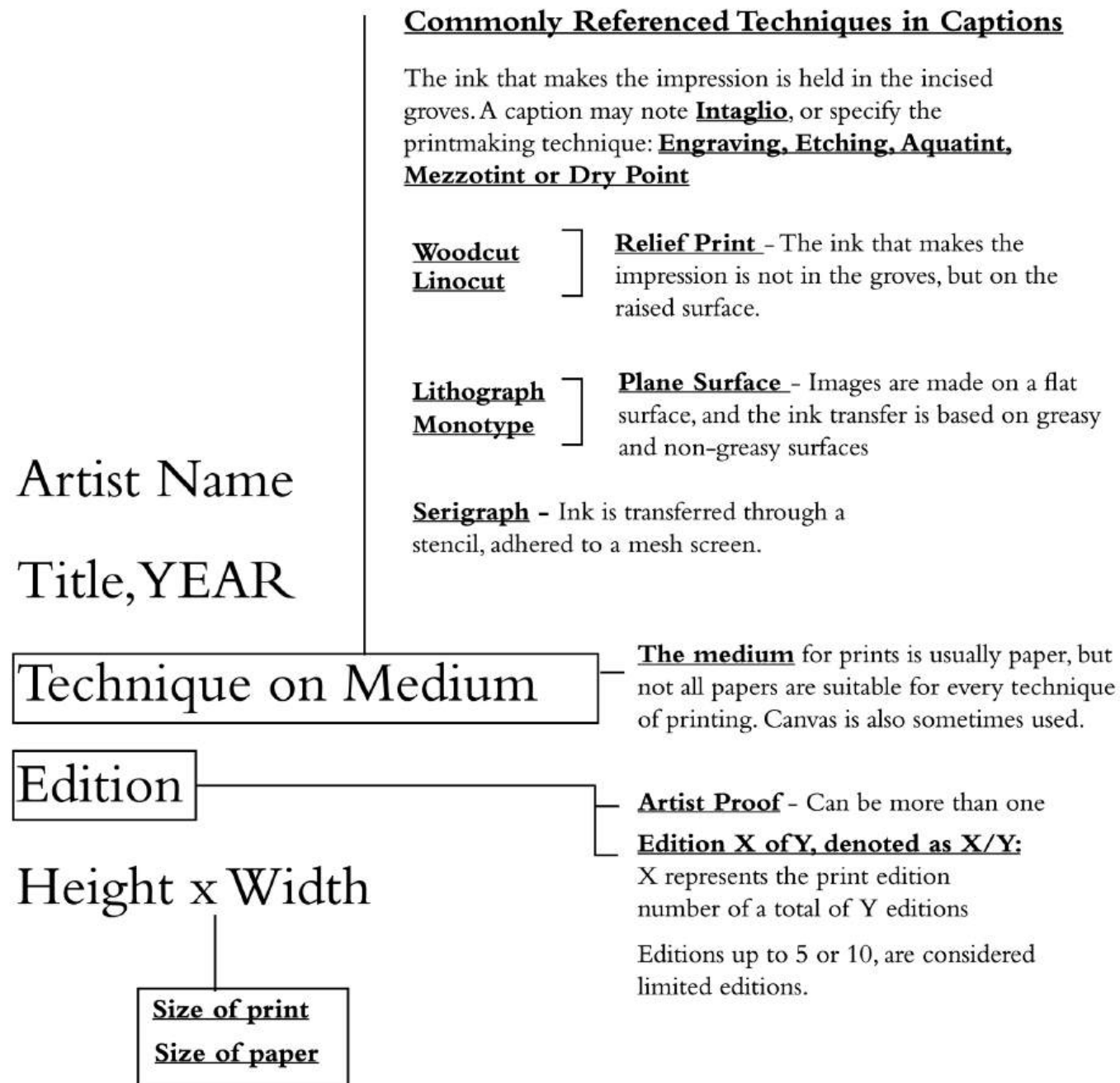
Atelier 2221, New Delhi, 1996-2003 - Run by Devraj and Pratibha Dakoji, the space provided training for young printmakers and collaboration between artists.

Multiple Encounters, 2004 onwards – Ananda Moy Banerji, Dattatraya Apte, Kavita Nayar, Moti Zharotia, and Sushanta Guha (associate members Vijay Kumar and K. R. Subanna), have worked over the last 20 years to promote printmaking. In addition to organizing exhibitions both within and outside India, the group has documented their work in multiple publications.

Print Biennale, Lalit Kala Akademi, 2018 (New Delhi) and 2022 (Bangaluru).

A legions of dedicated and passionate printmakers, all of whom we are unable to acknowledge here, have moved forward the cause of prints in India. We are deeply thankful to their contributions and efforts.

Anatomy of a Caption: Print Work



The World & Printmaking

Printmaking Podcasts



Publications on Printmaking

The Printed Picture, Paula Sengupta

The Art of the Print, Fritz Eichenberg

Prints and Their Makers, Phil Sanders



IFPDA Fair Talks

(International Fine Print Dealers Association)

Museum Directors and Curators speak about print collections



Mellon Lectures Series on Printmaking by Jennifer L Roberts



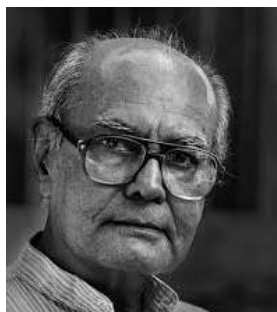
“The monotype may have a legitimate claim to the title of print. The action of the press and the transfer process, from surface to paper, create the final image. Yet an important element of most other printmaking processes is lacking: the various steps and procedures to produce a printing surface which makes possible a multiplication of impressions. However, here is a medium which allows a printmaker unusual freedom and spontaneity.”

The Art of the Print, Fritz Eichenberg



Asavari Gurav (b. 1997)

Asavari Gurav is a multidisciplinary visual artist, writer, performer and educator. Detailed here are her visual art related accomplishment. **Education:** B.V.A (Painting, 2019) and M.V.A (Printmaking, 2021), Maharaja Sayajirao University of Baroda, Vadodara **Solo Exhibition:** *Ballad of the Known and the Unknown*, Art Gallery Annexe, India International Centre, New Delhi (2023) **Group Exhibitions (abbr.):** Saad Manispanak for Charity, Panjim, Campal Goa. (2024); *ArQhive*, Sunaparanta Centre for the Arts, Goa (2024); Space 118 Grant exhibition, Mumbai, India (2024); India Art Fair, Purushottam Public Trust, New Delhi (2023); Embark, Ark Foundation, Vadodara (2023); *Engraved Treasures*, Museum of Christian Art, Goa (2022) **Residencies:** Space Studio Summer Residency, Open Studio, Vadodara, Gujarat (2023) **Awards:** Purushottam Annual Merit Award for Printmaking (2023); C R Das Gupta Gold Medal for Printmaking, M.S.U Vadodara (2021); Goa Open Arts Catalyst Grant, Goa (2021) Teaching: Assistant Professor of Arts and Aesthetics, Kala Academy Goa (2022); Monotype printmaking workshop with Vijay Bhandare, Sunaparanta Centre for the arts, Goa (2021)



Jyoti Bhatt (b. 1934)

Jyoti Bhatt is a printmaker, painter, educator and an eminent photographer. He studied painting and printmaking at M. S. University, Baroda under the tutelage of master educators and artists N.S. Bendre, Shankho Chaudhuri and K.G. Subramanyan. He received a scholarship to study at the Accademia Di Belle Arti, Naples, Italy by the Italian Government in 1961-1962 and between 1964-66 he went on to learn printmaking while specializing in Graphics at the Pratt Institute and Pratt Graphic Art Center, New York under Fulbright & John D Rockefeller III Grants. He was one of the founding members of Group 1890, along with Jeram Patel, Himmat Shah and other contemporaries. Bhatt has exhibited widely, both nationally and internally and is the recipient of many prestigious national and international awards. His works are part of renowned collections including MoMA (New York), Pratt Graphic Art Centre (New York), Smithsonian Museum (Washington DC), British Museum (London) and the National Gallery of Modern Art (New Delhi), among many others. He currently lives and works in Baroda.



Kavita Nayar (b. 1957)

Kavita Nayar obtained her BFA (Printmaking, 1979) from Santiniketan and MFA (Painting, 1989) from College of Art, New Delhi. Nayar has held a number of solo and group exhibitions and participated in several workshops in India and abroad, including France, England, Sweden, Hungary, Luxembourg, Mauritius, USA, China, Korea, Greece, Bhutan and Bangladesh. She is the recipient of many awards and scholarships including the French Government Scholarship, Paris; Charles Wallace India Trust Fellowship in Oxford, England; Creative Fund Fellowship and Residency, Luxembourg, Ministry of Culture Residency, Gyor, Hungary) and Residency for Glass project in Sweden. Her works are in collection with Prime Minister House (Panchvati Hall, New Delhi), Ministry of Civil Aviation New Delhi; National Gallery of Modern Art, Lalit Kala Akademi, New Delhi; National Bibliotheque, Paris; Otterbien University and Columbus (Ohio, USA), Korea, Bangladesh, Greece and in many important academies and corporate houses. She has furthered the cause on Indian printmaking, being a Founding member of two important initiatives - Indian Printmakers Guild and Multiple Encounters.



Kavita Shah (b. 1962)

Kavita Shah received a Masters in Printmaking from the Faculty of Fine Arts, MS University of Baroda (1985), and has over 35 years experience in printmaking, art education and mentoring, curation and international arts collaboration, and running a printmaking studio. She has taken part in more than 50 solo and group juried exhibitions on the national international stage. Shah has also worked in international studios in the USA, Germany, France, Italy, and Finland. She has championed international collaboration through the Chhaap Foundation and ResiArt Board, fostering cross-cultural understanding through curated shows, artist exchanges, and more than 35 international artist residencies, connecting artists from over 25 countries. Notably, she initiated an Indo-Iran artists exchange program through Chhaap. She has also consulted and supervised the restoration of a government printmaking facility in Jaipur. She has received several awards including Gujarat state Lalit Kala, Gulberga Academy, AIFACS, and her works are in the following collections National assembly of Paris, Vidhan Sabha of Bhopal and private companies.



Megha Madan (b. 1989)

Education: B.F.A. (2011); M.F.A (Printmaking, 2013) and Ph.D. (Fine Arts, 2021), College of Art, New Delhi **Group Exhibitions (abbrv.):** *The Future of Imagination*, Space 118, Mumbai (2024); Delhi Contemporary Art Week, Champa Tree Art Gallery (2023); *Spirits Unlocked*, Art Route Gallery, Gurgaon (2022); Young Collector's Weekend, Cultivate Art Global, Mumbai (2022); *As Light As a Feather*, Arts4All, New Delhi (2022); *Constitution at 70*, Sahmat, Safdar Hashmi Memorial Trust, Jawahar Bhawan, New Delhi (2020); 2nd International Print Biennale of India, Lalit Kala Akademi, Chennai (2020); National Exhibition, Lalit Kala Akademi, New Delhi (2020); Artscape Annual Exhibition, Chandigarh (2019); *Arikamedu*, Artcentrix, New Delhi (2018); *Mini Prints*, Lessedra Gallery, Bulgaria (2014) **Residencies (abbrv.):** NIV Art Gallery for International Women's Day (2016); Kalasakshi Annual workshop, Sanskriti Kendra, New Delhi (2015) **Fellowship and Awards:** AIFACS Award (Graphics), New Delhi (2018); Artreach India Teaching Fellowship, Karm Marg Charitable Trust, Faridabad (2018); Junior Fellowship, Ministry of Culture, Govt. of NCT of Delhi (2017); Merit Award, Delhi Zone, Prafulla Dahanukar Foundation (2017); Chitra Nanda Award (2016); Certificate of Merit for outstanding performance in MFA Final Year, College of Art (2012-13).



Neeraj Singh Khandka (b. 1983)

Education: B.F.A. (Printmaking, Painting), College of Art, Chandigarh (2010); M.F.A. (Printmaking, Painting), Visva Bharti University, Kolkata (2012) **Group Exhibition (abbrv.):** *Cogito Ergo Sum*, Apre Art House Mumbai, (2024); Hyundai Art for Hope Grant show, Triveni Kala Sangam, New Delhi (2024); *Metaphors for Land*, APRE Art House, Mumbai (2024); *Yours in Truth*, Curated by Saloni Doshi, Space 118, Mumbai (2022); CIMA Award Show, CIMA Art Gallery, Kolkata (2021); 62nd National Exhibition, Lalit Kala Akademi, New Delhi (2020); *Home: A Dwelling*, Tao Art Gallery, Mumbai (2020); *Art in the State*, Curated by Johny ML, Lalit Kala Akademi, Kerala (2019); 60th National Exhibition, Lalit Kala Akademi, New Delhi (2019); Triennale International Print and Drawing Exhibition, Bangkok (2018); 3rd Biennale International De Miniprints, Argentina (2018) Group Show, Lalit Kala Akademi, Delhi (2017). Shrishti-AIF grant (2020) **Awards:** Prafulla Dahanukar State Award in printmaking, Delhi (2019); Prafulla Dahanukar central zone silver medal award for Drawing, Delhi (2018); AIFACS Award, New Delhi (2015); Outstanding Award, Annual Art Exhibition, GCA, Chandigarh (2010).



Tara Sabharwal (b. 1957)

Indian born Tara Sabharwal completed her BA in Painting from M.S University, Baroda, and Master's from the Royal college of art, London. In 1990 Tara settled in New York City, while continuing to live, work and show internationally. In a career spanning four decades, she has had 46 solo shows, in India, USA, Germany, Japan, Pakistan and the UK. She has participated in the participated in the Karlsruhe, India and Abu Dabhi Art Fairs. She received several awards including the British Council, Durham Cathedral, Myles Meehan and Royal overseas League in the UK; and the Henry Street, Joan Mitchell (CALL) and Gottlieb awards in the USA. Tara has participated in several residencies including, HISHIO (Japan), Scuola Internazionale (Italy), Atelier Beisinghoff (Germany), Guanlan Printbase (China), Women's Studio Workshop (NY), Cooper Union (NYC) and MASSMoCA (MA). Her work is in the collection of the British, the Victoria and Albert and DLI Museums in the UK; and the Peabody Essex (Boston), Museum of Nebraskan Art (NE), NY Public Library (NYC) the Library of Congress, (Washington D.C) in the USA and National Gallery of Modern Art,(India). In 2017 she formed the group "inBetween" with American, German and Indian artists and has curated twelve shows. In 2023 she had major a decade show at Bikaner House, New Delhi, curated by Jesal Thacker.

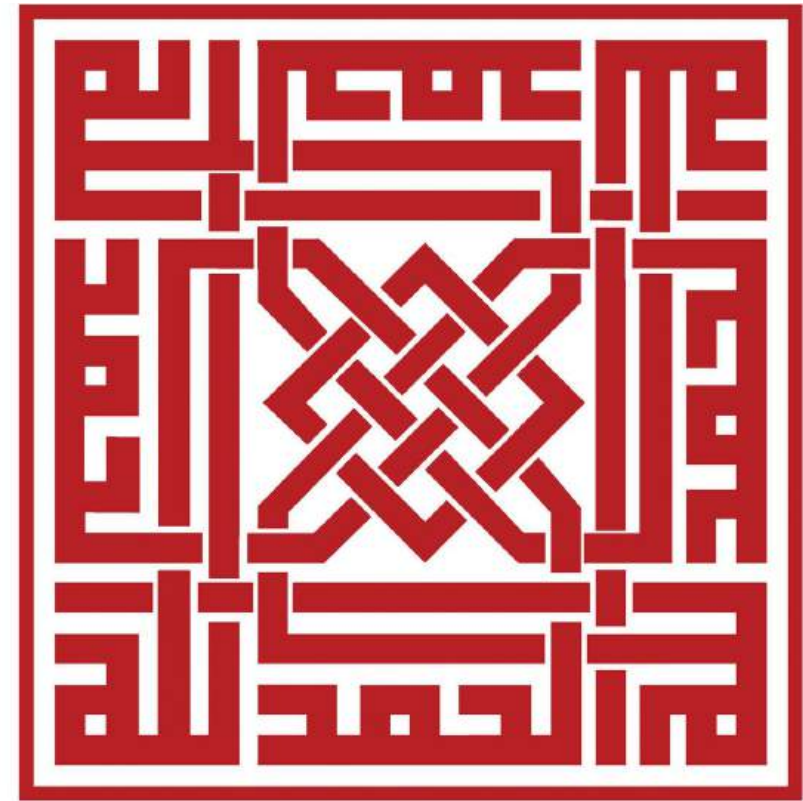


Tejswini Sonawane (b. 1987)

Education: Art Diploma in Drawing and Painting, Appasaheb Kadadi Chitrakala Mahavidyalaya, Solapur, Maharashtra (2008); BFA (Painting), University of Pune, Maharashtra (2009); MFA (Graphic), Sir J. J. School of Art, Mumbai, Maharashtra (2011) **Solo shows:** *This is why we cannot title an exhibition after Love?* Gallery Art & Soul, Mumbai (2021); Metta Dabhi Art Fairs. She received several awards including the British Council, Durham Cathedral, Myles Meehan and Royal overseas League in the UK; and the Henry Street, Joan Mitchell (CALL) and Gottlieb awards in the USA. Tara has participated in several residencies including, HISHIO (Japan), Scuola Internazionale (Italy), Atelier Beisinghoff (Germany), Guanlan Printbase (China), Women's Studio Workshop (NY), Cooper Union (NYC) and MASSMoCA (MA). Her work is in the collection of the British, the Victoria and Albert and DLI Museums in the UK; and the Peabody Essex (Boston), Museum of Nebraskan Art (NE), NY Public Library (NYC) the Library of Congress, (Washington D.C) in the USA and National Gallery of Modern Art,(India). In 2017 she formed the group "inBetween" with American, German and Indian artists and has curated twelve shows. In 2023 she had major a decade show at Bikaner House, New Delhi, curated by Jesal Thacker.



Tara Sabharwal
Letting Go, 2022
 Painting on Collagraph Monoprint Paper
 Print size 40 x 26.5 inches
 Frame size 46.5 x 32.75 inches



ART HERITAGE