

Gallery Latitude 28
presents

The Print: Matter in Matrix

Venue: Sridharani Gallery, 205, Triveni Kala Sangam, New, Delhi 110001

Curated by Bhavna Kakar and Satyajit Dave

Exhibition ongoing till 11th March 2020.

Timings: 11am to 7pm

A part of the exhibition moves to Surrendra Paul Art Gallery, Vasant Vihar and will continue till 24th April 2020.

Gallery Latitude 28 presents 'The Print: Matter in Matrix', that explores the medium of Printmaking through the constant evolution in technology and the ways artist have assimilated said new technology as a part of their practice.

Bhavna Kakar, the founder-director of Gallery Latitude 28, has a deep interest in printmaking. "I studied printmaking as a student and always felt that it is an intense and extensive art. I tried to combine my research in this exhibition that showcases the significance of printmaking as an art medium by bringing works from 60 artists in different sections like academic practice, book, digital and alternative practices, and 3-d printing. The show also brings in reproductions that discuss the popular misconception of a print being a re-production. We will also have objects from history to build a narrative of how the medium of printmaking, or the act of talking a print has undergone various changes and in turn has impacted what it means to print. The exhibition will showcase etchings, woodcuts, lino-cuts, viscosity works, digital artworks, 3-D Printed artworks, cyanotype artworks, alongside artist's books and rare colonial and colonial period collectible objects. Moreover, the artists being exhibited are from various parts of country that offers the viewers an opportunity to experience printmaking works from centers like Goa, Kolkata, Chennai, Baroda, Mumbai, Raipur, Santiniketan, etc.", says Kakar.

The Premise:

The exhibition through the works of over 70 artists looks at the practices in contemporary times with contextual notes on the history of Indian printmaking. Further, we also intend to the show the process of printmaking with the final work, making this show rare and unique. While providing a historical evolution, this exhibition also attempts to explore printmaking via the impact of various technological changes. What started as a simple act of taking an impression on a surface at one point, has today become a complex web of processes and technologies. Over the course of history new processes and technologies helped change the shape of this act of printing and in turn what it meant to print itself. Where it became a means for various British artists visiting India in the 18th-19th century, create editioned folios to be sold as images of an 'exotic' land, it enabled Chittaprosad expose the brutality of the British rule. At every moment in history, this act of printing has been a catalyst for change in the socio-cultural-political landscape. Taking this aspect of change forward, the current exhibition through its sections - academic practice, the book, digital and alternative printing, reproductions and 3-D printing, aims to look at the present situation of

printmaking practice where printmaking seems to complete the full circle by going back to the concept of printing and printing technology.

The Sections:

Academic Practice

This section looks at the context within which academic print making was established in India and how the interactions and innovations have shaped academic printmaking today. This section will also look at the various groups, organizations, and spaces that have initiated and supported printmaking activities.

The Book

The rise of the printing press had led to the demand for illustrations. The involvement of artists in this space led to explorations of book making under the western idiom. The contemporary approach by artists and designers to the book as an 'Object', marks a shift from the mainstream, where the underlying ideas in ways become similar to the manuscript traditions of India. Here it will be interesting to note how one is actually looking at the interstices of art and design where the book becomes an object oscillating between the two. From an object of worship, to knowledge dissemination, to object 'designed' to be an object. The idea of value -both cultural and monetary- is integral here. With the changes in technology, this idea of value keeps morphing over time.

Reproductions

A lot of what is understood of printmaking in India is via reproductions of 'original' artworks. One comes across serigraph reproductions of works of most of the modern masters such as Raza, Hussain, Ara, Souza, etc. This section will explore the rise of reproductions and its impact on printmaking in India.

Digital and Alternative Printing

The 90's ushered in a plethora of digital technologies available across the world to the Indian Consumer. With the rise of low cost digital printing machines, and photo-editing software's artists began incorporating these new technologies as a part of their expanding vocabularies. This rise also led to exploration of various alternative printing techniques. Digital technology influenced the 'labour' of image making process and challenged the role of the more traditional printing processes. Take for instance the role of the bazaar painters at Nathadwara and their use of photographs as a part of the manorath painting traditions on one hand and the use of photographs by artists practicing almost a century later.

3-D Printing

To say that the introduction of 3-D printing is changing the world is an understatement. Artists globally have recognized the potency of this technique and one sees it quickly becoming a part of a new vocabulary. The advent of 3-D printing technology is changing the role of not only sculpture as a built object but the role of ready-mades. The easy to design and make aspect of 3-D printing will change the way transactions would take place in the art world. Since one can share a digital file of the work to be printed at the nearest facility, the cost of transportation and production would be reduced drastically.

With new strides being taken in the field regularly, this printing technology is further opening up building possibilities in Architecture as well.

List of Artists:

1. Anupam Sud
2. Arpana Caur
3. Bhupen Khakhar
4. Chandan Bez Baruah
5. Chittaprosad
6. Dattatraya Apte
7. Devraj Dakoji
8. Gulammohammed Sheikh
9. Jagmohan Chopra
10. Jogen Chowdhury
11. Jyoti Bhatt
12. Haren Das
13. Kanchan Chander
14. K.G. Subramanyan
15. Ketaki Sarpotdar
16. Krishna Reddy
17. Lalu Prasad Shaw
18. Laxma Goud
19. M.F. Husain
20. Nandalal Bose
21. Naina Dalal
22. Niyeti Chadha Kannal
23. Prathap Modi
24. Ramkinker Baij

25. Ryan Abreu
26. Sanat Kar
27. Sarnath Banerjee
28. Shanti Dave
29. S.H. Raza
30. Seema Kohli
31. Soghra Khurasani
32. Somnath Hore
33. Subrat Kumar Behera
34. Tanuja Rane
35. T. Venkanna
36. Viraj Naik
37. Vijay Bagodi
38. V. Nagdas
39. Walter D'Souza
40. Waswo X Waswo
41. Yogesh Ramkrishna
42. Zarina Hashmi

Forays in Digital Explorations and Alternative Printing

1. Abhishek Narayan Verma
2. Avinash Veeraraghavan
3. Baiju Parthan
4. Dushyant Patel
5. Gulammohammed Sheikh
6. Manjunath Kamath
7. Orijit Sen
8. Prajjwal Choudhury
9. R.M. Palaniappan
10. Ranbir Kaleka

11. Sarasija Subramanian

3-D Printing

1. Ankit Patel
2. Rajat Gajjar

Book Commissions

1. Anandajit Ray
2. Debnath Basu
3. Jyoti Bhatt
4. Kavita Shah

Existing Books available

1. Anandajit Ray and Debnath Basu 'Public Transport Defence Devices'
2. K.G. Subramanyan Seagull Foundation Collection