



INTERNATIONAL JOURNAL OF CREATIVE RESEARCH THOUGHTS (IJCRT)

An International Open Access, Peer-reviewed, Refereed Journal

Contribution Of Punjabi Artists In The 20th Century & Trends: An Analytical Study

Author- Mr. Lakhwinder Singh
Researcher (PhD Fine Arts)
Desh Bhagat University
Mandi Gobindgarh , Punjab.

Abstract

Printmaking is a lake of sweet water in which every artist wants to quench their thirst. In the **20th century** many Punjabi artists of India emerged as important figures in the field of printmaking. These artists have enriched the field of printmaking with their unique perspectives on the cultural and social changes in post **20th century** Punjab and their technical skills that have contributed to the richness of Indian **textile art** (a wall of hand woven fabric often with pictorial designs). Their works incorporate traditional motifs, folklore and religious themes. It helps preserve and promote Punjabi culture and identity. The **Artist** of Punjab have experimented with various new and latest printmaking techniques such as **etching, woodcut, lithography** and **screen printing**. Their innovative approaches have enriched the Indian printmaking landscape. The Influential and **Famous** Punjabi artists like, **Abdur Rahman Chughtai, S.L. Parasher, Manjit Bawa, Satish Gujral, and, Kanwal Krishna, Paramjit Singh, Anupam Sood, Kavita Nayar, Krishna Khanna, Harjit Singh Kular, Sukhwinder Singh** have gained national and international recognition. Their works often reflect a **combination** of contemporary themes and traditional aesthetics. Many artists in the workshops spend their lives teaching art, organizing workshops and mentoring young artists. It has helped to nurture new talent and spread appreciation of printmaking as an art form. Punjabi artists actively participate in exhibitions and collaborate in India and globally. These platforms allow them to showcase their works to a wider audience and engage in cultural exchange. Overall, Punjabi Artist have played a significant role in enriching India's artistic heritage, contributing to the diversity and dynamism of the country's art scene.

Key words: Printmaking, Artist, Traditional, Punjabi, Combination

Introduction

Punjab is the land of five rivers. Punjab is a **combination** of two words, ‘Panj’, meaning five and ‘Ahab’ which is derived from the **Persian** language which means water. The history here is unique. Before its current name, Punjab had several names. It was known to the **Greeks** as **Pentapotamia** meaning the land of five rivers. , a name given by the Greeks meaning "**inland delta of five variable rivers**". **Sutlej, Ravi, Beas, Chenab** and **Jhelum** are the names of the five rivers that flow through Punjab. During the time of the **Mahabharata** and the **Ramayana**, Punjab was known as **Panchanda**, a Sanskrit word meaning "**land of five rivers**," which was later changed to Punjab in Persian. **Hyun Tsang**, a Chinese traveler, called it **Tsekai**. The Central Asian Turkic conquerors of India gave city the name Punjab, which was popularized by the **Turco-Mongols**.¹

The people here are called Punjabis, even those who belong to the religion of choice, these Punjabis have a lot to give to the society. If we take the example of politics, then **Maharaja Ranjit Singh** served with several examples with his wisdom and gave it the status of Punjab. If we look religiously, **Baba Nanak's** name comes first. Those who looked at every religion with one eye and called man a child of God. If seen socially, the artists who received respect for their created works of art. Be it Sikh **miniature painting, folk art** or realism pictures of Punjab. Apart from these there is another art called printmaking.

Objective

The objective of this research paper is **Punjabi Artists** who showed their interest, contribution and set new Trends in print making. Printmaking also allows them to create multiples of their work, making art more accessible and helping to spread cultural narratives beyond regional boundaries. Additionally, it serves as a medium for experimentation and innovation in visual storytelling within the rich artistic heritage of Punjab.

Study of literature

The purpose of Punjabi artists in printmaking is to express cultural identity, preserve traditions, and communicate social and political messages. Through printmaking, these artists explore themes such as folklore, history, and daily life in Punjab, often using traditional motifs and contemporary techniques.

Beginning Printmaking in Punjab

The origin of printmaking in Punjab dates back centuries to the arrival of the British in India, where **civilization** is the undisputed first. When man has realized the nature in his mind, he has looked around, he has left with a deep impression on his mind of nature created by God. The first scratch on a rock wall would be the first impression made with a sharp flint point on a piece of soft stone or bone or horn that left its first impression. Printmaking dates back to 3500 BC, when Mesopotamian civilizations Started using cylinder seals.² “The **Mesopotamians** came very close to inventing printing. Their magnificent seals, incised cylinders of lapis lazuli in alabaster, steatite, limestone, and other materials, were driven into wet clay on jars and tablets, leaving an imprint of rank and authority. Rolled onto an ink cylinder and printed on papyrus, vellum, or textile they would have approximated the principle of printing on an offset or rotary press as we know it today.”³ “Farther east, in the Indus Valley, there are manifestations of an important culture that flourished between about 2500 and 1500 BCE. “The surviving evidence of the **Indus Valley Civilization** is in the form of postage stamps of Indian print

art,⁴ Even the people of **Mohenjodaro** were not aware of printmaking. But various occupations were making history of printmaking. For example, a half-length bust of a man with a shawl trifoliate design on his body is a specimen of a printed woodblock. (Plate 1) Furthermore, the seals found there which have different motifs on them are molded or you can say printed. They did not have paper like today but they made these stamps using clay and metal. Printmaking means making an impression of a surface on another surface is called printmaking. Apart from this civilization, the Sikh kingdom under **Maharaja Ranjit Singh** and his successors, especially **Sher Singh**, saw the amalgamation of different styles of art like **Pahari, Rajput, Mughal, European** and different forms like murals, It was expressed in miniatures, manuscript paintings, decorations etc. They were created by artists from different backgrounds and communities, as the cultural milieu of Punjab brought eminent artisans from all directions.⁵ Artistic activities flourished mainly in Lahore and Amritsar and also in other states like Kapurthala, Patiala, Nabha and Jind. Art activities continued by heritage artists and artist families. '**Gharanes**' (families) became famous and the streets where artists lived were known by their professions, such as '**Gali Nakashan**' in Amritsar which is still known by this name.⁶

Compared to other states in India, printing in Punjab began in Goa, about one and a half hundred years after printing in India in 1556. Printmaking was started in Punjab in 1809 by Christian missionaries at Ludhiana. It took another four decades for newspapers to start printing with the formation of '**The Lahore Chronicle**' in 1848. Soon many newspapers and magazines were printed and published in English, Persian, Urdu and Punjabi languages. By this time, the printing and publication of Punjabi literature flourished in Punjab, with **Janmasakhis**, anecdotes and other books, appearing in many editions and versions. Along with illustrations for books, single sheet prints for display were also printed and sold separately, which became very popular as they were aimed at the middle class and semi-literate masses. These prints gave way to calendars and modern day posters. The '**Sikh Calendar**' in particular emerged as a distinct genre, with many of the leading painters of the time contributing their drawings and paintings which were reproduced as prints. Labels, book covers, advertisements were also printed using these images. **Woodcut, wood engraving, lithography** and **letterpress techniques** were mainly used for printing in Punjab in the second half of the 19th century.

1849 AD With the occupation of Punjab by the British, the situation began to change rapidly. During the latter half of the 19th century, the British government established art schools in various parts of India modeled after the art schools in Britain but they were also not perfect. The British unknowingly did a grave mistake to the artistic spirit of the country. The inevitable result was that gradually the European style of painting became superior to the traditional Indian styles. An influx of cheap prints from Europe flooded Indian markets. These prints were a big draw for the common people because they were life-like and cheap. Public demand for these prints was met by local painters copying them.⁷

“Around the end of the **19th century**, with the introduction of **lithography** and **oleography** in the printing industry, the **Butt-Tala** school soon declined. At the end of the 19th century, a school of impressionism emerged in Lahore and Amritsar in Punjab, which was a '**bazaar**' form of the then popular Punjabi art.⁸

The story of lithographs in Punjab was no different from that of **Kalighat painters**. By the beginning of the fifth decade, the technique of lithography reached Punjab. Unlike **woodcuts**, **photo-printed** paintings attracted **Sikhs and Hindus**. So, apart from Sikh subjects, we find here images of Hindu mythological ideals like '**Ram**' and '**Krishna**', besides popular folk subjects like '**Laila-Majnu**' and '**Sohini-Mahiwal**'.⁹

Who were the printmakers of Punjab?

"The artists who worked at Lahore and Amritsar belonged to the Hindu, Muslim and Sikh religions. "**Chugatai, Brahmins, goldsmiths, carpenters and weavers**, the carpenter class, known as the **Ramgariya** community," were skilled artisans and dynastic. There were also artisans, as is clear from this.¹⁰ Three French generals, **Jean-Francois Allard, Jean-Baptiste Ventura** and **Claude-August Court**, formed military units for the Sikh army. Allard and Ventura arrived in Lahore in **1822** Allard, in particular, patronized the artist Imam Bakhsh Lahori (mid-19th century). In **Imam Bakhsh's** work, Indian, Persian and European styles were synthesized. Later developed his own distinct style known as '**Lahouri Painting**'. His major works include '**La Fontaine's Fables**', portraits of various painters, portraits of the Allard family, etc.¹² After returning to England, Emily Eden published her drawings in a book entitled "**Portraits of Princes and People in India**". In 1845, copies of this book arrived in Lahore, showing lithographs in color made after his original sketches.

Between 1880 and 1900, by artist **Muhammad Baloch**. While there is no evidence that **Muhammad Bakhsh Musawar** ever produced prints, it is known that his disciple Lahora Singh produced **lithographs**. Other artists who lived and worked in the plains of Punjab during the¹³ 19th century included **Puran Singh, Amir Singh, Arur Singh, Ishar Singh, Bhai Ram Singh, Mehtab Singh** and **Bawa** were. The **Chugtai** family lived in Lahore whose members – **Miran Bakhsh, Pir Bakhsh, Elahi Bakhsh, and Muhammad Bakhsh** – worked as **calligraphers**, painters and decorators since the Mughal period.¹⁴ **C.S Harding** set of lithographs was also published by Harding which was included in his book "**Recollections of India**" in London in 1847. Prince A. Soltikoff also published some lithographs after portraits of Sikh chieftains. Sketches, drawings, studies and paintings made in Punjab were followed by countless lithographs, converted into lithographs, printed and published in London.¹⁵ In response to the Industrial Revolution, a worldwide movement gained strength because of the Arts and Crafts Movement (1860-1910). The campaign was about appreciating arts and crafts objects, therefore rejecting industrial mass production. It was under the pressure of this movement that the British Crown decided to establish art schools in British India. **School of Arts, Calcutta, Government School of Art and Craft, Madras, and Mayo School of Arts, Lahore** is one of India's leading art institutions. This is twenty-four years after the 'Great Exhibition' of 1851 in London. The "**Mayo School of Industrial Art**" was established to perpetuate the memory of Lord Mayo, the British Viceroy of India, who was assassinated in 1872.¹⁶ Apart from prints by European tourists and market artists, Mayo of Lahore Printmaking was also practiced in the School of Art. At the Mayo School, the syllabus planned to train drawing masters, designers, draftsmen, wood engravers and lithographers primarily as technicians. Lockwood Kipling, a teacher of painting and sculpture, worked at a Parsi school in Bombay at the time was appointed as its first Principal concurrently

with his charge of Curator of the Lahore Museum.¹⁷ In the same school, **Yamini Roy** served as Assistant Director from 1929 to 1936. After partition in 1947, the Mayo School of Art was also split into two parts, ((Plate 2) a part of the school was left in Pakistan (now known as the National College of Art, Lahore), and The second was established in Shimla, then the capital of Punjab. This school was now the **Government School of Art and Craft, Punjab**. When the Art College of **Shimla** was shifted to **Chandigarh**, the beauty of this city took another levels.

Contribution Punjabi artists in Indian Printmaking

Abdur Rahman Chughtai (1897–1975) is one of the most admired and respected South Asian artists of the 20th century, appreciated primarily as a painter, also a noted printmaker. Born in **Lahore** during the last years of the 19th century, **Chughtai's** work is often compared to the Bengal School that flourished between 1905 and 1920, and was led by the Tagore family, which similarly incorporated Hindu mythology. , synthesized **Mughal painting** and **Japanese wash** and printing techniques. It was while studying at the Mayo School that the artist was first introduced to the technique of **photo-lithography**. S.N Gupta, then Vice Principal of the Mayo School of Art was exploring the medium of etching in the late 1910, it was in 1932 that Chughtai produced his first **dry-point etching**, Under the Arch. Chughtai was first introduced to Drury in July 1936, and on 3 August Chughtai traveled to **Wimbledon** to work with him in the studio of his father, the famous sculptor **Alfred R.A. Drury** It is believed that Chughtai produced **250-300 etchings**, covering a wide range of subjects.¹⁸ Abdur Rahman Chughtai is one of the most famous painters and intellectuals of Pakistan, best known for his "Chughtai" style of art. was better known than, as well as his postage stamp designs. He was awarded the Hilal-I-Imtiaz of Pakistan in 1960. And the President of West Germany awarded him a Gold Medal in 1964 for his achievements. He was considered one of the most famous representatives of Pakistan and Chughtai's paintings were gifted to visiting heads of state. Allama Iqbal, Pablo Picasso, Queen Elizabeth II were among his admirers and took up a teaching position in the newly formed photolithography department at the Mayo School of Art.¹⁹

Sardar Lal Parashar (1904-1990) Unique in his era, Sardar Lal Parashar is a master of English literature and India's foremost sculptor, painter, social reformer and art pedagogue. The name is not as well known among the public as other Indian contemporary artists. Since he never wanted to commercialize his creations, art has only been a spiritual journey for him. The year 1936 was a turning point in Parashar's life when he joined the Mayo School of Art as a teacher and later became the Vice-Principal.²⁰ S.L. Parasher was one of the leading figures in modern Indian art. He was deeply involved in the field of art education, helping to establish art institutions and encouraging a new generation of artists. His influence extended to various mediums, including printmaking.

Kanwal Krishna (1910–1993) A modernist painter and printmaker born in Kamilia, Punjab (in present-day Pakistan), Kanwal Krishna was one of the first artists to document life in Tibet, often painting and documenting the areas he visited. Krishna studied at the Banaras Engineering College before graduating from the Government School of Art and Craft, Kolkata (1933-39). In 1938, he traveled with a monk to southern Tibet, where he created artworks depicting the society and culture of Lhasa. After 1951, he participated in a series of international study tours to Italy, Norway, Romania and New York. In 1952–53, he studied graphics under the English printmaker William Hayter at Atelier 17 in Paris. In 1949, Krishna founded the Delhi Silpi Chakra along with BC Sanyal, Dhanraj Bhagat, PN Mago and KS Kulkarni. Krishna's early prints were mainly monoprints, but he eventually switched to intaglio, which he combined with relief printing. He also set up the first printing press in Delhi in 1955 with his wife, where they started multicolor intaglio and collagraphy. He was elected a Fellow of the Lalit Kala Akademi in 1976.²⁵ Krishna's prints were bright in color and had highly textured surfaces, qualities that made his work very popular among his contemporaries. “Kanwal Krishna is also a noted printmaker.”²¹

Satish Gujral (1925-2020) a prolific artist from Punjab, completed his Diploma in **Graphics** in 1944 at the Mayo School of Arts. Worked for some time in the publicity department at Pinjore. After this he worked as Vice Principal in Punjab Art School at Shimla. The beautiful environment here was most suitable for his art but the environment of the school was politicized and unfavorable for him. Satish stayed there for 3-4 years and then resigned.²² Although he is better known for his paintings, sculptures and architecture, Satish Gujral also experimented with printmaking. His work is heavily influenced by his personal experiences during Partition, often depicting themes of trauma, migration, and cultural memory.

Krishna Khanna, (1925) a leading Indian painter, known primarily for his work in painting rather than printmaking. However, his contribution to printmaking, although less emphasized, is significant in the wider context of his artistic practice. Krishna Khanna worked in digital print work. His works often reflect his interest in narrative and storytelling, although he works in digital but also with his hand painting technique²³.

Shri Jagmohan Chopra (1935-2013) born in Lahore which is now in Pakistan is a famous printmaker, painter and photographer. He brought about a revolution in promoting printmaking in the country. For his contribution in this regard, he has been honored with the "Kala Ratna" in 1988. He is a life member of the society. He remained Chairman and later President of AIFACS, contributing to the development of the Society's activities in Delhi and Panchkula. To be remembered There he formed Group 8, an association of working artists dedicated to printmaking, to work in an organized manner to promote printmaking. Along with fellow artist Somnath Hore, pioneered the printmaking movement by designing and building a printmaking machine which he made available to Group 8 artists in his living room. His works of art can be found in the collections of museums, cultural institutions and individual collectors in India and abroad.²⁴

Jagmohan Chopra is one of India's legendary printmakers, with an impressive list of awards and recognitions to his name. He established leading cultural institutions of the country, such as Silpi Chakra, Lalit Kala, after the retirement of Sushil Sarkar, in 1976, Prof. Jagmohan Chopra was appointed as the principal of this Chandigarh institution. The building of this institution was expanded. The College of Art was affiliated to Panjab University in 1978 and the 5-year Master's Diploma was converted into a professional BFA degree. Graphics (Print Making) was introduced as an independent course. Interest in print making increased manifold among youth and art aspirants. Famous printmaking machines of the world were installed, large-scale workshops, exhibitions and workshops for famous printmaking artists were organized for the print meeting. Due to which this Chandigarh printmaking is celebrated in the whole region of India.²⁵

Paramjit Singh Born in Amritsar, Punjab in 1935, Paramjit Singh was raised in prosperity, which is reflected in his work as an artist. There he completed his Diploma in Fine Arts in 1958. About a decade later, he studied printmaking at Atelier Nord in Norway. Singh's paintings and prints form a continuity or series, avoiding the risk of self-duplication. Working in both realistic and representational styles, Singh's prints are gentle explorations of the possibilities that lie beyond the urban world around us; Beyond the noisy and vehicular streets. Singh's art is important in creating a space for itself and an aesthetic space for the audience. Paramjit Singh won a National Award in 1970 and participated in many solo and group exhibitions and shows in India and around the world. Most of Paramjit Singh's works are in lithography, he has created beautiful landscapes over lithography.

Manjit Bawa (1941-2008) Manjit Bawa was born in 1941 in Dhuri, Punjab. His luminous works on canvas reflect a unique exploration of color, form and space, drawing the viewer into an intimate experience of the artist's world. The artist's unique use of color was grounded in his formal training as a serigrapher and printmaker. Bawa studied serigraphy at the London School of Printing, Essex, and worked as a printmaker in London from 1967 to 1971. On his return to India, fellow artist Jagdish Swaminathan invited him to start a print-making department at Bhatt Bhavan, Bhopal. Bawa loved to make serigraphs not only for his own works but also for his artist friends. For his own prints he experimented with shapes and stark backgrounds that later became part of his iconography as a painter. The artist rediscovered the free floating form, incorporating his early studies of the forms and colors of Rajput and Pahari miniatures, which later became the figure. His subjects were often inspired by symbols and myths that represented the dual polarities of the human and animal worlds; Although they share the same environment they occupy 'different mental universes'. Bawa's works question the dynamics of these relationships and how one interacts with the other. Born in Punjab, Manjit Bawa was primarily known as a painter but also explored printmaking. His work often draws on the mythology, folklore and vibrant culture of Punjab. Bawa's distinct style and themes of spiritual and existential exploration can be seen in his prints.²⁶

Anupam Sud was born in 1944 in Hoshiarpur, Punjab, although he spent most of his youth in the capital Shimla in Himachal Pradesh. Anupam Sud studied at the College of Art, Delhi from 1962 to 1967, during the same decade when Somnath Hore was reviving the college's printmaking department. Anupam was the youngest member of the "Group 8" at the college. was an association of artists founded by Anupam's teacher Jagmohan Chopra, and dedicated to promoting awareness of printmaking in India.²⁷ Anupam Sud later taught printmaking at the London School of Fine Art, University College, London and from 1971 to 1972 she studied here herself. After returning from London, Anupam Sood developed a keen interest in exploring clothed and unclothed human figures through the medium of etching. Anupam finds inspiration in both male and female sexuality and identity. Sud's etchings are made using zinc plates, a difficult medium that requires both patience and precision Anupam Sud one of India's leading printmakers, Anupam Sud's work is heavily influenced by her experiences in Punjab. She has mastered various printmaking techniques and her works often explore themes of identity, gender and human relations²⁸ After her learning experience abroad she rejoined the job. She taught generations of young students, some of whom became recognized painters, sculptors and graphic artists.

Harjit Singh Kular is an eminent Punjabi artist painter and graphics artist Harjit Singh Kular was born in 1944 in village Kaunke Kalan of Jagraon district of Punjab. Whom are known for their significant contribution to the field of printmaking. His work is deeply rooted in the cultural and social fabric of Punjab, often reflecting the region's rich heritage and contemporary issues. Kular's printmaking includes various techniques such as etching, lithography, and woodcut, demonstrating his versatility and mastery over the medium. He joined the Government College of Art, Chandigarh for a five-year diploma course (1963-68) in drawing and painting. Thereafter, in 1968, he took up an appointment as a faculty at the Government College of Art, Chandigarh, where he felt he had better prospects. This proved to be a turning point in his career. Harjit visited Kenya and held a one-man exhibition of his work in Nairobi in 1971. He also visited Sweden, Denmark, West Germany and the Netherlands. Later, he joined the School of Arts and Crafts in Oslo, Norway as a visiting artist, where he served from 1972 to 1974.²⁹ His prints are recognized for their intricate detail, vivid imagery, and ability to convey powerful narratives. are going Kular often draws inspiration from Punjabi folklore, rural life and traditional art forms, blending them with modern artistic expressions. His work not only captures the essence of Punjabi culture but also explores new dimensions, making printmaking an essential part of contemporary Punjabi art. Through his dedication to the craft, Harjit Singh Kular has been instrumental in promoting printmaking as an important art form in Punjab, inspiring a new generation of artists in the field. His contribution has helped raise the profile of Punjabi art at the national and international levels.³⁰

Jagdeep Singh Garcha is an eminent artist of Punjab, he was born in 1948 in a village near Barnala, Punjab. His contribution to the field of art is immense. He joined the College of Art, Delhi in 1967 to pursue his passion and his dreams in art. He joined a government school in Delhi as a teacher in art as well as an MA in drawing and painting as a private candidate. After that, in 1977, he took up an appointment as a faculty in the College of

Art, Chandigarh and contributed to the establishment of Graphics Studio in College. Graphics Printmaking as a discipline was first introduced in College where he felt he had better prospects and it became a real turning point in his career. He was awarded a 1996-98 Fellowship in Visual Art by the Ministry of Human Resources, Government of India. He has participated and coordinated various workshops for the past 20 years.³¹

Kavita Nayar was Born in 1957 at Amritsar punjab. Kavita Nair skilfully captures the emotional depths of real-life experiences, expressing her ideas through a combination of technique and pictorial representation. Kavita earned a bachelor's degree in printmaking from Shantiniketan followed by a master's degree in painting from the College of Art, New Delhi.

Her talent has earned her many awards and scholarships, including the French Government Scholarship in Paris, the Charles Wells India Trust Fellowship in Oxford, the Residency Moise de l'Estamp in Paris. She has received senior and junior fellowships from the Ministry of HRD, incl. A research grant from Lalit Kala Akademi. Kavita has exhibited her work in several solo exhibitions in India and abroad. Recently, she was granted a residency at the Rashtrapati Bhavan in North Delhi. Her artworks grace the collections of respected institutions including the Prime Minister's House (Panchavati Hall), New Delhi; As one of the founding members of the Indian Printmakers Guild and 'Multiple Encounters', Kavita continues to contribute to the artistic community. She currently serves as a Visiting Professor at College of Art, New Delhi and as a Trustee of Kala Sakshi Memorial Trust, an NGO offering a platform, scholarships and mentorship programs to young and deserving art students across the country.³²

Jaskanwal Jeet Kaur was born in 1958 at Jalandhar. She was eight years old when she visited the Chandigarh Museum and Art Gallery with her father. While in the museum, many questions arose in his mind about the paintings and the artists who painted them. As a printmaker, Jaskanwal has carved a unique niche for herself with her unique style. Having received her initial training from Jagmohan Chopra, a renowned printmaker known for his independent thinking, Jaskanwal also did not follow the usual path of other artists. Taking bold abstract forms, this artist uses innovation in technique to express herself and bring out emotional expressions that are also abstract, creating a unique blend of the two. Tones in the colors used are skillfully 'muted' so that the gray is accentuated by the inclusion of black and yellow accents,³³

Sukhwinder Singh was born on 23 March 1963 in Ghaziabad. He pursued a BFA in Painting from Government College of Arts, Chandigarh in 1985. His enthusiasm is evident from the fact that he did not stop after obtaining Bachelor's and Master's degrees in Painting from Chandigarh and Delhi respectively. He came to the College of Art, Chandigarh as a non-college student to study graphics. He did his Masters in Printmaking from Tama Art University, Tokyo, Japan during 1997-99. During the same period, he also studied Japanese at Osaka University of Foreign Languages. He also did his basic course in photography in the year 1994. He was awarded several scholarships during his student days, including the Merit Scholarship from 1982 to 85 and the AIFACS Scholarship in New Delhi for Graphics in 1990. Sukhwinder Singh has made significant contributions to the field of printmaking, particularly known for his technical expertise and creative approach. His work often combines traditional printmaking techniques with contemporary themes and styles. Singh's prints are

characterized by their intricate detail, innovative use of materials, and inclusion of cultural and personal narratives.³⁴

Conclusion

I am writing about such printmakers in my research paper whose scope revolves around Punjabi artists. In the 20th century, several Punjabi artists from India emerged as important figures in the field of printmaking. These artists have enriched the field of printmaking with their unique perspectives on the cultural and social changes in post-19th century Punjab and their technical skills. Latest Techniques The printmakers of Punjab used various techniques such as etching, woodcut, lithography and screen printing and other experiments have been done. The influential artists Abdur Rahman Chughtai, Manjit Bawa, Satish Gujral, and, Jagdish Swaminathan, Kanwal Krishna, Anupam Sood, S.L. Famous Punjabi artists like Parasher, Le Corbusier, Harjit Singh Kular have gained national and international recognition. Many artists are involved in art education, organizing workshops and mentoring young artists. It has helped to nurture new talent and spread appreciation of printmaking as an art form. Exhibitions and collaborations Punjabi artists actively participate in exhibitions and collaborations in India and globally. Overall, Punjabi printmakers have played a significant role in enriching India's artistic heritage, contributing to the diversity and dynamism of the country's art scene.

Photographs (Plates-1)



(plate1) FIG 1.4 Steatite figurine from Mohenjodaro, c.2000 BCE National Museum of Pakistan, Karachi

(Plates-2)



(plate2) Craft workshop, students doing Repousse at Mayo School of Art, Lahore

Photo Courtesy: Archives, National College of Art, Lahore

(Plates-3) National printmaking workshop 2016, Sukhwinder Singh



(plate4)

Lithography workshop at government College of Art, Chandigarh 1980



Sh. Jagmohan Chopra and Sh K K Hebbber in serious discossion (below) 1980

Bibliography:

1. Karanjeet Singh, 1999, Punjab di Lokdhara te Punjabi Jeevan, Navyug Publishers Delhi, Page no. 14
2. www.worldhistory.org/article/846/cylinder-seals-in-ancient-mesopotamia---their-hist/Cylinder Seals in Ancient Mesopotamia - Their History and Significance by Joshua J. Mark, published on 02 December 2015
3. Rajeev Lochan: Dattatraya Apte; Ex.ca, Indian Printmakers Guild, N.D., 1995: Pages 132, 134
4. Prachin Samein ton Lai ke Aadhunik Samein tak Bharati Print Kala Dr. Sunil Kumar 7476, Reference Book Library G.C.A Page no. 32
5. Archer, W.J., Paintings of the Sikhs, Victoria and Albert Museum, London, 1966, Page no. 22
6. Srivastava, R.P., Punjab Painting, Abhinav Prakashan, New Delhi, 1983, Page no. 14
7. Aranyan K C "Punjab Painting 100 Year Survey of Punjab Painting (1841-1941) Punjabi University, Patiala 1977 Page no. 22
8. Rohatgi, Pauline and Godrej, Feroza, "Jan-Pachaan: Prints, Bharat vich", Marg, Volume 41, Number 1, Marg Prakashan, Mumbai, 1987, Page no. 22
9. Aranyan K C "Punjab Painting 100 Year Survey of Punjab Painting (1841-1941) Punjabi University, Patiala 1977 Page no. 23
10. Srivastava, R. P. Punjab Painting - Study in Art and Culture, Chapter IV: Patrons and Artists, (a) Principal Centres of Painting, published by Abhinav Publications, New Delhi, 1983
11. Ed. Lefont, Jean-Marie and Smits, Barbara, "Lahore da Painter Imam Bakhsh," After the Great Mughals: 18th and 19th Century Delhi and Regional Courts Painting, Marg Prakashan, Mumbai, 2002, Page no. 21, 22
12. Ibid.
13. "Chitranjan Govt. College of Art Magazine 2004 Page no. 27
14. Aranyan K C; Punjab Painting, Punjabi University, Patiala and Rekha Prakashan, New Delhi, 1977, Page no. 14
15. Ejazuddin, F.S., Lahore-19th Century Views, Mapin Publishing Ltd; Ahmedabad, 1991, p. 65

16. Mayo School of Art's "Official" Chronicle, J.L. Kipling (1874-94) under Formative Years, N.C.E. Publications, Lahore, Pakistan, 2003, Page no. 20
17. Kapoor DS: 2017, History & Heritage, Government College of Art Chandigarh (India) Archana Advertising, New Delhi Page no. 13
18. Chughtai's Etchings Editions of a Master Grosvenor Gallery 21 Ryder Street London 2014 Page no. 5, 6, 7
19. Kapoor DS: 2017, History & Heritage, Government College of Art Chandigarh (India) Archana Advertising, New Delhi Page no. 117
20. Kapoor DS: 2017, History & Heritage, Government College of Art Chandigarh (India) Archana Advertising, New Delhi Page no. 241
21. Map Academy article Kanwal Krishan 21 April 2022
22. Kapoor DS: 2017, History & Heritage, Government College of Art Chandigarh (India) Archana Advertising, New Delhi Page no. 96
23. Kapoor DS: 2017, History & Heritage, Government College of Art Chandigarh (India) Archana Advertising, New Delhi Page no. 86
24. Retrospective Exhibition "Jagmohan Chopra" Catalogue 2013, published,CLKA,Chandigarh
25. Kapoor DS: 2017, History & Heritage, Government College of Art Chandigarh (India) Archana Advertising, New Delhi Page no. 226, 227
26. (M. Bawa, 'I Cannot Live By Your Memories, Manjit Bawa in Conversation with Ina Puri', Let's Paint the Sky Red: Manjit Bawa, Vadehra Art Gallery, New Delhi, 2011, p. 47)
27. Gayatri Sinha Transgression in Print, Palette Art Gallery, 2007 ISBN 978-81-906029-0-7
28. Amrita Jhaveri, 101 A Guide to Mark and Symbol Recognition, 2005 ISBN 81-7508-423-5
29. Development of Printmaking in India - raviengg.com, uploads-2020, Page no. 8
30. Kapoor DS: 2017, History & Heritage, Government College of Art Chandigarh (India) Archana Advertising, New Delhi Page no. 294
31. Kapoor DS: 2017, History & Heritage, Government College of Art Chandigarh (India) Archana Advertising, New Delhi Page no. 261
32. Multiple Encounters presents रूपांतर. पाँच दशक Five decades of Art Printmaking Curated by Dr. Alka Pande 7th to 14th May 2024 Visual Art Gallery & Open Palm Court India Habitat Centre New Delhi, Catalogue.
33. Kapoor DS: 2017, History & Heritage, Government College of Art Chandigarh (India) Archana Advertising, New Delhi Page no. 292
34. Kapoor DS: 2017, History & Heritage, Government College of Art Chandigarh (India) Archana Advertising, New Delhi Page no. 251