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SYLLABUS

Ph.D Entrance Test (PET Examination)
Subject: GRAPHICS (Print-making)

Fundamental of Visual Arts: Line, texture, volumes, space, colours, compositions.

Definition of Graphics-Printmaking.

Difference with other Art Forms

Brief history of printmaking

Knowledge of principle elements of print-making :

- (i) Relief Prints
- (ii) Planography Prints
- (iii) Intaglio Prints
- (iv) Serigraphy Prints
- (v) Others – Computer Graphics, Paper Making, Dimensional Prints like- Colography/ Chinecolle/Mono-print/Unique Print.

Relief Print:-

Invention

Media-woodcut, wood engraving, wood cut (Eastern), Linocut and Linoetching.

Material- Wood and Linoleum.

Tools- Chemicals – Inks – Printing Machines.

Approach to design – (i) Light to Dark, (ii) Reduction Method (Dark to light).

Printing Methods – (i) Single Block multicolor printing, (ii) Multiblock multicolor Printing

Lithography:-

Media: Invention Lithography, Offset Printing, Oleography

Materials and Equipments – Stone and Plate- Tools Chemical-Inks-Press-Photographs.

Techniques: Grinding, Graining, Image making, - Drawing, Photo Transfer, Litho-engraving (tools or hone pencils), Reverse/Re-reverse technique etc., Etching, Registration, Printing (Single Block multicolour and Multiblock multicolour methods).

Offset Printing:

Invention

Direct and Indirect process

Image making: Hand-drawing and Photo transfer.

Material and Equipment: Ink – Chemicals – Press.

Printing method: Direct and Indirect.

Pictorial and formal qualities of Litho and offset.

Intaglio:-

Invention

Media – Dry-point, Engraving, Mezzotint, Wood Intaglio, Viscosity,

Materials: Plates- Metal, Acrylic, Wood and Sunmica etc.,

Chemicals – Tools – Plate making – Image Making – Manual and Photo-transfer process.

Approach to design – (i) Light and Dark, (ii) Dark to Light.

Characteristics of Prints in different intaglio techniques

Stencil Process (Serigraphy):-

Handcut Stencil and Silkscreen (Serigraphy)

Handcut Stencil – Method and Materials

Silkscreen (Serigraphy) – Materials (screen) : Silk, Nylon and Polyurethane

Tools: Squeegee, frame, Exposing Table, Printing Table

Chemicals – Inks and Other equipments

Printing Methods: Manual and Mechanicals

Other Medium:

Computer Graphics: Direct Printout from Printer.

Indirect use (computer-generated images made to transfer on other print-making mediums)

Paper Making: (dimensional print)

Materials

Machines and Tools: Beater, tray, etc.,

Chemicals and colours

Technique - Photographs/Colographs – materials – block-making – printing

Methods – Intaglio and Relief

Chinecolle – Technique

Mono-print – Different techniques - Mixed media, multimedia and others

History of Print-making – Asia and Europe; Manifestation and invention of different media, Printing as a communicative media – book production in 19th -20th century, influences of advertising. Print-making Atelier / workshops.

Individual artist's contributions:- Durer, Rembrandt, Hogarth, Goya, Gauguin, Degas, Lautrec, Daumier, German Expressionists (Kethe Kollwitz, Nolde, Heckel, Grosz, Munch etc..), Picasso, Pop and figurative artists (Rosenberg, Linchensteir, Jim Dine), David Hockney, Krishna Reddy, Peter Dauglish, Stanley Johns.

Japanese woodcut and Important masters of Ukio-E-School – Important masters as – Hokural, Hiroshige and Utamaro.


Print-making in India-

Commercial Print-making in mid 19th cen.,

Print-making in Bengal in early 20th cen. – Battala Printing and Kalighat.

Individual artist: Raja Ravi verma, Member of Vichitra Club, Mukul Dey, Gaganendranath Tagore..etc., Santiniketan School, Nandalal Bose, Binod Bihari Mukharjee, Ramkinker, Biswarup. Bose, Ramen Chakraborty, Haren Das, Somnath Hore, Chitteprasad, Jyoti Bhatt, Kanwal Krishna, Y.K.Sukla, Vasant Parab, Jagmohan Chopra, Paramjeet Singh, Lalita Lajmi, Naina Dalal, Laxma goud, R.B.Khaskaran, Pallani Appan, Sanat Kar, Lalu Prasad Shaw, Amitave Benerjee, Jai Jharotia, Prayag Jha, Devraj Dakoji, Bhupen Khakar, Waman Chincolkar, Paul Koli, Dipak Benerjee, Rini Dhumal, Anupam Sud, Jayant Parikh.

Criteria of judging good quality prints (technically and aesthetically) conventions to identify the authenticity of prints – signature, editions, Artist's proof, etc., Various issues related to contemporary print-making (mechanical reproduction, computer graphics, influences of advertising, pop-painters, print-making atelier and workshop, etc..)


HOD
Deptt. Of Graphics 17/10/15