



t, 274 x 2469 cm, Rabindralaya, Lucknow.

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Subramanyan and by other artists after him. The energizing flashpoint contact with materials was crucial to Subramanyan; it was something he admired about the folk traditions. But for himself as an artist it was not merely an ideological aspiration that material should yield surface, structure, the very dynamics of form. It was as though his nimble fingers were activated by physical contact with new material, excited by what they could do with it but immediately in control. When he sculpted in clay he did with it what his fingers and simple tools could do with quick, easy contact, which radicalized for contemporary Indian art the very notion of how a sculptor could sculpt.

### **Graphic Techniques, Communication and Workshops**

In the fifties at Baroda, woodcut and linocut were the premier graphic mediums. Large and ambitious woodcuts were vigorously executed and printed with considerable *tour de force*. It was quite the favoured way of working out complex graphic schemes in colour—one which offered a physical engagement special to the medium. Experiments in colour techniques and size interested young artists such as Vinodray Patel, Haroon Khimani, Shanti Dave, Jyoti Bhatt, Gulammohammed Sheikh and later Jayant Parikh. They tried out four-colour printing from single blocks or used large, sometimes multiple wood-blocks or linos to make massive prints. Since large enough sheets of paper could not be found to print on, cotton sheeting was printed under the pressure of feet. To print a 6x6 foot linocut of Sheikh's, the latest dance steps were tried out, with Navroze Contractor as the main performer!