6.1 INTRODUCTION

The print making scene in North Eastern India geared up quite late due to immense lack of infrastructural facility which is the basic requirement for the art of print making. It was only during the seventies when it started the momentum to bring forth a bunch of talented artists and later on the scene really became very vibrant and expansive. The two artists who have made contribution to the development of this art in Assam and North East are Ajit Seal and Dilip Tamuly. It is for their relentless effort, enthusiasm and dedication that the Department of Graphics of Government Art College, Guwahati has slowly been able to secure a foremost position among the institutions of the Country with a set of technically sound and artistically upcoming artists.

Among matured visual artist community of Assam, The name of Dilip Tamuly is an incredible talent and rare genre of creative resourcefulness. His art of print making mainly lithograph and also his draughtsmanship of drawing has got attention not only from distinguished scholastic society and critic/historian, but also receiving rare applause in the country and outside. Extremely sensitive, bearing a true modernist ethos, Dilip Tamuly has inherent, a unique vision about human life and world. (Phookan: 2012)
Dilip Tamuly was born at Majuli, Assam, in the year 1958. He has a Post-graduate Diploma in Fine Arts as specialization in graphics from Visva-Bharati University, Santiniketan and an Advanced Post Graduate Training from the Royal Danish Academy, Copenhagen, Denmark. He has won several awards at state and national levels and also foreign scholarship of Denmark and Norway. Besides participation in many state, national and international exhibitions and workshops, his works have been required in many individual and institutional collections in India, Denmark, U.S.A. and Norway. He is acclaimed as a pioneer in print making and public art installation in the region. Presently he teaches in the Government College of Art & Crafts, Guwahati, Assam. He was the first Assamese print maker to be recipient of the Danish royal fellowship for studying in Copenhagen. Thus the arena was set right to future graphic artists. (Rehman Ghose Dastidar: 2003)

Dilip Tamuly is basically very romantic and emotional kind. But then that leaves an impression of that personality on his work and it is what he is in kept his personal imprint whatever print making he has done it reminds natural, almost expressionistic launch on his works. Dilip Tamuly's artistic expressions on the other hand render a primitivistic evocation, passionate and powerful. Sparked with an inherent energy within the distorted anthropomorphic form that he creates, the works are recurrently expressed in intense black figuring patches, forms and masses that delve deep into something magical and psychological.

His numerous drawings in dry colours, ink and especially monochrome lithographs has shown a kind of explicit expression and aesthetics connecting
rare simplicity or primitivism. Primitive art of Europe, Africa, clay doll, stark formal and pictorial character of traditional Vaishnavite monastery culture of Assam are reflected in Dilip Tamuly’s works as if in a neat synthesis of context and execution. His early lithograph entitled Khoub, done in 1983, shows agony, hatred of a protagonist with linear rendering and intuitive complexities of line and tone (Plate 6.1).

Since eighties of last century his series of lithographs entitled as Ma Devi/ Goddess, Danabi/ Demoness, Love, Dorbar/ Court etc. are exceptional evidences in this regards. The lithograph entitled Ma Devi done in 1984 reflects upon the changing character of woman (Plate 6.2); how at birth, the child inherits no religion, is not aware of his gender or nature but as socio cultural factors begin to act upon her, the facade of society and male dominance separates the woman from her primal innocent world. And thus she begins to inhabit a divided world full of schisms and turmoil. The context of the relationship of mother and woman begins to take on other colours of religion and in this regard, the use of Devi is synonymous with the Hindu concept of mother goddess. His lithograph Mohilal Lady done in 1989 is another bold, evocative depiction of woman/ feminine force (Plate 6.22).

Dilip Tamuly as man of untiring journey has been passing in a lonesome way through art where others have not dared to tread. It has not mattered to him whether fame or recognition arrives for him, he is patient, he is observant. (Baruah, 2008) While most artists are dependent on gallery support, he listens to his heart and his instinct never deserts him; while many would not dare to try new untouchable colours or move away from traditional
medium, creative purpose to him has social bearings and content. For him, art cannot exist in isolation; he would go on creating something different for his own self appeasement. And that is why, part of him and part of the cosmos is always seen in all his works of art and also process of creation which he may not embrace the entire universe and return to those private reactions, his dark nihilism regarding whole universe.

The time spun of the twentieth century was full of social, political and cultural upheavals in the history of world including Assam and the North Eastern states of India. It became a means of rousing the will of creative artists and stimulating the useful anger of the people. The disaster, both natural and man-made during this period have given rise to anger, hopelessness, despair, uncertainty and absurdity of human aspirations to such a heights that it had totally changed the perception and expression of man. In due course this anger, despair and absurdity had become the subject matter of creative arts like painting, sculpture and print making. (Levenson: 1999) His print in lithography entitled Jugasutram relationship shows critical opposition and understanding between two protagonists (Plate 6.3).

Dilip Tamuly, cannot however avoid the cry of society; his roots has gone deeper through his assimilation of his cultural philosophy of his race particularly of Assam and the Northeast of India. The painters, who have entered the scene during the eighties, were all without exception come from the formal art institution. It may be mentioned here that the majority of the former artists' do not have any formal art education. Among them we can mention the name of Utpal Barua and Dilip Tamuly who show the promises.
Utpal Barua’s cool harmonious color fills the painting with calm serenity. But the man, animals and objects of his painting seem to stand there idly, without evoking any curiosity in the viewers. In Dilip Tamuly’s work we encounter the grotesque figures in a morbid environment depicted in forceful lines. Often his works look like a chaos. (Baruah: 2011) In the lithograph entitled Opeksha or waiting done in 1984 frustration and boredom has been reflected within the expressive figural composition (Plate 6.4).

His early lithograph entitled Bural old fellow done in 1983 shows agony and sadness of a protagonist old man whose face, confined within a frame with complex tonalities and intuitive evocation of silhouette form. (Plate 6.5), The particular series is a reflection of the artist’s own psychic state where he undergoes an inner struggle in his search for an assurance through a woman’s image, a profound feeling of love moves in and out of his memories, it arises with pain, it weeps for him and then he tries to control that sheer energy of love that is again a kind of misery, and thus he could convert misery into various planes and crisscross of feelings. To him, happiness is like a small boat in a vast ocean, a dream too emerges out of the dark precinct. Here Baba or Bura is himself and Ma is the woman in his reverie. It is therefore self reflective, a catharsis of release happens with the moment of its creation, the inner dark self is made to appear in the midst of smoke filled background that lurked around him. Black roundedness has always stood by him, his forms and figures have gone through different motions that followed a cyclical manner.
It is worth to mention that Dilip Tamuly has been mounted his lithographs and drawings at the prestigious Art Heritage Gallery, New Delhi, which was curate by eminent theatre personality and art connoisseur Roshan Alkazi in the year 1983, 1987, 1990 and 1992-93. Alkazi wrote about the participating artists of the 1987-88 including Dilip Tamuly as, they confronts their unique situation in their own way, aware of movement in other parts of the world, but wary of new forms of cultural colonialism, having just cast off the fetters of the old. Figurative artist as Dilip Tamuly finds comfort in nature’s unending capacity for renewal and growth. (Alkazi: 1987) His bold lithograph of that early period as *Hankar Mastiska*, done in 1985, shows energetic and also intuitive portrayal of a protagonist (Plate 6.6).

**6.2 CREATIVE VOYAGES AS AN IMAGE MAKER**

Dilip Tamuly deals with images, looks at them through various perspectives, sometimes in direct relation to reality, sometimes there is a reverse order of things when fantasy suddenly grips him. Dilip Tamuly’s individual mysticism is related with social reality, it makes visual presentation aesthetically acceptable. He is not concerned with reality as it appears too many, he is with the inner nature, and the subject may thus appear to be a caricature or seem exaggerated or distorted which truly reflects the inner self as it is. (Baruah: 2008) Dilip Tamuly’s lithograph as *Dhangi attitude* done in 1985, depicts the head of a man within the pictorial space (Plate 6.8).

Dilip Tamuly’s journey perhaps began when he set his foot on the sacred precinct of Santiniketan where his experiences shaped his sensibilities and gave him the essential strength to face and overcome the innumerable
turmoil, hard realities and conflicts that soon came his way. He has learnt to
survive and rise above those difficulties through his devout artistic
endeavours. He started from bare natural roots and this certainly enhanced
his art in an original way and thus at a very young age, he met with success in
the European arena. He calls it his madness to have returned home, because
he then lost his steady income, his family and so he had to go back to another
kind of silence to rediscover ways and means to find a new foothold in his
native soil. And slowly deliberately he could rebuild his world; he began to
peep in through a small window to look at the vast world outside. Dilip
Tamuly's lithography prints as *Mukha I* (Plate 6.10), *Mukha II* (Plate 6.11) and
*Mukh I* (Plate 6.21) are excellent piece of humane portrayal as reminiscent of
mask making tradition of Majuli, Assam.

Dilip Tamuly began his first tryst with art through his experiments with
water colour. But for him, painting does not demand as much energy as print
making. The process of print making automatically seemed an ideal
alternative of sculpture. But somehow stone and technology these things
started attracting him. In this way in Santiniketan, he found himself drawn
towards graphics with his absorbing raw strength/ vitality and has attained
proficiency in the technique of print making and also the black and white
reality have stood by him ever since. In 1984, he completed five year diploma
in fine arts as specialization on graphics with distinction and a two year
Postgraduate (diploma) with flying colours of securing first class position from
Kala Bhavana, Vishwa Bharati University Santiniketan. Basically black and
white attract him very much because he is very fond of doing sculptures and
with sculpture somewhere there is a link by means of print making as according to him. Solid black and white and grotesque in his works are very physical strength and grotesque through his search for internal instincts and thrills which are making, experimented so many new and traditional medium that he has studied or know it over the years. His lithograph as *Andharakirtil* in the context of darkness (Plate 6.9) reflects three protagonists in ambiguity and complexity. Another bold lithograph as *Ka* (Plate 6.12) reflects organic and sexually evocative pictorial space as arranging three heads in the foreground. Another significant series of lithography by Dilip Tamuly on humane protagonist are to be seen as *Lora* (Plate 6.16), *Ma* (Plate 6.19) done in 1987 and 1989 respectively which has been extended the context of central characters into deeper level.

Doing lithography in his formative years, he noticed as in lithography people usually were using three or four litho stone in colour lithography. But that time, he started doing in one single stone, reducing method; first he started reducing method there. After doing a black and white drawing on the stone, after first print then making reverse of that work or making negative of that work for another colour. But what he has done there, instead of doing reverse, his thought of all white parts in black first then he filled up with a lacquer solution to get maximum black effect, lacquer having that character that never spread like grease because usually hot temperature of Santiniketan, grease got spread as the reason for possibility of limited prints. So he started in experimenting pre reverse process in stone lithography during his Santinketan days. The pre reverse method start with a black, but
that black becomes white ultimately when print come out black become white because his filled up with lacquer solution and white part with a very crispy tonal effect in the process. Dilip Tamuly’s lithograph as entitled *Dehamon I* and *Dehamon II* shows erotic affinity of particular subject of beauty and beast during changing of time (Plate 6.13) and (Plate 6.14). Apart from lithography, he has experimented with various other medium as etching, viscosity, silk screen with emotive dynamism. Such an *Untitled* etching and viscosity print done in 1987 can be mentioned in this regard, which deals with typical irony of execution and content by Dilip Tamuly (Plate 6.15). Another silk screen print entitled *Rang I* colour done in 1989 reflects same boldness and coloristic image in this regard (Plate 6.17).

That was basically because what to say one have to compromise availability with our materials. As according to Jabeen Rehman Ghose Dastidar, Principal of Government College of Art & Crafts, Guwahati, both Dilip Tamuly and Ajit Seal would be actually applauded for their initiative as trying to create within much less possible medium/ material available and same time putting upon class print addition. Dilip Tamuly enhanced what a virile and vibrant person that he is. That is very evident in his work of whatever concept he has versatile in nature occurred during his formative years in Santiniketan, his entire personality as well. People would say about his works some kind primitive accents but that fact of course his nomadic and expressionistic view and medium where he can best express himself and later of course he has taken up with diverted some of his energy. The growing confidence in his favourite medium, the lithograph, as his said that at the
Garhi studio, New Delhi he used to work directly on the stone without any pre-conceived image and which become very exciting because the final form would be emerged in an unexpected manner. As Nandalal Bose first mentor of Kala Bhavan, Santiniketan remind us, European Art moves from the part to the whole, and Oriental Art, starting with the whole, comes to analyse the parts. (Bose: 1999)

Dilip Tamuly's method of constructing the body was fundamentally eastern; its rhythm and character are the starting point- a movement from totality to detail. As he is experimenting predominantly with human figures, his figures are largely created from memory. And the memory holds the idea of the object or the 'life movement' as much it does the detail of a situation- a practice directly connecting Dilip Tamuly to the art making tradition of Santiniketan. A process that starts with the idea or 'life movements' is so rich with endless possibilities and dimensions that the process of image making would be remained perpetually joyful and fresh. Dilip Tamuly achieved brilliant academic record in Santiniketan where he joined in 1979 on Assam Govt. Scholarship. There he studied art with graphics as specialization under the expert guidance of Sanat Kar and Somnath Hore. With such thought provoking and efficiency in print making mediums that he has been awarded record-breaking score of 82.5 percent in the subject. In 1986 Dilip Tamuly completed his Post Graduate Diploma in Graphic arts from Santiniketan. His prints have travelled to U. S. A - Part of Festival of India’s exhibition on Contemporary Indian Art. His prints have been very popular with both critics and art lovers since those early days. (Barua: 1988)
While a student of fine arts, he was selected to hold a sponsored art exhibition in national and international art studios; this certainly gave a strong impetus to his future works. He also earned a one year Lalit Kala Akademi Research Scholarship in 1986 and a two year Post Graduate Training at Royal Danish Academy with Royal Danish scholarship in 1988. Some of the eminent galleries and places where Dilp Tamuly had held his exhibitions are – Vingan Summer exhibition, Denmark, Norway, International Mini prints Biennial, Fadrikstad, Norway, International Graphics Biennial, Fadrikstad, Norway, International art exhibition, Spanish Center, Copenhagen, Denmark, Indian Print exhibition, Tropen Museum Gallery Amsterdam, Holland, Festival of Indian Contemporary Graphics Print Exhibition, USA, Indian Contemporary Youth Exhibition USSR, Cymoraza Art Gallery, Mumbai, Art Heritage, New Delhi and many other exhibitions in India and abroad.

His days at Santiniketan since 1979 onwards, a strong urge of expressing his form in black has been cultivated being as his credentials/landmark. With black he builds up human forms related to numerous magic and tribal cultures. His original source of human forms is equally interesting, being acquired from the tribal form of North Eastern Indian Sculptures. Adi, Nishi, Edu-Mishmi, Rengma, Naga, Konayak Naga, Chakichang Naga and the Karbis traditional art have imbibed in his mind since the days of his research and developmental activities regarding their traditional art and crafts. Dilip Tamuly describes as “in the field of visual art he tries to explore all its possibilities and technical limitations of his favourite medium lithography. As according to him, laid surfaces and heaviness of the litho stone is the filter of
unlimited intuition and emotion which is the outcome of pictorial reality. The stone gives the artist more energy and inspiration, more possibility of the Black as colour and the form." (2003) He does not very consciously pick up whatever he sees, it's totally in memory and it comes out. There is no intellectual process involved in use of linguistic element from tradition.

Dilip Tamuly's artistic expressions are renderings with primitivistic evocation, passionate and powerful. Sparked with an inherent energy within the distorted anthropomorphic forms, the works are recurrently expressed in intense black figuring patches/forms/masses. His extensive research documentation of the various folk and tribal art forms of entire north eastern regions has definitely enriched his artistic vision and sensitivity. (Kandali: 2011) The primordial look of his human beings is the basic characteristic of his art. His art is more philosophical and analytical of the psychic milieu.

During his participation in an exhibition of graphics at Hussain Ki Sarai, New Delhi, 1993, revealed his growing maturity and distinctive trait in the ever growing sophistry of the world of print making which has yet to be written. His lithography in black and white on paper interplayed with images they created in the mind of a viewer. But it was not only the theatrical, sequential pageantry of visual and psychic image frame that built up a cinematic effect, often there was obvious narrative commune. The lithograph Garvaparisti (Plate 6.25) done in 1990 by Dilip Tamuly, is reminiscent of the German Expressionists. (Sindhu: 1993)
6.3 TAMULY'S QUEST FOR A LANGUAGE: THE INHERENT ABILITY TOWARDS HUMAN CONDITION AND FANTASY

Dilip Tamuly, is a torch-bearer of avant-garde set of artists, in striving to adopt a universal approach go beyond the geographical and cultural boundaries while dealing with their chosen concepts, folk elements are all but under-layered in his works. He himself told about the Pan South Asian human physical affinity after looking writings and visuals of Verrier Elwin's treasure of books on art and cultures of North-eastern India in his early works. A provocative retinal assault abetted by the spirited use of line has been a pronounced characteristic his prints emanating from the eastern part of the country, and it is worth recalling this while dwelling on the lithographs and drawings of Dilip Tamuly, who has attained a greater height with his creative experiments in lithography medium itself during his study period in Santiniketan. (Bhaskar: 1987) Dilip Tamuly's lithograph print as entitled Suryya shan done in 1989 reflects his blending technical innovativeness as making use of reverse white line with dark silhouette protagonist along with soft tones in the background (Plate 6.18). Such an evidence of lithograph entitled Hati Market done in 1989 can be cited in this regard as depicting human protagonist in a busy and also hazy atmosphere at a market (Plate 6.20).

His visual excellence in black is not just a search of the surface related form only, but an innate understanding of the inner energies of those forms and a spontaneous expression of new dimension and visual transmission. Dilip Tamuly's life can be described as culmination of experiences. Most of his
works too are basic expressions of the human mind, which he treats in his own unique style of print making. In his own words, as he proclaims himself the country’s only ‘Black and White’ artist. His claim is not difficult to comprehend for he has been the forerunner of black expressionism and strong linear graphics and drawings in this part of the globe. (Dutta: 2010) The almost primitive nature of his robust human protagonists, other subsequent elements, the elements flowing from indigenous local and modernist global genres and the forces working at the conceptual level all create a fine synthesis in his work of art. Thus the oeuvre of Dilip Tamuly, is a confluence of myriad elements of very much contextual, contemporary approach of Indian art.

Dilip Tamuly interprets the social, political and cultural arena or realities of Assam through his rightly rich lithographs and drawings. He charges his forms with strong lines. The white lining over the black figures lends strength and power to the subject. As Tamuly has touched even erotic forms and revealed them very artistically. As instance in the series of lithograph *Chitra Darshana* (Plate 6.23) Tamuly has shown the physical lust of man against a faint image of opposite sex as an object of desire. Again the lithograph of same title done in 1989 (Plate 6.24) and *Swapna Darshana*, 1990 (Plate 6.28) reflects the bodily desire of the sitting protagonist towards the white linear and faint images of opposite gender. He has used even animal figures in his lithograph *Mahisha* (Plate 6.7) to depict or even accentuate that concealed sexual force/desire. In this work Tamuly remembered of depicting the image of buffalo heads scarified before the Goddess at Kongkali-tala, a nearby place.
of Santiniketan. Such a print as entitled *Mrituel* Death in lithograph is a passionate and emotional depiction of the content along with powerful handling of the medium. (Plate 6.26)

During the period of his earlier work, his personal life, the conflicts, the emotional turbulence and the psychological fragility of the adolescent during eighties of last century or described as the dark period in Assam have shaped his visual form of expression. Parental love, the man-woman relationship, love and hatred, these were uppermost in his mind and perhaps still are and the litho stone became a friend, on which he could express his innermost thoughts and feelings. The lithograph entitled *Upadeshal* advice done in 1992 is a partly narrative work that defines his concept through two grotesque figures who share advices that leads to humane connection and understanding (Plate 6.30). As if advice is free and a good advice leads to real growth of personality. His lithograph *Face to face* presents his mundane experience with new lease of vigour and expression through pictorial protagonists (Plate 6.32). *Kanda* and *Bura* are two such lithographs done in 1994 of Dilip Tamuly, reflect same passionate stimulation and energy in dealing with figural boldness and spatial ambiguity (Plate 6.33) and (Plate 6.34).

Dilip Tamuly's images in etching and lithographs are peopled with grotesque human figures, Goyaesque in their demonic power and monolithic presence. These figures are rendered in free and broken linear drawing, dark tones and strong hatched surfaces, to evoke the tension and anguish that characterizes them. Anatomical exaggerations and contortions of muscles
add to the existential agony. The gestural violence of the lines and the white erased streaks would be certainly giving the images an emotional charge. Stylistically experimental, Dilip Tamuly nevertheless brings to his images the directness and raw power of emotion along with a strong understanding of line and tone. (Dube: 1984) His Untitled drawing, 1990 (Plate 6.27) shows such turbulent vigour and unethical gestural violence in the civilized frame work.

He has deliberately took the freedom and distort the human figures to convey work of art a new dictum of life. By observing his works, the viewer feels he is encountering the reality of life. Lithographs entitled as Swapna Darshana and Sambhoga are showing the inner conflict in a human being (Plate 6.28) and (Plate 6.31). In the lithograph Gum line done in 1992 he has succeeded as culmination regarding his efficiency, experience of lithography and his massive, dark human bust images to an extreme height through depicting a graphiti like rectangular box and inside the box, a white line slightly inclined intersecting horizontally both sides over the silhouette bust figures (Plate 6.29). It's really unique and full of ambiguity in terms of execution with both balanced aesthetics and technique. Dilip Tamuly’s series of drawings as Untitled I, Untitled II and Untitled III reflect splendid, spontaneous energy of image making and pictorial depiction regarding complexities of figural compositions (Plate 6.35), (Plate 6.36) and (Plate 6.37).

So his works is an interpretation of the philosophy of life and each component resonates with passion an inner emotional tension and a strong creative urge to merge life and time in their disparate aspects. Nonetheless, Dilip Tamuly’s art of print making has been definitely achieved extreme
progress and richness in terms of content and medium over the years. Dilip Tamuly had taken up installation while in Denmark and Spain and then when he returned to Assam in 1990, where his parallel drawings continued and yet his post modern thoughts had a mixed reaction, so, for some time, it was like a ball that he had thrown into the void with a wish that it would draw attention, he stood waiting because he knew that the world of art in Assam was not yet ready to receive his bold ideas and methods. On the changing attitude of some extremely creative artists of Assam including Noni Borpujari and Dilip Tamuly give emphasis towards more political fervour as Dilip Tamuly’s installations done after 1990s, having further explicit of political consciousness compare to his print making except some political, regional ethos and tide. (Kandali: 2011) His digital experimentation with old images as *Face I* (Plate 6.38) and *Face II* (Plate 6.39) reflects his same seriousness and passion as handing a new medium. Dilip Tamuly’s etching *Nritya* (Plate 6.40) done in 2010 and *Untitled* in platography (Plate 6.41) done in 2013 present same serious content and subtlety of execution.

In 1990, Dilip Tamuly held his first installation show entitled *Mastiskar kona* or *The Cerebral Corner* (Plate 6.42) at State Art Gallery, Guwahati as he is continuing that journey of search till date with other mass mediums as traditional rituals, theatre and all which possibly explored as most contemporary, which was a form of public art movement where the artist and the viewer become equal participants and thus they come together on the same platform that is meant to bring better understanding and acceptance of art as a medium of communication. Dilip Tamuly’s installation *The Cerebral*
Corner is a protest against where seven village youth were tied to a motor tyre, on to which is tied with a clay idol of swan, the Vahana/vehicle of Goddess Sarawati. The idol of the goddess wrapped in polythene is placed under a mosquito net. Horrifying figure of a raped woman with muted gaze stands in corner. The message strewn in each apocalyptic motif plays up the allegory of the violent schism and ennui. (Kandali: 2002)

He worked on the natural impulses and psychological bearings of traditional and ritualistic installation which are the integral forms of the native tribal communities of Assam. Later in 1999 at another project entitled End of a Century in Jorhat he carried on with installation as a successful form of performing art. Here he was also engaged in the street painting for the first time in Assam which received warm response and appreciation in the art circles. In 1999, at the Lalit Kala Akademi sponsored show, he continued this involvement with installation until recent times while his parallel visual art carried on. 'Identity market' was a new approach of 20 minutes' installation play where renowned National School Drama, New Delhi trained drama person Rabijita Gogoi and print maker Upasana Bora also performed with Dilip Tamuly. (Plate 6.43) Later this experience led to the growth of a successful experiment as theatrical performance Gatha which was truly an extension of Dilip Tamuly’s concept of the identity market (Plate 6.45). Gatha, a collaborative initiative by Dilip Tamuly and Robijita Gogoi in 2005, began with several workshops on drama that gave training to young artistes on installation and performance art so that these two separate genres and their attributes can be utilized through the use of poetry, social comments and
lessons on psychological realism (Plate 6.44). In these experiments, Dilip Tamuly related his own impression of identity, how it is rigid and yet flexible in some circumstances, which gave a new focus on the use of these concepts in drama. *Gatha* is not stagnant, it adds new realities. Here, the participants were given spaces to exhibit their individual dramatic reactions to different social issues and situations. This was another extension of his artistic experiments, a crucial part of that period of his intrinsic search for a new medium of expression. The artist himself wrote in the booklet of "*Gatha the 1st text* / a collaborative theatrical expression, from the primitive age people are always managing to find out a medium to express their self. Very interestingly these expressions may never somehow perfect for the then contemporary people. It is observed that common people of any present time are always in bond with some sort of short term logic and desire. But after a certain period of time these expressions becomes more reachable to people. He means to say that transparency comes to thought, ideas, and explorations as his long-time association with creative world of art as well as many creative people and diverse streams of expressions from East to West. Honestly to say that he is tired of same old things and meaningless new inputs. (Tamuly: 2003)

He is always dreaming and also engaging himself to find out a new medium to express his thought, feelings and emotions since more than 15 years. He has been haunting and searching around. For the sake of charge up his impulse he has been extremely roaming around many places and communities of especially North East India and many others. Altogether these things come in his new way of creativity which had been started with many
other of his contemporary artist in Copenhagen city in 1987-88. Beginning from his installation work in the year 1990 entitled Mastiskar kona\ Particles of brain in Guwahati State Art, his another landmark work of art entitled ‘The Gatha the 1st text’ is such a collaborative afford in the line of this exploration of expression. In 2008, National School of Drama invited Dilip Tamuly to work on stage designing and installation as Robijita Gogoi directed the play. The themes were on the fragments of transition of the North Eastern India in the last two decades – the social philosophy, psychology, social habits, realities were explored with symbols, images of breaking away reflect on the contemporary issues that trouble today’s generation. The artist here tries to present an emotional experience in its most compelling moment. Some extremely creative artists of Assam, leading by Dilip Tamuly, become committed towards more political fervour as Tamuly’s installations done after 1990s, having further explicit of political consciousness compare to his print making except some political, regional ethos and tide (Kandali: 2002). Images of various social symbols of identity with the use of textile, mosquito nets, umbrellas, traditional costumes, semi-abstract music representing inner feelings were aesthetically employed. Small umbrellas represented small identities which are in conflict with larger umbrellas. This is a comment on how consumerism and materialism would overpower human sensibilities. All colours are meant to signify different religious identities. His final submission is that he turns towards the Hindu concept of astitva when a person is said to be truly alive though name and fame become mere clichés of bone and ashes when all identities are preserved finally in an earthen urn.
Dilip Tamuly does not believe in acquiring the technique through mere academic studies alone, for him, every phase of an individual's life is determined by his psyche and an internal urge or necessity when a strange restlessness begins to take over the senses. The search for the true identity becomes part of the non narrative dramatic treatment, it provides new dimensions of drama where he explored ideas like non linear methods on identity without dialogue since he feared that old identity generally gets usurped by the new age explorations. Recent technological developments have radically transformed modes of creation, circulation, assimilation and dispersion of images, reframing perception and making the investigation of the independency of visual arts and politics an urgent ethical necessity. Dilip Tamuly's attempt was to place the art beyond all limitations and definitions and to break the stranglehold of formalist art history and criticism, His process of 'making' and the manipulation of material was given priority, with the result that the final object became secondary, almost incidental, and often temporary (Goswami: 2010). Today Dilip Tamuly has shifted his focus from his inner explorations towards the larger compass of social history, heritage and roots. This to him is a fertile field where he may look for something new in every endeavour, here he is not in one dimension of thought, and he finds now ways to be an artist, a teacher and a social worker rolled into one. He however would not serve any sermon; he would instead portray the dark realities in fragments through which he had set out on his journey of art. Most promising who entered the art scenario in Assam during eighties of last century, Dilip Tamuly's work art reflects grotesque figures in a morbid environment depicted predominantly linear dynamism and often physical
chaos (Baruah: 2011). Recent *Untitled* lithograph by Dilip Tamuly has been seen during the time of printing which he did in a National Lithography Camp, New Delhi, during end of 2013 (Plate 6.45).

6.4 INDIVIDUAL CREATIVE SENSIBILITY AND INSPIRATION FOR UP-SURGE YOUNGER GENERATION

Dilip Tamuly, is such breed of personality who manage to inspire, not only by dint of individual hard endeavour, talent or achievements but also with the way he has tackled and fared in this rollercoaster ride called life. Worldly achievements notwithstanding, the manner with which the personality has lived life, as also relationships, go on to create an inspiring story of its own joint in Guwahati Art College during 1990, Dilip Tamuly certainly brought in the needed momentum in the genre of print making not only in the state but also the entire region as many student started coming to the college from the other states of the North Eastern India (Kandali: 2011). Worth to mention as, he was also the first one to hold print making exhibition in the region in the state art gallery in Guwahati in the year 1983 along with fellow printmaker Bula Chakravarty. Tamuly treats in his own unique style of print making of his mastery of black expressionism, strong linear graphics and drawings in this part of the globe. His students are now taking his genre of art to new heights with each passing day. Mention can be made of few of his students, like Temsu Longkumar, Debajit Sarmah, Partha Pratim Sarmah, Sujit Bora, Pranjit Kalita, Rupanjali Baruah, etc, who have imprinted a forte for themselves as achieve individual identity and also make a distinction in the national art scenario. Dilip Tamuly’s successful completion of Post Diploma in the year
1986 to the developing graphics department of Government College of Art & Crafts in later period. (Rehman Ghosh Dastidar: 2003)

For up-surge passionate younger new generation, Tamuly wrote, "Visual art means comprehending Nature’s dialect. Whatever our profession may be, we personally must be able to absorb the ingredient of Nature. Secondly, we have to use or creativity to express ourselves. That creativity would be helpful to us as communicating in a universal language accessible to all. Lastly, in order to be a true artist we should understand modern society. That means necessity among all to gain insight into every object of everyday use and appreciate its formulation. Television, advertising, clothes, shoes, watches, home, car everything demands unique and creative visualizing and designing. Therefore, the more we observe which makes richer of our understanding and experience of art as intuition and communication" (2012).

Acclaimed pioneer in public art, installation and print making in the region Dilip Tamuly has always remained resourceful which is often outside the partial view of those artists who seek only material gain. Art and his life have gone on a parallel journey, his story never ends, he has something to add, nothing is fixed, and a little dramatic challenge is welcome to him. As according to Jabeen Rehman Ghose Datidar, in terms of contextual part and for that development among students credit entirely goes to Dilip Tamuly because with his own way to keep with his knowledge about the Northeast region, North Eastern culture, its ethnography, he always encourage/ inspire the students to have their own identity in their works. And this is why his students are not only mere skilled artists, he has opened their inner eye, he has
introduced them to the larger world by involving them in workshops, kala-
melasl art-fair, he shares his own concepts on lithography, viscosity which have enabled his students to assimilate his black reality. Dilip Tamuly always takes the initiative of providing avenues for others of his ilk to grow and prosper.

6.4 CONCLUSION

He was the first Assamese print maker to be recipient of the Danish royal fellowship for studying in Copenhagen. Thus the arena was set right to future graphic artists. (Rehman Ghose Dastidar; 2003) Dilip Tamuly is one of the most respected and revered names in the art fraternity of the country; and a person who has taught us the universal and all pervading ideal of humanity amid hatred and strife of life. His passionate creativity and experience/exposure of working in foreign studio in Denmark and Norway brought in much needed momentum in the genre of print making not only in Govt. college of art and crafts, Guwahati but also the entire region as many student started coming to the college from the other states of the Northeast.

Dilip Tamuly interprets the social realities through his rightly rich lithographs. He charges his forms with strong lines. The white lining over the black figures lends strength and power to the subject. As Tamuly has touched even erotic forms and revealed them very artistically. In some of his lithographs, Tamuly has shown the limbo the man has. He has used even animal figures to depict or even accentuate that sexual force. Dilip Tamuly’s images in etching and lithographs are peopled with grotesque human figures, Goyaesque in their demonic power and monolithic presence. These figures
are rendered in free and broken linear drawing, dark tones and strong hatched surfaces, to evoke the tension and anguish that characterizes them. Anatomical exaggerations and contortions of muscles add to the existential agony. The gestural violence of the lines and the white erased streaks would be certainly giving the images an emotional charge.

Stylistically experimental, Dilip Tamuly nevertheless brings to his images the directness and raw power of emotion along with a strong understanding of line and tone. By observing his works, the viewer feels he is encountering the reality of life. Some of his lithographs entitled show the inner conflict in a human being. His works is an interpretation of the philosophy of life. In his work, each image resonates with passion, an inner emotional tension and a strong creative urge to merge life and time in their disparate aspects.

Nonetheless, Dilip Tamuly’s art of print making has been definitely achieved extreme progress and richness in terms of content and medium over the years. Dilip Tamuly had taken up installation while in Denmark and Spain and then when he returned to Assam in 1990, where his parallel drawings continued and yet his post modern approaches had a mixed reaction, so, for some time, it was like a ball that he had thrown into the void with a wish that it would draw attention, he stood waiting because he knew that the world of art in Assam was not yet ready to receive his bold ideas and methods. Some extremely creative artists of Assam, leading by Dilip Tamuly, become committed towards more political fervour after 1990s as Tamuly’s installations
done, having further explicit of political consciousness compare to his print making except some political, regional ethos and tide.

He plays with images looks at them through various perspectives, sometimes in direct relation to reality, sometimes there is a reverse order of things when fantasy suddenly grips him. Dilip Tumuli’s individual mysticism is related with social reality, it makes visual presentation aesthetically acceptable. He is not concerned with reality as it appears too many, he is with the inner nature, and the subject may thus appear to be a caricature or seem exaggerated or distorted which truly reflects the inner self as it is. But then that leaves an impression of that personality on his work and it is what he is in kept his personal imprint whatever print making he has done it reminds natural, almost expressionistic launch on his works.

Dilip Tamuly’s work echoes animistic distortion of especially North Eastern India’s tradition of wood-carving. He does not very consciously pick up whatever he sees, it’s totally in memory and it comes out. There is no intellectual process involved in use of linguistic element from tradition. Most of his prints are basic expressions of the human mind, which he treats in his own unique style of print making as the master of black expressionism and strong linear graphics and drawings in this part of the globe. His etchings and lithographs are peopled with grotesque human figures, terribly violent in their demonic power and monolithic presence. These figures are rendered in free and broken linear drawing, dark tones and strong hatched surfaces, to evoke the tension and anguish that characterizes them. Anatomical exaggerations and contortions of muscles add to the existential agony. The gestural violence
of the lines and the white erased streaks, would be giving the images an emotional charge.

Stylistically experimental, Dilip Tamuly nevertheless brings to his images the directness and raw power of emotion along with a strong understanding of line and tone. Students are not mere skilled artists, he has opened their inner eye; he has introduced them to the larger world by involving them in workshops, kala-mela/ art-fair, and he shares his own concepts on lithography, viscosity which have enabled his students to assimilate his black reality besides maintaining a coherent sensitivity of providing avenues for others of his ilk to grow and prosper.
Plate 6.1: Dilip Tamuly, *Khoub*, 1983, lithograph, 48x68 cm

Plate 6.2: Dilip Tamuly, *Ma Devi*, 1984, lithograph, 48x68 cm

Plate 6.3: Dilip Tamuly, *Jugasutram*, 1984, lithograph, 48x68 cm
Plate 6.4: Dilip Tamuly, *Opeksha*, 1984, Lithograph, 48x65 cm

Plate 6.5: Dilip Tamuly, *Bura*, 1985, Lithograph, 48x32 cm
Plate 6.6: Dilip Tamuly, *Hanakar Mastiska*, 1985, lithograph, 48x32 cm

Plate 6.7: Dilip Tamuly, *Mahisha*, 1985, Lithograph, 48x68 cm
Plate 6.8: Dilip Tamuly, *Dhang*, 1985, lithograph, 68x48 cm

Plate 6.9: Tamuly, *Andharakirti*, 1985, lithograph, 68x48 cm

Plate 6.10: Dilip Tamuly, *Mukha I*, 1986, lithograph, 64x48 cm
Plate 6.11: Dilip Tamuly, *Mukh II*, 1986, Lithograph, 68x48 cm

Plate 6.12: Dilip Tamuly, *Ka*, 1986, Lithograph, 68x48 cm
Plate 6.13: Dilip Tamuly, *Dehamon I*, 1986, lithograph, 48x68 cm

Plate 6.14: Dilip Tamuly, *Dehamon II*, 1986, lithograph, 48x68 cm
Plate 6.15: Dilip Tamuly, *Untitled*, 1987, etching & viscosity, 35x 26 cm

Plate 6.16: Dilip Tamuly, *Lora*, 1987, lithograph, 68x 48 cm

Plate 6.17: *Rang*, 1989, Serigraph, 68x45 cm
Plate 6.18: Dilip Tamuly, *Suryya shan*, 1989, lithograph, 65x 48 cm

Plate 6.19: Dilip Tamuly, *Ma*, 1989, lithograph, 68x48 cm
Plate 6.20: Dilip Tamuly, *Hat*, 1989, lithograph, 48x68 cm

Plate 6.21: Dilip Tamuly, *Mukh I*, 1989, lithograph, 68x48 cm

Plate 6.23: Dilip Tamuly, *Chitra darshan I*, 1989, lithograph, 48x31 cm
Plate 6.24: Dilip Tamuly, *Chitra Darshan II*, 1990, lithograph, 31x48 cm

Plate 6.25: Dilip Tamuly, *Garvaparsiti*, 1990, lithograph, 68x48 cm

Plate 6.26: Dilip Tamuly, *Mritue*, 1990, lithograph, 68x48 cm
Plate 6.27: Dilip Tamuly, Untitled, 1990, drawing, 48x26 cm

Plate 6.28: Dilip Tamuly, *Swapna darshana*, 1990, platograph, 37x25 cm

Plate 6.29: Dilip Tamuly, *Gum line*, 1992, Lithograph, 68x48 cm
Plate 6.30: Dilip Tamuly, *Upadesha*, 1992, Lithograph, 48x68 cm

Plate 6.31: Dilip Tamuly, *Sambhoga*, 1993, Lithograph, 46x37 cm

Plate 6.32: Dilip Tamuly, *Face to Face*, 1994, Lithograph, 38x26 cm
Plate 6.33: Dilip Tamuly, *Kanda*, lithograph, 48x68 cm, 1994

Plate 6.34: Dilip Tamuly, *Bura*, 1994, lithograph, 38x26 cm, 1994
Plate 6.35: Dilip Tamuly, *Untitled I*, 1994, drawing, 46x47 cm

Plate 6.36: Dilip Tamuly, *Untitled II*, 1994, drawing, 46x50 cm

Plate 6.37: Dilip Tamuly, *Untitled III*, 1994, drawing, 46x65 cm
Plate 6.38: Dilip Tamuly, *Face I*, 2003, digital print, 30x21 cm

Plate 6.39: Dilip Tamuly, *Face I*, 2003, digital print, 30x21 cm

Plate 6.40: Dilip Tamuly, *Nritiya*, 2010, etching, 33x 20 cm

Plate 6.41: Dilip Tamuly, *Untitled*, 2013, platograph, 50X38 cm


Plate 6.45: Dilip Tamuly’s recent lithograph at National lithography camp, New Delhi, 2013
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