ABSTRACT

The purpose of the thesis is to explore the origin and development of Impression art and artists, in the context of entire world, India as well and also more purposely to focus in particularly three major print makers of Assam-Noni Barpujari, Ajit Seal and Dilip Tamuly.

Impression art or Graphic art, in general, is an object of art, essential commodity for visual communication and technological as well as social and cultural product. Aristotle’s use of the word ‘impression’ to speak of the mental image must have been more preceded by the existence of seals and other geographical signs and practices in ancient Greece. At the same time, unlike other art work Impression art is not a passive reflector of society but active participant in the larger historical process and social information. It is therefore, necessary to pay attention to understand an ‘Impression Art’ or simply ‘print’ image at a deeper level of aesthetics and intellectual appreciation.

We cannot, in this regard, go into the seemingly endless discussions that try to account for concept of Impression art as visual communication. Our intention is in touching upon the question, in the context of non-illustrative or fine art part component of Impression art, its origin and development. The purpose of Introduction part is also to identify and present some aesthetic, technological and transitional perspectives of print image in the context of world, India and more micro level on Impression art and artist of my state Assam.
We all live surrounded by prints. From Bill boards and brochures, from books and magazines, printed images compete for our attention. Impression art indeed has shaped culture in all parts of the world. In Chapter II and III, the research deals with some essential queries as basic necessities of origin of Impression art and activities, its development towards purposeful spreading of knowledge and along with more intimate individual creative expression in all over the world over few hundred years. To study the great achievements of human race the research also explores core aesthetic and technological aspect in global/ local context.

In Chapter II, "History and Techniques of Impression Art & Artists: Its Origin and Development" has been categorized highlighting upon the Foundation of Impression Art and Artists: it's aesthetic and technical module, emergence in India, Company rule: Western print makers in India, Indian print makers etc.

Chapter III “The contemporary study of print making practices in Assam in comparison with other parts of our country” has been divided into some sub topics as Impression art in India: 1850 to 1950, print making scenario since 1950, origin and development of print making in Pre-Independence Assam and comparative analysis of print making scenario of Assam with that of other parts of India.

Print making as an artistic medium has greatly evolved in both concept and importance over the past century, spreading all over the globe. In Chapter IV, V and VI, the research explores into the context of Contemporary Print making scenario of Assam on the basis of critical study on three major print
makers of Assam-Noni Borpujari, Ajit Seal and Dilip Tamuly, as according to their aptitude, creativity and initiative/ contribution of using print making’s strange interface between art and technology. In those three chapters individual Contemporary print makers of Assam has been discussed to trace the growth to be a legitimate printmaker as a whole, Individual’s experience and journey for creative quest, search for newness and perfection to discover the aesthetic value and technical uniqueness, individual creative sensibility and motivation for up-surge younger generation of contemporary print makers within Assam and beyond.

As conclusion, Impression art, as a whole, is not merely a destination, but an endless journey of visual communication in diverse means of aesthetic and technological exploration, also search, quest for individual self and the other. Originally used as a form of communication, it is now valued as an artistic medium with unique technical qualities. The contribution of eminent scholars, scientists, technicians acted as a stepping stone in the world of Graphic Art in general, and concept changed day by day according to new age computer graphics and digital inventions. Mixing, remixing various methods and materials with the printed image has become a new language of the new era.

The purpose of this thesis has not only tried to justify the credentials of printmaking scenario of Assam, but also carefully look towards the fruitful future generation of Assam, scattered within the country and abroad.