CHAPTER 1

INTRODUCTION

I.1 BACKGROUND

Impression Art or Graphic Art, with an affinity to mechanical printing was known and flourished in Assam during the first half of the nineteenth century or the so popular 'Orunodoi Era'. But this particular topic has not yet been discussed by artists, writers and scholars extensively. It will be relevant to begin with a short account of some fundamental definitions and the origin of Impression art or graphic art in Assam.

Printing as the technique of producing impressions by means of transferring inked images onto paper or other material by either mechanical or manual pressure, although the invention of true printing had to wait for the time when paper became readily available. Graphic art or in specific print making, is most powerful and effective because with the aid of this multiplication process, prints can reach the maximum number of people comprising the democratic strata of our society. (Mukhopadhyay & Das: 1985) provides possible origin of the phrase 'graphic art', 'graphic, has been derived from the Greek 'Graphikos' through the Latin 'Graphicus', and it stands for writing, drawing (pictorial or symbolic rather than verbal); and art, (middle English and old English accusative) comes from the Latin 'Ars' (nominative), 'Artem' (accusative), meaning skill applied to a production of beauty or to a work of creative imagination. Great litterateur Leo Tolstoy defined art as a
human activity consisting with that one man consciously, by means of external
signs, hands on to other feelings he has lived through, and that other people
are infected by these feelings and also experience them. (Wikipedia: 2011)

Print making is the process of making artworks by printing, normally on
paper. Print making normally covers only the process of creating prints with
an element of originality, rather than just being a photographic reproduction of
a painting, defines print making, as a process (except in the case of mono-
typing) is capable of producing multiple of the same piece which is called a
‘print’. Each piece produced is not a copy but considered an original since it is
not a reproduction of another work of art and is technically (more correctly)
known as an ‘impression’. The word impression (Synonyms: impression,
print), denotes a visible made on a surface by pressure which is prime means
of making multiple copies of a work of art or images; an impress of a bare feet
in the sand. “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.” (Manjali: 2009) 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.

Print making (other than mono-typing) is not chosen only for its ability
to produce multiple copies, but rather for the unique qualities that each of the
print making processes lends itself to. Prints are created by transferring ink
from a matrix or through a prepared screen to a sheet of paper or other
material. Common types of matrices include: metal plates, usually copper or
zinc, or polymer plates for engraving or etching; stone, aluminum, or polymer for lithography; blocks of wood for woodcuts and wood engravings; and linoleum for linocuts. Screens made of silk or synthetic fabrics are used for the screen-printing process. Multiple impressions printed from the same matrix form an edition. There is a historic-aesthetic aspect of print making that may be worth considering, which is that print-making, at large, has been closely associated with the proliferation of popular cultural artifacts, thanks to enabling industrial/technological innovations. Among the first few books to be printed was, of course, the Bible. This was followed by popular printed literature, gazettes, illustrated books, and almanacs. Folk art and print making also seem to have had an interestingly involved relationship. The interactions between distinct practices and their influences on each other force us to redefine the parameters of looking at print making today. Walter Benjamin anticipated that the reproducibility of a work of art erodes its ‘aura’ or its quality of uniqueness. (Dasgupta: 2006)

The importance and beginning of printing activities are defined as replacement of the work by the medieval scribe and illuminator such quickly and completely with growing status of printed pictures and printed book. The pictorial and the literal aspects of printing were indeed, closely linked from the starts. Mechanically speaking, Sumerian, people of Mesopotamia, during 5000 years ago, had been the earliest ‘printer’ for their relief impression on clay from stone seals was carved with both pictures and inscription. From Mesopotamia, the use of seals spread to India, China and later period the Chinese applied ink to their seals in order to impress them on wood or silk,
and in the second century A.D., they invented paper. (Jenson, 1996) Graphic art or print making is an analogue of book illustration. The first surviving book is known to have been printed in China from wood-blocks in 868 A.D.). It was entitled Diamond Sutra, Chinese translation of a Buddhist religious book, with a woodcut illustration as its frontispiece. Paper was already known to the Chinese, having been invented by Ts’ai Lun as early as in 105 A.D.(Das gupta: 1985) They learnt to take impression on paper from rectangular carved wooden blocks, by rubbing or rolling ink on the relief surfaces. It is therefore believed that the Chinese were the pioneers in printing. The European invention of printing from movable type was independent of the Chinese discovery. It was Johann Gutenberg of Germany who first printed a book in 1456, a vulgate Bible, from a movable type face, which was pulled through a wooden press at Mainz. From Mainz the art of printing spread through the continent of Europe. Mechanical printing was introduced in India during the middle of the sixteenth century, about a hundred years after the first printed book appeared elsewhere in the world.

Since the late 19th century, artists have generally signed individual impressions from an edition and often number the impressions to form a limited edition. Print may also be printed in book form such as illustrated books or artist’s books. Relief printing, intaglio printing, Plano-graphic printing or lithography, and stencil printing or serigraphy, these four processes are known as autographic methods of recording images. Before 1964, all the printed pictures for both illustrative (commercial) and non-illustrative (fine art) purposes were together titled graphic art. As the purpose and attitude of each
differs from that of the other, it became vital necessity to coin a new term to
distinguish them. To solve this problem, the print council of America in 1964,
restricted the original print and gradually the term ‘print making’ was generally
accepted. (Mukhopadhyay & Das: 1985)

Before 1960’s all printed pictures either done for commercial and
illustrating purposes or created for artistic activities as display prints altogether
were called “Graphic Art”. The purpose and attitude of each sector of prints
are distinctively different from each other. To separate them, it was necessary
to coin a new term. More or less from 1965 onwards the Print making Council
of America restricted the definition of original artistic prints to be called Print
making and the artist creator thus called ‘Print maker’. And on the other hand
prints created for non-artistic purpose is named as ‘Graphic Art’. Gradually the
term ‘Print making’ has been unanimously accepted for artistic hand-done
prints, while the commercial printing activities followed original title ‘Graphics’.

“The Print-Making Council of America made the following definition of
an original print as

1. The artist will create the master image in or upon the plate, wood,
   stone or such other material for the purpose of creating prints.

2. As it is observed that previously engraved prints were generally made
   with the help of expert technicians who did master block, copying the
   original drawing of the artists. To avoid this, the council made the
   following restriction. The artist or the pursuant will make the print to his
direction. The artist will process the block and the print will also be taken by the artist.

3. The final print is to be approved and also duly signed by the artist. The artist must mention the edition number and the nature of edition. Unsigned prints will be considered less valuable than signed impressions.

4. If the prints are made for an edition of more than ten for sale, the artist must produce one cancellation print by a cross mark or upon the block to guard against further edition.

The council also made it clear that these restrictions are not necessarily applicable to prints made before 1930. The guideline laid down by the council more or less has been accepted among the Print makers, artists, art critic, art historian, art collectors and art connoisseurs in general." (Kakar: 2007)

But recently entering into the new concept of postmodern doctrine of art practice all over the globe, the practice of Print making also has taken a different shape. With the concept and language of recent Print making scenario the guideline of artistic prints has generally changed. At present it is open to individual artist print maker to follow one’s own right and accordingly artists have their own choice to follow the guideline or not to follow or alter it. It was 1960s onwards that the boost of contemporary prints made a special mark on the art practice.
1.1.1 Global Evolution and Expansion of Impression Art as Means of Creative Quest

Impression art indeed has shaped culture in all parts of the world. Originally used as a form of communication, it is now valued as an artistic medium with unique technical qualities. To pull a print simply means to print an impression and impression refers to any one of a number of nearly identical images pulled from same printing elements. To make a print, the artist typically creates an image on a surface made out of metal, stone, wood, or other materials; the surface is then inked, and pressed onto paper to create an original print. By repeating the printing process, the artist is able to create multiple original works of art. A print maker's studio, as a strange interface between art and technology where art production is as dependent on artistic skills as on chemical, machines and specialized tool. The entire scenario is in stark contrast to the almost feminine tenderness of a painter's studio. Yet here are produced images with wonderful chiaroscuro and bold and definitely fluid lines in multiple impressions! A printing studio may seem medieval, yet it withstands obsolescence. (Ukil: 2007)

Print making has its roots in prehistoric times, when humans placed their hands on cave walls and blew pulverized pigment around them to create images. In approximately 500 BC, Sumerians carved images on cylinder seals that could be pressed into wet clay, thereby creating multiple imprints to indicate the ownership of goods. Chinese scholars created rubbings from carved texts around 200 AD, an early form of printing that could be done on paper and silk. The invention of paper set the stage for print making
throughout the world, because paper was affordable and well-suited to printing. As papermaking knowledge spread from China to the rest of Asia, the Middle East, and Europe, Print making became more widespread and technologically sophisticated.

Print making initially flourished as a form of communication, for it enabled artists to make multiples that could be disseminated to a large number of people. Starting in the eighth century, Japanese artists used print making to make multiple editions of Buddhist manuscripts. In fourteenth century Europe, woodcut prints became a popular way to distribute Christian images to the common people. In the fifteenth century, Gutenberg’s printed Bible ushered in a whole new era of literacy. Within an environment saturated by almost infinitely multiplied images, in newspapers and magazines, on billboards and computer screens, it is hard to think a world in which every image is unique. However earlier to the fifteen century, images were not only one of a kind but rare, generally found locked away in palaces, to which few had access, or affixed to the wall of church. The technology of Impression art or print making in specific, which first fell into place around 1400, suddenly made it possible for hundreds or even thousands of essentially identical images to be produced from a single matrix of carved wood or metal. When this invention was followed in the mid fifteen century by the introduction of movable type, so the first printed books could be produced, the possibilities of spread of knowledge and ideas expanded in an unprecedented manner.

Following its invention by Chinese art many centuries previously, fine art print making became established during the German Renaissance (1430-1580), during the early period of the Northern Renaissance. Its leading exponents were the Old Masters Albrecht Dürer (1471-1528), Martin Schongauer, Rembrandt (1606-69) and Goya (1746-1828). Technical and artistic developments which paved the way for new types of fine print included the following. The invention of the screw printing press in 1450, by the German Johann Gutenberg, along with an oil-based ink, metal prism matrices, punch-stamped typeface molds and a functional metal alloy to mold the type. Astonishingly, only minor improvements were made to Gutenberg's press design until about 1800. Lithography (using a matrix of fine-grained limestone) was invented by the Austrian printer Alois Senefelder in 1799. In 1803, machine made paper (made from linen and cotton rags) was invented by the Frenchman Nicholas Louis Robert. 1800 onwards, the replacement of Gutenberg's wooden screw press with an iron framed lever press, by Lord Stanhope, and the appearance of Frederich Koenig's steam printing machine. 1840, the invention of the revolving perfecting press by American Richard March Hoe, (followed in 1846 by the first rotary press) and the manufacture of paper from wood pulp 1859, the invention of photo-lithography by the French lithographer Firmin Gillot in 1872 as his son's invention of zincography. (www.visual-art-cork.com/ 20.12.2010)

From the Renaissance onward, individual artists became known for their spectacular use of Print making. Albrecht Dürer dazzled fifteenth century audiences with the exquisite detail and consummate craftsmanship of his
paintings, woodblock prints, and engravings. Two centuries later, Rembrandt’s mastery of the intaglio medium enabled him to create an influential group of over three hundred print making plates. About the same time, Japanese artists such as Katsushika Hokusai took the art of woodblock printing to new heights. Over time, the “toolbox” of print making techniques expanded to include etching, mezzotint, and eventually lithography, silkscreen, and mono-print. As processes became more complex, more artists began to work in print shops with professional facilities and the expertise of a Master Printer.

**Woodcut:** The woodcut is the art of engraving on wood by hollowing out with chisels areas of a plank of usually cherry wood, pear, apple or boxwood, leaving a design on the surface. The transfer of this design onto paper is achieved by inking the surface with typographic ink and applying pressure with a press. The woodcut technique was used for decorating textiles in China as early as the 5th century AD and by the 15th century it was applied to religious images and playing cards in Europe. The finest exponents of the woodcut in 16th-century Europe were the Germans, Albrecht Dürer, Hans Holbein and Lucas Cranach. (Cleaver: 1963) By the early 19th century woodcuts were largely supplanted in commercial work by the technique of wood engraving (a more exact process where the design is incised on the end of a hardwood block) and it wasn’t till the latter part of that century when artists rediscovered woodcuts as a medium of artistic expression. Among these were Edvard Munch, who used softwoods, and Paul Gauguin who achieved interesting effects by sanding the wood. The Japanese, traditional
masters of the woodcut, must be acknowledged as important forerunners of much of the work done by westerners throughout the 20th century.

**Linocut:** The linocut is a print making technique similar to that of the woodcut, the difference being that the image is engraved on linoleum instead of wood. Since linoleum offers an easier surface for working, linocuts offer more precision and a greater variety of effects than woodcuts. Long disparaged by serious artists as not challenging enough, the linocut came into its own after artists like Picasso and Matisse began to work in that technique.

**Etching:** Etching is a method of making prints from a metal plate, usually copper or zinc, which has been bitten with acid. The plate is first coated with an acid-resistant substance (etching ground or varnish) through which the design is drawn with a sharp tool (burin or other). The acid eats the plate through the exposed lines; the more time the plate is left in the acid, the coarser the lines. When the plate is inked and its surface rubbed clean, and it is covered with paper and passed under a cylindrical press, the ink captured in the lines is transferred to the paper. The first etching on record was that of the Swiss artist, Urs Graf, who printed from iron plates. Albrecht Dürer, though a consummate engraver, made only five etchings, and never really dominated the technique. That was left to later artists like the Italian Parmigianino and, of course, Rembrandt, perhaps the greatest etcher of all time. Later adepts of acid etching were Tiepolo and Canaletto in Italy and, of course, Francisco Goya in Spain. The 20th century saw important bodies of work by Pablo Picasso, Henri Matisse, Marc Chagall and Georges Rouault. Engraving is a form of intaglio printing (from Italian meaning to carve or to cut) in which the
lines that print are incised into the surface of the print form. The print form is a thin metallic plate, usually made of copper. A sharply pointed steel instrument called a burin is used to cut the grooves into the surface of the plate. Most early engravings were book illustrations and religious images intended for popular use.

**Lithography:** Lithography is the Print making technique invented by Senefelder in Germany in 1796 which takes advantage of the repulsion between oil and water to transfer an image from a smooth limestone surface to a sheet of paper. It is considered one of the most authentic means of artistic reproduction as it prints directly the touch of the artist's hand. On the other hand, sheer production numbers detract somewhat from its appeal to collectors, as the method permits practically unlimited editions. The first artists who left their mark on the lithographic tradition were mainly French and go from the early Delacroix and Géricault to Daumier, Degas, Manet, and especially Odilon Redon. The advent of colour lithography in the mid-19th century saw significant work by Toulouse-Lautrec, Gauguin, Bonnard and Edouard Vuillard. The American expatriate, James McNeil Whistler produced some remarkable views of the River Thames in England while his compatriots of the firm of Currier & Ives were papering the United States with their own characteristic lithographs. Other 20th-century practitioners have been Edvard Munch, the German Expressionists, and the Mexicans José Clemente Orozco, Diego Rivera and Rufino Tamayo.

**Silk Screen:** Silk screen, screen print or 'serigraphy' as it prefers to be known in fine-art circles, originated in China and found its way to the West in
the 15th century. Serigraphy took on the status of art in the late 30's in the United States when a group of artists working with the Federal Art Project experimented with the technique and subsequently formed the National Serigraphic Society to promote its use. Andy Warhol (1928-87) popularized these techniques in his multiple portraits of 1960s celebrities.

Contemporary print makers often use a combination of conventional and digital techniques as well as the use of digital printers and photographic equipment. The latest type of digital fine art print making is Giclee prints. Giclee is a relatively new and exciting form of fine art reproduction. It is a French term, pronounced ‘zhee-clay’, meaning "that which is sprayed". This plate less fine art printing method was developed in 1989, and was used mainly for printing posters and proofs. Giclee prints are sometimes referred to as Iris prints due to the fact they were printed on an Iris printer, one of the first high-end digital printers. Giclee prints can be original works of art generated with a computer, multiple originals based on artwork (created with or without a computer) made with the Giclee process in mind, or high quality reproductions of original artwork. (Castleman: 1963) Artists such as Robert Rauschenberg, Jim Dine, David Hockney and Andrew and Jamie Wyeth are using giclee to create original works of art, multiple originals or reproductions. Also, giclee prints are shown at the Metropolitan Museum of Art in New York, the Los Angeles Museum of Modern Art and the Corcoran Gallery in Washington, DC.

The late nineteenth century saw the rise of the artist print maker in Europe and the United States. Whether working independently or collaboratively with Master Printers, these artist print makers helped to firmly
establish their medium within the artistic canon. Seminal figures within the nineteenth century include Turner, Whistler, Blake, Degas, Cassatt, and Goya. Artist print makers in the first half of the twentieth century include legends such as Chagall, Matisse, Munch, Picasso, Miro, Arp, Ernst, Dali, Kollwitz, Beckmann, Barlach, Kandinsky, Klee, Hopper, and more. In the same time period, artists all over the world carried print making to new heights. Japanese artists, for example, worked within the established tradition of Ukiyo-E print making to create luminous woodblock prints depicting scenes from mythology and everyday life. In Mexico, artists such as José Posada flocked to print making for its graphic beauty and potential to effect social change. The famous Mexican Taller de Gráfica Popular (Workshop for Popular Graphics) provided access and inspiration for an entire generation of artists. Contemporary artists continue to use print making for its unique visual qualities. As today’s artist print makers work with time-honoured hand processes, often in communal print making workshops that foster collaboration and innovation, they build on the rich traditions of their artistic forebears.

1.1.2 Impression Art and its Development in India

To understand the medium one needs to know the history of its advent and development in India. Mechanical printing was introduced in India during the middle of the sixteenth century; about a hundred years after the first printed book appeared elsewhere in the world. The concept of duplication and reproduction, which is basis of printing, was known in India well before the establishment of printing press in 1956 in Goa. The Indus Valley Civilization
for instance records evidence of stamped votive seals, which were used for mass re-production. Grants of land were recorded by engraving on copperplate and engraved images for religious and secular use on metal ware cessed the block on cloth was a common art and craft since long is possibly the technique closest to the modern method of wood block relief printing. However the implementation of these proto-graphic arts of duplicating images into the actual technique of printing either manually or mechanically did not take place in India. “Printing reached hundred years after the appearance of the Gutenberg Bible, when two presses were set up by Jesuit missionaries in Goa in 1556. The presses turned out literature from movable types for religious propaganda. India, thus gained access to the technology of printing on paper direct with metal types and not via wood blocks as in China or Germany.”(Das Gupta: 1985)

Since the early sixteenth century when Portuguese opened factories at Calicut, Cochin and Goa and then onwards with the further settlement of the Dutch, English, French and other Europeans in various parts in India, direction interaction with Europe began. The sixteenth Indian history was dominated by foreign affairs. While the Mughal were fully occupied in spreading their political power, the Dutch and the French were concentrating in trade and commerce in India. The Portuguese Jesuit Missionaries of Goa were the first to think of printed books as an effective media for the propagation of Goa were the first to think printed books as an effective media for the for the propagation of Christian ideology. To fulfil this idea, they imported printing press and movable types from Lisbon and on 6th September
1558 two wooden presses arrived in Goa by ship. The presses were immediately set up under the guidance of Joao De Bustamante, a Spaniard who came to India as an expert technician of printing. In the same year the Missionaries printed their first book entitled *Conclusoes e Outras Coisas.* (Das: 1984)

Between 1556 and 1588 thirteen books were printed in Goa. Of those books, some bear ornamented woodcut initials letters, colophons, monograms, and other decorated picturesque printed images and letters. *'Compendio Spiritual Da Vide Chrstaa'* (Spiritual Compendium of the Christian life) of Gaspar De Leo was printed in Goa in 1561. This is the earliest, surviving printed book in India, which is also embellished with Ornamental woodcut initials on each opening chapter, at present housed in the New York Public Library. (Das: 2008) In 1568, the first illustrated cover page was printed in Goa for the book *'Contitviones do arcebispado da Goa....Provincial':* The illustration, a classical entrance was done with a wooden block using the relief process. All these woodcuts, cited above were printed together with matrix. Intaglio printing was introduced for the first time in India by the Danish Missionary, Bartholemew Ziegenbalg. He published The Evangelists and the Acts of the Apostles, which was printed in Tranqueber in 1714. A printed design in etching was added to the opening page of the book. This was printed in brown colour and this was one of the first examples of colour printing in India. In 1716, Gramatica Damulica by Ziegenbalg was printed in Trinqueber. The earliest plate engraving is found in this book. It is a small copper plate engraved picture printed at the bottom of
the opening page. The earliest printed illustration is embellished in the book bearing the title *Balbodha Muktavali*, printed in 1806 in Tanjore. The illustration was made out of woodcut block and printed together with the matrix. We do not know whether those blocks were engraved in India or were imported from abroad.

As Portuguese started mechanical book printing in India, similarly printed illustrations and single sheet display prints were started by the visiting foreign artists in the last part of the eighteenth century during the British colonial period in India. The arrival of foreign artists in India began with the coming of Tilly Kettle, a British painter in Madras in 1767. Between 1767 and 1820 about sixty amateur foreign artists visited India. Many of them settled and worked in Kolkata the-then capital of British India. Of those foreign artists, a few were basically engravers and etchers including Joseph Sheppard, Caleb, John Garbrant, William Daniell, Richard Brittridge, James Moffat, Thomas Taylor, Henry Hudson, William Bailie, Frans Baltasar Solvyns, Avon Apjon, John Brown, John Alefounder, J, Ahrentz, G. Hamilton, Francis Dormieux, Samuel Davis amongst others. Amongst others, the credit for first single sheet display print in India goes to Caleb John Garbrant, a British engraver, who came to Calcutta during 1780s. In 1783, he executed an etching, the portrait of Sir Eyre Coote, copying from the original oil painting by J.T Seton. The possibility of single sheet printing at a large scale was first explored by William Daniell and Thomas Daniell. During 1786 and 1788 Daniell's published an album based on William's own drawings "Twelve Views of Calcutta" containing twelve original etchings. The album was printed in
Kolkata. All the etchings were printed in monochrome and stained in colour ink. This example of Daniel evoked interest among his contemporaries to publish their drawings on topographic scenes, manners and customs, ethnology, antiquities, natural history and so on. By the evidence of publications of intaglio prints in Kolkata it is indisputably clear to us that intaglio printing presses must have been established in Calcutta by 1780s.

With the establishment of Government Lithographic Process in Presidency cities of India during 1820s a new technique was added. The first lithographic single sheet display print was printed in Kolkata in 1822. De Savignac a visiting French artist settled in Kolkata, did a remarkable lithographic portrait of Hastings, copied from the original drawing by George Chinnery. The first examples of lithographic illustrations were printed from the Government Lithographic Press in Kolkata in 1824 for the book entitled The History Design and Present State Religion by Charles Lasinton. The illustrations were printed in monochrome and stained in colour ink. In the preface of this book, the publisher proudly mentioned his attempt of publishing lithographic color prints for the first time in India. The first lithographic folio was printed and published from Madras, during 1827 John Gantz and Justinian Gantz set-up a lithographic press in Popham's Broadway, Chennai, where they printed The Indian Microcosm (1827) a set of prints based on John's drawing. From this lithography establishment Grantzs printed Views of Madras and Pictures of Indian Castes and Topographical Views.

The earliest printed illustration (a woodblock print) can be found in the book entitled Balbodha Muktavali, printed in Tanjore in 1806. However, the
first example of an illustration printed by an Indian artist was part of the Bengali book, Onoodah Mongal (a compilation of tales of Biddha and Soonder). The book was published by Ganga Kishore Bhattacheryee and printed at the Ferris and Company press, Calcutta, in 1816. There are two engraved illustrations in this book, which are accompanied by the inscription “Engraved by Ramachand Roy”. (Roy: 1974) Intaglio printing presses were well established in the city Calcutta by 1780 onwards. However, the first lithographic single sheet print was printed there only in 1822 by a French artist, De Savignac. Savignac re-created, as a lithograph, a portrait of Hastings originally painted by George Chinnery. The first examples of lithographic illustrations were printed for a book, at the Government Lithographic press in Kolkata in 1824. Annada Prasad Bagchi (1849-1905), pioneer artist of Bengal, studied at Calcutta art school. “Remembered more as a graphic artist, he graduated in 1876 but was soon engaged to teach lithography at the school after the departure of its European teacher. His student work as the illustrator of Rajendralala Mitra’s Antiquities of Orissa (1869-70) helped to create reputation. (Mitter: 1994) As the demand for printed pictures for calendars, books and other publications grew in the 1870s, and as single sheet display prints (fine art prints) gained popularity, several art studios and Print making presses flourished all over India. Bat-tala, a name derived from a giant Banyan tree in the Shova Bazaar and Chitpur areas of Kolkata, and presently the name of a police station in the city, was the hub of Indian Print making activities in the 19th century. The printing and publication industry that developed in the vicinity of the banyan was also
known as *Bat-tala*, and maintained its reputation as one of the country's most important publication centres until the end of the 19th century.

During their time spent in India, the British were keen to introduce their education system and encourage the talent of craft and design-oriented artists. This in turn provided those with a means to fulfil the demand for Indian crafts in the foreign market they supplied. The art school in Madras was founded by Dr. Alexander Hunter in 1850. Other schools that were established during the same period by the British included the School of Industrial Arts in Calcutta, in 1854; the Sir J.J. School of Arts in Bombay, in 1866; the Jeypore School of Industrial Art in Jaipur, in 1866; and the Mayo School of Art in Lahore, in 1875. Raja Ravi Varma was the first artist in India who used print making, not as an artistic medium in itself, but as a means for his art to reach the masses. To achieve his purpose, he set up his own lithographic press towards the end of the 19th century, known as the Ravi Varma press in Ghatkopar, Bombay. Here he copied several of his religious and secular paintings and printed them as glossy oleographs. The practice of Print making as a fine art medium gained immense popularity with the establishment of Kala Bhavan founded by the Tagores in 1919. An earlier organization, also established by the Tagores, was the Bichitra Club - where new styles of painting and Print making were explored. The three Tagore brothers, Abanindranath, Gagendranath and Samarendranath (nephews of Rabindranath Tagore), transformed the veranda of their Jorasanko residence into a meeting ground for the club and frequently hosted art salons there. Of the three brothers who spearheaded the Bichitra Club, artist Gagendranath...
Tagore took a special interest in lithography, and set up his own lithographic press in 1917. He later published an album of his prints.

Another prominent member of the Bichitra Club was artist Mukul Chandra Dey, who went to America in 1916 to learn the technique of etching from James Blinding Slone. He travelled again, in 1920, to England where he studied etching and engraving under Murohead Bone before returning in 1926. Dey was the first Indian artist who went abroad to learn graphic art. Nandalal Bose was another artist closely associated with the Bichitra Club. He left Calcutta to take charge of Kala Bhavana, which was newly established at that time. Initially, only a few artists demonstrated and taught the various processes of print making at Kala Bhavan. During 1920s several foreign artists visited Kala Bhavana and demonstrated practical knowledge and contemporary art practice of their countries. By this firsthand knowledge of various methods and materials and contemporary art theory the artists of Santiniketan were exposed to new enthusiasm. During this period a few foreign artists demonstrated the art of print making at Kala Bhavana. Artists gradually came to know the contemporary graphic art of the world. A new era began. To create intense interest in Print making during this period, the credit goes to Surendranath Kar, Ramendranath Chakravarty, Manindra Bhusan Gupta, Binode Behari Mukherjee, Ramkinkar Baj and Biswarup Bose. They experimented and created number of woodcuts, linocuts and intaglio during 1930s and 40s and published portfolio of lino and wood cut and prints.

Print as a creative medium in India started during second decade of the twentieth century. This new era in Indian art began with the establishment
of Kala Bhavana in Santiniketan in 1919 by Rabindranath Tagore. When in 1921 Nandalal Bose took charge of Kala Bhavana, the creative ambience received a new energy and an exceptional chapter was added to the history of Indian art. Graphic art was introduced in the teaching program of Kala Bhavana right from the beginning. During 1921-22, a French artist, expert of wood engraving and etching, Madame Andre Karpeles visited Santiniketan and demonstrated the art at Kala Bhavana. Significantly in 1926 Gaganendranath Tagore donated his lithography press to Kala Bhavana and a pressman was appointed to look after it. (Das: 2011)

Apart from the printing activities of Kala Bhavana during 1940s and 50s, artists like F. H. Raulfdar (Madras-Mangalore), Samarendranath Gupta(Lahore), Sudhir Ranjan Khastgir (Dehradun), Y. K. Sukla (Bombay-Bhubaneswar), Sofiuddin Ahmed (Kolkata-Dacca), Haren Das (Kolkata), Adinath Mukherjee (Kolkata), Santosh Kumar Banerjee (Lucknow), Binod Raut Roy (Santiniketan-Bhubaneswar), Chito Prasad Bhattacharyee (Kolkata-Bombay), Somenath Hore (Kolkata-New Delhi-Santiniketan), Gunen Ganguli (New Delhi), Jivan Adalja (New Delhi) contributed immensely. Chittaprosad Bhattacharya, a socially committed graphic artist and major player in the rise of revolutionary popular art in India in the 1940s, whose iconic prints of people's resistance against foreign colonial power and the indigenous elite has become legendary. (Mitter: 2011) By this time we see an important change in the approach towards Graphic Art. The Indian artists were no longer with only reproductive value; in fact they concentrated more in doing an absolute work by itself, which could stand as an independent work of art.
Although print making started as a creative expression amongst Indian artist since 1920s, it did not flourish thoroughly due to lack of technical knowhow and also due to unavailability of related materials from the local markets. Even Graphic art was looked as a secondary medium. All these vital problems did not allow much mobility and progress towards Print making before 1960s. One of the pioneers in this field is Krishna Reddy. During this period, an artist who evoked positive interest amongst the contemporaries is Somenath Hore. He did a few wood engravings while he was a student of the Government College of Art, Calcutta and this time onwards, with continuous research in the field of practical Print making he gained mastery over various printing processes, such multicolour intaglio printing, lithography, and even relief printing. The example of Somnath’s prints (his legendary white-on-white the ‘Wound’ series is a part of this exhibition) not only established him as a renowned print maker of present time but also inspires confidence amongst his contemporaries to produce quality prints with the limited resources available. An important print maker who deserves a mention is Kanwal Krishna, who had his early training in painting from the Government Art College, Calcutta, went Europe in 1951. In 1953 in Paris, under the guidance of William Hayter he learnt the newly developed intaglio printing technique. In 1955 he came back to India and settled in Delhi. During 1957 he set up his own press and started multicolour intaglio prints of colographic process. Kanwal’s prints created a sensation among his contemporaries because of its charismatic quality through highly embossed surface and luminous colours. (Sunish: 2012)
K. G. Subramanyan the noted artist who could traverse in various methods and materials did a number of serigraphy as single sheet display prints and several illustrated children books mostly done in India. Even Subramanyan have a wide range of lithographic prints and folio done in Santiniketan. By and large, the initiation of creating enthusiasm within frame workgroup activities could be seen in the members’ of the society of contemporary artists. The group was founded in 1960 in Kolkata. Sanat Kar, Lalu Prasad Shaw, and Amitava Banerjee are active founder members. Sanat Kar experimented with intaglio printing and went further to take prints from non-traditional intaglio matrices like engraved wooden block and other synthetic surfaces. One of prominent print makers of the 1960s and 1970s is Jyoti Bhatt, who had his initial training from the Faculty of. Fine Arts, Baroda between 1954 and 1959. Jyoti Bhatt went to U. S. A. and learnt the technique of Intaglio at Pratt Graphic Centre in New York. On returning to India in 1966, he devoted himself completely to print making and created a working atmosphere in Baroda.

Another print maker who has an outstanding contribution is K. Laxma Gaud from Hyderabad originally. Laxma studied under masters like K. G. Subramanyam and has played a vital role as a print maker especially in the field of etching and aquatints. ‘Group-8’, which was founded in 1968 in New Delhi, needs special mention. The Group-8, which is an association of working artists devoted to print making lead by Jagmohan Chopra conducted programmes to popularize print making. (Sunish: 2012) The first exhibition of All India prints of Group-8 took place in New Delhi in 1965 and most of the
significant women artist of that generation is Anupam Sud who has used the intaglio process in all its variations-etching, dry point, combining it with the viscosity process and wiping technology according to her unusual figurative genre. While her sympathies and concerns are often feminist, a recurring theme in her work is the universal predicament.

By and large the popularity of print making among contemporaries has gained through Institutional system. One of the renowned centres is the Department of Print making, Kala Bhavan, Santiniketan. The department has continuously been enriched by individual and collective efforts of Biswarup Bose, Somenath Hore, Sanat Kar, Nirmalendu Das, Pinaki Barua, Suranjan Bose, Ajit Seal and recently Salil Sahni. Young Turks like- Vibha Galhotra, Arpan Mukherjee and Akshaye Agarwal are alumnus of the same institution. The Department of Graphics, Faculty of Fine Arts, Baroda, has always been an active centre of Print making spearheaded by P. D. Dhumal, Rini Dhumal, Jayakumar and Vijay Bagodi. Alumnus of same department Vrindavan Solanki, Mimi Radhakrishnan, Walter D' Souza, Naina Dalal, Kavita Shah are veterans in The field; Prakash, Satish Sholapur, Md. Rizwan based in Bangalore now; Viraj Naik presently concentrating on his drawings and paintings in Goa; Ravi Kashi, a successful painter he experiments with medium of Print making breaking conventional norms often producing astonishing results; Niyeti Chadha, currently working at the Pratt Graphic Centre, Manhattan are young contemporaries active in the field.

Another such centre within institutional system is the Department of Graphic Art, Rabindra Bharati University, Kolkata headed by Hare Krishna
Bag, Parag Roy and Paula Sengupta. The Calcutta Print making scene is active with Print makers like Atin Basak, Lina Ghosh, Jayant Naskar and youngstars like Baishakhi, Rajesh Deb amongst others. Paula’s choice of print making as a medium for creating art is conducive to her image-making tendencies. Her varied interest in textiles and embroidery as well as the enormous tactile possibilities and the inimitable surfaces that print making is capable of attracted her to the practice of print making. She learnt to use the traditional letter- press, a method of printing that evokes the nostalgia of handcrafted books.

Bharat Bhavan in Bhopal also played a positive role to promote contemporary print making. In the complex they have a centre for print making, which provides all facilities for print makers. Besides the practical training and workshop, they organize prestigious exhibition of national and international repute. Private organizations like Kanoria Centre for Arts, Ahmedabad; Triveni Kala Sangam, New Delhi; Cholamandal Artists’ Villege, Madras; Prof. Salve’s workshop, Mumbai; Devraj’s Atelier-2221 studio, New Delhi are well known for print making activities.

The names of Zarina Hasmi, R. B. Bhaskaran, R. Palaniappam, V. Nagdas, Siddhartha Ghosh and Devraj and Pratibha Dakoji also shine best in the field of print making. The history of Indian creative print making which has commenced from of the Nineteenth Twenties crossed a long way. The history of about ninety years has various ups and downs and has been enriched by several streams of ingenious sources. Some personal contribution, experiments and few collective efforts have developed the Print making and
thus the horizon of print making has been expanded. Unlike the group activities of the ‘Group-8’ to popularize the medium among artists, art lovers and critics in India the member of the ‘Indian Printmakers Guild’ which was founded in 1990, has successfully taken leathership to project print making. The members of the group are Anandamoy Banerji, Bula Bhattacharya, Dattatraya Apte, Jayant Gajera, Kavita Nayar, K. R. Subbana, Kanchan Chander, Moti Zharotia, Shukla Sawant, Susanta Guha, Sukhvinder Singh, Subba Ghosh. They are devoted to print making and besides their own work they also schedule programmes to project the print making into greater platform. This is a working artist group formed exclusively for making prints.

At this moment, here in India, Indian print makers are normally working with the following major areas: Relief, Intaglio, planography and Serigraphy. The recent entry into the field of Indian Print making is Digitography and mixed media as we see in recent experiments by Gulammohmed Sheikh, Ravi Kashi, Jyoti Bhatt, Shukla Sawant amongst others.

Entering into the new age of computer graphics with the help of different software’s, scanners, digitizer and stylus the concept of print making has changed. The post-modern doctrine of art practice has also changed the attitude of print making. These days we are no longer restricted by the norms laid down and accepted earlier. Making a print has already crossed its classical identity to be a pure print only. Rather a new concept has developed to see print making with a combination of other allied mediums. Even the prints are pulled on various surfaces such as cloth, plastic, wood, aluminum foil etc. instead paper. Mixing, re-mixing various methods and materials with
printed image has become a new language of the new era. Thus in recent
trend of contemporary Indian art, artistic expression reflects self, and that it
reflects and interacts with the environment and technological development,
which is more than physical, it is moral and conceptual as well. (Malik: 1995)

1.1.3 The Historical Significance of Art Heritage in Assam

Art is physical entity or expression of creative intellect of man. The
particular entity has been associated with human delight, sorrow, jovial,
pleasure and habitual virtues. People, residing in a distinct geographical
location, has moved forward along with its surrounding, life-style & their taste/culture regarding. In the course of time, walking across a traditional path,
sometimes new path or energy may be definitely emerged. In the field of art,
Assam is footing in that particular juncture of new awakening, thinking by the
grace of immense creativity, endeavor of both various individual and
institution. Assam is known as Pragjyotishpura (Land of eastern lights) in
ancient times, Kamrupa in medieval times. Assam is the anglicized name, for
the state that lies between 89.5° to 96.1° East longitude and 24.3° to 28.3°
North latitude. Spread over an area of 78438 square kilometers. Assam is
second largest state in seven Indian states and two foreign countries Bhutan
and Bangladesh. Surround it the state is also strategically close to India’s
international borders with China and Myanmar. Assam is surrounded by
highlands and plateaus on three sides except the western one where
Brahmaputra valley merges with the Gangetic plan. The long lines of hills and
mountains divide Assam into two major valleys: the Brahmaputra and the
Barak valley which is also known as Surma valley. The whole north east
region is connected with the rest of the country by a tenuous 22 kilometer land corridor through Siliguri in the eastern state of West Bengal, a link that has come to be referred to us the ‘Chicken Neck’. (www.govtof assam.nic.in/2013)

Today's Assam is full of ingredients and components that constitute the basis for future artistic success. Many things combined together worked as a catalyst behind Assam’s artistic glory. Its geography and population have differentiated these two valleys from other places. The Aryan and the Mongolian blood both have mingled in the veins of these valleys. Both valleys are the place of congregation for Hindus, Muslims, Christians, Jains, Buddhists and also a meeting place of the various segments of the four prime linguistic families of India along with local ethnic communities of Assam. Perhaps due to this, scholars have unhesitatingly described whole north east region as an “anthropological garden of India”. (www.assamgovt.nic.in, 20.12.2010) From time immemorial, different linguistic communities are living here together without the least malice against each other. Once upon a time, this valley saw the rules of Ahom, Koch and Kochari kings. Over a period of 121 years Assam had to live under the yoke of British Raj. The residents of the valleys are combination of the Assamese speaking people, the Bengali Hindus and the Bengali Muslims; “the Bodos, the Karbi, the Mising, the Dimasas, the Nagas, the Hmars, the Manipuris, the kukis, the Riang, the Nepalis, the tea garden laborers and various other ethnic communities. These are various inhabitants and linguistic communities of plains and hill in all over Assam. (Wikipedia: 2011) Their intermingling since time immemorial has carved the natural way for a mutual interaction. Each community has enriched its
immediate and remote neighbor. With so many cultures in its treasure house, the culture of the valleys has developed into some kind of a mixed fixture. In the area of art, different ethnic and linguistic groups are engaged to develop their indigenous art forms in their own traditional ways, such that taken together; these art-forms and artistic endeavors constitute a natural gallery. These indigenous items not merely invite the attraction of the art-buffs; they can also arrest the attention of buyers and can thus do a lot in promoting and developing the economy of entire Assam.

If we broadly divide the art world of Assam into two schools -as the indigenous, conventional, folk school and the modern school, then we will have to admit that the modern school is yet lagging behind its folk counterpart. Of the indigenous art school, pottery, wood carving, woven textile, cane and bamboo products are some the prominent art forms of the Assam. Particularly rural life of Assam is full of religious, community festivals and rituals of different gods, goddesses, beliefs, social practices which has reflected through their habitual life, art and crafts in various medium. But presently many artisans are disentangling themselves from this family trade for the sake of bare livelihood. Lack of adequate infrastructure, patronage and intrusion of modern technology is thus pushing the immensely potential indigenous art and crafts of Assam to its death bed, or confined to the respective communities. There are various evidences to show that the visual arts including painting and sculpture had been practiced in Assam since very early times. Though it is hard to distinguish about the origin and development of the art of painting and sculpture in Assam, we have references in both literature
and inscriptions of its early cultivation along with that of embroidery, drawing
and engraving. The tradition of painting in Assam goes far back and can be
extended to the *Puranic* time. Of course the evidence of that tradition is only
obtainable from a legend. In that beautiful legend a lady, named *Chitralekha*,
was endowed with a great talent in portrait-painting. We get the earliest
literary evidence in Banabhatta’s *Harsa-Charita* where mention has been
made of the gifts from *Bhaskaravarman*, the king of *Kamarupa* of 7th century
to *Harshavardhana*. The gifts include colored or painted cloth in the pattern of
Jasmine flower, and carved boxes for painting, and brushes. *The Kalikapurana*
also mentions about decorated cloth which were used for offering to the deity. In the *Babruvahana Parva* of *Harivar Vipra* (14th century)
we get reference of the paintings on walls. (Choudhury: 1976)

Besides these, we have in our possession three historical relics which
are considered as the earliest evidences of the art of drawing in his region
because these are only few survived rock engravings of rare linearity. At
*Umatumoni*, near *Biswanath*, on a huge boulder some engraved drawings of
animals and geometrical designs have been noticed. It is also clearly visible
from the style of these drawings that they belong to two distinctly separate
phases. The style of the earliest phase consisting of the drawing of birds and
animals, reminds us of primitive rock art, discovered in the different parts of
the world. But besides the style, we do not have any other material evidences
to ascertain the date of these drawings. The other two we get in two cut-out
slabs of stone collected from *Lanka* and *Davaka* respectively, now preserved
in the Assam State Museum. In the first slab, below some scripts there is the
drawing of a peculiar animal, perhaps a donkey over another animal, probably a pig, engraved in lines. Unfortunately the script has not been deciphered so far, which might have revealed the age of that drawing. On the other stone there are some human and animal figures which are also engraved in lines.

Between the sixth and twelfth century Assam witnessed a sustained development of an architectural and sculptural tradition which had many interesting points of contact with parallel movements in other parts of India. Also, inspite of these affinities, one observes a distinctive character of Assam which begins to make its way from the sculptural reliefs from Daha Parvatia and culminates in the regional school of Kamakhaya. (Vatsyayan: 1998)

Until the 16th century, we do not have any other material evidence of this tradition's continuations. With the rise of the Neo-Vaisnavism under Shrimanta Sankardeva, from 16th century onwards, we get a host of concrete examples that can be called painting in its real sense that flourished until the last part of the 19th century. These polychrome paintings, popularly known as manuscript painting, done on sanchi pat or tulapat, were the illustrations of the stories of the Bhagavata, the Puranas, the Ramayana, the Mahabharata, etc., which contained written descriptions along with these paintings. At least one hundred manuscripts, each containing on an average forty such paintings, have been discovered so far. From these paintings, it is apparent that both their form and spirit are traditionally integrated with the basic aesthetic concept of the Indian painting tradition. For example in almost all these paintings the Hindu spirit of religious fervor is clearly visible.
For the association of the painting tradition with the *Vainavite Xatras* of Assam, the pictorial style inaugurated by the Khanikaras (artist/craft people community) of the *xatras* may be designated as the Satriya. During hey days of the *Ahom* rule in the 18th century, there had been developed another painting style influenced by the *Mughal* principles of pictorial art. The differences between the two styles are palpably transparent. (Kalita: 2009)

During reign of *Ahom* rulers of Mongoloid/ South-east Asia origin in the Medieval Assam the *Mughal* influence became evident, yet it had been able like the *Rajasthani* and *Pahari* School to synthesize that influence to its own advantage, and thus had been able to maintain its distinct regional entity. That is why we find the similarity of manuscript paintings of Assam to be more striking with the *Kangra* School than with the *Mughal* School because of the thematic connotation and stylistic similarities. In the paintings of the manuscript of the first book of *Brahmaavaivarta Purana* which is now prescribed in the British Library, London, the *Shankhachuda Vadha*, the *Hastividyarnava* (of *Auniati Satra*), *Kumara Harana* (of both *Budhban* and *Dichial Xatras*), we experience the highest manifestation of this assimilation.

On the other hand, in the paintings of the *Chitra Bhagavata* we experience something very original in its vigorous lines, contrast of colors and uniqueness of composition, which very well establishes its distinct identity. However, in all the above mentioned paintings we feel the same confident and effortless control of the painter over his job that reflected in the vigorous lines, arrangement of space and choice of colors. In his expert hands even the otherwise irrational and awkward arrangement of space become normal,
perfect and pleasing. There is also a separate genre of paintings where, instead of trained, expert and confident hand we encounter the lines of confusion and simplicity of a child, where colors and composition also become arbitrary and irrational. But this irrationality often opens up a vista for a kind of innocent pleasure of fantasy which the rational thinking always fails.

1.1.4 Impression Art Activities in Assam and its Development Towards Contemporary Artistic Pursuit

In early nineteenth century came the Burmese invasion in Assam with not only disastrous impact on socio-economic life, but also it almost ruined hundred years' long art and cultural traditions of Assam. In 1826, after the Yandaboo Treaty, the British took over power from the Burmese. The Christian missionaries introduced printing technology at this time. The first Assamese book in printed form brought out by the missionaries was the Bible (The Assamese New Testament) in 1813 (Sword: 1935) "Captain F. Jenkins, Agent to the Governor-General and Commissioner of the Assam Valley, invited American Baptists in Burma to work in Assam. At his invitation, on 23rd March 1836, two American Baptists, Nathan Brown and Oliver T. Cutter (a printer) arrived with their families at Sadiya, the easternmost point in Assam (now in the Lohit district of Arunachal). On 15th November 1845, the missionaries established a printing press at Daikolongia gaon of Sibsagar on the bank of the river Dikhow under the name of Sibsagar Mission Press" (Neog: 1983). Thus printing technology entered Assam for the first time.

The most positive symbol of their beneficial role towards the people of Assam is the 'Orunodoi', the monthly news paper-cum -magazine. To the
people the ‘Orunodoi’ (literally means sunrise) was almost an encyclopedia of knowledge. The magazine was published for the first time in January 1846 and continued its service till December, 1880. It was of penny magazine size (27 cm. 18 cm.) and each issue consisted of between 8 and 16 pages. We know not much about the people who carved the wood-blocks for printing except for some names- Dr. Nathan Brown, Nidhiram Farwell, Tanuram, Mr. Rudford, Tuleswar, Young, Mohiram, Bhogai, Monroe Wood, Mr. Sepping, Kanuram, George Boxi etc. (Neog: 1983)

Dr. Nathan Brown, the first editor of the Orunodoi was an excellent wood carver also. One of his wood engravings is a picture of Naga tribals, published in December, 1855. Dr. Nathan trained some of the local people and orphanages (Sadiya Misson School, Nagaon Mission School, etc) to help him in the job and then gradually the work began to be done by the native residents of Assam. These local people must have come from the traditional wood-carver community considering excellent craftsmanship of their works and the facility with which they mastered the skill. The most prominent of them was Nidhiram Farwell who was a renowned writer and artist of Orunodoi. Local people made the Orunodoi's wood engraving blocks out of the thorn of the Bajormani (a kind of forest tree, Xanthoxylum budrunga) and the cost of preparation of a single block was something rupees twenty. (Chetia: 1993)

A poem “Chapakhanar Bibarari” which appeared in the Orunodoi of February, 1853, gives a description of the printing press. It refers to the fact that a block was not used more than twice in printing and repletion was avoided by this process. One interesting feature is the initials, in short form,
within the illustration, which is a clue to the identification of the illustration artists. We can see within some prints Assamese and English signatures of some artists, such as, George Boxi as Sri Boxi and Boxi only (July 1849 and in June 1849 respectively). Wood engraving is considered by many people to be the drawing room version of its poor relative the wood-cut. However this nineteenth-century distinction has little to do with the quality of the compared mediums. It suggests a limited approach to a limitless field. It further suggests a distinction which, although valid formerly, has little or no meaning today. (Heller: 1972) The traditional “white-line-black-ground” approach of wood engraving was highly developed by Thomas Bewick; This English engraver of the eighteenth century accomplished the major exploratory work in this particular medium. Thomas Bewick was born in 1753 at Eltringham, a village eleven miles west of Newcastle city of England. He was the first artist to exploit fully the wood engraving technique across the grain. Bewick’s main ‘stimulant’ appears to have been to hold the mirror up to nature. His animals, bird, and landscape pictures give us utmost visual pleasure. In 1828 this great and silent wood-engraver died. (Hicklin: 1978)

We can discern much similarity between Bewick and the Orunodoiprint makers in the manner of using the wood engraving medium. Later on Thomas Bewick’s wood engraving greatly influenced the news papers of England in terms of illustration, as for instance, the Illustrated London News, etc. The print makers of Orunodoi were undoubtedly conversant with imported printed reproduction of European art and English engraving. With this the missionaries added a new chapter in the art history of Assam -the beginning
of Graphic art or Impression art. (Mazinder: 1998) The engravers of the Orunodoi, directly or indirectly, could not avoid the influence of the western model of foreign news papers and their prints. Thus the pictures of animals, historical events, renowned personalities, important scientific discoveries, invention of scientific equipments, Biblical themes, and etc. show these influence clearly. Thus the western conventions of light and shade, subtle tonal variation, fixed light source, textural surface quality, linear perspective, foreshortening (anatomical perspective), etc. can be seen in those prints of the Orunodoi. The print makers of Orunodoi were conversant to some extent with the basic assumption behind the chiaroscurist tonal variation which assumes that light from a single source falling on a body defines its planes differently. But in some prints of the Orunodoi used hatching for double shading and even for decorative purpose as in Bat-tola prints of Bengal. Calcutta was the centre of art activity in the eighteenth century, where the converging of various artists diverse miniature and folk traditions caused a mixture of styles. Medieval ballads, puranas, popular folk tales, ribald stories etc. were printed in the presses around Upper Chitpore Road and Garanhata lane, Calutta. Popularly known in Bengali as Bat-tolar Boi, they usually had illustrations in the folkish style which can be called the Bat-tola or Garanhata style. The first trend of illustrating books in the very early phase of printing in Bengal gradually branched off into two new directions the periodicals and the almanacs. Woodcuts in the periodicals served to provide concrete visual or documentary evidence to sustain the points made in an item, after serving the primary decorative function.(Roy; 1974)
Many of the *Orunodoi* wood engravings are marked by a heavy ponderous style, resulting from a confused attempt to mix the flat linear folk style of Assam and realistic method of suggesting volume by chiaroscuro. In this respect, we can site the print concerned the print *The Sikh Trophy Guns Forming up in the Fort of Monghyr* (August, 1847) by Young. According to the “Indices of the *Orunodoi* 1846-1854”, compiled and re-edited by Dr. Maheswar Neog, this particular print have been mentioned as taking a cue from *The Illustrated News*. But from the unique compositional pattern, formal structure and unusual space execution, the illustration would appear to be Indian origin- may be having been executed by some Indian artist. Again, we can cite the print on a religious theme captioned *Indra on His Elephant* (September, 1852) by George Boxi. It reminds one of an important illustrated manuscript of the Ahom period titled *Hastividyanamava* which deals with elephant diseases. Similarities are evident in terms of the composition, structure, figural types, proportions and gestures.

The print makers of the ‘*Orunodoi*’ had no real identity with the style they adopted whether it was the folk style or the academic naturalism. The new style never became one born of the objectification of experience. In the traditional paintings of Assam there are picture spaces in which motifs are placed in one plane. Linear static forms are an integral feature of such a conception about space. But the 19th century ‘*Orunodoi*’ Print makers conceived the picture space as equivalent to worldly space and attempted to arrange the motifs according to the laws of either linear perspective or isometric perspective. But the motifs by and large remained linear, static and
decorative. The difficulty of endowing images with volume posed the biggest problem of all. Even when contour lines were more than sufficient to suggest volume, the print makers would attempt chiaroscuro by dubious methods.

Due to disapproval Ham-Board, parent organization of American Baptist Missionaries in Assam, the work of the ‘Orunodoi’ and the Print making activities associated with it almost came to an end, although the ‘Orunodoi’ magazine was published till 1880 (Neog: 1983). Thus end of an ‘era’ which had been engaged a foremost beneficiary role for the sake of Assamese language, art and culture of Assam.

It may be mentioned that some illustrations were used in the Asom Bilasinee, Assam Dipak (Bengali journal, first issue 1873, printed at Chidananda Press, Guwahati) the Asom Darpan (bi-monthly), the Asom Bondhu, Mou (first Assamese children’s magazine) and lots more in imitation of printed books and magazines from Calcutta of that time and were perhaps inspired by ‘Orunodoi’ (Talukdar: 1975). The published tailpieces of those papers and magazines were in imitation of those in books and magazines from Calcutta of that time and were perhaps inspired by the Orunodoi. In Assamese journal published from Calcutta since late 19th century as ‘Jonal’ and ‘Aabahon’, monochrome cartoon images and multi-colored painting images of those early alumni (from Assam) at art institution in Calcutta, had been published. But those artists had never taken Print making seriously as individuals’ idiom of creative expression and work of art. Till the first half of twentieth century the Assam Print makers were solely engaged in doing small sized illustration for books and journals.
Until the later part of the 19th century, for some years even after the occupation of this territory by the British, this tradition continued. But due to the changing social and economic situation brought about by the British occupation, the tradition started losing its vigor gradually. Finally, it became dead and forgotten in the wooden boxes in the Namghars and Xatras (Vaishnavite monasteries), to be discovered many years later by the historians and antiquaries of the 20th century. But by this time the spirit of this tradition had completely evaporated in the new social and cultural context without leaving any inheritors. So, at last, when in the twenties of last century, after such a long stretch of time, the painters again started their works they created some extraordinary paintings, unique in both their form and content. These painters had accepted the new idioms of culture that invaded the land in the wake of the British. The painting, hitherto an integral part of religion, resurrected itself in the pseudo art-institution and academy of British academic orientation and in opposite independent art institute as ‘Vichitra Sabha’ of Calcutta.

Under the influence of this concept, there emerged some painters as Lakhi Ram Baruah, Suren Bardoloi, Mukta Nath Bardoloi, Pratap Barua, Aswini Kumar Roy, Asit Kumar Roy, Sachidhar Saikia, Birendralal Bhowmik. So, instead of becoming the harbingers of modern sensibility for the earlier rich tradition, they became the disinherited sons of that tradition, who had to toil hard to build up a totally new structure, with whatever materials they received either from the Western academic influences or the demolished style of great Indian miniature painting tradition. These painters used oil, tempera/
wash medium and their work also bore the unmistakable influence of Ravi Varma, Abanindranath Tagore and Gaganendranath Tagore. The subject-matter of their paintings included still-life, landscape, portraits, rural life etc. Though slightly cut off from the main stream of Indian transport services due to the geographical conditions of Assam, the entire North East of India has slowly evolved modernistic in thoughts, views, life style and approach towards life. (Sharma; 2009) With the beginning of the forties, Hemanta Misra, Tarun Duvara and Asu Dev had made their first appearance on the scene. In their paintings, which are mainly the portrayal of rural life in the style of the early Impressionists, we experience the melancholy of a banished man the memories of whose distant native village haunts him forever and ever. In paintings of Asu Dev, where the entire canvas is covered with colored dots, we feel a distant reminiscence of Seurat. The theme of his painting has always been the landscape and rural life of this region. In some of his beautiful landscape paintings he is successful in portraying with an intense feeling the vigorous spirit of nature.

The most important event of this period was the establishment of the art school in the year 1948. Jibeswar Baruah, on whose initiative and devotion the school was established, practically took its entire burden on his own shoulder. Without Baruah, who himself was a painter, the art school would not have come up so early and so easily. The School of Art at Guwahati, initially started by Jibeswar Baruah, was provincialised in 1970. The School’s march to maturity has been limping at every step since then. (Brahma: 1998) Sobha Brahma and Benu Mishra made their appearance during the fifties. After
completion of IA examination from Cotton College, Guwahati, Sobha Brahma decided to Join Santiniketan during 1952 as his attraction thought and philosophy of Bengal Renaissance and various art movement of the West. The inspiration from the works of stalwarts of Santiniketon, Rabindranath Tagore, Nandalal Bose and Ramkinkar Baij further shaped his aesthetic sensibilities. The years at Santiniketan (1952-57) ingrained both traditional and western values in him. (Kashyap: 2013)

Sobha Brahma can undoubtedly claim the highest position in terms of quantity for predominant his monumental canvases and bold wood carving sculptures. In his painting the figures of his vast canvases always give us a feeling of monumentality. Often these figures seem to be in tension to release them from the space that surrounds and holds them. The vast area of his paintings is generally covered with gloomy colors, where suddenly appears a patch of contrasting vibrant color giving a terrible jerk to the viewers. The use of metaphor in his painting proves his dexterity. But sometimes the metaphors become so overlapping that the painting becomes chaotic.

Benu Mishra, whose arrival had been welcomed by all art-lovers with great hope and expectation, had indeed produced some interesting paintings in his career. The portrait of Hiren Bhattacharya, ‘The Chair’, ‘Death’ which he has painted during his various period, are finest examples of the painter’s inner turmoil, quest and thought process that has manifested itself in the strong expression as a whole and apart.

The beginning of the sixties is marked by the arrival of five promising painters. They are Pranab Barua, Gauri Barman, Pulok Gogoi, Mukunda
Debnath and Neelpawan Baruah. In Pranab Barua’s painting we become aware of the painter’s strong foundation and determined control over his medium. The freshness of his color always seems to radiate fresh air to its surroundings. His subject-matter mainly consists of the day-to-day life of the common folk, the portrayal of human faces turn out to be his most formidable plus point, where his dexterity and control over medium reaches the highest point of perfection. Gauri Barman’s painting is marked by its thick rigid lines and bright contrasting colors. Designs and decoration elements play an important role in his painting. In his latest paintings on birds, the decorative element plays the most dominating role. Pulok Gogoi’s paintings are characterized by their broken lines and flat colors. Though the lines are broken, nevertheless they are rhythmic which gives the painting a dynamic character.

Some of Neelpawan Baruah’s paintings are very strange and reveal the subtle sensibility of the painter. Whenever he tries to make a dialogue with nature, his paintings become very much organic, deeply immersed in love and compassion. But when he tries to depict human and animal farms in large Canvas, the whole thing becomes rigid and lifeless. However, in some of his very smaller canvases he painted some very pleasant paintings. In Neelpawan Baruah’s paintings, also we observe a strong design and decorative character.

We can also include the beginning of the seventies is an important era and is marked by the emergence of a good number of painters. Much activity also has been noticed during this period which is generated around two art
organizations, i.e. The Assam Fine Arts & Crafts Society (1971) and Gauhati Artists’ Guild (1976). Tapan Bardoloi, Kandarpa Sharma, Saleha Ahmed, Jnanendra Barkakoti, Noni Borpujari, Rajen Hazarika, Aminul Haque, Dhruba Deka, Bhupendra Nath Bhattacharya, Naren Das, Pranab Barua (Jorhat) are the painters who belong to this period. The works of all these painters are figurative except in the case of a very few whose works are non-figurative. The non-figurative paintings of this period which are very few in numbers are mainly composed of juxtaposition of pure flat colors. So far nobody has paid any attention to the possibilities of non-representational concrete forms.

In Assam, for developing a print making movement with a conviction behind it and also transforming print making to an individual’s serious creative activity and images, should go to Govt. college of art & crafts, Guwahati of the fifties to its’ undisputed leaders- Jibeswar Baruah and Sobha Brahma. With such an illustrious background, the Late Sri Jibeswar Baruah started the Art school in 1948 (today’s reputed Govt. College of Art & Crafts, Guwahati) where Print making as a medium of expression was introduced as a part of the curriculum. Esteemed artists like Sobha Brahma, Asu Deb, Neelpawan Baruah and Benu Misra all showed considerable interest in the medium and occasionally tried their hand/experimented with wood-cut and lino-cut prints.

Alumni of Kala Bhavana, Santiniketan Sobha Brahma’s enthusiasm for the recreation of visual experience of nature and rural life were shared by one of his technically more proficient pupil- Ajit Seal. Not much of systematic exploration was done in this dimension until the year 1986 when Ajit Seal for the first time set up the Graphic Department under the appropriate guidance
of Sobha Brahma, then Principal of Govt. College of Art & Crafts, Guwahati. Meanwhile Sri Seal had persuaded his keen interest at exploration and experimentation of various print making methods in Garhi Studio under Lalit Kala Akademi, New Delhi and later studied Post Diploma in Kala Bhavan, Visva Bharati during 1981-83 under best known Print maker of our country as Prof. Somenath Hore and Prof. Sanat Kar. Over the years, he becomes major personality among the finest print makers of our country with his excellent mastery in Lithography and Serigraphy prints, especially, in colour Lithography. It is worth to mention that in 2007, Ajit Seal joined as Reader in Kala Bhavana, Visva-Bharati University in 2007 and the Department of Graphics of the same.

One of Kala Bhavana’s (Santiniketan) best known pupil during eighties of last century, Dilip Tamuly, although multi-dimensional as his creation, can be called as legitimate print-maker, installation artist and teacher of recent time not only by virtue of the number of monochrome expressionist etching, dry points and lithographs he has done till date, but also by virtue of the highest artistic quality of his prints.

The two artists who have made an immense contribution to the development of the art of graphics in the initial stage of development in this department in the Government College of Art & Crafts, Guwahati, are Ajit Seal and Dilip Tamuly. It was Ajit Seal who for the first time took over the charge of the Graphics Department in 1986. Dilip Tamuly was also first one to hold the print making exhibition in this region in 1981 in the State Art Gallery in Guwahati along with Bula Chakraborty. These two print makers and teacher
brought in the needed momentum not only within the state but also entire region as many student started coming to the college from the other states of the North East. (Kandali: 2011)

Noni Borpujari, a self-taught artist, originally from painting background, senior-most among former two print makers, started Print making during eighties at Lalit Kala Studio, New-Delhi and later participated in a print-making workshop at University of Southern California, U.S.A. conducted by Prof. Paul Lingren in 1983. Since then he really established himself as a distinguished print maker of our country with his mastery over monochrome dry point, aquatint and multicolor intaglio prints. The emergence of a powerful band of young print makers out of a rather unpromising socio-cultural backdrop that cannot even boast of college of Arts or even of the availability of graphic materials is indeed noteworthy. (Phookan: 1985)

It is worth to mention that Ajit Seal and Dilip Tamuly, along with their creativity played a vital role as teacher in making print making popular in all over Assam- wherever they worked, they developed more enthusiasm and seriousness among his artists' fraternity for print making. They taught and inspire some of finest young print makers from this North Eastern region of our country today at same point of time or the other.

North East India is a unique region where modernism in art developed in slow pace due to economic and political reasons but it is definitely a different notion altogether compared to what happened to modern art in other regions. That is why comparative art history is an important category to analyze and understand the art of the North Eastern India. Assam has been
the major centre of art activity in the North East. It has produced some important artists and new generation of artists is emerging, who are engaged in representing the so far unrepresented in their works of art. (Mukhopadhyay: 2013)

Bula Chakraborty Agbo, Akhmal Hussain, Madhusudan Das, Punam Kalita, Jabeen GRehman Ghose Dastidar, Khil Bahadur Chetri, Maneswar Brahma, Santana Gohain, T. Yanger Longkumar, Mamta Baruah Herland, Monika Devi, Niva Devi, Pranjeet Kalita, Jayanta Kalita, Sabita Pegu, Shymali Chaliha Dutta, L. L. Mushahari, Pramud Boruah, Raj Kumar Mazinder, Jayanta Kalita, Chandan Bezbahar, Sankar Baro are mentionable among few names who has achieved National and as well as International credentials in this regard. It is mentionable that Bula Chakraborty Agbo, Temsuyanger Longkumar, Mamta Barua Herland even if overseas artists, residing in various parts of the globe, has been attained critical recognition and acclaims for their deeply rooted affinities for motherland North East India and Assam. Thus, due to serious and sincere effort from those three contemporary print-makers, Assam can be reasonably called as maturing, potential centre for contemporary print making as well, along with its limitation.

1.2 OPERATIONAL DEFINATION OF THE TERM USED

i) Impression: In the present piece of research, impression (Synonyms: impression, print), denotes a visible made on a surface by pressure which is prime means of making multiple copies of a work of art or images; an impress of a bare feet in the sand.
ii) **Graphic art:** the phrase 'graphic art', 'graphic, has been derived from the Greek 'Graphikos' through the Latin 'Graphicus'; and it stands for writing, drawing (pictorial or symbolic rather than verbal); and art, (middle English and old English accusative) comes from the Latin 'Ars' (nominative), 'Artem' (accusative), meaning skill applied to a production of beauty or to a work of creative imagination.

iii) **Print making:** Print making means an image reproduced from printing plates, screens or other process.

### 1.3 STATEMENT OF THE PROBLEM

Impression art is an object of art, essential commodity for visual communication and a technological as well as social and cultural product. 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. 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. The purpose of this research is to study in detail the origin and development of Impression art and artists, and according to three major print makers of Assam- Noni Borpujari, Ajit Seal and Dilip Tamuly. Therefore, basing on the above problem the question that is highlighted is as follows:

- What were the prime credentials for justification of beginning of Impression art and activities in India and in Assam as well?
• When did artists in Assam created works of Impression art? Or legitimately towards creativeness? What promoted them to do so?

• What did these early works look like?

• How print making in Assam developed and reached towards a mature creative style of print making and by whom?

• The need to analyze and focus on the contemporary print making of Assam with special reference to the three pioneer print makers - Noni Borpujari, Ajit Seal and Dilip Tamuly.

1.4 OBJECTIVES

To study methodically on both the technical and aesthetics module of Impression Art of India.

• To study about the origin and development of print making since pre-independence Assam

• To study technical and aesthetical development of print making of our Country

• To make a comparative analysis of the Print making scenario of Assam with that of the other parts of India

• To find out the essential factors behind shaping contemporary print making practices in Assam.

• To discover the aesthetic value and technical uniqueness of three major Print makers of Assam - Noni Borpujari, Ajit Seal and Dilip Tamuly
• To assess three print maker’s individual creative sensibility and motivation for up-surge younger generation of contemporary print makers from Assam

1.5 SCOPE OF THE STUDY

As preferably scope of study, regarding the research work is to focus on three major contemporary Print makers of Assam- Noni Borpujari, Ajit Seal and Dilip Tamuly. The base line study also examines these artists’ immense creativity and pioneering role incorporated the genesis of not only Assam, but also entire North East which may not be similar to other print makers as the available information and data of the Print making in India.

1.6 LIMITATIONS

The study is limited 1846 to 2000 and only three artists of Assam- Noni Borpujari, Ajit Seal and Dilip Tamuly are taken into consideration. This may not be applicable to other print makers.

1.7 DESCRIPTION OF RESEARCH METHODOLOGY

Data

The Data sat includes both primary and secondary sources. The primary sources are original painting and prints of the artists, various/ book/ catalogue/ brochures for text and visual material of respective artists. Secondary sources are books, journal, reviews, internet etc. In this study the original work of art and print from artists of various periods will be taken as special consideration.
Methodology

The methodology decides on for the study by conducting interviews with the individual artists/scholar/academician, has been visited the actual site to collect necessary data, visuals, study through internet, etc. This is a descriptive type of research. Since the study is focused on the stylistic changes and technical innovations of print making in Assam, India as well, so visiting of various institutional print making workshop and professional studio in Guwahati, Santiniketan, Kolkata, Baroda, Ahmedabad, and New Delhi has been done along with proper documentation with photography, as well as video.

1.8 REVIEW OF LITERATURE

The entire literature available for the present study is divided into four broad themes- Impression Art and Artist, Indian Print Making, Print Making of Assam and Miscellaneous Studies relevant to the present studies.

1.8.1 Impression Art and Artists

This part of the literature review highlights the secondary source with importance to impression art & artists.

Benjamin (1936) describes in detail about necessity of mechanical reproduction of a work of art since early human civilization. The Greek knew only two procedures founding and stamping for technically producing art works in numbers as bronzes, terracotta and coin. But with the advent of woodcut, graphic art and much later script became mechanically reproducible for the first time. He points out it as a significant juncture for the whole
mankind. The contribution of the scholar acted as a stepping stone in the study of Impression Art in general.

Catalogue (1955) provides the name of Sir Aurel Stein who discovered first printed block-book ‘Vajja-Sutra’ in the cave of Southern China along with other historical data on impression art in general. The publication also discusses on early printing techniques which can be vital reference for the research but contemporary print making in Assam is not highlighted upon.

Zigrosser (1956) describes origin and development of various methods of impression art and related history in perspectives of Europe. The publication elaborates in the detail on the study of Impression Art from both historical and technological point of view, does not say anything about contemporary print making in India, Assam as well.

(Peterdi (1959) provides the earliest example of proper print as the illustrated and relief printed block-book Vajja-Sutra, the Chinese translation of a Buddhist scriptural text, founded by Paul Pelliot Expedition in the Tuan-Huan cave of the Thousand Buddhas in Central China. The publication is resourceful on method and material of Print making, but does not talk anything about three print makers of Assam.

Clever (1963) discusses in detail about history and techniques since pre historic time from book illustration to modern digital prints with proper visuals and text. The publication also elaborates in detail on significant print makers of Europe and America which can be vital reference for the research, but print making scenario in India and Assam as well is not discussed.
Castleman (1970) narrates in detail about history and techniques of prints during 20\textsuperscript{th} century by discussing various movements of the last decades of 20\textsuperscript{th} Century proper visual and texts. The publication also discusses on significant print makers from Europe and America but print making scenario in India and Assam is not highlighted upon.

Heller (1972) discusses role of prints which has been facilitated communication and organization among ancient people and society as well. The publication elaborates in detail on historical and technological development of Impression since earlier time with adequate visuals and text but does articulate anything on print making in India as well as Assam.

Gascoigne (1978) truly admits for the necessity of prints, as we all live surrounded by prints. From Bill boards and brochures, from books and magazines, printed images compete for our attention. As with so many prints of the past, it is the modern printer’s best available answer to a commercial need. It is susceptible to exactly the same processes of detection as its commercial predecessor (say a sheet-music cover of the 1850s) or as a great printed work of art, such as an etching by Rembrandt. Thus the topic of Impression Art is well documented in the history and techniques of Print making. That forms the basis of this study.

Hicklin (1978) describes the wood engraving technique with detail notes of Thomas Bewick in the book ‘Bewick Wood Engraving’. For instance, how wood engraving would become popularize in the perfect hands of an artist with delicate mastery of various figural execution. And which will be
more beneficial for the research in terms of study of both techniques and aesthetics aspect of Nineteenth Century Graphic Prints scenario in Assam.

Gaisford (1985) discusses works of art of William Blake, a legendary British poet, painter and print maker Romanticism. The publication also discusses plate making technique of Blake which can be vital reference point for research, but mentioning nothing on print making in India as well as Assam.

Adam (1988) discusses various reproductive methods and material in lithography technique with reference to significant lithographer chronologically. The publication also provides important material about the significant lithographer and their images, but print making in India as well as Assam is not emphasized.

Gilmour (1988) in his editorial describes lithography technique along with major lithographer. The publication also provides vital information on the development of print making in changing time, but print making in India as well as Assam is not highlighted upon.

Cavandiesh (1993) discusses works of art of Toulouse-Lautrec, a legendary French painter, print maker of Post Impressionist period. The publication also discusses lithography technique of Toulouse-Lautrec which can be vital reference point for research, but print making in India as well as Assam is not discussed.

Jenson (1996) describes early beginning of Impression art in European context along with evidences, but nothing about Print making
scenario of India, Assam as well. Although the publication has discussed thoroughly origin and development of Impression art from merely stamping and rubbing towards more serious print making activities in modern world.

Reddy (1998) with his print maker’s vision, discusses art-making as a learning process and to explore the interrelations between mind and the Universe. He also emphasizes necessity of deeper thought and contemplation in this regard, though he mentions nothing about print making scenario of Assam.

Kakar (2007) refers some historically crucial fundamental definitions, made by ‘The print-making council of America’, also describe in detail about chronology of Indian print making scene, though without mentioning about Assam.

Manjali (2009) provides important fact of the word ‘impression’ given by Aristotle to speak of mental image must have been more preceded by the existence of seals and other geographical signs and practices in ancient Greece which can be a useful data of the study, three print makers of Assam are not highlighted upon.

Website (2011) discusses in detail about terms, definitions related towards history and techniques since pre historic time from book illustration to modern digital prints with proper visuals and text. The publication also elaborates in detail on significant print makers of Europe and America which can be vital reference for the research, but print making scenario in India and Assam as well is not discussed.
www.minesta-chinaparnership.com (2011) discusses in detail on evolution Impression Art activities in China since earlier time. The publication has elaborated in detail on invention and discovery of technological aspect of print making activities in China since 7th century onwards, which is vital reference point for the research. The publication elaborates of the topic of Impression Art in India since its origin and its development towards modern ages, but it has no such information on Contemporary Print making activities in Assam.

www.philartshop.com (2013) discusses in detail about history and techniques since pre historic time from book illustration to modern digital prints with proper visuals and text. The publication also elaborates in detail on significant print makers of Europe and America which can be vital reference for the research, but mentioning nothing about print making scenario in India and Assam as well.

www.theprintstudio.co.uk (2013) narrates in detail about method and technological term of print making in recent time by discussing various movements of the last decades of 20th Century proper visual and texts. The publication also discusses on significant print makers from Europe and America, but print making scenario in India and Assam as well in not highlighted upon.

(Wikipedia (2013) narrates of development of printing techniques and inventions of advancement of technology in all over the world, which can be vital point for the study. But print making practices in India and Assam as well are not discussed.
1.8.2 Indian Print Making

This part of the literature review highlights the secondary source with importance to Indian print making.

Tagore (1918) provides an important piece of writing on Gaganendranath Tagore as 'Preface', Birrupa Bajara which was published in Rooplekha, an art journal published from Calcutta in 1918 which is vital reference for the research, but print making practices in Assam are not discussed.

Gangoli (1922) mentions about early Indian artist and German Bauhaus artists in Calcutta during pre Independence India, but mentioning nothing on print making in Assam.

Dey (1966) discusses about some legitimate products of Indian art as lithographs, etchings with the initiative of Bengal School during early decades of twentieth century. The publication describes recorded history of hundred years of Government College of Art & Crafts, Calcutta and also some reproduction of works of the teachers and students which can be important for the research.

Roy (1974) analyses critical detail and nuances of technical and aesthetics part of both early and contemporary Print making in Bengal which will be more persistent in the research on Impression Art and Artists of Assam.

Archer (1978) the authoritative catalogue of the India office Library's collection of over 500 Indian popular paintings is a pioneering work. The
author in his illuminating introduction emphasized both importance and aesthetics of these early forms of popular painting, drawing and prints from Eastern India available till nineteenth century as far, which can be vital information in the study on impression art practices in India.

Som (1983) critically analyze uniqueness of print making by Haren Das and contribution towards contemporary print making practices in India. The publication provides necessary visuals and text related to Haren Das ad his print making which can be vital data for research, but contemporary print making in Assam is not emphasized.

Das (1984) discusses advent and development of impression art in during middle parts of 16\textsuperscript{th} century. The publication also provides important information about early printing and printed books, images of that period which can be vital for the research. Thus the topic of Impression Art in India is well documented in the history and techniques of Print making. That forms the basis of this study, but it has mentioning nothing on three major print makers of Assam.

Mukhopadhyay & Das (1985) mentions in detail on evolution of idiom Impression Art or Graphic Art toward Print making which is vital reference point for the research. The publication elaborates of the topic of Impression Art in India since its origin and its development towards modern ages, but it has no such information on contemporary print making activities in Assam.

Chatterjee (1985) provides some useful definition and detail about commercial printing and artistic print making with historical reference to the
development of graphic art in India. The publication also discusses on the 
origin and development 0f print making in India, which can be really useful 
reference for research, but three print makers of Assam are not discussed.

Das Gupta (1985) mentions vital information on the advent of printing 
presses in Goa, India in the year 1556, which is an important reference point 
for the research. The publication elaborates in detail with both text and visuals 
but his writing has no such detail on contemporary print making scenario in 
Assam.

James (1985) describes in detail about progression of print making 
scenario of Southern India since Pre- Independence period. The publication 
also provides important information on significant print maker which can be 
vital reference in the study of contemporary print making in India. But the 
publication does not give any information on the development of print making 
in Assam.

Muhopadhyay & Das (1985) provides some useful definition and detail 
about commercial printing and artistic print making with historical reference to 
the development of graphic art in India. The publication also discusses on the 
origin and development 0f print making in India, which can be really useful 
reference for research, but mentioning nothing on three print makers of 
Assam.

Das (1994) discusses important information about early print making 
during 16th century in Mughal court and its gradual development in all over 
India. The publication has also described about early print makers which can
be base of the study, but print making scenario in Assam is not highlighted upon.

Mitter: (1994) provides a critical access about art and nationalism in colonial India 1850-1922. The publication also discussed on various print making activities in Calcutta during Pre Independence India and contributions of individual foreign and Indian artists of Bengal School, but mentioning nothing on print making activities in Assam.

Sheikh (1994) describes in detail about print making practices of artists in Baroda and also initiative taken by Faculty of Fine Arts, M. S. University of Baroda since its establishment during 1950, but print making scenario in Assam is not talked about.

Pannikar (1994) critically examines about contemporary print making practices in India, but the publication has discussed nothing on print making genre of Assam.

Mukhopadhyay (1994) describes in detail about role of Gaganendranath Tagore in establishing lithography press in his Jorasanko house in 1917 and publishing cartoon album in lithography technique. The publication also provides a comprehensive of print making in Pre-Independence India which can be vital reference for research but without mentioning anything on print making in Assam.

Das (1997) critically examines an exhibition of prints, drawings & paintings by Yashpal Chandrakar at Jehangir Art Gallery, Mumbai, 2007. The publication also presents some significant print makers and their prints which
can be vital reference for the research, but contemporary Print making practices in Assam is not emphasized.

Bose (1999) describes Nandalal Bose creative philosophy and his pedagogical approach in building Kala Bhavana, Santiniketan. Nandalal Bose first mentor of Kala Bhavan, Santiniketan reminds us, European Art moves from the part to the whole, and Oriental Art, starting with the whole, comes to analyse the parts. The publication also Nandalal inclination to Okakura’s concept of the magnetic triangle of “Nature, Tradition and Originality” and pedagogical step as making a habit of outdoor sketching and drawing a compulsory activity for everybody which can be a vital reference for research as Ajit Seal and Dilip Tamuly was two alumni of Kala Bhavana, Santiniketan. But it has not mentioning anything on print making activities in Assam.

Chakraborty (1999) discusses on print making of Ramendranath Chakraborty and his interest in modern techniques and technologies of print making, but print making in Assam is not highlighted upon.

Kapoor (2000) discusses on art of Raja Ravi Verma, early protagonist of in the Indian artist’s passage to modern and his various contribution including print making, but print making in Assam is not discussed.

Dutta (2002) describes about the contribution of Bombay Progressive artists group and their print making practices in detail, but without stating on print making in Assam.

Sengupta (2003) discusses in detail on print making of Krishna Reddy, most technologically efficient and his contribution in shaping and creating
interest in print making in India. The publication provides necessary documented Krishna Reddy’s journey from Kala Bhavana, Santiniketan to numerous world famed graphic studio and university with proper text and visuals which can be vital data for research, but mentioning nothing on print making in Assam.

Dasgupta (2006) presents a significant view on Indian print history with reference to writing of Walter Benjamin, as his views on the reproducibility of a work of art that erodes its ‘aura’ or its quality of uniqueness. The publication elaborates in detail on print making activities in India with reference to some significant print makers and their creative processes, but discusses nothing on print making in Assam.

Naik (2006) narrates the story of advent and development printing activities in India. The publication discussed in detail on print making activities in various parts of India with reference to historical and technological point of view as contributing educational and literature towards various strata of society, but print making in Assam is not discussed.

Verghese (2007) describes about the contribution of Portuguese Jesuit missionaries in commencing of printing technology in India and its further development, but mentioning nothing on print making in Assam.

Das (2007) provides useful information about formation of the department of Kala Bhavan, Visva Bharati University, Santiniketan in 1968 and in the course of time this department became not only centre for artistic print making but also played a major role for research and experimentations
towards technical achievements. The above information is needful for the study of Ajit Seal and Dilip Tamuly, pioneer print makers of Assam because both of them being alumnus of that department have strongly built-up confidence as creative artist print maker and sensible teacher.

Lochan (2007) discusses in detail as tracing the history and evolution of modern Indian art since Pre Independence India in his introductory piece entitled *in the seeds of time*. The publication presents a numbers of visuals of significant artists with detail decription which can be a vital reference for research, but mentioning nothing on contemporary print making practices of Assam.

Sarkar (2007) discusses in detail on print making of Haren Das and his contribution in shaping and creating interest in print making in Calcutta and also Government College of Art, Calcutta. The publication provides necessary visuals and text related to Haren Das ad his print making which can be vital data for research, but mentioning nothing on print making in Assam.

Sen (2008) writes about some thematic source and observation about early Bengal, which can be beneficial for critical comparison and case study for the research. But the writing has no information about the counterpart, neighborhood Assam during ancient and medieval period.

Das (2008) discusses advent of impression art in India since middle parts of 16th century onwards and its development towards more serious creative print making practices in modern time. The publication also provides important text and visuals of some significant print makers in India which can
be vital for the research. Thus the topic of Impression Art in India is well
documented in the history and techniques of Print making. That forms the
basis of this study, but it has mentioning nothing on three major print makers
of Assam.

Dutta (2008) examines critically on print making of Suranjan Basu and
asserts his method of creating figures from memory. And the memory held the
idea of the object or the life movement as much it did the details of a situation-
a practice directly connecting him to the idea of art-making tradition
Santiniketan. Though mentioning anything about three print makers of Assam
in the writing, same idea of art-making has been followed by Ajit Seal and
Dilip Tamuly in some extent as their previous exposure to Kala Bhavana,
Santiniketan.

Bhattacharya (2008) discusses in the catalogue as introductory piece
on print making of Ramendra Nath Kastha, who has been experimenting in
non-toxic methods of print making in his Kolkata studio, but the publication
provides nothing about three print makers of Assam.

Kakar (2008) describes the contribution of Juan de Bustamante as his
pioneering effort of bringing press from and printing books for the first time in
Goa, India during 16th century and its consecutive development, but print
making in Assam is not highlighted upon.

Alfred (2009) narrates on the contribution of Rabindranath Tagore as
his pioneering effort of creating modernist senility and awareness among artist
fraternity during 3rd decade of Pre- Independence India. The publication also
emphasizes on the role of Stella Kramrich and her initiative of bringing Bauhaus of Germany art works and exhibition held in Calcutta which can be vital reference for research, but mentioning nothing on print making in Assam.

Darvekar (2009) clearly mentions about the present scenario of print making in India as spectacular progress in unraveling the mysteries of creative minds, which allowed us to gain deeper insight into the different aspects of medium, methods, and also about the artists and their differing temperaments, in his essay “Print making Techniques and Print makers up to 1947”. That affirmation has definitely factual for Print making in Assam also, though he doesn’t talk about anything on contemporary print makers in Assam as well.

Siv Kumar (2010) discusses in detail on print making of Shomnath Hore and his contribution in shaping Department of Graphics in Santiniketan to a foremost department of our country. The publication also mentions the growth of print making scenario in centering Kala Bhavana, Santiniketan which can be vital data for research, but mentioning nothing on print making in Assam.

Ray (2010) assesses critically on virtuosity and involvement in print making and sculpture in particular of Somnath Hore, but mentioning nothing contemporary print making in Assam.

Gupta (2011) discusses on works of art of Nandalal Bose and his contribution in shaping Kala Bhavana in Santiniketan to a major art institution in India. The publication also elaborates as discussing creative and
pedagogical aspect of their works in shaping modernism in India, but print making in Assam is not highlighted upon.

Roy (2011) discusses on origin and development of Impression Art in Indian since 16th century during Mughal period. The publication also concentrates on commercial print making activities during 18th and 19th century in Eastern India along with role, contribution of leading artist print maker from Bengal in detail, which can be vital reference for research, but print making in Assam is not discussed.

Das (2011) enlightens on the advent of Print making in India as creative medium and pedagogical practice during second decade of twentieth century with the establishment of Kala Bhavana, in Santiniketan by Rabindranath Tagore. He also mentions that during 1921-22 French Print maker Madame Andre Karpeles had been taught artist of Kala Bhavana on wood engraving technique during her brief stay in Santiniketan, in his writing. It is an important piece of information for the research on Print making in Assam, because a good number of artists from Assam have got their initial training in Print making from Kala Bhavana, Santiniketan. But the essay doesn’t include and concentrate on Dilip Tamuly and Noni Borpujari at all.

Ganguly (2011) provides a comprehensive picture from painting to print as tracing historical roots of Print making in India. The publication discussed on some significant print makers and their prints along with proper visuals, but mentioning nothing on contemporary print making practices in Assam.
Goswami (2011) discusses in detail of artist’s individuality and commenting on contemporary scenario of India and Assam in general. The publication provides some important visuals along with important information which can be vital reference for research, but without discussing on particular three print makers of Assam.

Mallick (2011) describes on vision and philosophy of Chittaprasad, a genuine print maker of modernist sensibility and ethos. The publication has well documented with proper visual about Chittaprosad’s ideology for down trodden people with numerous visuals and text, but without discussing on print making of Assam

Majumdar (2011) discusses in detail on print making of Sanat Kar and his expertise in various print making techniques. The publication also mentions in detail of print making activities in Santiniketan and Calcutta since Pre- Independence period, but mentioning nothing on print making in Assam.

Mukherjee Ghose (2011) discusses on oleograph of Raja Ravi Verma and his initiative to of establishment of lithography press in Bombay during end of 19th century. The publication elaborates in detail on technological and aesthetic part of those oleograph prints which can be a vital research point for research, but mentioning nothing on print making in Assam.

Sawant (2011) gives overview of some of the premier art institutions that impacted the discourse of art making particularly in North India and discusses academic programmes in various disciplines including print making, but three print makers of Assam are not discussed.
Singh (2011) discusses on print making of Chittaprosad as documenting terrible Bengal famine in detail, but mentioning nothing on print making in Assam.

Sunish (2011) provides some information on early printed books since early 16th century. The publication also discusses on in Indian art education, institutions have played a large role in the making of artists, but discussing nothing on printing in Assam.

Report (2011) describes in detail about print making practices of artists group as The Society of Contemporary Artists (SCA), Calcutta since its establishment during 1960s. The publication also discussed of some significant print makers and their works of art which can be consideration for the research, but mentioning nothing on print making scenario in Assam.

Ukil (2011) describes vivid, vital views on print maker’s studio in comparing with painter’s studio by means of reasonable analogue. The publication discusses in detail on contribution of Mukul Dey who was first academically trained print maker in India during second decade of last century which is basis of the study. But he does not elaborate beyond the context as discussing on print making scenario in Assam.

Subramaniyan (2012) discusses on vision and philosophy of Somnath Hore, a legendary print maker and teacher of India with great care and enthusiasm. The publication also discusses in detail on contribution of Kala Bhavana, Santiniketan since its inception, but print making of Assam is not highlighted upon.
Sengupta (2012) critically examines and look history of the four centuries of Indian Print making in the two volumes of her book in two volumes entitled “The printed Picture: Four centuries of Indian Print making”. The publication of volume one discusses on origin and development of print making activities in India till modern ages, mentioning name of Ajit Seal but silent on Noni Borpujari and Dilip Tamuly.

Sengupta (2012) discusses in detail about significant print makers with adequate text and images in India since earlier time, but mentioning nothing on print making in Assam in particular. The publication of Volume two is included important information about Noni Borpujari, but mysteriously silent on Dilip Tamuly.

Sunish (2012) provides a detail analysis on print making of India in sociological and historical context as she approaches the Waswo X Waswo Collection of Indian Print making. The publication represents over eighty four Indian artists from diverse geographical regions, consisting of woodcuts, etchings, lithographs and screen-prints, the works in the collection span a time from 1916 to the present. The publication has included works of Ajit Seal, but without discussing Noni Borpujari and Dilip Tamuly.

Chatterjee (2012) reviews the book entitled “The printed Picture: Four centuries of Indian Print making” and mention in detail on the effort of author Dr. Paula Sengupta. The publication is useful to the research as it has mentioned about Ajit Seal and Noni Borpujari with image evidences, but mentioning nothing on Dilip Tamuly.
Majumdar (2012) discusses role of Dinker Kaushik and his contribution in shaping the syllabus of Kala Bhavana of Santiniketan in changing of time. The publication also discusses in detail on contribution of Kala Bhavana, Santiniketan since its inception but stating nothing on print making in Assam.

Bhatt (2012) discusses in detail of the contribution of print maker Waswo X waswo, who have been publishing books on Indian Print making and collecting original prints also. The publication is also important for the research as it has included print making by Ajit Seal and discussion on his works, but mentioning nothing on Print makers of Assam as Noni Borpujari and Dilip Tamuly.

Bartholemew (2012) critically described and analyze contemporary print making activities in India since Post- Independence period. The publication presents a comprehensive views of contemporary art as discussing on several significant artists and their works of art., but it has not mentioned on three print makers of Assam as Noni Borpujari, Ajit Seal and Dilip Tamuly.

Maiti (2012) presents a comprehensive views on contemporary scenario of print making practices in Kolkata, City of Joy with reference to to its past glory and heritage of achievements in Impression Art. The publication concentrates on innovative younger generation of print makers along with senior print makers with proper visuals which can vital reference for research, but mentioning nothing on contemporary print making in Assam.

Gupta (2012) describes on print making Benode Behari Mukherjee and his initiation in cultivating modernism in India, but mentioning nothing on print
making in Assam. The publication also discusses in detail on contribution of Kala Bhavana, Santiniketan since its inception, but without discussing on print making of Assam.

Ukil (2013) mentions in detail on Abanindranath and his illustrious band of band neo-Bengal School by the Kokka publishing, Company, Japan of a hand printed Japanese woodblock image was unachievable from half-tone colour block. The website provides some important text and visual of Mukul Dey and significant artists of Bengal School, but mentioning nothing on print making activities in Assam.

1.8.3 Print Making in Assam

This part of the literature review highlights the secondary source with importance to print making of Assam and about three artists—Noni Borpujari, Ajit Seal and Dilip Tamuly.

Neog (1983) logically approaches in his editorial about the facts and factual about the origin of mechanical printing in Assam. But in his essay he avoided both technical and aesthetics part of significant Nineteenth Century wood block prints of Assam and also about equally important related artists.

Chetia (1983) gives some vital information on printing process and material of the 'Orunodoi' era. The publication has also discussed few important aspect on various beneficial activities of American Missionaries since nineteenth century which is important for the research and but become silent about Contemporary Print making in Assam.
Dube (1984) discusses critically about the conceptual and modernist ethos in work of art of Dilip Tamuly in relation to his bravura in Print making discourses, but without mentioning other two significant Print makers of Assam Ajit Seal, Dilip Tamuly.

Bhaskar (1984) discusses theme and technique of works of by Dilip Tamuly in socio-political contexts of whole North Eastern India and his expressionistic attitude, without mentioning on other two print makers of Assam.

Phookan (1985) discusses on Print making scenario in Assam by praising the emergence of powerful band of Print makers out of a rather unpromising socio-cultural backdrop, in his writing on Noni Borpujari. But it has no information on other two Print makers of Assam Ajit Seal, Dilip Tamuly.

Alkazi (1987) discusses on Print making scenario from remote corners of our country by praising the emergence of powerful band of Print makers out of a rather unpromising socio-cultural backdrop, in his writing on some aspirant print makers. The publication provides comprehensive views on some talented print makes of our country as including works of Ajit Sel and Dilip Tamuly. But it has no information on other two Print makers of Assam Ajit Seal, Dilip Tamuly.

Baruah (1988) discusses with Dilip Tamuly and Bela Medboe about their journey and creative processes as well as work of art with important visuals, but works of Ajit Seal and Noni Borpujari are not highlighted upon.
Chetia (1993) enlightens with some vital names of forest wood along with technical details regarding of early Printing process and material of the ‘Orunodoi’ era, but become silent about the Contemporary Print making in Assam.

Bhattacharjee (1993) makes out some valuable map and description of actual site of early printing press and process of Print making at Sibsagar in upper part of Assam, without referring further initiative and development of Print making during the course of time in Assam.

Sindhu (1993) critically analyze on print making practices in on some significant young print makers. The publication provides comprehensive views on some talented print makes of our country as including works of Ajit Seal and Dilip Tamuly. But it has no information on other two Print makers of Assam Ajit Seal, Dilip Tamuly.

Ray (1996) praises on Noni Borpujari’s work of art, stressing on objectivity of personal response to what artist sees and also intent on self expression, but without mentioning about other two Print makers of Assam Aiit Seal, Dilip Tamuly.

Deb (1996) discusses critically about the conceptual aspect in work of art of Ajit Seal in relation to his bravura in Print making discourses, but without mentioning other two significant Print makers of Assam Noni Borpujari, Dilip Tamuly.

Kesavan (1997) looks at the origins of printing and publishing in the Hindi heart-land of India covering its historical background. The publication
provides important data of early printed journal in Assamese language, but become silent about contemporary print making in Assam.

Thakuria (2000) discusses theme and technique of works of by Noni Borpujari in socio-political contexts of North Eastern periphery, without mentioning on other two print makers of Assam.

Kandali (2002) describes the courses of modernity, also relating factors in moulding contemporary mindset among younger generation of print artists in Assam.

Rehman Ghose Dastidar (2003) describes historical chronology, related individual artists in that particular topic, but the discussions about individual artists are not studied in detail and analytical. In fact, whole catalogue present a real picture of virtuosity and richness in the works of contemporary print makers of Assam with text and visual evidences.

Tamuly (2003) narrates his perception of care and sincere attitude towards his indigenous land, water and people. The publication also comprehensive view on Dilip Tamuly’s installation and performance, but mentioning nothing on other two print makers of Assam.

Chatterjee (2004) mentions the contribution of William Carey who had printed Assamese version of Holy Bible in Assamse in Serampore Mission press, translation work done by an Assamese scholar Atmaram Sarmah, but mentioning nothing on present scenario print making in Assam.
Brahma (2007) discusses in detail about the establishment of Gauhati art school in 1947 and its development in the course of time as mentioning name of Noni Borpujari, Ajit Seal and Dilip Tamuly.

Baruah (2008) describes various aspect of the journey and prints exclusively on Dilip Tamuly’s work of Art, but bringing up not anything about Ajit Seal and Noni Borpujari.

Dutta (2008) discusses in detail on advent and expansion of commercial printing activities during Pre-Independence Assam, but without mentioning anything on contemporary Print makers of Assam.

Goswami (2008) discusses on progression on modern art scenario in Assam since Pre Independence time from a critical art historical point of view. The publication provides some useful information on early printing activities in Assam which can be vital reference for research, but without discussing on contemporary print making practices in Assam.

Baruah (2009) discusses theme and technique of works of by Dilip Tamuly along with his source of inspiration. The publication also traces some significant artists of Assam which can be vital reference for the research, less mentioning on other two print makers of Assam.

Madhukaillya (2008) provides useful visual reproduction of digital print by Temsu Longkumar, a emerging print maker, artist studied at Govt. College of Art & Crafts, Guwahati and presently based in London. The publication gives some significant visual documentation new media artist around the world, but without mentioning on three print makers of Assam.
Assam Bilasini at that time, but mentioning nothing on contemporary print making in Assam.

Kandali (2011) refers the establishment of Graphics Department at Govt. College of Art & Crafts, Guwahati in 1986 approximating specific turning point and a new departure in the art scene of the North East, in her article “Few Print makers from North East: A Brief Glance at the Contemporary Practices”. It is most important piece of for the research to study prominent three print makers of Assam- Noni Borpujari, Ajit Seal and Dilip Tamuly and their consequent generation.

Das (2012) discusses his personal journey as a print maker and shares some vital fine peculiarities of his image and his favorite medium woodcut along with few creative print reproductions. That is useful for the study on contemporary print making in Assam.

Kandali (2012) discusses in detail about contemporary print makers of Assam including Noni Borpujari, Ajit Seal and Dilip Tamuly. It is an important piece of writing for the research.

Tamuly (2012) describes his childhood memory and love for nature as dreaming to be an image maker. The publication also reflects Dilip Tamuly's thought process and ideology and which can be vital reference for the research, but mentioning nothing on other two print makers of Assam.

Website (2012) Assam year book 2008 discusses about the contribution of Cutter, Brown and Bronson among the six foreigners (along with Edward Gait, John Berry White and Charles Alexander Bruce) who
rendered benevolent service for Assam, but mentioning nothing on print making in Assam.

1.8.4 Miscellaneous Studies

This part of the literature review highlights the secondary source with importance to miscellaneous studies, as for instance Historical Back-ground study of Indian Art & Culture as well as Assam, Contemporary trend in Indian Art etc.

Bhowmik (1952) writes about basic methods and material of drawing for beginners with numerous monochrome line illustrations along with a preface text. The publication is an important pedagogical document published in Assam during middle part of 20th century which can be useful to study early artists’ generation of Assam, but discussing nothing on contemporary print making scenario of Assam.

Elwin (1958) provides important information of socio –political state of Assam, early Ahom rulers and also its inhabitant of various ethnic communities, but print making in Assam is not discussed.

Choudhury (1976) discusses credibility of manuscript painting tradition in Assam in the introduction part of the publication of ‘Hastividyarnava’, a painted manuscript on elephant-lore. He provides important information of the treatise as its paintings done by Dilbar and Dosai in royal Ahom court during 1734 A.D.
Subramanyan (1978) assesses critically in detail on growth and concepts of modern art in India, nothing but mentioning about three print makers of Assam.

Risatti (1990) discusses modernism about terminology in historical point of view. The publication also elaborates on modernism in Europe during last century from theoretical point of view but print making in India and Assam as well is not emphasized.

Ray (1991) discusses in his introductory writing on relations and brides of culture and art in Bengal and Assam along with visual reproductions of some works of twenty five young artists of Assam & Bengal but three print makers of Assam are not discussed.

Ray (1992) describes about close neighborhood Bengal and Assam in discussing on Contemporary art scenario of both stated in general, but without mentioning in detail on print making scenario of Assam.

Dasgupta (1992) discussed art and crafts of Assam and also frontier region of India from 13th to 19th century before it succumbed to British Imperialism, in the perspectives of both art history and anthropology. Significantly the publication is the result of author's post doctoral researches, though silent about print making scenario of Assam.

Raman (1993) discusses on Nandalal Bose, chief architect of Kala Bhavan, Santiniketan and his vision of modern art in India since his formative years in Pre-Independence India. The whole publication provides significant
discussion on various issues and artists in progression of modern Indian art, though mentioning nothing on three print makers of Assam.

Phookan (1998) provides important information on early artists of Assam who studied art in formal art institution during British period in other part of India, but without any detail study on three major print makers of Assam.

Levenson (1999) discusses aspect of modernism art in historical point of view and core concept behind since its evolution in Europe, then America and dispersal in all over the globe. The publication finds the nucleus notion behind the changing scenario or progression as The disaster, both natural and man-made during particular 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. The publication can be useful reference for works of Dilip Tamuly from theoretical point of viewelaborates on modernism from theoretical point of view, but mentioning anything on print making in India, Assam as well.

Strin (2001) discusses on the term “the Land of Seven Sisters” and also North Eastern part of India in detail, but mentioning nothing on present print making scenario of Assam.

Keitzer (2002) gives useful information in detail about an artist Lakhiram Baruah who had studied art at Government school of art, Calcutta in
1914 along with a Garo artist. Artist Baruah was perhaps first person as acquiring academic art education, but without mentioning on three major print makers of Assam.

Sarma (2004) provides an important visual of second printed Assamese news paper “Assam Bilasine” of 1871 A. D. but without discussing on print making scenario of Assam.

Phukan (2006) discusses in his introductory piece about Ahom & other Tai manuscripts in Department of Historical and Antiquarian studies which is perhaps vital study on manuscript painting genre in Assam and its link with South Asian art traditions really needful for research.

Mazinder (2006) describes on Orunodol’s wood block illustration and early printing activities in Assam, but mentioning on contemporary print making scenario of Assam.

Bardewkar (2006) discusses on the development of contemporary art scenario in general, but without mentioning of print making scenario in detail and three contemporary print makers.

Brahma (2007) discusses in detail on artistic sensibility of younger generation of North Eastern states of India and also appreciates the endeavour of pioneer artists as three print makers of Assam.

Kalita (2009) asserts clearly about multi-facet of art heritage of Assam, through synthesis and mingling toward an original inherent creativity in people’s mind for various art discourses. His writing on our ancient and Art traditions really needful for the research.
Chakraborty (2010) narrates detail on modern artists and art practices during last hundred years in Barak valley, southern part of Assam, but three print makers of Assam are not highlighted upon.

Vasistha (2010) discusses in detail about concepts of tradition and modernism in visual art of painting and sculpture during twentieth century in India but print making in India and Assam as well is not discussed.

Kandali (2010) discusses in detail about contribution of Benu Misra, one of the foremost personality of contemporary art in Assam. Apart from painting and drawing, she points out Misra’s ability of other art genres of art as book illustration and art work related to printing. Significantly the publication has also provided useful visual reproduction of Benu Misra’s work, but three print makers of Assam are not emphasized in detail.

Lochan (2010) describes modern art scenario in India in detail in his introductory piece of writing for the catalogue, without print making in Assam is not discussed.

Baruah (2011) narrates a glimpse of the background of its tradition, rich cultural heritage and earliest literary evidence into the discussion of the contemporary painting in Assam. But he describes nothing about two important Print makers of Assam Noni Borpujari and Ajit Seal because they have been grown from a painting background.

Majumdar (2012) takes a close look at functioning of Kala Bhavana, Santiniketan, hallowed art institution through the years which has played a commendable role in the history of modern Indian art and pedagogy. He also
praises extremely resourceful and renowned teacher-print maker like Shomnath Hore, Sanat Kar, Lalu Prasad shaw along with other teaching giants in his writing, those who were teacher of Ajit Seal and Dilip Tamuly.

Baruah (2012) discusses on geographical state of North Eastern India in emphasizing on Assam, but print making in Assam is not highlighted upon.

Wikipedia (2013) provides important geographical description of Seven sister states of North Eastern part of India. The particular website elaborates in detail on the seven states of North-Eastern corner of India including Assam, came to be known as ‘Seven Sisters’ during seventies of 20th century, but print making in Assam is not discussed.

1.9 ORGANIZATION OF THE THESIS

The research has been divided into seven chapters. The first chapter introduces the subject and also discusses about the concept of Impression art as visual communication. The intention is to answer the questions in the context of non-illustrative or fine art part component of Impression art; its origin and development. The introductory section identifies and presents some aesthetic, technological and transitional perspectives of print image in the global context, from India and Assam as well. The chapter also brings into focus about the scope and limitations and also defines the basic objectives.

Therefore, basing on the above problem the question that is highlighted on prime credentials for justification of beginning of Impression art and activities in Assam, India as well, artists in this region creating works of Impression art, or legitimately towards creativeness and reasons, appearance
of those early works, development in this region towards a mature creative style of print making and analyzing and focus on the contemporary print making of Assam with special reference to the three pioneer print makers - Noni Borpujari, Ajit Seal and Dilip Tamuly.

Basic objectives of research deals with Studying methodically on both the technical and aesthetics module of Impression Art of India, about the origin and development of print making since pre independence Assam, technical and aesthetical development of print making of our country, making a comparative analysis of the Print making scenario of Assam with that of the other parts of India, studying the essential factors behind shaping contemporary print making practices in Assam, discovering the aesthetic value and technical uniqueness of three major Print makers of Assam- Noni Borpujari, Ajit Seal and Dilip Tamuly and assessing three Print makers' individual creative sensibility and motivation for up-surge younger generation of contemporary print makers from Assam.

The chapter also bring into focus about the scope of study, which focuses on three major contemporary Print makers of Assam- Noni Borpujari, Ajit Seal and Dilip Tamuly. The chapter examines these artists' immense creativity and pioneering role incorporated the genesis of not only Assam, but also entire North East which may not be similar to other print makers as the available information and data of the print making in India. The study of research has been limited 1846 to 2000 and only three artists of Assam- Noni Borpujari, Ajit Seal and Dilip Tamuly are taken into consideration. This may not be applicable to other print makers.
The chapter elaborates the method of research. The Data includes both primary and secondary sources. The primary sources are original painting and prints of the artists, various/ book/ catalogue/ brochures for text and visual material of respective artists. Secondary sources are books, journal, reviews, internet etc. In the study the original work of art and print from artists of various periods has taken as special consideration.

The methodology decides on for the study by conducting interviews with the individual artists/ scholar/ academician, has been visited the actual site to collect necessary data, visuals, study through internet, etc. This is a descriptive type of research. Since the study is focused on the stylistic changes and technical innovations of Print making in Assam, India as well, so visiting of various Institutional Print making Workshop and Professional studio in Guwahati, Santiniketan, Kolkata, Baroda, Ahmedabad, and New Delhi has been done along with proper documentation with photography, as well as video.

The second chapter deals with some essential quarries 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.

The chapter also discusses with justification the word "Impression" as any print making medium which operates in two different areas; one is matrix making (how we can make the plate) and another is impression taking. And in
both the areas need equal attention to make the print stand up. "History and Techniques of Impression Art & Artist: Its Origin and Development" has been discussed elaborately in few sub divisions as Foundation of Impression Art and Artist: it's aesthetic and technical module, Emergence in India, Company rule: Western Print makers in India, Indian Print makers and Conclusion. A general overview has been taken to evaluate the significance of Impression art and its impact in our society in the modern civilization.

A specific study has been taken to identify those credentials of Print makers in larger perspectives of our country as well as entire globe which are developed towards more creative and pedagogical approach from previous conventional purpose as multiplication of Impression art and artists. As the nineteenth century saw the birth of print-making in our country, but the media was used only as a means for graphic reproductions and not as an end in itself. It was only in the twentieth century that print making graduated itself into an art form and was accepted as a medium of total pursuit for creative expression.

The research traces the evolution of print making practices in India. Printing as an art form emerged in India less than eighty years ago. However, printing, in which lie the origins of contemporary print making, came to India in 1556, about a hundred years after Gutenberg’s Bible. Calcutta, the capital of British India, was the hub of printing and publishing in colonial times. While European printing establishments were at the helm of all printing activities in India, the need for manpower gradually drew in Indian participants. Indian Print makers in India, Indian Print makers and Conclusion.
The printed picture, in the form of the book illustration, developed in early 19th century British India. European Print makers in 18th century India remained entirely disconnected from mainstream, indigenous printing activity since they had little or nothing in common with Indian culture and tradition. Their prints depicted exotic Indian landscapes that tended to appeal mainly to the colonial European sensibility.

Raja Ravi Varma was the first artist in India who used Print making, not as an artistic medium in itself, but as a means for his art to reach the masses. To achieve his purpose, he set up his own lithographic press towards the end of the 19th century, known as the Ravi Varma press in Ghatkopar, Bombay. Here he copied several of his religious and secular paintings and printed them as glossy oleographs.

During mid 19th century colonial British raj founded five major school of art for boosting newly established industrialization in India. Those schools was aimed not at producing artists, but native drawing masters, skilled draughtsmen, architects, modellers, wood-engravers, lithographers and designers for manufactures, with the best employment prospects in British India. The beginning of the 20th century witnessed the rise of the nationalist art movement-there was a marked shift in the aesthetic preferences of the Indian public at large, leading to the gradual emergence of a group of painters engaged in evolving a fresh, 'new' Indian aesthetic. Slowly, distinctions began to arise between 'committed' artists and 'professional', commercial artists. Soon, artists like Raja Ravi Varma and Bapunada Banerjee began to give way to artists like Abanindranath Tagore and Nandalal Bose.
The practice of print making as a fine art medium gained immense popularity with the establishment of Kala Bhavan founded by the Rabindranath Tagore in 1919. An earlier organization, also established by the Tagores, was the Bichitra Club - where new styles of painting and print making were explored. The three Tagore brothers, Abanindranath, Gagendranath and Samarendranath (nephews of Rabindranath Tagore), transformed the veranda of their Jorasanko residence into a meeting ground for the club and frequently hosted art salons there. In 1917 Gaganendranath bought a lithographic press to project his satirical comments on the hypocrisy of parasitic urban Hindu gentry through lithographs. And thus began a new chapter in the history of print making in India. Modern Indian art, from its early start in the pre-Independence times, was now blossoming. A new breed of artists, successors of the gentlemen' artists, educated and socio-politically sensitive, strode on the art scene. With greater access to diverse cultural ideas, Indian art liberated itself. Painting and sculpture acquired a fresh purpose, alongside which, sophisticated and artistic Print making made its appearance. At the controls were stalwarts such as Somnath Hore, Jagmohan Chopra, and Kanwal Krishna.

The technique of printing evokes in Europe required continuous research in the field. After 1950 Indian artist also find wider scope to explore various media. Generally speaking, from the middle of the nineteenth century Impression art became a personal expression that parasitic, more aesthetic than merely reproductive or illustrative. With the evolved language and its special character, impression art became self-sufficient, independent and
more forceful and expressive than previous work in the area which was more far removed from trade and commerce. Since the last century's new technocrafts of printing and the combination of photomechanical process enlarged the scope and possibilities of impression art for artistic expression.

The third chapter analysis the “Contemporary Study of Print Making Practices in Assam in comparison with other parts of our country” has been divided into some sub chapters 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 the Print Making Scenario of Assam with other parts of India and Conclusion.

The chapter also studies growth of impression art and its development in India as well as Assam since second half of nineteenth century. With the publication of an Assamese literary magazine Orunodoi (1846) by the American Baptist Mission in Sibsagar Assam, it is worth mentioning that it was in this magazine that art-illustrations in wood block relief printing was introduced for the first time in the North East with varied themes of Bible and general interest. In the pre-Independence period, some youths from Assam studied in the Calcutta Government School of Art. A few of them completed the course but none could practice enough so that their work could attain any maturity, not to speak of contemporary character.

The most important event of this period was the establishment of the art school in the year 1947. Jibeswar Baruah, on whose initiative and devotion the school was established, practically took its entire burden on his own shoulder. Without Baruah, who himself was a painter, the art school would not
have come up so early and so easily. Sobha Brahma and Benu Misra made their appearance during the fifties. In 1958 the Fourth National Exhibition of Art of the Lalit Kala Akademi, New Delhi was arranged at the newly constructed building of the Assam Emporium at Ambari, Guwahati. That was the first practical exposure to Indian Contemporary Art the people of Assam had the occasion to encounter. However, it took several more decades in the dynamics of modern art in Assam or North Eastern states of India to evolve a vibrant trend in the realm of print making by the eighties of the twentieth century in the true sense of the term. Unlike other genres of art like painting or sculpture, print making requires specific infrastructural facilities to develop and sustain along with various socio-cultural and political factors. Owing to such dearth of facilities the trend of print making had to undergo hurdles to flourish till a turning point came in.

With the establishment of the Department of Graphics in the Government College of Arts & Crafts, Guwahati in 1990, this specific turning point and a new departure was ushered in the art scene of the North East. The two artists, who have made an immense contribution to the development of the art of graphics in the initial stage of development in this department in the present Government College of Arts & Crafts, Guwahati are Ajit Seal and Dilip Tamuly. It was Ajit Seal who had gone outside Assam for studying Print making during 1979 at Garhi studio, New Delhi and later Kala Bhavan, Santiniketan. After achieving Post Diploma from Department of Graphics, Kala Bhavan, he joined as lecturer at Govt. School of Art & Crafts, Guwahati and for the first time, in 1986, he took over the charge of the Graphics
Department. Another alumnus of Kala Bhavan, Dilip Tamuly, was also the first one to hold the print making exhibition in the region in 1981 in the State Art Gallery in Guwahati along with Bula Chakravarty. 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 the state but also the entire region as many student started coming to the college from the other states of the North East India. The artists who have achieved the degree from this Department of Graphics in the Government College of Arts & Crafts, Guwahati and other major art centres of India during the last three decades to be engaged in this field in different parts of north east, the country and abroad.

Noni Borpujari, who is also one of the pioneer Print makers from Assam, is taken up as the case study for the research. Noni Borpujari, a self-taught artist, originally from painting background, senior-most among former two print-makers, started Print making during eighties at Lalit Kala Studio, New-Delhi and later participated in a print-making workshop at University of Southern California, U.S.A. conducted by Prof. Paul Lingren in 1983. Since then he established himself as a distinguished Print maker of our country with his mastery over monochrome dry point, aquatint and multicolor intaglio prints. Also during the last four decade and from then onwards, students from the region had returned from Kala Bhavan, Santiniketan, J. J. School of Art, Bombay, M. S. University of Baroda, Rabindra-Bharati University, Calcutta, College of Art, New Delhi etc. No doubt, they had imbibed the best of elements of technical expertise, new contemporary approach and idiom of
international media, spirit of assimilation from multiple sources. These aspects within reasonable periods of time were sure to render the hitherto barren fields of art fertile with fresh possibilities.

The Fourth Chapter highlights upon the context of Contemporary Print making scenario of Assam and also on the basis of critical study on senior-most print maker Noni Borpujari among other two major print makers of Assam Ajit Seal and Dilip Tamuly, as his aptitude, creativity and initiative/contribution of using print making’s strange interface between art and technology. The chapter has been discussed as according to some sub chapters as growth to be a legitimate print maker as 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. The chapter then discusses Noni Borpujari’s technically proficiency as well as growth individual identity and originality to be a distinguished print maker of our country. Although Borpujari knows all most all the impression taking processes as relief, intaglio and related method of print making, but he always has a special interest in intaglio processes mainly etching and even dry point. He really flourishes when he does intaglio process. Noni Borpujari has some kind of social comment oven in his work and also some caricature element in works as Scarecrow series, Bondage series, wounded face of a woman along with deeper social consciousness.
In the Fifth Chapter “Contemporary Print makers of Assam: A silhouette of Ajit Seal” is highlighted upon. The chapter explores into the context of Contemporary Print making scenario of Assam on the basis of critical study on one of the most sincere and hardworking among three major Print makers of Assam- Ajit Seal, as according to his sensibility, creativity and initiative/ contribution of exploring print making for creation and imparting education purpose. Ajit Seal’s uniqueness has been discussed as according to some sub chapters as his journey as a print maker, Ajit Seal’s urge for a new visionary: the dissolution of myth & reality, individual deep zeal, down to earth personality and enthusiasm of boom younger generation and conclusion.

In terms of the works of Ajit Seal, he depicts thematic images from myth of early Vaishnavite tradition of Assam. Modern Indian art had always tried to negotiate with tradition of some way or other. That means whatever elements which could be preserved and carried forward to many modern Indian artists do that. Tradition of art in Assam is rich tradition of Xatriya or Vaisnavite monestry’s folk relief work especially, and also manuscript painting. Ajit Seal also has that kind of tendency to appropriate some elements especially some formal elements, some compositional elements, some image formation element from the tradition. Ajit Seal, in other words, dynamically tailors his art as flow of sensibility touches both the historical and the imagined spaces which urge the artist to redefine both history and his art. The chapter concludes by highlighting role of Ajit Seal with his innovation with students of two major art institutions of our country as previously Graphics
Department of Govt. College of art & crafts, Guwahati and at present graphics Department of Kala Bhavana, Visva Bharati. He has been persistent not only encouraging his student to work with various print medium but through his initiative “Society of Contemporary Print makers” also encourage to them to have their shows outside state New Delhi, Calcutta, Bombay since 1991.

In Chapter VI “Contemporary Print makers of Assam: A contour of Dilip Tamuly” has been discussed. The research explores into the context of Contemporary Print making scenario of Assam on the basis of critical study on one most energetic and multi-facet persona among three major Print makers of Assam Dilip Tamuly for his bold skill, thought provoking creativity and indigenous knowledge.

In the entire chapter Dilip Tamuly's exceptionality has been discussed as according classified in sub chapters as an image maker, Tamuly's quest for a language: the inherent ability towards human condition and fantasy, individual creative sensibility and inspiration for up-surge younger generation and conclusion. The seventh and also the final chapter, forms the conclusion which presents the summary of the discussion in the preceding chapters. It also includes some suggestion and recommendation for further studies on print making in Assam as well as north- eastern part of our country.
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