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 **The Colonial Art Education in the Reference of Printmaking**

The Colonial Art education is closely associated with printmaking. In partly, we can say the beginning of Art education in the reference of print in colonial time was based on this point that what is ne­cessity of a print for the learning, receiving the knowledge and art education. Art education himself an infinite column. In this column, being an artist, printmaker, scholar for art education especially in reference to printmaking is a very different matter. We look the multiple segments in a single platform. If we analyse learning about art, there are several talks to define regarding art. Many attempts were made to understand about pure art but none of these defines that yes this is pure art. There is no specific definition about art. The body of art is related to several things in which one important is practice. The whole thing is about learn through practices. We can learn from our old masters of art. Printing is a technique of producing impressions by means of transferring inked images onto paper or other material by either manual or mechanical pressure. In whole we can say something to make an image through print.

Printing is also associated with graphic art and the term of graphic art is largely related to printing activities, with the use of mechanical, partly mechanical, or manual process for the reproduction of images or words. P.H. Muir has already explained about the achievement and impact of printing on human society in his Book Collecting (London, 1945). In those days we can see the printing has largely contribution to the society and for the educational development of peoples.

Of all the visual art media being practised all over the world today, graphic art is one of the most powerful and universal. I­­t has proved that as a medium it is the most effective because, through the multiplication process, print can reach the maximum number of people comprising various strata of society. The 'Renaissance' in Europe would not have been successful without the invention of printing; it was during those times that mechanical printing became a reality and enlarged the scope of communication by producing quantities of printed matter. 1

During the last part of the fifteenth century, printing technique emerged in a new direction when Albrecht Durer, the most illustrious personality in fifteenth century European art history, explored the print medium with a different aim and attitude. From this time onwards, when many more artists in Europe took a special interest in exploring the medium, graphic art became one of the most important media for artistic expression and began to flourish through commercial printing.

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.

We do not have any specific evidence of manual or mechanical printing on Paper that dates prior to 1556 when the Portuguese Jesuit missionaries settled in Goa. The Portuguese Jesuit missionaries of Goa were the first to think of printed books as an effective vehicle for the propagation of Christian ideology. 2

After this, we can see for the many British peoples came to India and they were artist and printmaker also. Some of them were popular for engraving and some of done lithographs and using other type printmaking medium.

 We get several examples of print from colonial India. In this era, we get the name of Charls D Oyly, who was an important artist. He established the **Bihar Amateur Lithographic Press**. After establishing this press, he did produce several lithographic prints through this press. among of these some prints were engraving and some are printed from litho stone (Limestone). Partly through this chapter, a series of lithographic scrapbooks published between 1828 and 1830 by the Bihar School of Athens – an amateur art society founded in the Indian city of Patna – is examined. Most of the prints for these albums were produced by the Society's president, Sir Charles D'Oyly (1781–1845). However, they also include signed works by two local Indian artists: Jairam Das and Shivdayal. In an exploration of this contradiction, it has been argued that art is not only created in "contact areas” but it has ability to establish them immediately. 3

Some other talks are also available here about the press of D'Oyly. He born in Bengal to British parents, D'Oyly followed his father into the civil service. By 1820 he was the East India Company's opium agent and commercial resident, or tax collector, at Patna on the Ganges River in Bihar, north-eastern India. An enthusiastic and accomplished amateur artist whose "pencil was always in his hand like a hookah-snake," this fine representation of the press's output depicts the Bodhi tree in Bihar, where the Buddha attained enlightenment. It is placed in an album that was assembled in India in 1828. 4

In this same way, some other talks are mentioned in this list. British art education in India, Calcutta became a centre of it, Shyamacharan Srimani exemplified the new Bengali middle-class professional in the reality of art teaching and practice, as yet a small, limited group. A product of the Western pedagogic discipline of “art,” whose academic training process and realistic conventions of drawing, painting, sculpting, and printmaking were by then well ensconced in local practice, he had successfully pursued the best employment opportunities thrown up by this training. Among the first batch of students of the School of Industrial Arts set up in Calcutta in 1854, Shyamacharan Srimani and another prominent student, Annadaprasad Bagchi, were the first Indians to be absorbed by Principal Locke into the teaching staff of the school in the late1860s. The focus of art teaching in Calcutta, as in all other colonial art education centres in India in this period, was on the applied and industrial arts. The aim was to provide new kinds of vocational and technical training to produce a skilled battery of drawing masters, draftsmen, surveyors, engravers, and lithographers. Along with training in the rudimentary of academic art conventions art education became developed. Those days Calcutta was closer to London.

In whole we can it was all about colonial art training. Here printmaking subject was also available. In this period Engraving and Lithography was much popular. Engraving was also popular in local areas of Calcutta but for industrial art education most of other Indian students were learned engraving. Engraving is a reproductive art and for the reproduction it disserves in the form of an art medium. Engraving has been invented previously before the colonial time. In same way we can say about lithography. It came to India during the colonial time through the British peoples but invented in Munich. Printmaking including lithography flourished at some other places also as an art education. **5**

For this, we can mention the name of Raja Ravi Varma the famous Painter of colonial India. He had done several lithographs, Oleographs and Chromolithographs. Most of the artists of Maharashtra were inspired from Raja Ravi Verma and learned printmaking specially lithography. So, in this way we can see the colonial art education in the reference of printmaking. 6

**Reference**

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2. Ibid., p.5
3. W.G Archer, Kalighat Paintings, London, 1897, P. 5
4. https://www.metmuseum.org/art/collection/search/406073
5. Tapati Guha Thakurta, Objects, Monuments, Histories, U.S.A., 2004, p.143
6. Ministry of Information and Broadcasting, Indian Art Through The Ages, Calcutta, 1951, P. 42