4.1 INTRODUCTION

Contemporary print making practices in Assam has contributed enormously in the making of our visual text and culture of Assam. It is important to see visual art and culture in the context of its beginning, mutual initiative, obviously current concerns and expectations that provide a sort of crucible of the art of the moment. 'Big Assam' or 'Bor Axom' in colloquial Assamese language, which was divided after 1960 into seven North Eastern states of India is an extremely heterogeneous region with high level of ethnic, cultural, linguistic and religious diversity. Speaking of the contemporary art scenario it is pragmatic that art which is produced is a blend of 'then' and 'now'. There has been a fusion of the unconscious and the conscious in the art scenario. It is through this dynamism of integration that art became a personal builder and social binder. (Goswami: 2010) Many of the works are self referential, steeped in personal vision that is intimate and preoccupied with exploration of form, space and myth. Nevertheless, that a passion still burns within these artists, even if its flame is kept under strict cerebral restraint. The research addresses some of these print makers- a fraction of the community of artists, who has taken the responsibility and also shape the present visual text.
Their work is often linked to the painterly tradition with nuances of myth, transfiguration effervescent with an eastern eclectic- as Noni Borpujari, Ajit Seal and Dilip Tamuly. It is at least painterly, representational and expressionistic. But the historical ancestry of the art is of less significance that an understanding of it asserts itself within the present. In fact, what of these print makers do is affirming the relative unimportance of historically- derived meaning in favor of a compelling physically and emotional presence.

Noni Borpujari is one of among the finest artists from Assam born after India attained independence. He along with some others has successfully carved out a place for the artists from Assam in the Indian scenario. For over three decades, Noni Borpujari has been maintaining his hard-earned reputation as a consistent print maker producing excellent works. This is no mean achievement for an artist working in Assam where worthwhile facilities for print making, as well as exhibiting, were almost non-existent till recently. But identifies himself as essentially a simple and helpless human being, struggling hard to express inner agonies and lessen the weight of heart, as artist Borpujari would say. (Dutta: 2010)

Noni Borpujari was born in 1950 in Assam, won an award in Painting from University of Gauhati in 1973 He also achieved Government of Assam scholarship for print-making to work at Lalit Kala Studio, New Delhi in the year 1983 as a Research Scholar at Lalit Kala Akademi. He has taken part in several group shows in New Delhi, Kolkata, Chandigarh, Hyderabad, Spain and Mumbai. A self taught artist from Assam, Noni Borpujari earned his academic degree in Shillong. Drawn to art at an early age, he experimented with paintings and later developed his taste for sculpture and print making as
well. Despite the limited resources in the North East India for a material-dependent medium like print making, he has created a number of outstanding works that have earned him wide acclaim across the country as well as world. (Sengupta: 2012) He also had participated in National and International print-making workshop as University of Southern California, U. S. A. and San Diego State University print making workshop in the year 1983. His works are in the collections of several public galleries, universities, as well as individuals in India and abroad.

The emergence of a powerful band of young print-makers from Assam, 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. Noni Borpujari, a self-educated artist happens to be the pioneer of this band, notwithstanding some working experience in print making that he had at Garhi studio, New-Delhi and also participating in a print making workshop at University of Southern California, U.S.A conducted by Paul Lingren. (Phookan: 1985). His intense interest for minute detailing and expressionistic idiom has been seen in the print entitled *Untitled* in dry point done in 1983 which were prime features since very beginning in his works (Plate 4.13).

Shillong is said to be the Scotland of the East. Therefore his stay in Shillong for his academic allowed him to experience the beauty of nature he was enveloped in. Thus, nature obviously has been his first love, and some of his landscapes attain high rank. Recounting about the particular time period as beginning of the seventies of last century is an important era and is marked by the emergence of a good number of painters and also attentively
concerned print makers. Much activity also has been noticed during this period which is generated around two art organizations, i.e. The Assam Fine Arts & Crafts Society and Gawahati Artists’ Guild of Guwahati. (Baruah: 2011) Tapan Bardoloi, Kandarpa Sharma, Jnanendra Barkakoti, Noni Borpujari, Rajen Hazarika, Aminul Haque, Dhruba Deka, Bhupendra Nath Bhattacharya, Naren Das, Pranab Barua are painters who were associated with two organizations and also Samiran Baruah himself, also belongs to that group, realizes that works of all these painters are figurative except in the case of a very few whose works are non-figurative. The figures of almost all these painters, however, seem to be stagnant, lacking in the vigor, both in form and spirit. However, occasionally we observe a vigorous evolutionary dynamism both in form and spirit in some of the painters including Noni Borpujari as departure from the exhausted age-old idioms. In these painters we became aware of their endeavor to give a new meaning to the farms, metaphorically. (Baruah; 2011) As instance, another his print entitled Face in etching done in 1981 has reflected his vigor and dynamism of his thinking as blind folding the face to show the context of land, people and turbulent time (Plate 4.2).

Noni Borpujari is recognized amongst some of creative artists in North Eastern India with international repute. Once known as one of the outstanding print maker of India, though now find more interest in painting, he is associated with the visual art movement of the region with his tireless effort and a concrete vision. Noni Borpujari has been selected for inclusion in the Directory of Print, 2003, an electronic documentation prepared by the International Print Triennial Society, Poland that reflects his reputation in the state of world’s contemporary graphics. His works are on permanent display in
Majdanek Museum, Poland, exclusively dedicated to paintings and prints that appeal against wars. (Thakuria: 2003)

4.2 LONE CRUSADER IN PAINTERLY WORLD

Noni Borpujari along with some others has successfully carved out a place for the Assamese artists in the Indian scenario. Apart from painting he also has identified the newer form of visual art as print making to engage with burning issues such as globalization, terrorism and violence. The political scenario of North East India in general and Assam in particular have compelled the artists including Noni Borpujari to captivate and engage with the time.

In 1981, Noni Borpujari went to Garhi studio, New Delhi and met studio in-charge Devraj Dakoji. Actually through the advice and initiative of Bhabesh Sanyal he got the place to work in Garhi studio. At the onset it was a big problem for him, because without having basic knowledge about print making he started his print making career. At that point of time Richard Bartholomew was the secretary of the Lalit Kala Akademi whose permission and also inspiration made Noni Borpujari confident, and he worked in the studio attentively during the night hours for the first six months. Then slowly he adopted print making and rest becomes a history. During that time Devraj Dakoji, a noted print maker of the time, was looking after the etching section and Jogelkar from Baroda was heading lithography in print making department of Garhi Studios. It was that spring time when he enrolled himself at Garhi Studio's print making department 1981, therefore there was active participation of artists like Surinder Chadda, Aparna Caur, Subanna, Subba
Ghose, Anand Moy Bannerjee at Garhi (Johny: 2011) They, including Noni Borpujari experimenting with different methods of print making and also extending the boundaries of it. As Borpujari remembers, Garhi Studio was more like a discussion, interactive platform apart from a studio campus and adequate facilities at that time.

Noni Borpujari’s favorite print making medium is etching, viscosity and also dry point, did very less lithography. He experimented innovatively in using litho ink in etching plate, which is first of all it was more difficult for him initially as soluble nature of ink in water, slowly developed a process of creating thin layers of color and beautiful textures. So in all his prints we can feel the soft textural effect as a whole besides other textural feeling of known and unknown. One of his works entitled *Face* done in lithograph is such a bold depiction of human face of both beauty and ambiguity (Plate 4.12).

For over last four decades, Noni Borpujari has been maintaining his hard earned reputation as a consistent print maker of some quality in a place where exhibiting and selling, were almost non-existent till recently. Moreover, that lack of competition among peers which often hinder skill development, especially in arts like print making which requires high degree of use of technology, could not kill Borpujari’s urge towards betterment. This fact itself speaks volumes about the authenticity of Noni Borpujari’s involvement in a non-performing visual art. (Ray: 1996) Very few artists residing outside Assam, however had an opportunity to know that besides making prints, Noni Borpujari has all along, been painting pictures in other media. Yet this should not come as a surprise, for too great a medium-wide specialization in cramping for an artist, intent on self expression. His expressive depiction of
rural life in fragmentation is well reflected in his *Untitled* etching print done in 2005 (Plate 4.42).

Noni Borpujari’s primary aim is to objectify his personal response to what he sees and that includes what art he sees; and that includes what art he sees. Yet, having been an artist equally concerned with objectification of response in a variety of media by adopting methods and techniques suitable for each medium. Therefore, if one compare for instance, the highly textured backgrounds and images of his prints with the flat colored or the tonality graded backgrounds and motifs of his paintings. His prints and painting do exhibit perceptual differences which do not cancel out the personality identifying commonality between them. We can observe His lithograph print *Bondage* depicts monkey faced human being with a flower as signifying beauty and beast (Plate 4.33). *Face* in lithograph done in 1998 is such a deformed metaphoric representation of a human face (Plate 4.37).

Whatever his medium—whether it is his paintings or prints—Borpujari’s work draws on real life and the lived experience of the common man. The background is mostly bare, allowing the middle and foreground to dominate in his works, which stand out in an almost three dimensional effect. Borpujari also brings a closely incised and etched, corrugated texture to the surface to the surface of his works, making the works tactile. *Untitled* etching print of 1990 is such an evidence of limitless vicinity and truthful delineation of space itself (Plate 4.27).

(Gupta Kaashyap: 1996) narrates a painting of Noni Borpujari as, “A chair is floating in the air, and a human figure is waiting for the opportune
moment to grab and occupy it. The background is yellow, probably the artist’s most favorite color." On the particular theme, Falling Chair, in etching of 1993 speaks of metal ethos of the artist as critical observer of the society (Plate 4.32). Face done in 1988 in dry point is remarkable evidence in this regard (Plate 4.36). Falling man in etching done in 2003 is another print on same theme, depicts such confusion and stress of mankind in present context (Plate 4.41).

Speaking of the backgrounds, one ought to remember how important they are to Borpujari’s pictures. The backgrounds of Noni Borpujari’s prints projected in particular non descriptive spaces with sparse and disjoined motifs and images. In the paintings, they appear as physical- spatial voids, which in the prints they appear as pictorial voids- ready to receive pictorial marks. On these groundless voids, the lonely human actors float around get involuntarily involved in meaningless posturing and get related to social goods for purposes which they themselves do not realize. For not knowing the purposes of relationships they remain alienated from and disjointed from each other by intervening voids. The artist’s gaze often transforms those alienated human beings and the social goods to hallucinatory and wishful filling imagery, making Borpujari’s work somewhat naively surreal. Untitled (Plate 4.7) of 1982 in acquaint and Untitled (Plate 4.20) in lithography are some mentionable examples as signifying temporal human life and lonely human being.

Indeed the basic essence of immediate environment is predominant theme of his work. His intention is always to try and capture that theme in different circumstances and give expression to them through the medium of
his own choice. (Thakuria: 2003) The prolific print maker is bold enough to add as in whatever situation he is woes and happiness. Trifles and achievements of humanity make a deep impression on him and his action follows accordingly. Landscape in double plate etching with multiple colors is such a documentation of immediate environment and its vastness (Plate 4.37).

4.3 BORPUJARI’S SEARCH FOR A NEW IDIOM: THE ASSIMILATION OF NATURE, TRADITION AND MODERNISM

Noni Borpujari is such an intuitive and concerned personality whose works in varieties of print and painting medium are indirectly influenced by the nature, folk life and tradition of the region. It shows its effect in their works time to time, if not in a regular basis. Thus his works possess a genuine synthesis of tradition, modernity and folk elements in the context of his birth state Assam, as his Kohua/ kansas grass (Saccharum spontaeum) and Scarecrow series are being of special importance. It is not mere folk touch or sublimity, but a conscious effort of searching thematic, aesthetic and metaphorical beauty. The print entailed Pregnant Scarecrow, multiple plates etching show his love for nature as installing fertile scarecrow images over a space of Kans grasses (Plate 4.35). It is interesting to see his fascinating arrangement of plate and also creation whiteness of Kans grass by making holes on those parts. His early work on Kohua/ kansas grass, Oil on canvas done with broad palette knife and intaglio work titled ‘scare-crow’, 1982 is an excellent example of thematic psyche and material finesse.
Noni Borpujari’s intimacy with certain objects recounting the life of common man has helped him produce some outstanding works. Although his works are figurative he deals more emphatically on pictorial elements as color, space, linear innovative execution, arrangement as well as symbolic metaphor and meta-narrative isolation. Modernity/modernism hydra headed children of colonialism had sprung up in India in a pure demonisque manner with its queer and hybrid forms. Unlike the west had it grasp by assimilation of induced values that had not grown naturally. In its hydra headedness, visions of modernists’ value unfolded, one of which was a splitting of modernity itself. A surmountable divide between the subjects of modernity, space for two different and opposing sets of modernists experiences. The discrepant experiences within the terrain of political and economic modernity contributed to the splitting of power based on the accessibility of knowledge and information industries. (Kandali: 2010) His depiction of boredom in individual existence is well reflected in his etching print *On the Chair* (Plate 4.26).

Print making as a process of creative self expression holds possibilities unique to itself. Though there are obvious pictorial qualities generated by the procedure of printing a picture from a matrix. But these technical possibilities are invariably filtered through choices exercised by the artist, since the matrix does not merely as a mode of mechanical duplication but is prepared directly by the artist and carries the imprint of his personality. (Mallick: 2011) In this circumstance, the credibility of Noni Borpujari has been considered as a genuine print maker of our country for his painterly inputs and indigenous thinking. *Dancing Scarecrow*, 1982 etching is such an excellent piece of high expertise and contemplation (Plate 4.8).
All through history artists from varied discourse and also working in other mediums have been drawn to print making. Described by a print maker as ‘quicksand’ the medium offers that draw the creator in and which can never reproduce in any other medium. (Sengupta: 2012) Artist like Noni Borpujari, are attracted to it for a wide variety of reasons- from its illustrative possibilities, its graphic qualities, its ability to allow multiples, its tactility, the layering that it allows, to its sculptural possibilities. He has intuitively dabbled in it for recreation, as also obsessively attempted to master the medium technically, or have been used it to achieve very specific artistic goals. The works of Noni Borpujari are jewel-like, often a great pleasure of behold, unburdened as it with the need to establish technical virtuosity and competence. The print entitled *Scarecrow with a Bird* in color viscosity done in 1982 has shown such an image of scarecrow of rare simplicity, though arranged with complex amalgamation of silver, red and green hues (Plate 4.9). Noni Borpujari, an artist of such critical vision reacts and tries to mediate this predicament. Furthermore he is born in Assam, self-taught, which apart from being subject to all these appraises, was also sidelined from the mainstream due to economic laggardness, political instability, social turmoil, though these are not the only reasons for the marginalized status of Assam. Remarkably significant art works of Noni Borpujari are a series of reflexive gestures with which he confronts the innate nihilism of the entire situation, hence in order to examine deep in his works of art it is necessary to map the foregoing context. *Face* in etching done in 1982 is such an memorable image of his inner anxiety and perhaps intense philosophy (Plate 4.3).
Most of Noni Borpujari's compositions are based upon the exploration of two subjects: rural scene/landscape with the scarecrows birds as etching work entitled *Landscape* (Plate 4.24) and men/ women bearing marks of physical trauma and looking agonized, sad, alienated, and bare under specific socio-political and psychological situations as *Untitled* etching print done in 1984 (Plate 4.18). His early works since 1981 onwards are experimented with some self portrait, faces as dry point print done in (Plate 4.11) and rural scene as *Untitled* etching print of pure landscape done in 1982 (Plate 4.5) in varied size of small zinc matrix. Rather westernized chiaroscuro and detail description of the subjects, he pursued with minimum linearity, soft tone and textures in depicting facial character and also rural environment as if it become resembled Chinese landscape but actually depicting high-rise structures in a city along with tiny silhouette human figures as *Untitled* dry point print of 1982 (Plate 4.7). Although he worked in big size as *Untitled* dry point print done in 1984 (Plate 4.19), represents as if apathy of a group of people in a chill day.

He executes lot of prints on human faces, experimenting with various matrix making techniques, also emphasized more on totality the images. One his earliest of prints depicts self portrait in using line etching and acquaint technique. (Plate 4.1) He constitutes the zinc matrix with varied line, tone and texture in catching facial characterization rather imitating a pen and ink drawing of his portrait. He executes several human faces to show his admiration to work with human portrait and body. *Face*, 1982, etching is also a powerful depiction of human portrait in this regard (Plate 4.3).
In the intaglio print entitled *Wounded Dream of a Woman*, the zinc matrix of this print built with various intaglio techniques as sugar-lift process, air-bubble aquatint and use of roulette, and also first open-biting the whole plate during the whole process (Plate 4.17). It depicts an innocent female face with several scare and wounds. The particular work in almost monochrome has been done in the backdrop of peak hours of socio-political unrest during Assam movement of 1980s. The slightly beam of light in eyes, surrounded by shadowy cheek’s ambiguity reflects severe reality of pain and anguish. Almost one month had been taken in making the plate and then making lots number of that particular plate. On the other hand, the work of art becomes a metaphor/ expressionism of disorder, poignant state of particular that time. “A wonderful intaglio work of Noni Borpujari, done in the year 1983 which has been widely discussed and mostly in collection at prestigious galleries and museums all over the world, entitled ‘Wounded dream of a woman’ (the title given by critic Prof. Pradip Acharya). According to Poet Nilmani Phookan, it can be inscribed as best work of last century in Assam.” (Baruah: 2011)

A few of his earlier scarecrows were expressive of rural environs, nature and a sort of naiveté about life. Scarecrow as common folk totem or funny guardian replica has been used in the paddy field for frightening birds away from crops. As symbols too, they carried some emotional associations, messages. Later, these scarecrows as etching entitled *Untitled* 1982 (Plate 4.6) formed part of the elements of design or became some pleasing motifs consequent on the loss of inter-relationship between form and meaning. According to Noni Borpujari, prints series of ‘scarecrow’ has been depicted different aspects of society and the human race in general. Whisper in etching
is another masterpiece depicting the rural paddy field in silence as a whole and in situation as if scarecrow, listening the hymn of the lonesome crow, looking at an abandoned scarecrow (Plate 4.15). Created in various technique of dynamic anxiety, accidental effect and also faithful representation of bird and scarecrows, the print would be perfectly poised of thematic originality and aesthetic sensibilities. Two prints in *Scarecrow* series in intaglio technique are two perfect evidences of rural nostalgia and vastness of nature (Plate 4.28) and (Plate 4.31).

His intimacy with certain objects affecting the life of common man has helped him produce some outstanding works. Noni's works have also touched the political elements as his series entitled *Bandage* in lithograph done in 1984 (Plate 4.21). As according to him, *there are more people in this world who are not allowed to express their feeling compared to the number of people who are unable to express themselves due to physical inabilities*. Such an example of print as *Untitled* done in lithography during 1984 is a bold presentation closed interior, anxiety and also suffering of mankind (Plate 4.20).

Death is yet another aspect of human life which has been a prominent theme of his paintings. As the artist himself says, "*The entire range of activities centering on death appears to me to be an act out of a long play. A few days of well-scripted mourning, some rituals, and you are back to normal*. After all the world is for those who are alive and are struggling to stay alive!" *Untitled* print presents a sad interior setting in which everything converged towards a death lying in the bed in smaller size along with tiny close kin and mourners (Plate 4.4). In the vertically executed figure compositions, the
various human situations or forms of human existence could not severely move and stir the artist's emotional and artistic self. This is why only in rare cases these human figures become vibrant with the suggestion of agony, sharpness and power. Possibly it is in these human figures that the images of his untiring quest, the truth of his art are lying inherent. *Falling man* in etching of 2003 is another of his print which gives the impression of lonesome uncertainty of mankind (Plate 4.41).

Noni’s range of colors is limited. Brown dominates the range. Sometimes by blending by black-red-yellow with brown or occasionally bluish black, he has been trying to render richness and complexity of brown. His print *Red Square* done in etching during 1989 is a rare portrayal of human face along with hard hitting reality of mankind. (Plate 4.23) He masterfully uses the red color in the middle particularly along with overall brown and small use of blue hues.

Etching is Borpujari’s forte. One can delightfully appreciate his feeling for texture and tone in these etchings. Besides, he combines dry point and etching in a very pleasing manner. Some of his landscapes rendered in intaglio medium look like water color or ink wash as *Untitled* etching print (Plate 4.29). In this print we can see there is an interest in mood, but not in structure. Possibly nature is not his quest.

Noni Borpujari’s prints images are genuine genre of artistic realism in the considerations of both ubiquitous subject matter and equally virtuosity of techniques. As the terms refers, realism is an essential need in both life and art, may be the result of a sense that fantasy, imagination, speculation have
all run away with human attention and the things as they are have been shunted into the area labeled ordinary, everyday, interesting. (Malpas: 1997)

That aspect has been truly fulfilled and practiced meticulously in the works of art by Noni Borpujari in his entire life. Such an Untitled lithograph done in 1989 print shows his sensitive portrayal of women folk in a menace time (Plate 4.40).

4.4 INDIVIDUAL CREATIVE SENSIBILITY AND MOTIVATION FOR UP-SURGE FELLOW CONTEMPORARY GENERATION

“Noni Borpujari along with other distinguished artist from North East India as Tombi Singh (Manipur), Tlangrokhuma (Mizoram), Laakintew Lingdoh, George W. Kharkonger, M. H. Barbhuya, Tamang (Meghalaya), Sobha Brahma, Benu Misra, Neelpawan Barua, Madhab Baishya, Pulak Gogoi, Atul Barua (Assam), has been earning significant positions in the contemporary art scenario in India.” (Malik: 1997) In modern day art world these artists, in the path of creative journey, has been facing severe challenges offered by ever new situations. People of this region have great respect towards these artists for building such platform for coming generation with their exceptional creative quest and sincere hard work.

For Noni Borpujari there was no particular ideal in his art. One’s style certain way the artist more or less tended to follow. Pictorial world of Noni Borpujari with utmost complexity and also technical innovation was the offspring of various experiences, struggles, evolutions and revolution, reaction he had encountered in life. Landscape done in 1989 at Banff Centre in Canada, show his admiration for nature and also complex technicality of
innovation (Plate 4.22). With no illusion about himself, he is very much conscious about his limitations and very well knows the remedy to overcome with his excellent presence of mind and intelligence. He would be, of course, a role model for younger generation of contemporary artists of Assam in various fields, who would endeavor to fly with their wings and become free.

As the artist’s view, Noni Borpujari speaks that he is not a purist as far as the technique is concerned and freely adjust it to suit his requirement, to give shape to a given concept. As according to him, the new generation of painters has benefited a lot with the latest infrastructure that we did not have at our disposal. Moreover, it is a fact that they are producing excellent work. He is optimistic about the upcoming generation as over the last few years, the state has produced some excellent painters. This augurs very well for the future of the state’s art scene.

Noni Borpujari is optimistic about the new comers in the spectacular world of visual art. They should be encouraged to show their works regularly inside and outside Assam and be exposed to the international art market. *Now artists can take the advantage of internet facilities in the region and open their own virtual art gallery. These kinds of galleries possess tremendous possibilities and his opinion doesn’t see any reasons, why the artists of our region leg behind*, added Mr. Borpuzari.

Noni Borpujari also did few installations; new modes of post modernist language both in medium and the idiomatic thematic contents in this region also. He has extended himself beyond his usual painting and print making mediums in his credit installations like *‘Scarecrow and the Red Chair’* (2002),

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a collaborative work entitled ‘Dancing Scarecrow’ (Plate 4.16) a lithograph installation in University of Southern California in 1981, ‘Paper Boat’ (2010) etc. (Kandali: 2012) Thus print maker eminence as Noni Borpujari, print making remains an expressive, hands-on, and extremely intimate endeavor. Certainly print making continues as a way to explore deeply private and personal visions. It also persists to take on artist individual’s political agendas and lend itself lend itself as a tool for social change. Print making not only multiples, it evolves.

4.5 CONCLUSION

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 upsurge younger generation of contemporary print makers within Assam and beyond. The research explores into the context of Contemporary Print making scenario of Assam on the basis of critical study on one and senior-most among three major print makers of Assam-Noni Borpujari, Ajit Seal and Dilip Tamuly, as according to his aptitude, creativity and initiative/ contribution of using print making’s strange interface between art and technology.
In this chapter, Noni Borpujari’s individuality has been discussed. The research also studied Noni Borpujari’s formative years as progression to a accomplished print maker since his arrival at Garhi Studios, New Delhi, during a such time as active participation of artists like Surinder Chadda, Aparna Caur, Subanna, Subba Ghose, Anand Moy Banerjee in Garhi’s print making department. Noni Borpujari, experimenting with different expect of print making and also achieved the perfection of print making methods as extending the boundaries of it. As Borpujari remembers,’ Garhi was more like a discussion platform apart from a studio campus.”

For over last four decades, Noni Borpujari has been maintaining his hard earned reputation as a consistent print maker of some quality. These is not a mean achievement as well as exhibiting and selling, were almost non-existent till recently. Moreover, that lack of competition among peers which often hinder skill development, especially in arts like print making which requires high degree of use of technology, could not kill Borpujari’s urge towards betterment. This fact itself speaks volumes about the authenticity of Noni’s involvement in a non-performing visual art.

Noni’s primary aim is to objectify his personal response to what he sees; and that includes the art he comes across. Being an artist equally concerned with objectification of response in a variety of media by adopting methods and techniques suitable for each medium, Noni’s prints and paintings do exhibit perpetual differences. Still, these perpetual differences do not cancel out the personality identifying commonality between them. Whatever his medium-whether it is his paintings or prints-Borpujari’s work draws on real life and the lived experience of the common man. The
background is mostly bare, allowing the middle and foreground to dominate in his works, which stand out in an almost three dimensional effect. Borpujari also brings a closely incised and etched, corrugated texture to the surface to the surface of his works, making the works tactile.

Noni Borpujari, is technically proficient as well as from the initial step he had try to develop an individual identity. He can be regarded as a very original print maker in that sense. 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.

Noni Borpujari carried out few installations, new modes of post modernist genre as extending himself beyond his usual painting and print making mediums in his credit installations like ‘Scarecrow and the Red Chair’ (2002), ‘Scared Scarecrow’ a lithograph installation in University of Southern California in 1981, ‘Paper Boat’ (2010) etc. where deep concern about anarchy, chaos and nihilism prevalent in the society have been expressed through recurrent motifs of a scarecrow with the obvious analogy about its inability to shoo away the crows from eating away the ripe harvest in the field.

His prints images are genuine genre of artistic realism in the considerations of both ubiquitous subject matter and equally virtuosity of techniques. And the criteria that the things as they are have been shunted into
the area labeled ordinary, everyday, interesting, has been truly fulfilled and practiced thoroughly in the works of art done by Noni Borpujari in his entire life. According to him, to be precise in doing graphics, technique related to the kind of work of one’s choice is very important for him, and as content on its own as basic essence of humanity and the environment.

Thus legitimately print maker eminence as Noni Borpujari, print making remains an expressive, hands-on, and extremely intimate endeavor. Certainly print making continues as a way to explore deeply private and personal visions. It also persists to take on artist individual’s political agendas and lend itself lend itself as a tool for social change. Print making is not only multiples, it evolves which is unambiguously reflected in the art of print making by Noni Borpujari.

Noni Borpujari is optimistic about the new comers in the spectacular world of visual art. "They should be encouraged to show their works regularly inside and outside Assam and be exposed to the international art market. Now the artist can take the advantage of internet facilities in the region and open their own virtual art gallery. These kinds of galleries possess tremendous possibilities and his opinion doesn’t see any reasons, why the artists of our region leg behind," added Mr. Borpuzari. Noni Borpujari, along with other distinguished artist from North East India, has been earning significant positions in the contemporary art scenario in India. In modern day art world these artists, in the path of creative journey, has been facing severe challenges offered by ever new situations. People of this region have great respect towards these artists for building such platform for coming generation with their exceptional creative quest and sincere hard work.
Plate 4.1: Noni Borpujari, *Self portrait*, 1981, etching, 15X15.5 cm

Plate 4.2: Noni Borpujari, *Face*, 1981, etching, 15.5X14.5 cm
Plate 4.3: Noni Borpujari, *Face*, 1982, etching, 11x22 cm

Plate 4.4: Noni Borpujari, *Untitled*, 1982, acquaint, 10.5X8 cm

Plate 4.5: Noni Borpujari, *Untitled*, 1982, acquaint, 8.5X24 cm
Plate 4.6: Noni Borpujari, *Scarecrow*, 1982, etching, 25X41 cm

Plate 4.7: Noni Borpujari, *Untitled*, 1982, etching, 10X10 cm
Plate 4.8: Noni Borpujari, *Dancing scarecrow*, 1982, etching, 26x17 cm

Plate 4.9: Noni Borpujari, *Scarecrow*, 1982, viscosity, 22.5x11 cm
Plate 4.10: Noni Borpujari, Bondage, 1982, lithograph, 22.5x26 cm

Plate 4.11: Noni Borpujari, Face, 1983, dry point, 7.5x8.5 cm

Plate 4.13: Noni Borpujari, *Untitled*, 1983, dry point, 4x4.5 cm


Plate 4.16: Noni Borpujari, *Dancing scarecrow*, 1983, etching, 42X24 cm

Plate 4.18: Noni Borpujari, *Untitled*, 1984, etching, 30X25 cm
Plate 4.19: Noni Borpujari, *Untitled*, 1984, dry point, 75X49 cm

Plate 4.20: Noni Borpujari, *Untitled*, 1984, Lithograph, 31X40 cm

Plate 4.21: Noni Borpujari, *Bandage*, 1984, lithograph, 40x31 cm

Plate 4.23: Noni Borpujari, *Red square*, 1989, etching, 29X40 cm

Plate 4. 25: Noni Borpujari, *Bandage*, 1989, dry point, 24x20 cm

Plate 4.26: Noni Borpujari, *On the chair*, 1989, etching, 21X29 cm
Plate 4.27: Noni Borpujari, *Untitled*, etching, 1990, 10X12 cm

Plate 4.28: Noni Borpujari, *Scarecrow*, 1990, viscosity, 10X10 cm
Plate 4.29: Noni Borpujari, *Untitled*, 1989, dry point, 24x20 cm

Plate 4.30: Noni Borpujari, *Scarecrow*, 1990, etching, 22x21 cm

Plate 4.31: Noni Borpujari, *Scarecrow*, 1990, etching, 11x9 cm
Plate 4.32: Noni Borpujari, *Falling chair*, dry point, 1993, 24X30 cm

Plate 4.33: Noni Borpujari, *Bondage*, 1989, lithograph, 21.5x15 cm
Plate 4.34: Noni Borpujari, *Pregnant scarecrow*, 1997, etching, 35X13.5 cm

Plate 4.35: Noni Borpujari, *Scarecrow with a bird*, 1988, etching, 26.5X19 cm
Plate 4.36: Noni Borpujari, *Face*, 1998, dry point, 5.5x 4.5 cm

Plate 4.37: Noni Borpujari, *Face*, 1998, lithograph, 23.8x21 cm
Plate 4.38: Noni Borpujari, *Landscape*, 1990, etching, 23X16 cm

Plate 4.39: Noni Borpujari, *Untitled*, 1989, lithograph, 40x31 cm
Plate 4.40: Noni Borpujari, *Untitled*, 1989, lithograph, 40x31 cm

Plate 4.41: Noni Borpujari, *Falling man*, 2003, etching, 31X40 cm
Plate 4.42: Noni Barpujari, *Untitled*, 2005, etching, 41x22 cm
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