CHAPTER- VII

CONCLUSION

7.1 SUMMERY

In this thesis, Impression art and artists with the origin and development in the context of entire world as well as India is studied. Emphasis is given particularly to three major print makers of Assam- Noni Borpujari, Ajit Seal and Dilip Tamuly. The purpose of this research has not only tried to justify the credentials of print making scenario of Assam, but also carefully looking forward towards the fruitful future generation of Assam, effective within the country and abroad around these three pioneer print Makers of Assam. And yet any systematic work exists on these socially committed creative graphic artists. The research analysis art of three print makers of Assam Noni Barpujari, Ajit Seal and Dilip Tamuly extensively and their credentials in the field of print making which has been limited 1846 to 2000 specifically in the point of view evolution and development of contemporary print making in Assam. As the thesis also discusses, it is against the turmoil background of Assam during last 35 years that we must consider these socially aware artists, in particular in the works of Noni Barpujari and Dilip Tamuly; individual quest rejected both modernist romanticism and formal experimentation of previous generation. This is a descriptive type of research and since the study is focused on the theoretical changes and stylistic innovations of all over the globe, a participatory dialogue
of various artists and art historians will be taken into the process along with
the proper documentation with photography, as well as internet.

Impression art which also stand for graphic art, in general is an object
of art which is an essential commodity for visual communication and a
technological as well as social and cultural product. Aristotle’s use of the word
'impression' to speak of the mental image must have been more preceded by
the existence of seals and other geographical signs and practices in ancient
Greece. At the same time, unlike other art work Impression art is not a
passive reflector of society but active participant in the larger historical
process and social information. Impression art, as a whole, is not merely a
destination, but an endless journey of visual communication in diverse means
of aesthetic and technological exploration, also search, quest for individual
self and the other. Originally used as a form of communication, it is now
valued as an artistic medium with unique technical qualities. The contribution
of eminent scholars, scientists, technicians acted as a stepping stone in the
world of Graphic Art in general, and concept changed day by day according to
new age computer graphics and digital inventions. Mixing, remixing various
methods and materials with the printed image has become a new language of
the new era. 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. 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 in
touching upon the question, 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 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.

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

In chapter II, the research deals with some essential questions 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 second chapter 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 & artists: its origin and development” has been discussed elaborately in few sub divisions as Foundation of Impression Art and Artists: it’s aesthetic and technical module, emergence in India, Company rule: Western print makers in India, Indian print makers 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. 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. Print making as an art form emerged in India less than a hundred 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.

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 - the school of Industrial Arts in Madras in 1850, the Calcutta School of Art in 1854, the Sir Jamsetji Jeejibhoy School of Art in Bombay in 1857, the Jaypore School of Industrial Art in 1866, and the Mayo School of Arts in Lahore in 1875. Though the entire curriculum implemented in 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 Bamapada 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. The world too had become a smaller place; geographical boundaries were no longer insurmountable. Several emerging artists travelled to Europe and the Far East, thus absorbing varied aesthetic influences and learning new technologies. There was a healthy and energising exchange of cultural influences as artists and exhibits from near and far travelled to India. 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 our country” has been divided into some sub chapters as impression art in India: 1850 to 1950, print making scenario in India since 1950, origin and development of print making since Pre- Independence Assam and comparative analysis of the print making scenario of Assam with that of 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, experience and 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. 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 this 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 discusses about the “Contemporary Print makers of Assam: A profile of Noni Borpujari”. The chapter has been discussed as according to some sub chapters as introduction, lone crusader in painterly world, Borpujari’s search for a new idiom: the assimilation of nature, tradition and modernism, individual creative sensibility and motivation for up-surge fellow contemporary generation and conclusion.

The research also 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. Further, the chapter has been sub divide to focus about the growth and contributions of this legitimate print maker as whole. Borpujari’s individual experience and journey for creative quest search for newness and perfection to discover the aesthetic value and technical uniqueness, unique creative sensibility and motivation for up-surge younger generation of contemporary print makers within Assam and beyond in focusing creditability of Noni Borpujari and his works.
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.

In the Chapter V "Contemporary Print makers of Assam: A silhouette of Ajit Seal" is highlighted upon. The research 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 introduction, 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.

With an exceptional repertory of various print making medium, acrylic and water color, Ajit Seal works may legitimately interpreted as an idea combing notions of a universal time, concrete pictorial space and the artistic truth as the principle of his sense of modernity transcending the dichotomy formation of western modernity. This artistic formation also undermines
dichotomous thoughts patterns, such as subject in opposition to object and time versus space. It emphasizes instead a network of forever-changing relations between human subjectivity, living space and experience which become a philosophical framework on a metaphysical level.

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 *Xatriyal Vaishnavite* monastery culture as 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.

Ajit Seal is perhaps the most technological efficient print maker among present generation of print makers in our country, and he has command over a wide range of print making medium, he knows intaglio print making, stone/plate lithography, serigraph and relief print making. However sometime his technological interest has overshadowed thematic, subject wise and aesthetic attention occasionally overshadowed those areas. His works has been critically examined by some art historian as overtly allegorical and narrative in temperament of mythical world, away from day to day harsh reality.
Ajit Seal always enriches students with his innovation in print making discourse of two major art institutions of our country as initially 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 to some sub chapters as introduction, creative voyages 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.

Dilip Tamuly, alumnus of Kala Bhavan, Santiniketan was 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
Govt. College of Art and Crafts, Guwahati but also the entire region as many student started coming to the college from the other states of the North East.

Dilip Tamuly is basically very romantic and emotional kind. But then that leaves an impression of that personality on his work and it is what he is in kept his personal imprint whatever print making he has done it reminds natural, almost expressionistic launch on his works. Dilip Tamuly’s work echoes animistic distortion of especially North East India’s tradition of wood-carving. He does not very consciously pick up whatever he sees, it’s totally in memory and it comes out. There is no intellectual process involved in use of linguistic element from tradition.

The seventh chapter concludes the study. This chapter faithfully summarizes, concludes and suggests scope for future research. The study brings into light on credibility of Impression art or print making in specific as the study of innermost purpose of any art activity or work of art as evidences since earliest art forms of cave painting of primitive ages. Possibly the main motivation for making multiples of originals has been shaped through the medium of Impression art or print making in precise. Print making, originally used as a form of communication, it is now valued as an artistic medium or visual art discourse with unique aesthetic and technical qualities.

7.2: CONCLUSION

From the discussion contained in the different chapters, the study established that the credentials of print making activities of Assam are real impetus to the attainment of aesthetics/ skills and also legitimately towards creativeness among generations of North Eastern states of India. This is
because of three pioneer print makers of Assam - Noni Borpujari, Ajit Seal and Dilip Tamuly; which they not only adept masterly, but also they exert conscientious effort to reach younger people both the medium and the content. This subsequently impacts on the utilization of the knowledge and skills of creative print making, crossing the terrain of Assam and beyond.

The study revealed that 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. However, Impression Art or printing, in which lie the origins of contemporary print making, came to India in 1556, about a hundred years after Gutenberg's Bible. 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 from book illustration, exotic landscape, calendar print done on popular images to individual expression and creative sensibilities.

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. The commencement of the 20th century saw also the emergence of print making as an independent art form with a multitude of aesthetic possibilities and an identity of its own.
The practice of print making as a fine art medium gained immense popularity with the establishment of Kala Bhavan at Santiniketan 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 transformed the veranda of their Jorasanko residence in Calcutta into a meeting ground for the club and frequently hosted art salons there.

The study also unveils the 1940s print making was being intermittently practiced in different parts of the country. Modern Indian print making got a fillip, however, in the 1950s-when a fledgling nation struggled to create for itself a modern independent identity. Amidst the many political, social, economic, and cultural explorations, the search for a truly modern Indian aesthetic was of primary concern to artists in the early post-Independence years.

To pay attention on Assam or other seven of North Eastern states, the print making activity started actually quite late. Not before the Nineteenth Century actually unless a publication industry gets on swings and with requirement for visuals and fabrics print making does not start. And in the North East or other parts of Eastern India like Bihar and Orissa print making as such started very late, because there was no printing, publication industry and when printing and publication industry came around already started, visual and graphical images already started, manual printing had to take the backseat.
In Assam it was only through the efforts of Christian Missionaries and with their publication 'Orunodoi' during 1846-1880. Print making got their underway because 'Orunodoi' depended mainly on relief printing. So 'Orunodoi' did a quite bit of work for popularizing print making. But 'Orunodoi' started in mid Nineteenth Century but graphics started coming little later.

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 1947 to its' undisputed leader- Jibeswar Baruah and 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.

However the research reveals that it took several more decades in the dynamics of modern art in north east 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. 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 Dilip Tamuly and Ajit Seal.

The research also enlightens about pioneer print maker of Assam, Noni Borpujari, is technically proficient, strong virtuosity in drawing and
painting 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 he knows all most print making processes as lithography, intaglio and related method of print making, but he always has a special interest in intaglio processes mainly etching and even dry point.

Ajit Seal is perhaps most technological efficient print maker among the three, and he has command over a wide range of print making medium, he knows intaglio print making, lithography and relief print making. But his technological interest often has overshadowed thematic, subject wise and aesthetic interest, occasionally overshadowed those areas.

The research studied creditability of print making by Dilip Tamuly and also his endeavour to inspire younger generation with his spontaneity of new print making technologies and awareness for surroundings. He leaves an impression of personal passion or imprint whatever print making he has done it reminds natural, almost expressionistic launch on his works.

The purpose of research has not only tried to justify the credentials of print making scenario of Assam, but also carefully look forward towards the fruitful future generation of Assam, scattered within the country and abroad around these three pioneer print makers of Assam, within and without. And yet any systematic work exist on these socially committed creative graphic artists, it has been studied works of art of three print makers of Assam Noni Borpujari, Ajit Seal and Dilip Tamuly extensively and their credentials in the field of print making which has been limited 1846 to 2000 specifically in the point of view evolution and development of contemporary print making in
Assam. As the research also argues, it is against the turmoil background of Assam during last 35 years that we must consider these socially aware artists, in particular in the works of Noni Borpujari and Dilip Tamuly, individual quest rejected both modernist romanticism and formal experimentation of previous generation.

As conclusion, the study established that the credentials of print making activities of Assam are real impetus to the attainment of aesthetics/skills and also legitimately towards creativeness among generations of North Eastern states of India. This is because of three pioneer print makers of Assam- Noni Borpujari, Ajit Seal and Dilip Tamuly; which they not only adept masterly, but also they exert conscientious effort to reach younger people both the medium and the content. This subsequently impacts on the utilization of the knowledge and skills of creative print making, crossing the terrain of Assam and beyond.

7.3: SCOPE FOR FUTURE RESEARCH:

Further research can be conducted on print makers from North Eastern states and also research on comparative study of print making activities with entire print making genre in our country.

There is a need to conserve the print making in various formats as physical art work and proper documentation, emphasizing upon the credentials of print making in Assam made by three pioneer print makers- Noni Borpujari, Ajit Seal, and Dilip Tamuly along with other artists genre of Assam. And that endeavour will be sustained as an archival reference of teaching-learning process for our future generation.
There is an urgent need to widen the National Education Policy fully at all levels of the education system in order to emphasis on the technology allied creative medium as print making up to at least college level in our Country. The policy should be also emphasized for the establishment/encouragement of full-fledged print making studio, workshop or department in the existing art institute, College and university for the beneficiary of different stratum of people in the society. It is a prerequisite for the creative, technical aspects and resources as well to be put in place or under one umbrella.

Coupled with the above recommendation, there is also a need to support, encouragement to younger generation of print makers since their budding days along with creative people of all discipline. The workshop for print making has to be well equipped and with latest technological method and practices that are eco-friendly and zero health hazard, non-toxic studio facilities and also emphasis more relation with the market for the benefit of print makers in our country.