

International Print Exchange  
Programme (IPEP) India 2021



# *THRESHOLD*

Curated by Nicholas Ruth



**IPEP India sincerely thanks**

Nicholas Ruth, Artist, Curator, Educator, USA

Miranda Metcalf, Writer, USA

Rahul Kumar, Artist, Art Journalist, Curator, India

All participating artists

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Lina Vincent, Art historian, Curator, India

Sanjay Kumar, Artist, India

Kulpreet Singh, Artist, India

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IPEP India thanks Studio Pannādwār for  
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# H

## Director's note

We all play different roles that lay the foundation of life. Some of us develop a habit of observing and documenting it even in the most unfavourable circumstances. Most of us enjoy these true stories, it does not matter if they are about success or failure or joy or sadness. Being an artist myself perhaps I may sound a bit biased; but I believe artists around the world have developed some very unique perspectives recently.

It was this one thought that prevented us from postponing, even canceling the 2021 edition of IPEP India. We were afraid about not receiving entries, about artists not being able to afford the costs, about not getting volunteers on time and of course more lockdowns. But except for a few hiccups, and the longest delay yet, 2021 edition has happened! And every effort that went into it has been worth it. All we have to do now is to take these perspectives to as many people as we can. I hope a glimpse of the collective vision contained in these works will be of help to its viewers, laypersons and connoisseurs alike.

Inspite of their names featuring elsewhere in this catalog, I would personally like to thank Nicholas Ruth, Pradeep Patil, Lina Vincent, Sanjay Kumar, Kulpreet Singh, Miranda Metcalf, Rahul Kumar among many other volunteers and our contributing artists, some of whom have gone to great lengths to make this edition possible. And of course every hand from the postal and courier services that passes on our works across the globe making this barter possible!



**Rajesh Pullarwar**  
Curator, Artist Printmaker, India

Founder, Director, IPEP India

# H Threshold

A threshold is a space of transition, a passage from one place into another. To think of a threshold is to think of movement, of leaving something behind and engaging something new. And yet, a threshold is also a space unto itself. To connect here to there, it must have its own structure, whether defined through distance and time, states of mind, or social conditions.

During this period of global tragedy and struggle we exist in and on a threshold. But what is the nature of the threshold, and what lies beyond it? The COVID-19 pandemic continues to wreak havoc on our families and societies, further complicating reckonings with structural inequities and the resurgence of long-standing regional conflicts. Though challenges surround us, some bonds between us deepen and hope persists. This in-between place may be a kind of confinement and stasis, or it may be the cusp of freedom and progress.

Printmakers have a celebrated history of shining light on the urgencies of each time and place. Each print itself is a kind of threshold, a portal through which new ideas and feelings can be shared and explored. Because it is built on traditions involving the economical production and mass distribution of the multiple, printmaking has profoundly facilitated the wide dissemination of image and text. IPEP India extends this tradition by gathering the work of artists from across the world, and inviting each artist to share the portfolio within their communities. In this way, it is possible for us to stand in the thresholds envisioned by artists from places very different from our own, to recognize what connects and separates us, to revel in beautiful expressions of human experience, and to build compassion as a result.

The 2021 IPEP India exchange portfolio offers this invitation to consider the notion of the threshold in all of its interpretations, so that we may continue the critical work of creatively responding to being where we are and considering where we will go.



**Nicholas Ruth**  
Artist, Curator, Educator, USA  
Curator, IPEP India 2021



# H

Rarely in the art world do we see a process which evolves around a threshold of change to the extent that printmaking does. Printmaking's creation happens in the infinitesimal moment of contact between matrix and substrate. The threshold from one state of being to the next is often felt but unseen, just like the evolutions in our lives whose outcomes are only known through a process of reflection once we are on the other side. There is a bold before and after in printmaking, a nothingness which is dramatically punctuated by an existence.

Printmakers from diverse countries and cultures in this exhibition explore the thresholds of life and death, interiors and exteriors, digital and analog, and natural and manmade through their prints. We see this through Edie Overturf's illustration of the social justice work happening and all that still needs to be done in the US. Helen Tago offers a call for more human connection to nature without the use of technology as a gateway. Reinaldo Gil Zambrano represents the edge between the old and new ways of being and doing. Cultural shifts occur, and artists respond.

The intense separation between the interior and exterior world came into sharp focus during the months of lockdowns around the world. Many retreated deep within the digital world as art making, dating, family time, entertainment, and mental healthcare were all pushed onto screens. People became painfully aware of the importance of analog human connection. We saw the ways the natural world began to recover and regrow in the absence of human intervention during the pandemic. This drives home the stark reality that we are not living as part of the natural world, but in many ways in opposition to it. Brutal conditions are created in wet markets, and the earth responds with a new virus.

A threshold is a place of change: the essence of it, the act of it. It is by its very nature a place we cannot linger in. It exists, but only for a brief moment between two known, distinct realities. Because they are ephemeral and powerful, we often don't realise we are passing through until we are on the other side. It is a label we can give with any certainty only once we know the otherside. Rather than embodied experiences, we often reverse engineer them into our stories to give clarity to the narrative. The international print-based explorations in this portfolio

demonstrate how the universality of utilizing progression to understand is instrumental for coming to make sense of our lives. We need to make sense of this pandemic, to find its meaning and to define its borders in order to move forward. To quote Viktor Frankl, "In some ways suffering ceases to be suffering at the moment it finds a meaning, such as the meaning of a sacrifice." What will that path forward look like? When a stimulus is at a point of sufficient intensity to produce an effect, we must respond, evolve, and move through the threshold to find its meaning.



**Miranda Metcalf**  
Founder and Host  
Hello, Print Friend Podcast  
Thailand/ USA

Writer, IPEP India 2021

# H

## Threshold - the eternal, the perpetual

All life, all material, all experiences, all thoughts and emotions – just all of it is transitory. That evasive and fleeting moment in which I typed these words just flew by and I am not going to get it back. Time moves in a linear dimension. And therefore, anything that takes a form, living or the so-called non-living, all begin to age with the passage of time. This perpetuity of ‘movement’ makes each moment and each physical step to be a threshold. It is the gateway to the future, a starting point of sorts. I believe we could truly seize opportunities and achieve full potential if we are able to internalise the depth of this profound philosophy. A parallel thought comes to mind to layer this understanding – the law of conservation of matter. It states that the amount of matter (material) stays the same, even when matter changes form. Burning wood makes the object of wood go away, but scientifically and materially it changes to carbon, heat, light and sound in the process. Well, now we seem to have established that everything is transitory (nothing stays) and that matter cannot be destroyed (nothing really goes away, it only changes form).

The idea of “Threshold” makes for a potent point of reference for the upcoming edition of International Print Exchange Programme (IPEP) India. Owing to the ongoing COVID-19 pandemic, the past year has undeniably been distressing for entire humanity. There has probably not been any event in recent history that has shook the world, so uniformly, across layers and classes of society. Arts have always reacted to such human suffering. Events like the world wars, famines, and refugee crisis have all made for references for rich oeuvre for artists. There are those who express grief that they experience, or personal loss. Others make satire and apparent irony of human development that becomes evident with such happenings. And then some make a journey inward. With lockdowns and curbed travel, the pandemic forced isolated life. One that also provided for self-introspection, to conserve and do with less, and to count one's blessings. And all this within the “Threshold” of our homes.

Blake Sanders from the USA in his work responds to the American consumption pattern and calls for breaking down boundaries for a sustainable life. Helen Tago of Estonia on the other hand wants to break-free from the screen based digital life that we all are pushed into due to the pandemic. And Kelsey Livingston, also from the USA, makes a deeply

personal commentary through her work, that of becoming a new mother, watching her child grow in confinement of her home.

The 2021 portfolio of IPEP makes for a unique collection. It contains works of 40 artists from across the globe. All who have experienced the fallout of the same singular event, all who use the same process of making images for their art, and yet respond in their own ways. We are all at the threshold. And all that we do and think has a bearing on what comes next... nothing goes away, it only changes form.



**Rahul Kumar**  
Artist, Art Journalist, Curator

Writer, IPEP India 2021







## Reclamation

Etching-Serigraph

Aaron Bass, USA  
crowpress@gmail.com



During the pandemic, many industrialized areas went into stasis as work stopped or became home-based. This started the process of decay and reclamation of nature. Cement cracked, vines grew unabated and fauna returned to cities. The rapidity of this decay and rebirth shows how resilient nature is and how our action or inaction can create change.

My image is a personification of decay and rebirth in traditional etching, surrounded by halftone screen-printed images of nature reclaiming the industrial landscape.



## Vi Femina

Silkscreen derived from woodcut

Anna Kenar, USA/ Poland  
akenar@uncc.edu



The theme of a threshold defined as a moment in crossing a space, a portal, but also as a line that divides and separates inspired a reflection on an ongoing struggle for women and women rights all over the world. In the 21st century women still struggle to be seen and acknowledged as equal; they face ongoing legal and political suppression of reproductive rights and their sovereign claim of self-determination. By crossing the threshold, I hope the future will bring acceptance, respect, support and equality to all genders. "Vi Femina" is a cry of female empowerment and defiance against the oppression, ignorance, violence and discrimination.





## Disconnect

Photopolymer-intaglio

Helen Tago, Estonia  
helen.tago@gmail.com



During these trying times it is becoming increasingly clear we need more connection and access to nature on the individual level. Break from the digital into analog. We need more unfiltered encounters. The walls we have built are not sustaining us.



## Cusp

Mokuhanga, Etching

Asma Mahmud Hashmi, UK/ Pakistan  
imasmaahashmi@gmail.com



On my previous research titled "Architecture as a metaphor for gender relations", I had looked at Threshold (deorhi) as a space between the inside space and the outside world. With where we stand at present, the words of this year's print exchange curator Nicholas Ruth resonates with me: "Though challenges surround us, some bonds between us deepen and hope persists. This in-between place may be a kind of confinement and stasis, or it may be the cusp of freedom and progress."

I took my visuals from documenting the Irises in my garden, watching closely how delicate and ethereal the flower was when withered, ready to give birth to the seed. Irises can grow from seed and rhizomes using several ways of existence. The withered flower then becomes the metaphor for Threshold. I have used the delicate layers of iridescence colour, a characteristic of the Mokuhanga woodcut technique, wrapped with a soft ground etching that holds the cusp of new beginnings.



## Inevitable Transformation

Xylograph

Bhanu Shrivastav, India  
bhanushrivastav444@gmail.com



Time is moving continuously, everything starts and eventually leads to its end. Law of impermanence states that everything in material or relative existence is impermanent. Everything has a beginning, a middle and an end.

My work interprets my feeling of astonishment at the unavoidable sight of the gesture of my father's feet. It elucidates his constant struggle for my family's subsistence and throwing at stake everything he had for it, both physically and mentally. His ceaseless endeavor to fulfill our needs has made us what we are today. In the meantime this physical state is also changing, moving to its end one day and it is unstoppable. Flying crows and feather depict the aesthetic expression of inevitable changes.



## Caste Culdesac

Screenprint

Blake Sanders, USA  
blakesanders@gmail.com



In many ways the COVID-19 pandemic exacerbated the economic disparity and social isolation of contemporary society. However, months cloistered -- reliant on frontline workers and first responders -- led to the threshold of reconciliation and greater comfort and equity for all as humanity realized we depend on each other for our collective survival, and miss each other, too. Vibrant roots/ crochet stitches (referencing traditional domestic crafts) link McMansions — the epitome of American conspicuous consumption — with a smaller bungalow, showing how our neighborhood extends beyond our caste *cul-de-sac*, our family must cross thresholds beyond the security and confinement of our literal and metaphorical walls.





## Connecting The Dots Etching

Keerti Pooja, India  
keertipooja@gmail.com



For me it happens that one of the most acclaimed scenography is situated in the city we live in, where the journey of one's existence and work run parallel.

The purpose of this series is to visually narrate the tales of individuals where they do not show up as a whole person or an entire life, but as a single movement. I am also fascinated by the way men and women carry themselves and their flowers in order to keep them fresh. Trying to make one imagine the fragrance of crushed petals, filling the air as the viewer walks through the works.

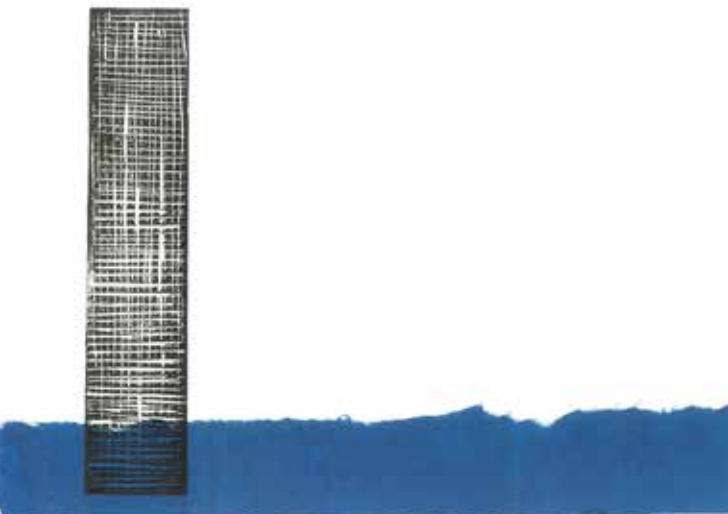
My depictions convey the unknown, but at the same time, I try to make them feel incredibly homely and inviting, again reiterating that we are all on the same scape, but they can be very far apart in terms of their interior lives.

## Traced Exteriors: Threshold Screenprinting-Lasercut

Brant Schuller, USA  
brantschuller@millersville.edu



Using simple means, I tape a piece of plastic film to a window and trace my surroundings as they speed by or as I change my physical position to the drawing, therefore shifting the perspective. The window is a threshold between the inside and out and a barrier that allows for both sides to see the other but not pass through. For this edition I want to perforate the print to make it more of a veil and to allow for passage through the threshold.



**In-Threshold**  
Engraving

Carolina Viñamata, México  
vinyamata@me.com



The threshold is within the silence, where the architectural is combined with nature, the blue that upsets the natural and leaves the city.



**Threshold**  
Lithography

Catherine Chauvin, USA  
cathchauvin@gmail.com



This piece reflects the tangle of invasive species in our outdoor surroundings as well as my thoughts regarding the past two years events in our world. As a person working from the Western United States, looking at issues of climate change, observing complex natural forms from tumbleweeds to briars and hawthorn tangles become a backdrop for intricate trace monotypes and lithographs. These prints and drawings become a metaphor for our increasingly complex navigations of our world on many doorsteps.



**Dharma, Normality And Nature 17/2021**  
ScreenPrint

Chaivut Ruamrudeekool, Thailand  
ruamrudeekool@gmail.com



I would like to present the belief and faith in Buddhist principles. I reflected this concept through the color and shape of the lotus. The blooming lotus is a Buddhist artistic symbol representing goodness and beauty that leads one to brightness, pure and peaceful.



**Greed**  
Linocut

Colbert Mashile, South Africa  
colbertmashile@gmail.com



The works are about the metaphor of the seven deadly sins. The animals replace humans due to their vulnerability and helplessness. They all endure natural inflicted pain but cannot do anything about it, till they succumb to their fate... this alludes to the fallible human condition.





### You Don't Get A Parade

Reductive linocut

Eddie Overturf, USA  
ejoveturf@gmail.com



My approach to a threshold is based upon the immense amount of work yet to be done to create equity and safety in all communities. Though small victories and successes should be celebrated, we (in the US, along with many other countries) are far from having racial equity and safety for all citizens. There is a long way to go, and we have to keep moving forward. This print represents the danger of resting on one's laurels.



### Continuum

Hand colored Solarplate print

Fahimeh Vahdat, USA  
fvahdat@howardcc.edu



My work represents a coherent whole although it is made of a continuous sequence of extreme opposites in life (a reference to the worldwide effect of COVID-19 to societies and its forced changes). The little girl represents humanity standing at the ever-changing threshold of this continuum of extremes in individual and collectively as a whole.





### Gateway For Hope

Solar plate etching and watercolour.

Seraphina Martin, Australia  
seraphina.print@gmail.com



In my etching "Gateway for hope" I invite the viewer to step through the archway of light and enter into my imaginary world. Not only is the land rejuvenating, transforming but also the evidence of change is a testament to time and exceeds the force of nature.

Flora and fauna are embedded in the composition and emerge onto the hill which forms a portal to sustain the glow of the sun. New growth surge upwards towards the nurturing light offering a promise rebirth, in a world where temperature is rising and our environment has been thrown. Hope is a human desire for progress as we find ourselves on the edge of our earthly existence, and provides a solace, in the face of global unrest.



### Threshold On Ice

Fragments of masonite boards, printed on mulberry paper (transparent fiber).

Hélène Déry alias Hédé, Belgique  
helene.dery.hede@gmail.com



For many years, I have been working on the subject of Ice movements. Coming from Canada, I am very touched by the environmental crisis, the ice melting and the weather increase. What will be the future of our planet and our environment? How can we as human beings, plants and animals, survive and adapt to the changing situation? For me this is the challenge, we are living on the threshold of a very small iceberg...



**Subtle Commencement**  
Relief, Drypoint

Jennifer D. Printz, USA  
jen@jenniferprintz.com



In the past year, my research has focused on cosmology and how we have historically understood, related to, and depicted the universe around us. This image plays with the concentric circles present in early astronomical models of the universe. Within these rings of color, a hand drawn cloud is shown devoid of color. Presenting the sky without color hints at the important threshold we are facing with the environment and its possible ramifications.



**Narcissus**  
Lithography and Silkscreen

Jennifer Scheuer, USA  
jscheue@purdue.edu



Much of my work is based on historical ideas about the relationships between plants, healing, and the human body. In my research I have found there are many plants with origin stories, and this project is based on Narcissus and the flower that bears his name. In this lithograph the flower looks back upon itself, and the final silver layer of ink is symbolic of this act and references the pool of water in the story as the threshold.





## The Monument Of Our Times

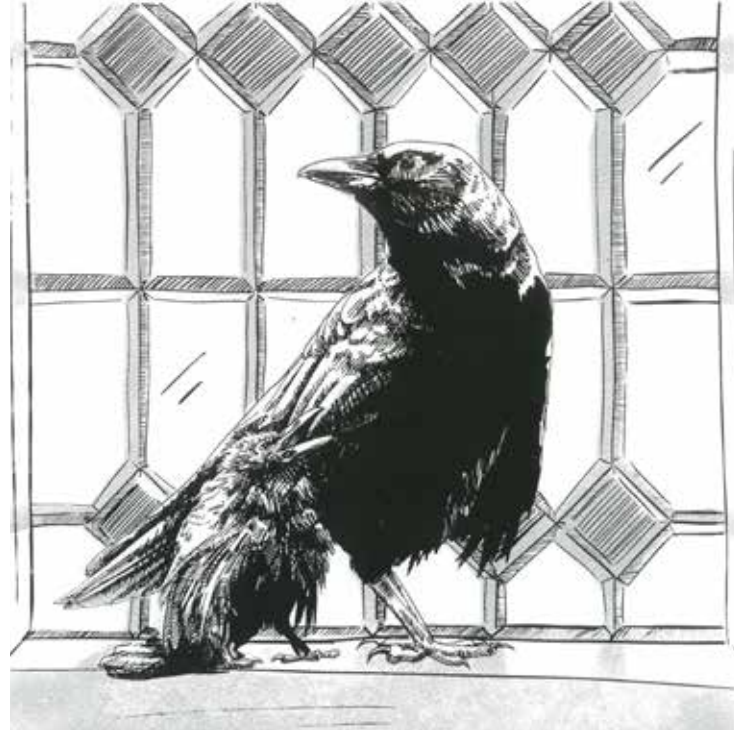
Intaglio

Vijay Bhandare, India  
[vijaibhandare@gmail.com](mailto:vijaibhandare@gmail.com)



Since late 2019, the pandemic has brought the world to a grinding halt, helplessly witnessing one of the biggest catastrophes in recent times. This etching is a representation of the hard and horrid times we all have gone through. The dance of death everywhere; with us at the threshold of life and its end.

This is the monument of our times!



## Mother

Silkscreen

Kelsey Livingston, USA  
[kelseylivingstonart@gmail.com](mailto:kelseylivingstonart@gmail.com)



These early days of motherhood are hard. They're a mixed bag of overwhelming love and joy that come with watching your new baby grow, and the stress that comes with lost sleep, recovery, and putting yourself last. I found myself in the same rocking chair day after day, watching the time pass. Looking out the window and wondering when we will emerge again. Sitting on the threshold, waiting to take a step outside.

Happily, we've made it through to the other side where things are fun. Our days now are filled with the joy of watching our son grow, learn, & laugh. Those early days are quickly becoming a hazy memory. I have a new perspective on life, and I have commemorated those early days with this composition.



**Breath Life Into Beauty - 16**  
Woodcut

MFI Mazumder Shakil, Bangladesh  
shakilmazumder112@gmail.com



My work is a metaphor for many of the unspeakable events that have taken place in the context of our society. Which makes an artistic responsibility a language of protest in artistic form. An expression of the word "Silent" is chosen as a reflection of the unspoken suffering.



**Glass Roof**  
Linocut print on paper

Reinaldo Gil Zambrano, Venezuela/ USA  
reinaldoagil@gmail.com



Our social lives were adapted and compressed into a computer screen. This piece looks to illustrate how our interactions for the last two years were defined through Zoom and online meetings.



### Inbetween Here And There

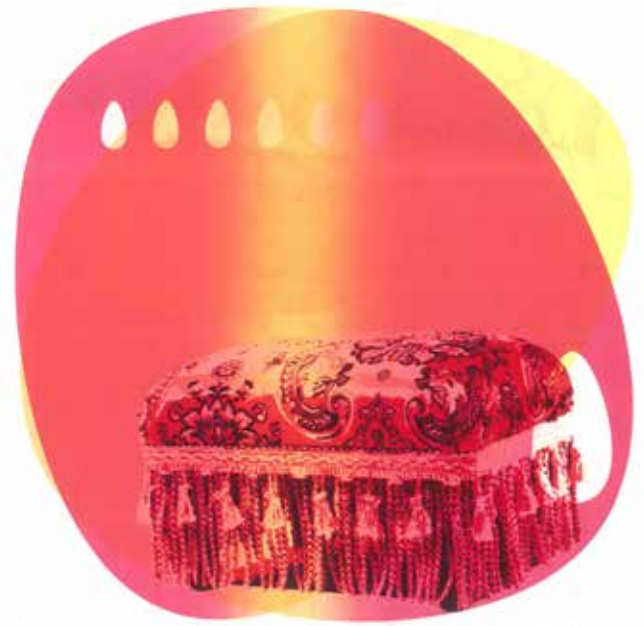
Etching aquatint and stencil top roll

Mohit Mahato, India  
mohitmahato@gmail.com



For the past few months, since the onset of the pandemic, I have been suspended in a place of great uncertainty like many others. We witnessed the way nature flourished while humans quarantined themselves at home, far away from the natural world letting it grow unhindered.

This work attempts to capture my inner turmoil of being trapped within four walls and yearning to venture into the open while fearing the dangers of the virus and knowing very well that if humans did venture out, nature wouldn't enjoy the same kind of freedom. It is the confusion I have experienced while trying to ride out the multiple waves of the virus and make sense of the new normal that is this post-pandemic world.



### Back Then

Screenprint

Myles Calvert, USA  
mylescalvert@gmail.com



Utilizing color theory and the well-known practices of Josef and Ani Albers, this print edition demonstrates the give-and-take visual narrative that occurs when colors and images are saturated and desaturated, investigating space both physically and mentally. Color theory is vital to my interests, utilizing the push and pull of warm and cool hues. Imagery is often depicted as mundane yet opulent objects, such as household items and universally recognizable shapes or tools. These images provide an instant familiar quality while also prompting individual connections to the viewers present situation and past history.



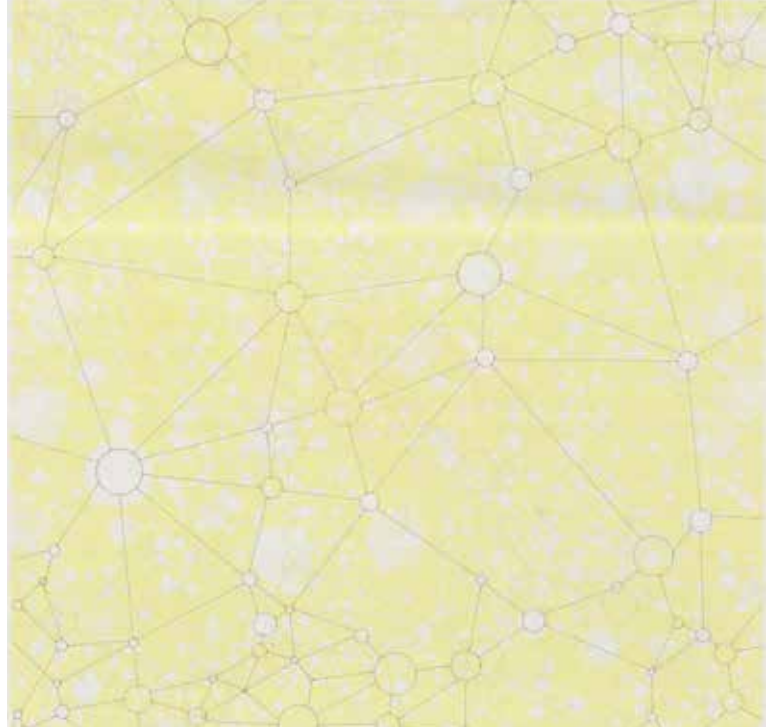


**Impact**  
Screenprint

Raluca Iancu, USA  
raluca@ralu.ca



As two vehicles collide, it is unknown whether the people involved are dead or alive. The moment of impact is a liminal moment: the threshold between life and death.



**Small Work Network Model**  
Screenprint, Laser Etching

Mizin Shin, South Korea  
mzzznshin@gmail.com



My work addresses interdependency throughout societal systems. I visualize connections to depict these systems as networks interdependent on a large and continually increasing number of other social entities. The image is generated based on my research on the local art communities I interact with most frequently.





### Word x World

Photopolymer film etching

Renhsin Lin, Taiwan  
8mbbox@gmail.com



I use a combination of letters and Mandarin characters to create shapes. It looks like Taiwan Island. The texture of the image is completed by photo-polymer film etching. This technique can stack many effects layer by layer, including images, drawing, pictures... can also be cut into many pieces to make a plate. I show skill in employing signs, symbols, numbers and readily-available objects in a repertoire that conveys a comment on the dissemination of information in contemporary society.



### Threshold Of Freedom

Woodcut printing

Rosane Viegas, Brasil  
rosane.viegas@yahoo.com.br



At the beginning of the pandemic, we were forced to incarcerate ourselves at home. We started working, chatting with friends and even having fun through the computer. The pandemic forced us to give up our relationships, conversations, walks and customary chats. We have been confined for over a year.

But when we have a large part of the world's population vaccinated and we can get back to our usual life, we will come out like wild birds being released from tight cages. Let's fly in flurries of freedom and dreams of joy, far from the confinement generated by the COVID-19 pandemic. I carved on a woodblock, the negative drawing to express our seclusion and the positive drawing to express our freedom.



**Untitled**  
Woodcut

Sanjay Kumar, India  
ArtistSanjay@gmail.com



A well grounded center leads to a stable periphery, whether it is within an individual or the systems they subscribe to. Thresholds don't exist on their own.



**Buddhist Monk Embraces Untouchable**  
Etching

Savi Sawarkar, India  
savisawarkars@gmail.com



My work of art is a manifestation of a Buddhist conversion movement which took place in 1956 under the leadership of Babasaheb Ambedkar at Nagpur. The psychological dimension of the Buddhist conversion resulted in a psychological independence. From the beginning man himself was the focal point of Buddhism with no place for God. During the conversion ceremony Babasaheb gave us 22 oaths, including the 13th: "I will have compassion for all living beings and try to look after them".

This print is from the series of Buddhist aesthetics which emerge from my direct perception through consciousness. Dependent origination and preamble of Indian Constitution are key aesthetics of my teachers.



### Threshold: Monkey Chant Passage

Collagraphic Viscosity with Pochior & Flocking

Brandon Graving, USA  
gravingart@icloud.com



This chosen theme of "Threshold" describes this moment so poignantly. The isolation felt here with no Artists working and animating my Print Shop is beginning to transition into Welcoming new techniques and friends to our Inky paradise. This transition involves answering and quelling survival fears brought out by the global pandemic. I find the percussive back and forth sounds of the Kecak-Ramayana monkey chant of Bali, which enacts a battle, also describes the pecking of worries of this time in our shared history. The black gouge marks on the left side of my image, refer to that in this Print matrix. The silver elements embossed on one side of the threshold and debossed on the other, designated by the layered pochoir, and the light interactive pigmented inks in this area of this new varied edition, signal clues to traverse through this next threshold.



### Shara Shaiyya (Bed Of Arrows)

Wood Engraving

Shanthi Kasiviswanathan, India  
shanthi.kasi@gmail.com



My work was triggered by the horrific rape of a young girl at Hathras (India) in 2020. Whilst the girl, brutally raped, lay fighting for her life; the political battle around this issue took center-stage. The life of an innocent girl and the terrible atrocity inflicted on her seemed incidental. The image of Bhishma Pitamaha from the Mahabharata (a victim of circumstances), lying on a bed of arrows whilst the Kurukshetra battle, a battle for power, raged around him came to mind.

What is the threshold for pain? Is there a threshold for barbarism? My work depicts the girl at the threshold between life and death. I chose to use rice paper to communicate fragility and to complement the visual.





**The Walking Exodus**  
Rubbing, woodcut

Shubhika Lal, India  
ShubhikaLal@gmail.com



India went into a sudden lockdown in 2020 in its fight against the pandemic. What followed was the exodus of migrant workers from cities to their native places — a long and perilous journey on foot — walking thousands of miles.

It is this severity of distress and the impact of the pandemic on these domestic migrants which I choose to communicate with my print.



**Threshold**  
Etching (intaglio)

Shweta Urane, India  
shwetaurane2@gmail.com



Society draws various boundaries for us and we choose a path for our lives accordingly. Some among us push these limits and bring about changes with the passage of time. While very visible in urban areas, these changes are rarely noticeable in smaller spaces that are left behind in terms of education, gender equality, sex education, etc.

To me threshold means the ones who are not able to develop because of the incessant limitations imposed by society. I want to represent that situation, to develop our society, I am involved in trying to awaken social awareness through my artwork.



## Skies In Between

Woodcut

Sigit Ramadhan, Indonesia  
sigitramadhan@live.com



In the last two years, humans have been in a state of worry. As people who believe in the existence of a *creator*, this is a reflection where humans have absolutely no power to evade *their* will. It prompts us to reflect on what we are for and what we have done for ourselves and others.

The sky that we usually see when we contemplate symbolizes the most sublime thing. It becomes a symbol of the threshold space between where humans will return to their creators or will remain under them to play their role in the world.



## Mountain View

Silkscreen

Sunghee Pae, South Korea  
sungheepae@gmail.com



I have created prints, drawings, and installations, the structures of urban places that represent people's lives. I consider these places, constructed by a guiding principle or wealth, as a microcosm of our society.

My recent project, "Mountain View" is a series of panoramic landscapes. We only can see partial scenery outside of the window interrupted by urban concrete. Using the images collected from the surroundings, I create imperfect landscapes that always make us want to have wider and uninterrupted views. Through the imperfection that arose from urban scenes, I see the place we live in as the consequence of the desire we have sought for.





### Threshold Of Pandemic

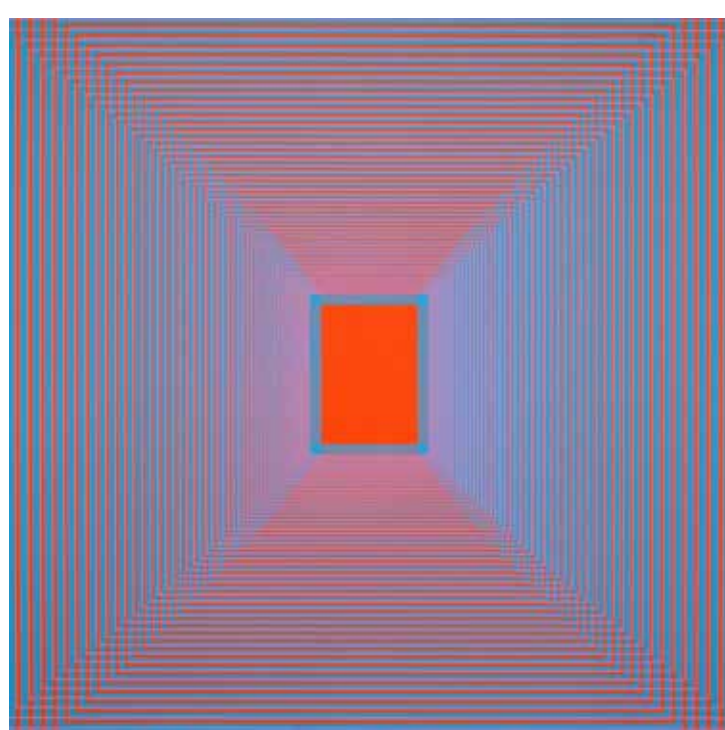
Etching and Aquatint on Zinc Plate

Teesha Shrestha, Nepal  
tees.artworld@gmail.com



According to an ancient story, Kathmandu was suffering from a dreadful pandemic. One night the king Guru Kamadev dreamt of the Goddess who requested to worship and perform a dance of the Goddesses. Hence, "DI Pyakhan" a traditional mask dance was performed; the epidemic steadily disappeared and peace prevailed. Subsequently, this dance has been a part of our tradition and performed every year for peace and positivity.

In this period, plagued by the COVID-19 pandemic, the face mask once again has become a crucial part. In this threshold of total tragedy; we see hope in both traditional and medical masks.



### Portal

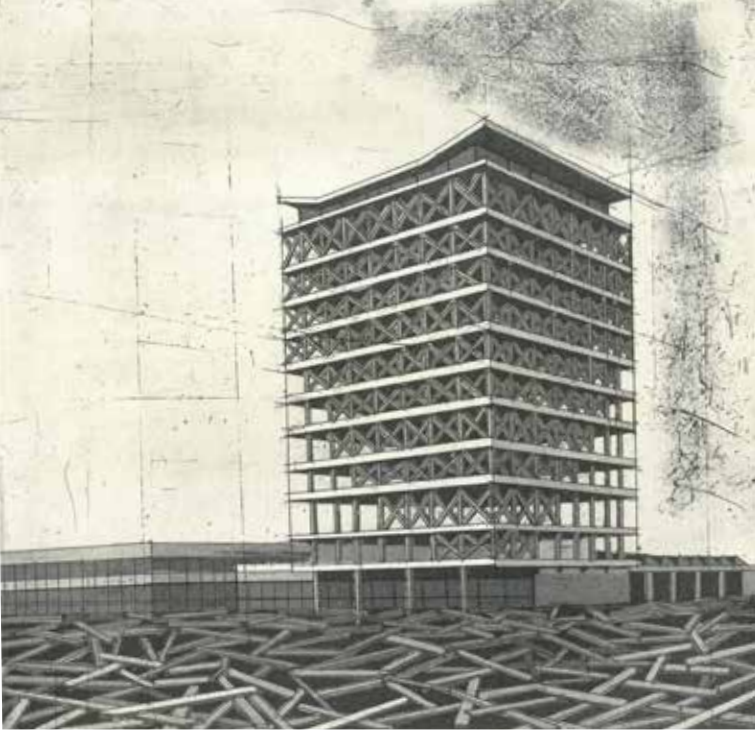
Serigraph

Travis Janssen, USA  
travisjanssen@gmail.com



A corridor comprised of hard-edged linework leads to a doorway bathed in intense color. Architectural depth and a range of hues are conveyed through optical color mixing. When pondering the portfolio's theme of "Threshold", I thought quite a bit about what post-pandemic life will be like and my sense of it is filled with uncertainty. Viewing "Portal" feels like moving down a hallway with a mysterious environment just ahead, just past the threshold. Does the orange color signal caution or is it the warmth of the sun or a friend's embrace?





## **Uncertain Future** Intaglio

Vinicius Sordi Libardoni, Poland  
[info@viniciuslibardoni.com](mailto:info@viniciuslibardoni.com)



For me, threshold is the architecture of the inevitable. It refers to something that is about to happen, that is on its way. But instead of giving shape to a catastrophic or messianic future, rather, it leads into invisible temporal dimensions of the present.

In my creative process, I choose to work with images of architectural structures that no longer exist, filled with missing histories, people who are gone and memories that have been lost. I project them towards an uncertain future that will never comes to pass.



## International Print Exchange Programme (IPEP) India 2021

UNTITLED

**FEAR**  
HORROR | TERROR

HOMELAND

A VOICE <sup>TO</sup> A VOICE

*Indigestible*

**BREAKING  
NEWS**

MACROCOSM

VISION <sup>DOUBLE</sup>

THRESHOLD

IPEP India is a non-profit initiative through which printmakers share their work with each-other across the globe.

mail@ipepindia.com  
+91 98696 20933(WhatsApp)

503/ 10A, Vrundavan MHADA,  
Shailendra Nagar, Dahisar East,  
Mumbai – 400068, Maharashtra, India.

Participants exhibit the IPEP India compiled portfolio individually or as teams in their respective locations and get to add it to their own collection. Consequently, their work gets exhibited internationally. IPEP India boosts networking among printmakers and creates awareness about printmaking as an art form among its viewers.



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# 09 : 45 : 295 : 75+

YEARS

COUNTRIES

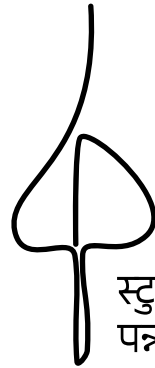
PARTICIPANTS

EXHIBITIONS

International Print Exchange Programme  
(IPEP) India 2019



A VOICE <sup>TO</sup> A VOICE  
Curated by Somedutta Mallik



स्टुडिओ  
पन्नाद्वार

STUDIO  
PANNĀDWĀR

IPEP India thanks Studio Pannadwar  
for its fabulous space and continued support.





**IPEP India sincerely thanks:**

Curator:  
Somedutta Mallik

Writers:  
Georgina Maddox  
Sarah Kirk Hanley

All participating artists

Sir J. J. School of Art, Mumbai  
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Prof. Anant Nikam

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## Director's note

With the advent of summer in India an impassioned wait for another edition of IPEP is over, offering us an opportunity to take one more stride in the perennial odyssey of IPEP'S collective radical quest to reinvent our voices.

Since 2013, we have had 195 participants from 33 countries contributing a fantastic run of 65+ exhibitions worldwide. 2018 saw IPEP leap to an envious level of success and interactivity among printmakers thanks to the untiring efforts of Mi/acrocasm curator Lina Vincent.

Prof. Vishwanath Sabale, Dean and the students of Sir J. J. School of Art pitched in yet again for the grand exhibition at the 160+ years young heritage campus. Artist Sanjay Kumar's spacious Studio Pannadwar kept its doors open for us at all times. Pradeep Patil's Roaming Design streamlined our branding, communications and publicity.

IPEP is indebted to the participants who have kept their word and exhibited their portfolios across the globe. It eagerly awaits the exhibitions, workshops, seminars, presentations that will follow in the future. Dialogues are at IPEP's core and it hopes to keep the exchanges alive.

One of the ideas behind IPEP was to bring participants at all levels of age and experience on an equal footing. The tremendous response from young artists so far enthused us to take the idea a step forward by roping in a young curator for 2019. We continue this fabulous journey with Samedutta Mallik, a trained printmaker, an excellent writer and a keen collaborator.

Somedutta's call for 'A voice to a voice' couldn't have been timed better. We face a world where opinions are getting sharper every moment, in spaces on and off-line, public and personal. The only way to diffuse this ghettoisation is through dialogue. The hope was that artists would rise above the din around and within and speak through their silent works.

I will leave it upto the viewers, or rather listeners of these works to decide how far succesful we have been in this effort. IPEP India eagerly looks forward to your feedback, throughout the exhibitions in the following year and beyond.



**Rajesh Pullarwar**  
Founder, Director  
IPEP India





## **IPEP India 2019 theme: A voice to a voice**

A voice to a voice and a word to a word spring into a dialogue. The voice might not be audible, or the word may remain unwritten. But the dialogue goes on. While the perpetual inner dialogue leads to an outer one and connects individuals, it is soliloquy that guides us to a journey within and listens to the thoughts reverberating inside.

Dialogue creates a space for diverse ideas, beliefs, emotions, desires and memories to be articulated and shared with others. The reciprocal process not only involves individuals but communities, cultures, places, and more inclusively non-living beings. There is a voice within us that engages the mind in self-questioning, ignites more in-depth queries and leads to the answers to our questions, doubts and confusions. A journey, introspective enough, can be a potent impetus for spiritual and artistic expressions. Art can simultaneously voice against injustice, immorality and viciousness, reflecting the artist's concern for collective welfare. A dialogue can also emerge then, not only between the piece of art and its audience but engaging the thinking minds to reach a feasible solution of it.

The forthcoming edition of IPEP India 2019 calls for submissions that invite the viewer to respond to this melange of voices and create an unending trail of dialogue between them.

Somedutta Mallik,  
Curator, IPEP India 2019



## Curator's note

"A word is dead

When it is said,

Some say.

I say it just

Begins to live

That day."

- Emily Dickinson

A word, spoken or written, bears a gamut of history, memory, story and personal narration. The same word is potential enough to invite other words, responses and reactions. 'A Voice to a Voice', needless to say, suggests a reciprocal activity even when the participating individuals may not utter an audible word.

The theme of the portfolio has triggered a melange of ideas amongst the artists who have portrayed their definitions of dialogue and the most compelling way to initiate it. Varied possibilities of dialogue, monologue, soliloquy and conversation on social media, a virtual world existing parallelly to the real one, have been explored. As the artists search for the voice that is most riveting to them, many have talked about companionship, solitude and silence on a personal level, while concern for the socio-political and environmental issues has also found a voice in rest of the works. Silence as a moment to introspect has appealed to a few. But when keeping quiet is an act of sheer cowardliness in the time of urgency, this very gesture has been unforgivingly criticised. The text has been an integral element in many of the works as it has the ability to translate a conversation directly into some visual symbols.

The printmaking mediums allow the artist to converse and respond to the physicality of the plate (on which the negative of the image is made) in every phase of creating

the artwork. In the process of plate making, every step is a reaction to what has come out of the previous one. The portfolio witnesses the practice of different printmaking techniques amongst which a few are particularly less-explored.

In the age of social media, this group of artists, hailing from different geographical locations and cultures, felt the need to connect to each other through real conversations in real space and time. And this is definitely a very positive note to conclude with.



**Somedutta Mallik**  
Curator  
IPEP India 2019



## Visually speaking

Art is powerful means of communication. In “A Voice to a Voice,” Somedutta Mallik has challenged artists to envision this intangible aspect of existence. They have responded in a robust array of interpretations that span the full range of definitions for the term “voice.”

Certainly voices are tools for speaking out, as Aishwaryan K. has shown in *Every Voice Counts*. The rough-hewn woodcut of a hands amplifying a dynamic, active mouth encourages us to be vocal and share our truth in the public arena. Lakshmi Kiran, Isabel Macieira and Anupama Dey also evoke the public voice and personal connection of in-person, public dialogue and performance.

The power of interconnection with loved ones is interpreted in several intimate and moving images of family, friends and partners – both human and animal. The bond between parent and child, lovers, old friends, pets and even communities are apparent in works such as Leticia Alvares’s *Silent Conversation*, Lokesh B.H.’s endearing image of a mother and her baby, and many others. In *Troy*, Ersan Sarikahya imagines the hidden layers of communications among friends, as embodied in the metaphorical Trojan Horse.

Many artists explore the inaudible voice of the natural world. In some, humanity does not listen, as in *A Voice to a Silent Voice* by Atita Taware. In others, people commune freely with natural forces as with Peili Huang, who demonstrates her personal connection to cave formations. Invisible bonds between all living beings are envisioned in Malgorzata Chomicz’s *Arteries* and Melisa Altamirano’s untitled work – a network of lines in an abstracted Earth-like form. Altamirano’s image also suggests the magic of telecommunication.

Yet many artists point to the darker side of social media, which can disconnect us from meaningful personal interaction. In *Virtual Bond*, Attri Chetan depicts a world in which we are blind and deaf to those around us, faces melded with our smartphone screens, surrounded by a sea of pings, messages, and chat boxes. Champa Mohan’s *Fakebook* points out this virtual world is not a reflection of reality. Nicholas Ruth’s march of empty billboards in *Listen to Me* wryly demonstrates the emptiness behind our endless need for online validation and attention.

Some works give form to the most ominous aspect of the voice – one that is violent or suppressed. Parag Roy’s *Confrontation* powerfully enacts an altercation between a human and a monster-like animal. Pranjit Sarma’s visceral image of mutated human forms visualizes the devastating impact of long-term oppression on the people of his native region of Northeast India. Powerlessness, or a lack of voice, is also the theme of *Perceive Her Silence* by Prachi Sahasrabudhe.

The internal voice is perhaps the most dominant force, both in the works shown here and in everyday reality. Many see the inner voice as a source of guidance and inspiration, as with *Dream I* by Devendra Khare and *It’s just a Matter of Time* by Ismari Caraballo. Others convey it as problematic or conflicted: in *Silence*, Conrad Pinto points out the endless stream of information stored in our minds; in *Other Self*, Abdul Musawir shows an individual with a split personality; while Manish Shrestha’s humorous *Made in Mind* presents a person completely overwhelmed by his thoughts. Srdjan Michich’s ambiguous imagery in *Voice of the Mute Dialog* provokes the inner dialogue of viewers themselves.

The visual language of art is perhaps best equipped to give form to the impalpable connections of communications. The impactful works gathered here encourage the viewer to imagine all incarnations of the voice: private and public, good and evil, audible and silent. These 38 artists encourage rumination on our power to speak and connect, much as the IPEP program itself.



**Sarah Kirk Hanley**

Executive Director,  
Manhattan Graphics Center  
New York, USA

Writer, IPEP India 2019





ਕੁੰਡਾ - ਕੁੰਡਾ - ਕੁੰਡਾ  
ਕੁੰਡਾ ਤੇ ਕੁੰਡਾ  
ਮੈਂ ਵੀ ਕੁੰਡਾ  
ਕੁੰਡੇ ਦਾ ਘੋਰ  
ਸੈਂਟਾ - ਜਾਗਣਾ - ਕੰਕਣਾ  
ਕੁੰਡਾ ਇਨ੍ਹਾਂ ਸੋਧ  
ਜਾਤੀ ਕੰਕਣਾ

ਮੇਰੇ ਦਿਲ ਨਹੀਂ  
ਰਾਤ ਨਹੀਂ  
ਮਥੇਰੇ ਦੁਖਦਿਤ ਸਾਥ ਨਹੀਂ  
ਹਰ ਸਮੇਂ  
ਕੰਕਣਾ - ਕੰਕਣਾ  
ਕੰਕਣਾ ਦੀ ਕੰਕਣਾ  
ਤਪੀਰੇ ਹਰ ਕੋਈ ਮੇਰੇ  
ਕੁੰਡਾ - ਕੁੰਡਾ  
ਕੁੰਡਾ ਤੀ ਕੰਕਣਾ

ਕੁੰਡਾ ਆਪਣਾ ਪਰਾਇਆ ਦੇਖਦਾ

ਮੈਂ ਨਾ ਆਪਣਾ  
ਨਾ ਪਰਾਇਆ  
ਨਾ ਦੇਸ਼ ਨਾ ਦੁਸ਼ਮਣ  
ਮੈਂ ਤਾਂ

ਰਾਤ ਇੰਕ ਨੂੰ ਕੰਕਣਾ  
ਕੰਕਣਾ ਦੇਖਦਾ - ਕੰਕਣਾ ਮੁਟਦਾ  
ਕੰਕਣਾ ਦੀ ਕੰਕਣਾ  
ਤਪੀਰੇ ਹਰ ਕੋਈ ਮੇਰੇ  
ਕੁੰਡਾ - ਕੁੰਡਾ  
ਕੁੰਡਾ ਤੀ ਕੰਕਣਾ

ਕਈ ਵਾਰ ਮੇਰੇ ਦਿਲ ਲਗਦਾ  
ਮੇਰੇ ਕੰਕਣਾ



?  
Mix Media

Kulpreet Singh, India  
kulpreetartz@gmail.com

'Who is Faithful'

Dog, dog, dog  
A dog is a dog  
I am also a dog

Dog sleeps wakes and barks  
Slumbers in the day  
Barks at night

Mighty me stops not  
From dawn to dusk  
Nor at night

Incessantly I bark  
Hence am rewarded  
With the epithet 'Dog'

Dog knows foe from friend

I do not spare anyone  
I see ill  
I hear ill  
I talk ill  
That is why  
They call me 'Dog'

Sometimes I feel  
'Dog' call me not  
But something else  
Lest the faithful dog  
Gets a bad name.

**A voice to a voice**  
Stone etching

Isabel Macieira, Portugal  
imacieira@sapo.pt



A voice, an echo. Like a shuttle, it goes and comes back.  
Because the world is round, everything goes around.

My voice, your voice, everyone's voice. A global right. A  
global responsibility. I hear your voice. Do you hear mine?  
Because the world is round, like low and high tide,  
everything comes and goes.

My engraving techniques are always based on alternative  
processes. I try to combine experiences with different  
media that I have been using over the years. This time an  
engraved stone is used as a plate.





## Voice of the MUTE DIALOG

Linocut

Srdjan Michich, Macedonia  
srdjan.mikik@gmail.com



Subjective interpretation of perceived reality. Suggested possibilities as way to express visual inner wordless communication.

This work presents an associative composition completed in abstract manner that allows different interpretations whose subjects' perception depends on the personal inner dialog of the viewer. My goal is to trigger different stories by addressing them to the story that is its base, or deeper essential of it, is the same as any other presumption or interpretation.

Voice of the Mute Dialog; it's the white space between the words.



## Raise your voice

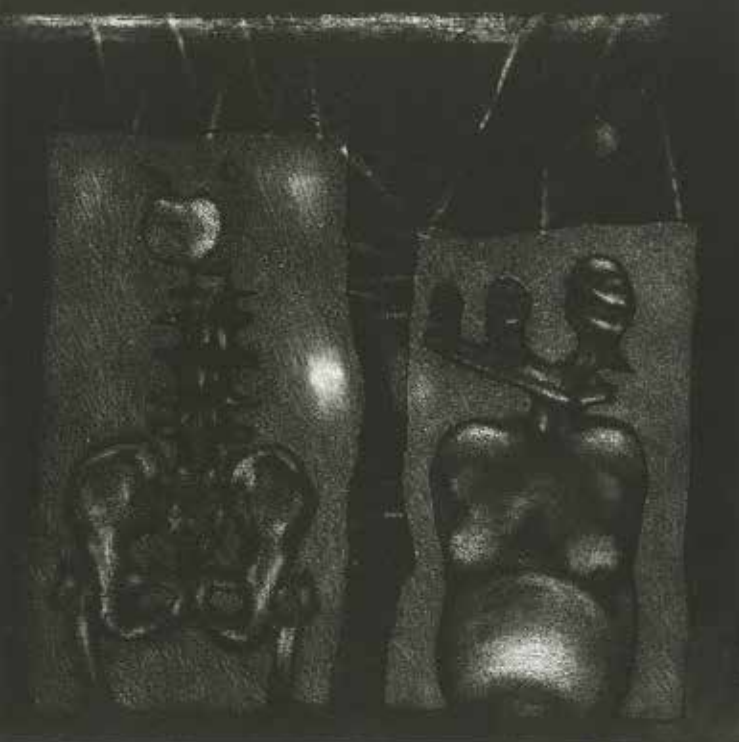
Etching

Rajashree Nayak, India  
rajashree189m@gmail.com



Over the last few years, I have closely observed society around me. My work gradually evolved with changes in my thought process and my way of seeing things with regards to women's socio-economic issues. These are taking greater space in my compositions. As a visual artist, my artwork acts as a bridge to convey the core issues of women.

'Raise your voice' speaks about today's women who are more aware and assertive. They speak against injustices. They break the doors of silence and do not hesitate to make their point.



## Untitled

Etching

Pranjit Sarma, India  
pranjitchitrangan123@gmail.com



My works are a metaphoric representation of the social-political chaos of North-East Indian states realized visually. Through them I speak loudly about the sufferings of the people and tribes under the hegemonic political discourses, intending to recover their muted voices.

I follow both documentary and psycho-analytical approaches, not to reform the subjects, but to capture them through print-making.

Being brought up by a strong mother, I am very aware of the emotional, mental stages of the childbirth, nourishment and attachment. But at the same time I am also intertwined by the patriarchy of the society we live in. The gender biasness and equality play a dominant role in few of my works to pay homage and gratitude to motherhood which has been overshadowed by patriarchy sometimes.



## Solo es cuestión de tiempo (It's just a matter of time)

Polymer drypoint on plexiglass

Ismari Caraballo, Puerto Rico  
ismari.caraballo@gmail.com



Art constitutes the possibility of entering other worlds; to look out, through the creative process, to the chunks of reality, hoping to glimpse in them that "left footprint". My works are a vivid universe in which the dreamlike and the everyday merge to materialize or mold the elements that make up those other worlds. It is only a matter of time, of that precise cosmic and total instance, where dreams, found elements and experiences emanate and intersect.

Time is a measure of the existence of the human being, as well as the ephemeral nature of it. The two contradictory themes give cohesion to this work. They crystallize in the images of clocks, compasses, nuts, spirals, metals, marbles that recall the movement of life's journey and, with it, the possibility of entering other dimensions - other worlds. The idea that they are a reflection of the drive for change and constant renewal inherent in human beings; evokes in the work through the portal, the key and the constellations - a synecdoque, the infinite roof is the firmament.





## Pilgrimage

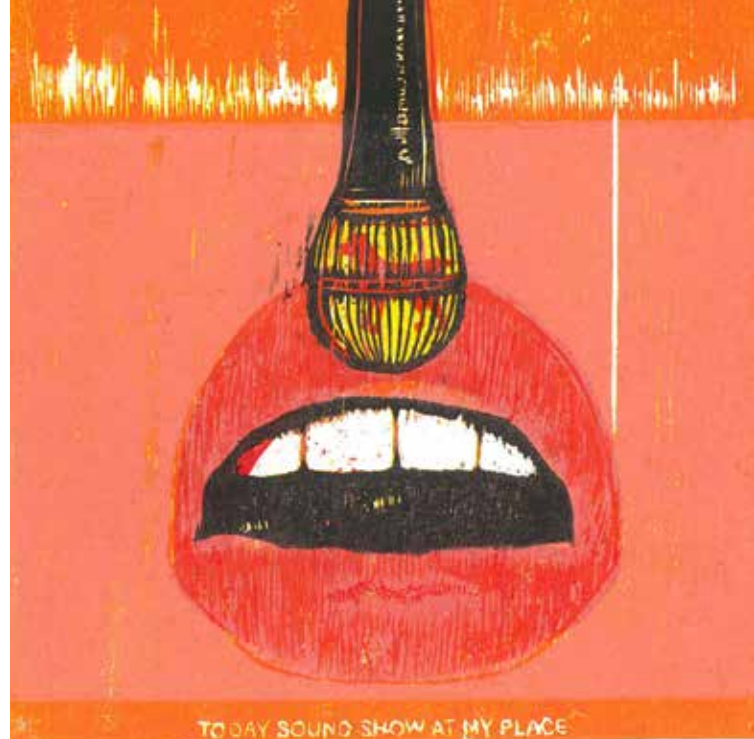
Etching, Aquatint

Anupama Dey, India  
dey.annu@gmail.com



In this particular work I used my dance and singing experience to explore the compositional imagery and long ritualistic journey of the body.

The purpose of pilgrimage is to set aside a long period of time in which focus is solely on the matters of the soul. Those who choose to go on pilgrimage have already ventured away from themselves; longing to journey back to who they are. In this work I used a form of drama which belongs to Indonesia, called Wang Wong.



## Untitled

Woodcut

Lakshmi Kiran, India  
laxmikeeran@gmail.com



Now a days voices are only digital-deep and depend on gadgets. The simple act of inviting friends over for an occasion used to be a unique personal conversation, carried out in-person. That is something I miss in present days.



## Silence

Linocut

Conrad Pinto, India  
[artist@conradpinto.com](mailto:artist@conradpinto.com)



All experiences since birth (and probably before) are stored in our memory system. More data is fed into the memory banks every minute of our life, automatically. Some memories are on the surface level, easy to recollect, while other are buried deep within the network.

When one sits down quietly, away from the noise, and momentarily stops the sensory system from gathering more inputs, immediately the memory system throws up some of the stored memories to the conscious level. An internal dialogue begins. We may just observe some memories or react to others but the internal dialogue continues without pause. It is bound to influence all external dialogue.



## Gossip

Etching

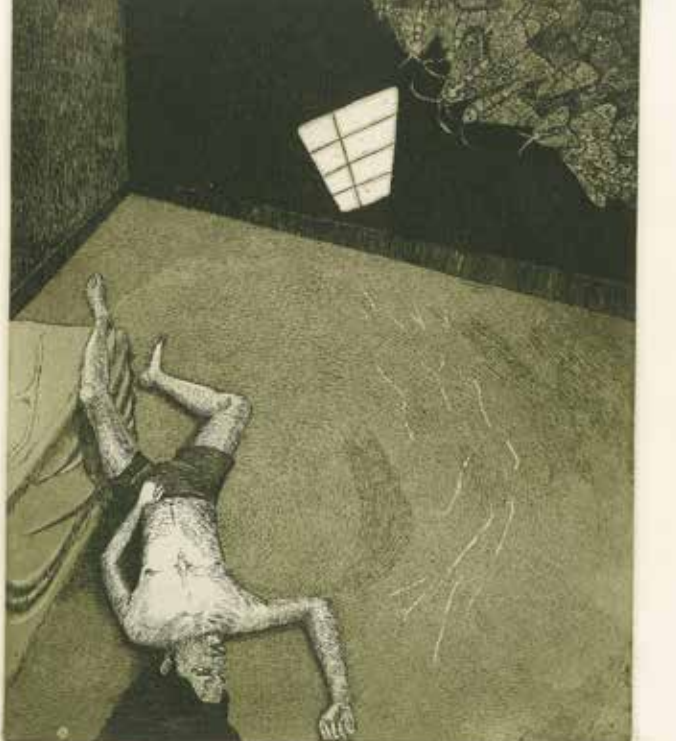
Pramodbabu Ramteke, India  
[pramodafineartiste@gmail.com](mailto:pramodafineartiste@gmail.com)



In Organ Pamuk's 'Silent House' the dwarf recep once says:  
*"I sometimes think it would be nice to have a friend I could be silent with."*

Indeed, true companionship perhaps lies in shared silence... a vibrant, dynamic one. Like two souls; apparently conversing yet their eyes speak of a strange tranquility, a sense of Enlightened peace, as if their words merely convey the warmth their hearts already know. They seem to address not so much the world around, but the darkness at the bottom, the 'Gossip' in its highest form like the eye of cyclone.

Speech, thoughts, emotions exist only to enshrine the inner silence of every human. Leaves rustling in the wind, waves breaking on a shore, a choir of birds at dusk, crickets on a moonless night, breaths mingled in lovemaking... sounds... yet silent, the voice of nature's silence. A clash between two counter forces, yet the contradiction complements like man and woman, shadow and light and a jigsaw falls in place. Beautiful words impregnated with love nurture the silence of the human soul, and the eternity of life itself.



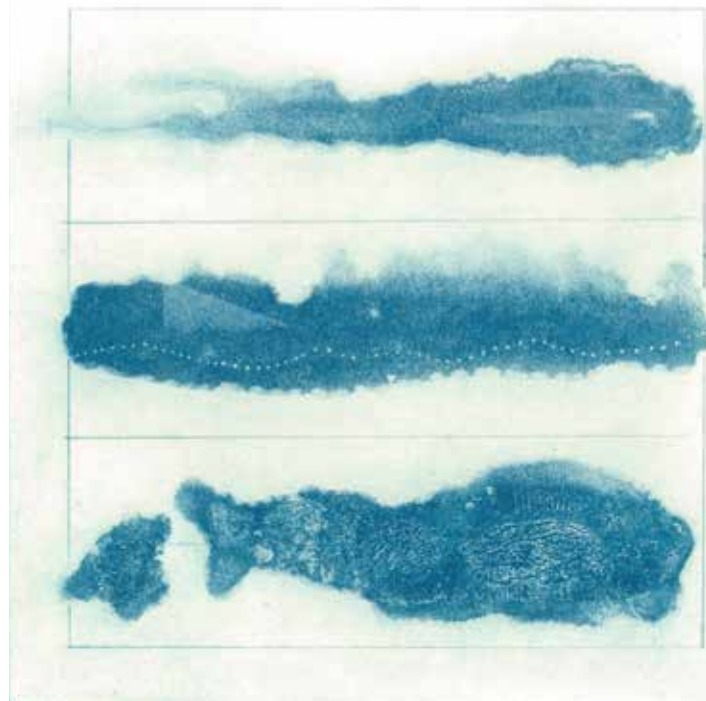
## Dream 1 - Dhoop ke tukde

Etching

Devendra Khare, India  
dev.khare93@gmail.com



Going by a popular metaphor, parvana(moth) is the one attracted to the shama(flame). With a little twist in this work, shama and parvana are both attracted to sunlight. In a way it suggests their union.



## Cave #1

Collagraphy

Peili Huang, Taiwan  
peili.tp@gmail.com



My work is about the dialogue between the cave and me.

The cave is a fantastic place for me. When I was a young girl, I used to visit some caves with my father. In my memory, the blurry vision in the cave helped me open other senses to understand and listen to the story of each cave.

From my perspective, each cave is impressive. Those elements in the caves, such as echo, light and shadow, the sound of wind and water, and the rough feel of rocks, create a mystic world.

I have used the technique of collagraphy and carborundum to produce the hazy light and the rough feel of rock to present the feeling that I have felt in the cave.





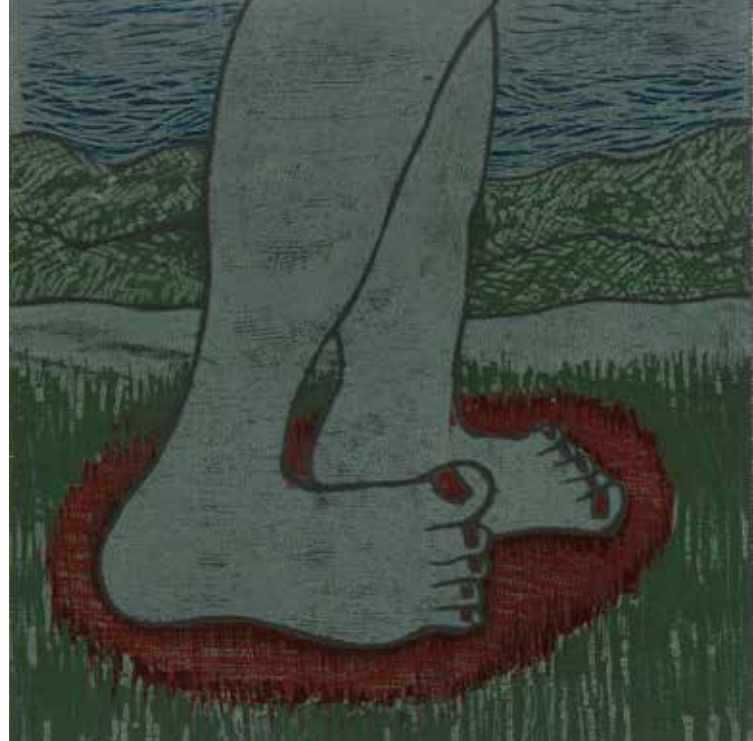
## Made in Mind

Silkscreen

Manish Shrestha, Nepal  
shresthamanish2002@yahoo.com



Life is a cluster of time and thoughts. It is a metamorphosis of different emotional stigmas. Art and life have deeper connection from conceptual quests to spirituality. Throughout the process of my art creation, my works depict the socio-political realm that affects mind. Everything accumulates in mind and sense the bigger part of the physical body. Made in mind is the metaphor of beautiful struggle as Life and the vibration of eternal voices create within the psychological intellect.



## Belongings

Woodcut

Kanika Shah, India  
20kanikashah@gmail.com



The above work tries to unravel the implied desires and fluctuations of identity and belongings of women from cultures where they move from one family to another after marriage. It's about their inner feelings, unveiling of a sense of self.

There is always a question inside "Where I belong?" Beyond the transitions and phases that a woman goes through, it's also about how she perceives and observes them. I attempt to show this point of view through nature as we function, evolve, change and manifest as she does.



## Silent conversation

Woodcut

Leticia Alvares, India  
 leticiaalvares2991992@gmail.com



I connected with the theme at once. It is true that a dialogue doesn't merely need words, sometimes just the presence, body language is enough to communicate, infact it is often more effective than words.

My work instead speaks of a slowness and preciousness. Insisting on a modesty of means seemingly at odds with global cultural practices. They are reflections of my everyday surroundings which are being interpreted with the forms, patterns and gestures which i embody in my work. They speak of multiple human relationships and an autobiographical and cultural reality.



## Untitled

Etching

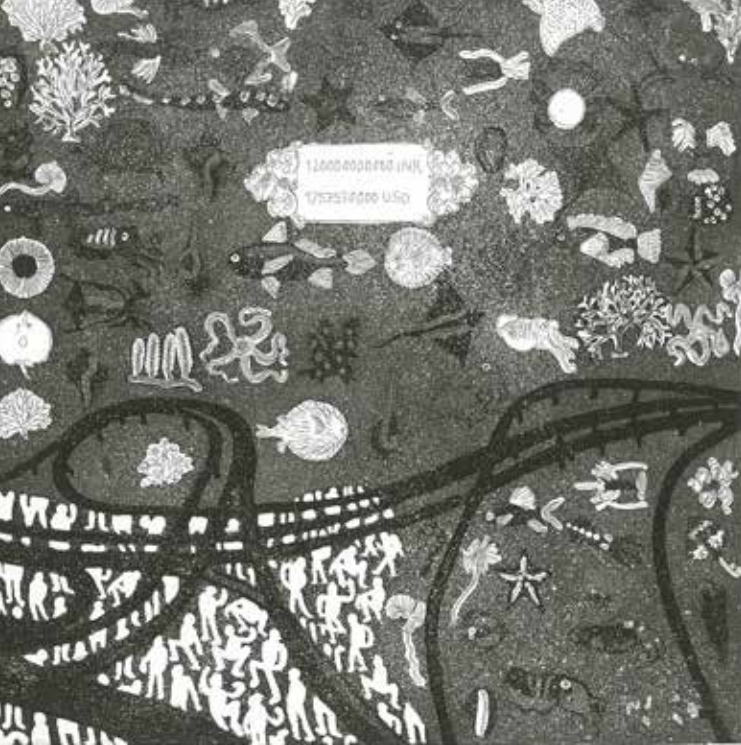
Alpana Dawn, India  
 alpanadawn@gmail.com



In my work I try to portray a nonconformist of our increasingly stifled society. I try to display the relations caused by metaphorical attraction through different geometric forms, lyrical lines and uncountable particles. The monochrome displays a magical illusion of bright hue in our mind.

Not following any particular style, the inspiration is derived from my traditional background and indigenous cultural heritage. It attempts a modern vision while keeping the language of expression as personal as my signature.





## A voice to a silent voice

Etching

Atita Taware, India  
atitataware@gmail.com



The Coastal Road is an under construction long freeway that would to run along Mumbai's western coastline. Though Mumbai is a reclaimed landmass, a combination of seven islands; its coastal line provides a great habitat to marine fauna and inter-tidal creatures. the proposed road will not only destroy habitat of numerous marine and inter-tidal creatures but also will kill many of them. Is this progress? Anthropogenic activities are biggest threat for highly neglected marine ecosystem. Through his work I am trying to give a voice to many unspoken voices.



## Fakebook

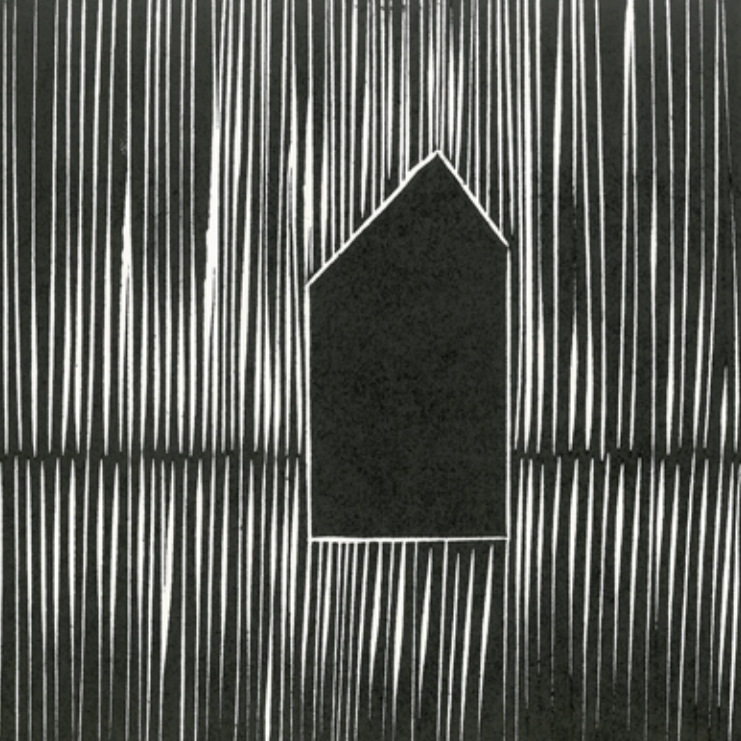
Serigraph

Champa Mohan, India  
champamohan@rediffmail.com



Social media is a platform to express everything today. Right from what you eat to where you go, what you wear and what you do. Pictures are posted incessantly. People need an audience to approve these aspects. How we lead our life and what choices we make is determined by social media. One happy picture doesn't mean you are always happy. It gives a very wrong idea about one's life which is full of ups and downs. It's all very superficial and fake. This work kind of mocks social media.





## Camber

Relief print

Melissa Campbell, U.K.  
[info@melissacampbellfineart.com](mailto:info@melissacampbellfineart.com)



The dwelling represents a place of identity within the landscape - informed by the layers of history, the telling of stories from one generation to the next, and echoes from the land itself.



## Voice modulation

Etching

Milind Limbekar, India  
[milindlimbekar@yahoo.com](mailto:milindlimbekar@yahoo.com)



i love you ...i love you  
 bye bye .....bye bye  
 mithu ...mithu

I see mirror to see me and i get an exact opposite image of mine. I talk with my pet and i get the same words back. Newton's third law says "To every action there is an equal and opposite reaction". If you give love you will get it back, if you give hatred you will get it back... my family, my friend my society my country and it goes on...

In this all possessive craze what remains that belongs to me and only me and of my self is my soul. And what lasts long is my voice. My voice is my identity. My pet is my closest friend, he stays in my heart, i talk with him to hear my voice back.



## Untitled

Etching

Vijaykumar Yannawar, India  
vijayyannawar@gmail.com



## Other Self

Etching

Abdul Musawir, Pakistan  
abdulmusawir93@gmail.com



You look for me, I look for you  
Perhaps one of us is left behind  
- Jaun Elia

The theme instantly made me think of Jaun Elia, a poet whose work made me question my identity. I developed a bond after reading his poetry, his words became my voice and my work was his. I felt divided between several personalities. I tried to search for myself within every person that I meet. This pursuit eventually trickled down into my work.

Face is one of the strongest identities of a person. My work combines two portraits together in a manner that one cannot differentiate one from another, or wonder if these were two different people to begin with?





## Connected

Woodcut, xylography

Melisa Altamirano Basanta, Spain  
melisa.altamirano@gmail.com



I work with organic lines that take different directions, with different shapes, connect with each other creating an organic amalgam of lines.

It's a metaphor of life, of communication, of society, culture and human being. We are different and unique, and we are connected to each other, creating a bigger being. We all are important and beautiful in our inner essence, and this is what connect us.



## Untitled

Lithography

Ajit Seal, India  
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I have always been drawn in the existing animal world and human forms. The normal experience of the self which incorporates the faith that one's identity is made up of a body, of thoughts, feelings, ambitions, plans, ideals, values, impulses, desires, actions, qualities, and so on is expressed in almost all my works. They symbolize a bonding of mankind and humanity, and my journey from one phase to another. My 'self' takes itself to be all these things.

My works emerge from a personal quest for which the most suitable medium and material that expresses this 'self' is lithography, etching and plate lithography. I attempt to express my visual language in purely visual terms, things which are not simply visual experiences, but the experiences of life. In fact, my print making process and the results are a meeting between human and physiological forces dramatized in the slightly whimsical situations that we can more or less distinguish.



## Arteries

Linocut, etching

Malgorzata Chomicz, Italy  
margheritachomicz@gmail.com



My dialogue is a dialogue with nature. Only silence allows for a dialogue with nature. It leads to harmony with oneself and, simultaneously, it lets us gain distance from the world that terrorises us with broadly understood noise.

Silence and words are not in opposition, they are complementary. Silence is the voice of heart and nature. In my graphic pictures I attempt to come closer to gaining an insight into their nature. I observe structures, softness and light in the nature that surrounds me. The pulsating life and an Artery.



## Perceive her silence

Woodcut

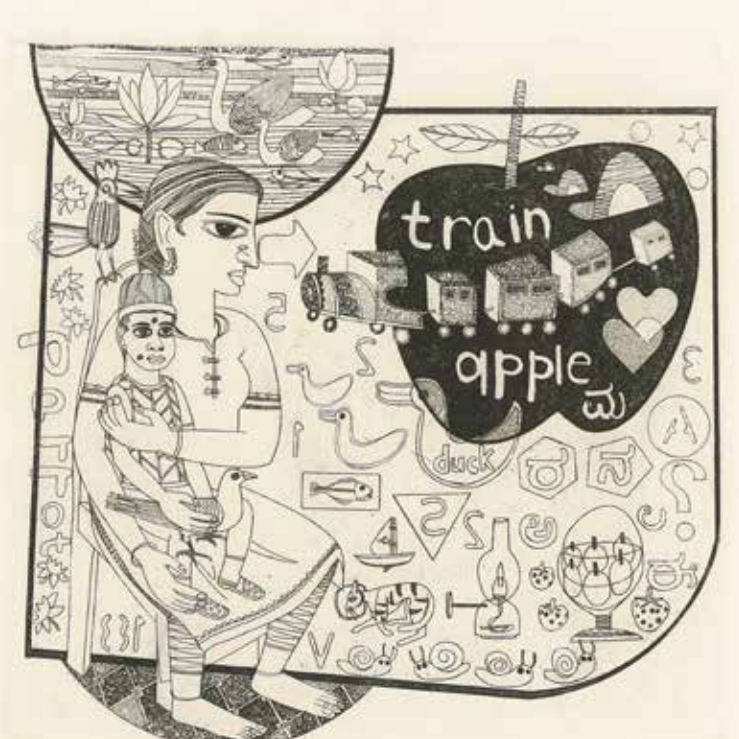
Prachi Sahasrabudhe, India  
sprachieeee93@gmail.com



"For her silence speaks millions of words left unsaid, thousand of questions unanswered, pouring tears that dried without being wiped away. Her silence is a flower that grew out of hundreds of thorns; it will spread its fragrance and suffocate those who wished to demolish her. Her silence becomes her voice, loud and clear, a silence before the storm arrives!"

The artist wants to dialogue about how the opinions of assaulted, hurt and depressed individuals are often ignored, how the society is conveniently seeking what is comfortable and ignoring the uncomfortable issues and conversations.





## Conversation

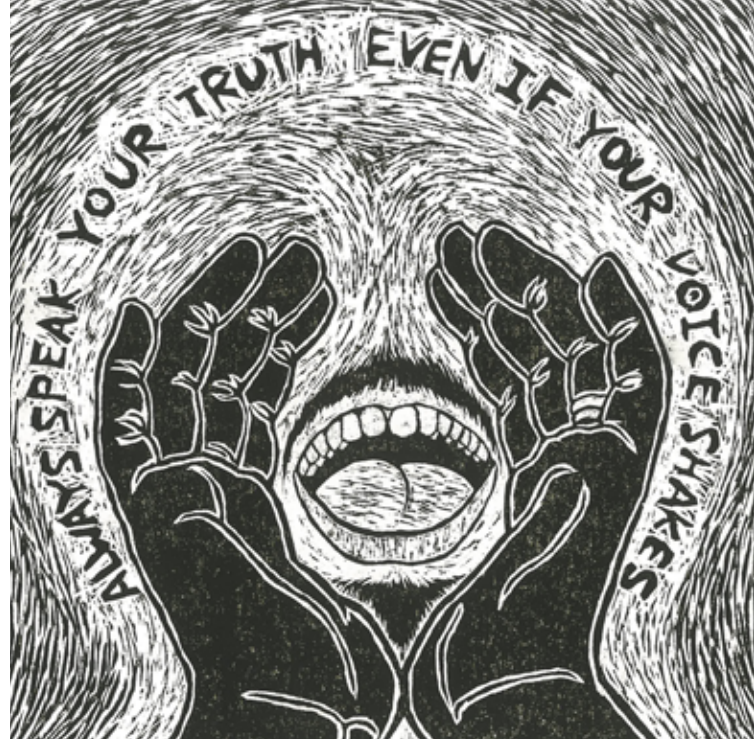
Etching & Aquatint

Lokesh B. H., India  
lokeshbh.art@gmail.com



A mother's voice is often the first a child hears and responds to. As a teacher she guides her child into the world, using her voice. A child listens, communicates and learns from it.

I feel this very strongly as I see the bond between my own son and his mother (my wife, an art teacher herself) and the way they both communicate and learn from each other. Watching this process one can interpret that as adults we are responsible in bringing up our children in the current times where empathy and compassion are what will make our world a better place for their future.



## Every voice counts

Woodcut

Aishwaryan K., India  
k.aishwaryan@gmail.com



The current times that we are witnessing; with a lot of hatred in all forms; makes me want to question the age old sayings of 'Silence is Gold & Speech is Silver'. A single voice raised against anything can be silenced and that very single voice can also rise like a phoenix for many. The current generation are more accepting of change but at the same time can be easily mislead too. It's a very fine line that they can walk into. When one needs to guide them in the right direction, we must adapt to their changes to know them better. So the question should be 'Should Silence be Gold or Speech be Silver'.



## Virtual bond

Woodcut

Attri Chetan, India  
attri.chetan.artz@gmail.com



The idea of 'A voice to a voice' inspires me to initiate a dialog about the current state of society. Everything has a negative and positive effect and social media is no exception. It has given voices to many who were not confident enough, were scared to express their inner feelings and hesitant to connect to other individuals. These platforms have created a space for diverse ideas, emotions, desires and memories to be articulated and shared.

Ironically and obviously, the very same tools have dwindled the real human physical connections. But as soon as they 'log on' or 'sign in' a bundle of thoughts start flowing in their minds and through their fingers are delivered into the world, although a virtual one.



## Untitled

Vandyake brown

Arpan Mukherjee, India  
arpan.mukherjee@gmail.com



He was crying when I first met him; a poor farmer from a small village in Uttar Pradesh visiting Kumbh Mela of 2013 to attain virtue. He came for a 'holy dip' in search of 'Amrita' with his life-long hard-worked accumulated wealth. This was probably his first and last chance to visit 'Kumbha'.

I request you to imagine and guess why he was crying. Then use your smartphone or tablet to scan the accompanying QR code and read the actual reason.

This work needed a real photographic representation as an evidential reality. Hence the use of a 19th century photographic printmaking process called 'Brown print' or popularly known as 'Van Dyke brown print', which involves few chemicals of iron and silver.



## Troy

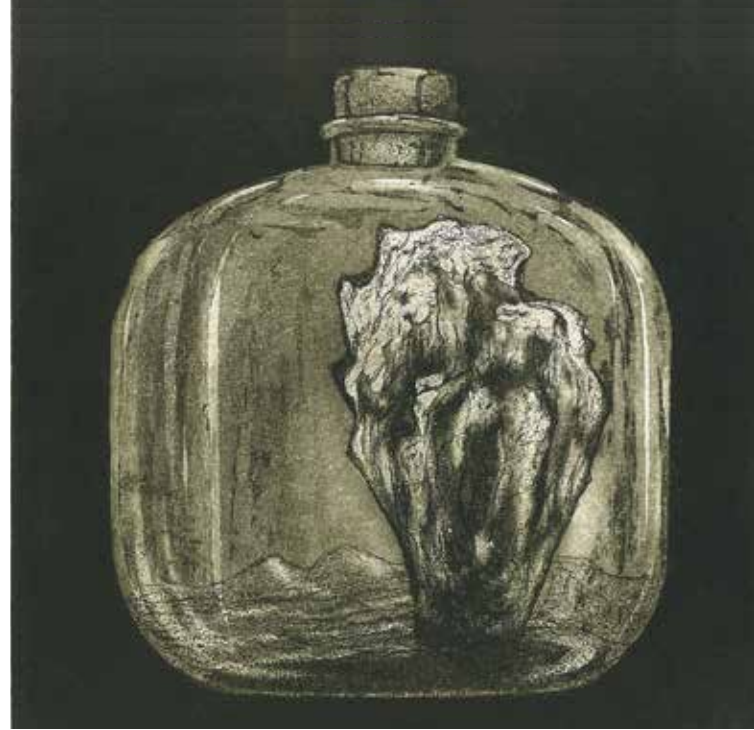
Serigraphy

Ersan Sarikahya, Turkey  
 ersansarikahya@gmail.com



Although words in a dialogue have their own meaning; sometimes they may mean multiple things in the same sentence which could even contradict each other!

But the most interesting is the one that is hidden within them - like a Trojan horse; to achieve its purpose. In this art-work, the Trojan horses, are re-interpreted by breaking the geometric forms with cubic approach. A different composition balance has been established by linear analysis and a planar perspective has been given. Two horses standing side by side are meant to symbolize peace, not war under the sun.



## Manifestation

Etching, Aquatint

Urmila V. G., India  
 urmilav@gmail.com



We are in a constant conversation with everything around us; while our very existence is engaging with both the physical and spiritual world we live in, it instantaneously reminds us about the conflicts and dilemmas associated with it. Co-existence of two extremes is the inevitable reality since the time unknown. It is an attempt to establish the manifestation of mundane imageries into a meaningful dialogue from contradictory circumstances.





## Untitled

Etching

Prajakta Palav, India  
prajaktapalavaheer@gmail.com



This was a print I took after 15 years. It was almost a new experience for me. I found 'A voice to a voice' is an appropriate title for print show as it correlates with the functionality of 'print' itself. It sounds like a game of relay .... touch it and let it flow.

Initially I did not enjoy the process of transferring image on the plate as I was not getting the quality of line which I get on paper. So I dropped it. The final work was a spontaneous reaction to the coating applied on plate. I followed the lines appearing on the plate along with the reflection of my face on it. It looked like windy lines forming a landscape. Enjoyed the process... that is the work.



## Listen to Me

Screenprint

Nicholas Ruth, U.S.A  
nruth@hws.edu



"Listen to Me" reflects my ongoing concern with the way we make meaning and communicate with each other. There are so many messages in our lives from the personal to the political to the commercial that it can be hard to really hear what anyone is saying. By presenting delicate visual relationships and symbolic imagery, my print asks viewers to slow down and recognize how we have chosen to fill our environment with too much talking and not enough listening, in hopes that we can move together toward greater understanding.



**Untitled**  
Linocut

Prof. Gajraj Chavan, India  
gajrajchavan7@gmail.com



In this high tech era, social media and technologies are very much beneficial to raise the voice of women in India and the entire world. Recent Issue of #MeToo is the best example. With this artwork about 'A voice to a voice', I wanted to highlight the strength of Indian women.



**Listen to Me**  
Etching

Parag Roy, India  
paragpainter@gmail.com



The civilized society we are living in is gradually converting to a state of violence and barbaric activities. The doctrines made by several political, religious and social clans are dictating their people to occupy the power by any means. Political and economic powers are misinterpreting the concepts of social values and ideologies for immediate gains. Issues like gender and environment are under severe threat. "Idea of sympathy" is confronting the immoral-power of unfaithfulness, impatience and hatred. Humanity depicts love, patience, kindness and brotherhood. In the battle, the preachers of humanity and love are severely wounded, injured. But they have to confront the supremacy of the evil as they are the last hope for our existence.





## Untitled

Etching, aquatint

Vijay Bagodi, India  
vijaybagodi1959@gmail.com



My works are based on my observations of life around me, both personal and social. Dealing with a variety of subjects, I internalize what I see and represent these as metaphors or visual comments. These may be from a sense of loss and displacement or a need to relook at the memories; they could be related to socio-political issues, deprivation, disasters, violence, disharmony, inequality, and the stress and tension of living in urban milieu. My works represent lived experiences; observations or references to the personal or the universal fuse ambiguously. Emotions surface in my works carrying past into the present and present into the future.



## Untitled(XI)

Platograph

Jagjeet Rai, India  
jk.arty11@gmail.com



My artworks describe the journey of my life. They innocently develop in my absent mind and continue to get influenced by the political society.







**2019**

## **International Print Exchange Programme (IPEP), India**

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IPEP, India is a non-profit initiative through which printmakers share their work with each-other across the globe.

Participants individually exhibit the IPEP compiled portfolio in their respective locations and get to add it to their own collection. Consequently, their work gets exhibited internationally. IPEP boosts networking among printmakers and creates awareness about printmaking as an art form among its viewers.

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