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International Print Exchange Programme

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International Print Exchange Programme (IPEP)

55 Printmakers of 21 countries

(Print Exchange Programme of 2013, 2014 & 2015)

Curated by

Rajesh Pullarwar

Inaugural Exhibition

From 11th August to 16th August, 2015

at

Bihar Lalit Kala Akademi

Multi-Purpose Cultural Complex

Frazer Road, Patna - 800 001 India

Sincere thanks to...

Mr. Anjani Kumar Singh,
Honorable Chief Secretary,
Bihar Government

Mr. Vivek Kumar Singh,
Principal Secretary,
Department of Art, Culture & Youth; Bihar

Mr. Anandi Prasad Badal
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Writers
Mireille Bourgeois, 2015
Nikhil Purohit, 2015
Anahite Contractor, 2014
Lina Vincent Sunish, 2013

Shailendra Kumar
Neha Pullarwar
Medha Satpalkar
Mithu Joardar
Mahee Pal
Czetan Patil
Avinash Motghare
Rajesh Goenka
&
All participating Artists

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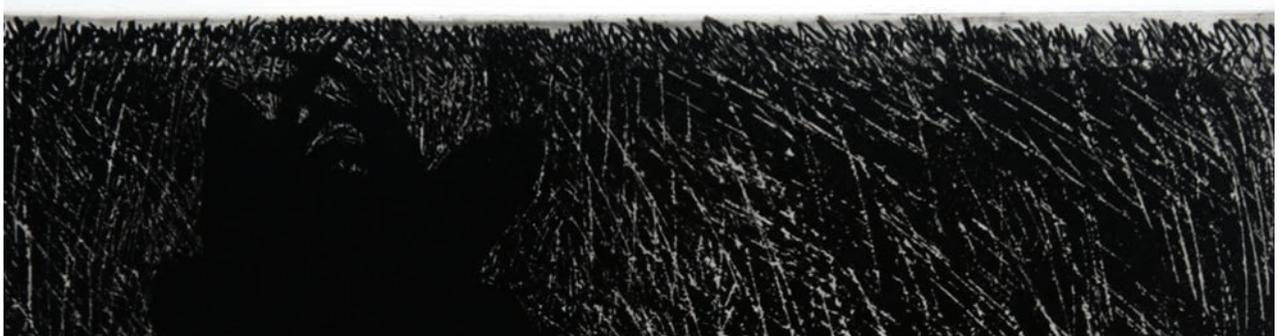


Anjani Kumar Singh
Chief Secretary of Bihar

It's a pleasure to support and host 'International Print Exchange Programme (IPEP)' exhibition curated by Mr. Rajesh Pullarwar at Bihar Lalit Kala Akademi, Patna, which is an initiative through which worlds printmakers can share their work with other and exhibit worldwide.

The purpose of IPEP is itself very educative culturally and attempts to create awareness about various social issues through the traditional and historic medium of printmaking.

I wish the initiative a commendable success and may it achieve its goals of empowering this exclusive expressive medium.





विवेक कुमार सिंह
प्रधान सचिव,
कला संस्कृति एवं युवा विभाग, बिहार

बिहार में छापा कला की प्राचीन और समृद्ध परंपरा रही है। वास्तव में छापाकला और छापाई का नाभिनाल संबंध है। माना जाता है बिहार के गठन के पूर्व ही बिहार में छापाकाला की शुरुआत हो गई थी। हिन्दी पत्रकारिता की नींव के रूप में ख्यात बिहार बंधू की शुरुआत जब पटना में हुई तो उसमें के लिए चित्रों की भी आवश्यकता थी। और उसकी आवश्यकता के लिए बिहार में छापाचित्र की शुरुआत ही नहीं हुई, एक कला रूप में उसे प्रतिष्ठा भी मिलती चली गयी। छापाकला के प्रति कलाकारों के बढ़ते लगाव और असीम संभावना को देखते हुए कला एवं शिल्प महाविद्यालय, पटना में छापाकला पर एक स्वतंत्र विभाग की स्थापना भी की गयी। श्याम शर्मा जैसे चित्रकारों ने छापाकला के माध्यम से अंतर्राष्ट्रीय ख्याति प्राप्त कर बिहार का मान बढ़ाया।

हमारे लिए हर्ष की बात है की छापाकला की इस पारंपारीक भूमि पर छापाकला पर केंद्रीत एक अंतरराष्ट्रीय छापाकला प्रदर्शनी का आयोजन किया जा रहा है। हमें विश्वास है प्रदर्शनी में प्रदर्शित विश्व के चर्चित कलाकारों की पेंटिंग जहां कलाप्रेमियों के सौंदर्यबोध को समृद्ध करने में सक्षम हो सकेगी, वहीं कला के छात्रों को छापाकला के वैश्विक परिदृश्य से अवगत होने का अवसर भी प्रदान करेगी।

शुभकामनाओं के साथ।





आनंदी प्रसाद बादल
अध्यक्ष, बिहार ललित कला अकादमी

हर्ष की बात है कि, बिहार ललित अकादमी के द्वारा छापाकला की अंतरराष्ट्रीय स्तर की छापाकला प्रदर्शनी का आयोजन किया जा रहा है। इस प्रदर्शनी में भारत सहित सर्बिया, अमेरिका, न्यूजीलैंड, पोलैंड, इटली, पेरू, इरान, युक्रेन के कलाकारों की छापाकला प्रदर्शित की जाएगी। सुखद है कि इंटरनेशनल प्रिंट एक्सचेंज प्रोग्राम के तहत ये कलाकार अपनी कृतियों का आदान प्रदान भी कर सकेंगे। बिहार में छापा कला की सुदीर्घ परंपरा रही है, ऐसे में हमें विश्वास है यह प्रदर्शनी छापाकला के क्षेत्र में काम कर रहे युवा कलाकारों को नई ऊर्जा प्रदान कर सकेगी।

हमें खुशी है कि कला संस्कृति एवं युवा विभाग और बिहार ललित कला अकादमी द्वारा इस अवसर को स्मरणीय बनाने के लिए कैटलाग का प्रकाशन किया जा रहा है। विश्वास है यह कैटलाग कलाप्रेमियों के लिए संग्रहणीय रहेगा।

सभी अतिथि छापा कलाकारों, क्युरेटर और संयोजक को प्रदर्शनी की सफलता के लिए शुभकामनाएं।





सत्यप्रकाश मिश्र
सचिव, बिहार ललित कला अकादमी

हर्ष की बात है कि, बिहार ललित अकादमी के माध्यम से इंटरनेशनल प्रिंट एक्सचेंज प्रोग्राम के अंतर्गत विश्व के चुने हुए छापा कलाकारों की पेंटिंग प्रदर्शनी आयोजित की जा रही है।

पेंटिंग में तो एक साथ एक समय पर जितने चाहे रंगों का प्रयोग किया जा सकता है, लेकिन छापा कला में एक बार में एक ही रंग संभव हो सकता है, ऐसे में छापा कृतियों में उपस्थित रंगों की विविधता में विश्व के इन चुने हुए छापा कलाकारों के धैर्य, कुशलता और समर्पण की झलक देखी जा सकती है। इनकी कला यात्रा को देख आश्चर्य होता है कि आखिर किस सक्रियता से इन्होंने काम किया होगा कि इतने विराट कला संसार की रचना कर सके।

हमें विश्वास है, छापाकला पर केंद्रित इस प्रदर्शनी के माध्यम से छापाकला के विभिन्न रूपों और उनमें हो रहे निरंतर नए प्रयोगों से कलाप्रेमी रुब रु हो सकेंगे। सभी प्रतिभागी कलाकारों और कला के गुणग्राहकों को हार्दिक शुभकामनाएं।





Rajesh Pullarwar
Curator IPEP, Mumbai

Greetings from IPEP!

'International Print Exchange Programme (IPEP), India is an initiative founded as a platform for international printmakers for exchanging thoughts and techniques dedicated to the "artist printmakers" worldwide as a non profit initiative.

IPEP enables printmakers to share their work with other printmakers and thus get a chance to have multiple exhibitions worldwide and a collection of prints from all over the world. The sole purpose of IPEP is that of sharing print and creating a network of connections with printmakers from around the world and creating an awareness of printmaking as a form of Art by creating more viewership.

From last two years we have been inviting artist printmakers to contribute their work on a non profit basis for IPEP. We later resend them a portfolio with the works of other participants. Each artist then exhibits the portfolio in their respective countries and initiate discussions around it as well as share the documentation with everyone through various modes of communication. However it is mandatory for each participating artist to exhibit the works within their own capacity. Each year art-writers are invited to analyse, document and critique the set of prints and to provide a context to the process. This year we have invited Nikhil Purohit (India) and Mireille Bourgeois (Canada) as the art-writers.

Initiated as a small informal platform for interaction of print makers in 2013, IPEP assumed its formal structure to provide a curatorial context. IPEP has organised exhibitions worldwide and this is the third exchange display in India

which has been generously supported by the Department of Art, Culture & Youth; Government of Bihar, Chatterjee and Lal Gallery, friends and the arts community throughout the nation and abroad.

The first chapter in 2013 was open ended and untitled, while the interrogation of IPEP participants of 2014 was based upon the thought of 'indigestible' which addressed the concerns towards food management in the world. Nearly one third of food produced is lost due to contamination and wastages at various levels of the production-supply chain. An open ended thought for free association and creation!

This year, we address the idea of 'FEAR : Horror|Terror' a universal experience which haunts humanity in its multitudes as an effect of differences between individuals or communities. The world is filled with these notions as commune, country, race, caste or creed. The differences arising from socio-political agendas, difference of faiths, gender, economic interests. Thus, fears exist about war, terrorism, uncertainty and the fears which are politically and culturally manipulated either through violence or dogmas. The artists would be responding to the idea through their individual perspectives to surface varied viewpoints.

The topics are chosen to make a universal appeal to the people to connect from all walks of life and link aesthetics with the issues of living.

IPEP would be glad to receive your suggestions and support for the programme.

Rajesh Pullarwar
Curator IPEP, Mumbai



2015



Nikhil Purohit

Art Writer, Artist, Poet

Mumbai

Humanity is defined by the unanswerable questions.

Being devoid of emotions, humans would cease to exist as humans. We all nourish, cherish, use, employ, engage predominantly with one emotion so extensively that we entail it a significant, irreplaceable position in our lives. The vacuum between known and the unknowable, of absence and presence, of past or future, the concerns surrounding these notions arouse fear in us, all.

Our inner lives have been drugged to an end where we accept fear as a fundamental component of human life. Many forms of fear coexist in our minds and surface as a response to particular threat to something, we value-tangible or intangible. Comparison to others, their lives and material life mainly lead us to the dangers of fear. Fear of finding one self to be either inferior or superior. Through comparison we are constantly confirming our existence from others point of view, eventually leading to depression.

We look for security-of many kinds. We create things around us to make ourselves feel secure, better placed by creating likeminded others, a society of likeminded people who continue to make one feel secure-without any threat. Difference in opinion leads to change in the thought, moving towards the sense of hierarchy.

Fear is always a relative phenomenon. As the philosopher J. Krishnamurti quotes "Fear is always in relation to something; it does not exist by itself. There is fear of what happened yesterday in relation to the possibility of its repetition tomorrow; there is always a fixed point from which relationship takes place." Thus we employ

this relation to control the happenings of our lives either by inducing fear into others or self through the known channels of religion, politics, socio-cultural practices and science.

The IPEP participants explore the emotion as experienced or observed or critiqued by them in their lives and society. While some choose to narrate it from personal experiences through metaphorical imageries, others present perspectives pertinent to a larger implication of regional politics, unjust communal differences, phobias that haunt individuals in seclusion and by using mythical undercurrents. A diverse set of visuals could be witnessed as the artists attempt to establish a semiotics of some sorts engaging conventional mediums of print making to encapsulate the notion of fear.

Nikhil Purohit, August, 2015



Mireille Bourgeois

Art Writer, Curator

Canada

Fight or Flight

Fear of the unknown is the ruler of all things, and a leading force in political tactics used to create global conflict and drive a community to act out of fear. This text runs through the basics of fear by identifying differences between fear and trauma, and linking trauma to political propaganda by way of looking to earlier forms of successful fear-based tactics due to the rise of technology, industry, and individualism.

Fear is caused by an unconscious reaction of the brain. When something occurs in our immediate reality, such as hearing a noise at the door of our home, our brain kicks into what we know as fight or flight. We hear the noise at the door and because we don't know what it is, our brain tells us to jump up, prepare yourself, and run to protect yourself. The conclusion of this reaction quickly runs through the brain from the thalamus to amygdala to the hypothalamus instigating the survival mode called flight. The other scientific stream of fear is fight, and will activate the part of our brain that thinks about what the noise could be, and cross-references past experiences and how to protect ourselves. It is the part of fear that will make you get a knife and defend yourself and your home. Because this reaction goes through the extra step of passing through the sensory cortex and the hippocampus before the amygdala, it is also the stream that will eventually calm you down if the noise ends up being nothing. Both of these reactions take place simultaneously and make up what we know as 'fear'¹.

If we look at fear psychologically, we see that trauma

can have lingering effects that fear could only reach momentarily. Trauma can perpetuate moments of panic and fear based on a past event such as experiencing live gun fire and then months later seeing gun fire on television, which can incite those reactions once again. Rather than experiencing the fight or flight, one might let it influence his or her behaviour in order to avoid feeling true moment of fear once again.² Privileged societies can also be traumatized by images that have no influence on their immediate situation. For example, it only takes a moment to recognize the image of Phan Thi Kim Phuc, also known as 'Napalm Girl' as the iconographic image of the Vietnam War. Arms outstretched, pain and terror on the young girl's face, the young girl's nude and vulnerable body against chaos and destruction in the background. These are the images that warn the collective mind of the collateral damage of uncompromising political leaders. They instigate a fear-based thinking process that lies somewhere between empathy and terror; a visual trauma that might encourage who we vote for, which house we buy, countries we visit despite the statistical risk of danger being very low.

Fear of the unknown is responsible for the flight reaction of our minds. If we don't know what "that" thing is, it could be "anything". Fear has manifested itself throughout centuries in various ways but fear of the unknown is a common thread. An example of this is the rise and political use of technology during the renaissance, which brought the movement of Dutch shadow play to new heights with something called Phantasmagoria. Scientists and magicians joined forces for public events that featured creative lighting techniques to project by candle light images of ghosts and evil spirits on painted glass and smoke-filled rooms. The manipulation of lights and screens lead to a historical invention when they added wheels on the projectors and created the first moving image. The concept of most of these events was to create otherworldly experiences, such as re-creating

1. <http://science.howstuffworks.com/life/inside-the-mind/emotions/fear.htm>

2. Seen in post-traumatic stress disorder survivors of war, abuse and other traumatic events causing momentary but debilitating rage, fear, and/or panic.

hauntings in a type of evil spirit theatre. With the ghostly images approaching and receding from the crowd, and with a truly spiritual 17th century audience, it was believed that these light shows actually channelled the underworld and caused audiences to faint and scream out of complete terror. Police put a stop to the inventor Etienne Roberston's events in late 1700s because they believed he had the ability to bring back Louis XVI to life. The French Revolution and the then expanding frontier of the Americas made for the perfect setting to conjure fear in communities that were in a state of political unrest, suggesting that the collective experience of fear in times of an unknown future can be fuelled regionally on a small scale, in response to the global context of politics.

What we are afraid of today hasn't changed drastically. Generally, the fear of losing or lacking in something, whether it's mental or physical security, water and food, religion, independence, connectedness with others, health, happiness, family, love, sex. These are the perimeters of having and losing that can trigger trauma into fear. If someone was raised in poverty, they may experience fear as an adult if the price of food goes up suddenly. Past trauma has them imagining terrorizing scenarios, even if they are in the present moment safe and sound. Fear was manufactured in the closing century of the Renaissance through technology, religion and war, and the same can be said of contemporary times as biological attacks and the infiltration of security in a globalized world are claimed as severe threats. This is demonstrated in the United States' Homeland Security Advisory System, a five-color system (red being the highest and green the lowest) that advised the masses through the US media on the various terror levels threatening their country.³ This propagandist tactic to sway the public to "fight" what became known as the *War on Terror* by proselytizing a terrorist profile created

an irrational public that looked at any unrecognizable face as the enemy. Vague and explosive speech akin to how action films are promoted was used to describe "the enemy", and again the unknown was the best tactic for political gain.⁴

In *Risk: the science and politics of fear*, author Dan Gardner writes about a study⁵ on the travel patterns of Americans throughout the year following the 9/11 attacks, when individuals fearing the risk of terror attacks on planes rather than the risk of vehicular fatality, choose to travel by cars instead of planes. The number of deaths that occurred as a direct relation to the above is 1,595. Gardner states: "That is more than one-half of the total death toll of history's worst terrorist atrocity. It is six times higher than the total number of people on board the doomed flights of September 11. It is 319 times the total number of people killed by the infamous anthrax attacks of 2001."⁶ All for fear of the risk of terror. Fear is still the tactic of choice for our 21st century, but mostly, it is our unreasonable understanding of actual personal risk which fuels the fire of fear tactics and our distrust of others.

The renaissance was countered by the dawn of enlightenment, which turned to individualism as a way to resist and launch away from tradition, not unlike contemporary movements of protest and the avant-garde in artistic practices. The controversial art group Critical Art Ensemble (CAE) works in installation, performance and use technology, and biology among other mediums for their interventions. In their work *Germs of Deception* (2005-07) they study the tactics used by government to induce fear in the general public regarding bio-terror and the ways in which the military has informed decisions on highly disputed bio-warfare programs based on fraudulent or overblown scientific reports. Much of their artwork serves to break down the

3. Inaugurated in 2001 after the 9/11 terrorist activities in New York. The system was disbanded in 2011. "Homeland Security Advisory System", Last modified on 13 July 2015, https://en.wikipedia.org/wiki/Homeland_Security_Advisory_System 4. "The Iraq War", Last modified 2 August 2015, https://en.wikipedia.org/wiki/Iraq_War 5. Dan Gardner, on of the study by Gerd Gigerenzer from the Max Planck Institute in *Risk: the science and politics of fear* (Toronto: McClelland & Stewart, 2008), P. 4 6. Dan Gardner, *Risk: the science and politics of fear*, (Toronto: McClelland & Stewart, 2008), P. 4.

perception of power, in an age when public sway is at the forefront of politics. CAE have been harassed, detained, and criticized by authorities, which has nearly destroyed the collective in the past.⁷ The authorities flag them as a risk to the public, some would say not for the materials with which they work, but for the influence they can have in society through stimulating mass critique of governing structures.

Despite the sophisticated strategies of mass media, many attempts at reaching the masses fail to sway the public. Responses range from ridicule to resistance when the public realizes they are being manipulated through television, film, newspapers, and political campaigns, and even more so in nations experiencing single party governments. The early 1980s saw political shifts and protests related to the way global news was propelled by the technology that was worshipped by the rise of a consumer-led economy. (awkward sentence?) In 1980 Communist Poland saw the creation of the Solidarity, a movement that organized a series of protests against the communist regime. In 1982 civilians of the Polish town of Swidnik were regulated by a 10 pm curfew, and organized “walk abouts”⁸ during the evening news at 7pm, in protest of the regime propaganda spread by the media. Adding to this action were their blank television sets, which they would unplug and place in a baby stroller for their evening walks. This clear message of “I know what you are doing”, was heard by the authorities who then changed the curfew to 7pm. In response, the locals went outside for their walks during the 5pm news. Current analysis of this act could be compared to individuals on

Facebook changing their profile pictures in protest of a perceived injustice. However, with a thriving society of individuals, the ‘I’ has become more important than the ‘we’. Changing a profile picture is seen as an act of joining mass media rather than an act of protest, and has significantly less impact in the digital universe than uniting in person.⁹

Information manipulation is one cause for the cynicism around reports on terror from around the globe. The practice of doctoring images dates back to the 1890s when family members living at distance would have their photos juxtaposed into a family portrait, and world leaders would have images falsified to make themselves look more robust or made into a focal point in certain images that would be historicized.¹⁰ A decisive marker in how Western society responded to the ethics behind photo manipulation was a digitally manipulated published image from a 1982 National Geographic cover of the Egyptian Pyramids of Giza. The original photograph was horizontal and to have the photo fit the cover of the magazine, new technology was used to bring the pyramids closer to each other in the frame, which in reality would be impossible to photograph together. Not only did this cause National outrage because of the lie created around one of the Seven Wonders of the World, it also created wide distrust of a magazine that was built on the ethics of the document. If they could move a pyramid, where would the line of deception be drawn?

We would be hard pressed to find a more skeptical and cynical time in our existence, but our cynicism

7. See project *Seized* (2008) where the collective exhibits the objects taken from collective member Steve Kurtz’s house and the trash left behind by the agents, the night his home was invaded by FBI agents who became aware of the artist’s collection of lab samples and notes for a harmless art project on E-coli, after his wife had a heart-attack in his home (and later died) and the paramedics reported the material found. The controversy surrounding whether an artist had rights to materials that were misidentified as harmful to the public by uninformed agents, and the continuous demonizing of the process for legally acquiring those samples through a scientist and professor of a university, even after repeated statements from the scientific community reporting his activities as harmless, continued for years and went to the supreme court, before landing on “mail fraud” as a final verdict. <http://www.critical-art.net/Installations.html> 8. Steve Crawshaw and John Jackson, *Strollers defeat tanks in “Small Acts of Resistance; How Courage, Tenacity, and Ingenuity Can Change the World.* (New York/London: Union Square Press 2010) p. 5-6. 9. Another proactive protest is the movement *Idle No More*: first inspired by Attawapiskat chief Theresa Spence in 2012 (Canada), but grew into a world movement which included inclusionary in-person protests in the name of *Idle No More*, and relentless online information dissemination. Last modified 21 July. https://en.wikipedia.org/wiki/Idle_No_More 10. Not unlike leaders of famous battles immortalized in oil paintings of them at war, swords drawn or their stature enhanced like in the famous *Napoleon Crossing the Alps*, where Napoleon is seen almost dwarfing his horse, when it is commonly known that he was a short statured man.

doesn't deter us from looking at images of terror. In Susan Sontag's *Regarding the Pain of Others* she discusses war photography and the obsession with war documentation. Sontag describes the viewers who revel in the uncomfortable moments of seeing these images as being caught in the pleasure of flinching. "Those with the stomach to look are playing a role authorized by many glorious depictions of suffering. Torment, a canonical subject in art, is often represented in painting as a spectacle, something being watched (or ignored) by other people. The implication is: no, it cannot be stopped – and the mingling of inattentive with attentive onlookers underscores this." Our willingness to witness terror, and to feel fear; through art, horror films, and even dare-devil adventure, may simply be a human behaviour of wanting to learn more about a feeling so mysteriously linked to the unknown. Art is often referred to as beautiful, and many art movements such as the feathery brush strokes and sunlit paintings of the impressionist era worked to show only the beauty in the world, rather than the uncomfortable realities of fear. Impressionist painter Monet historically included smoke stacks from his local landscape in his paintings, an important cue of the fear surrounding the industrial revolution, while others would omit them in the name of beauty. A few artists, that require a more detailed analysis than this essay can provide, who study fear and the broader thematic of the grotesque are photographer Diane Arbus and forensic art photographer Weegee, painter and print-maker of depictions of war and disaster Francisco Goya, and Francis Bacon who approached fear from a psychoanalytical perspective. Experiencing signifiers of fear in art is historically crucial for the

understanding current socio-political developments of our human and technological evolution.

This text is one of two texts that are written to give critical dimension to the 2015 International Print Exchange Programme theme on Fear : Horro|Terror.¹¹ Many of the prints in the Print Exchange show interpretations of terror, or are representative of the divide between helpless and useful in the context of the individual experience of fear. Some prints such as Krystyna Maniecka-Bodgan's study of an exhumed Polish mass grave site speak of paying tribute to horrific devastation in history, others focus on knowledge being the key to identifying and surmounting difference as in Drew Doblinger's, while Hannah-Amelia King's work speaks to the literal action necessary for protest and change rather than engaging in a passive representation of action such as in social media.

Their lines and compositions are sometimes forced through hard body gestures and at times polemic, emblematic of fight or flight. A common color is red, for blood, anger, or shock, but more common than red surprisingly is the color black. Reminiscent of Goya's later black paintings for the lack of light and detail, open-ended scenes of horror showing no end in sight, and terror in the night. It is used in almost all prints and strongly references the fear of the unknown like in Julia Wakefield's print of a demon huddled in a dark cave. In the selection for the International Print Exchange, we see that the unknown is the most powerful fuel for propaganda as it comes from the human psyche's arsenal.

A black and grey print by Neeraj Singh of an animal housing various tools and weapons in its belly has a

11. Project website: <http://ipepindia.blogspot.ca>

Aban Raza

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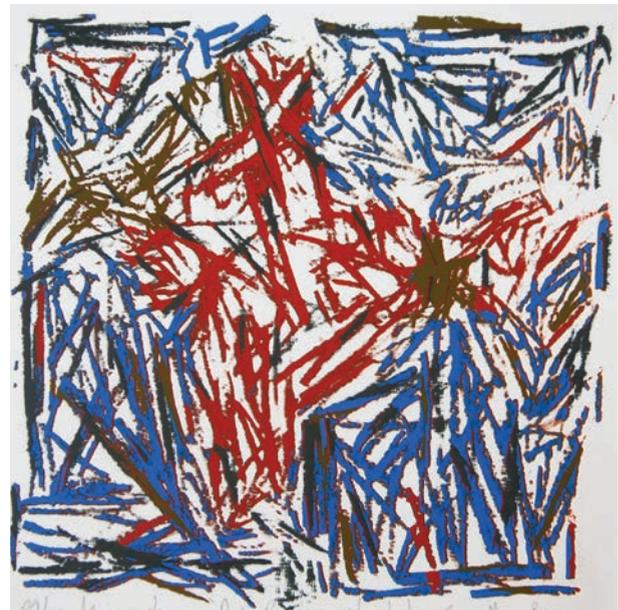


INDIA

human head that howls at the moon. It somehow is the outcome of all histories, and shows us an icon of a postmodern way to the future. The super-creature holds everything we are in its belly: the advancements of technology, the rise of ego and willpower, our identity perhaps shielded behind these weapons, yet it reminds us of the perverse ways by which we achieved these historical landmarks. The depiction of fear and terror in cultural practices still share an inescapable hope that we are critical enough to discern truth from images of mass media. Balance between the brain (thinking) and the heart (feeling) is becoming more of a challenge, since the basic need of criticality for survival is breaking down our ability to trust or be compassionate for those experiencing trauma. What may keep society intact is its physiological response to fear. Experiencing the adrenaline, the fight or flight of fear, fulfills the innate hope that we can save ourselves.

Mireille Bourgeois, August, 2015

With the Serigraph, I am going to present, I try to articulate the mindless-ness that went in the decision of the Partition of 1947; lest we forget. The sheer horror of dividing a united country in the name of religion is being lived even after 60 years. And now we witness fundamentalism on both sides. There is Islamic Fundamentalism prevalent in Pakistan and Bangladesh [erstwhile East Pakistan] and there is the steady rise of Hindutva in secular India. These depressing developments are suppressing scientific temper, which is resulting in intolerance. How can we even begin to justify the Partition? What a horrible thing to have happened. Lest we forget.



Post-Partition Vocabulary | Serigraph

MEXICO



Blanca Violeta Garcia Juarez

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Chandrashekhar Waghmare

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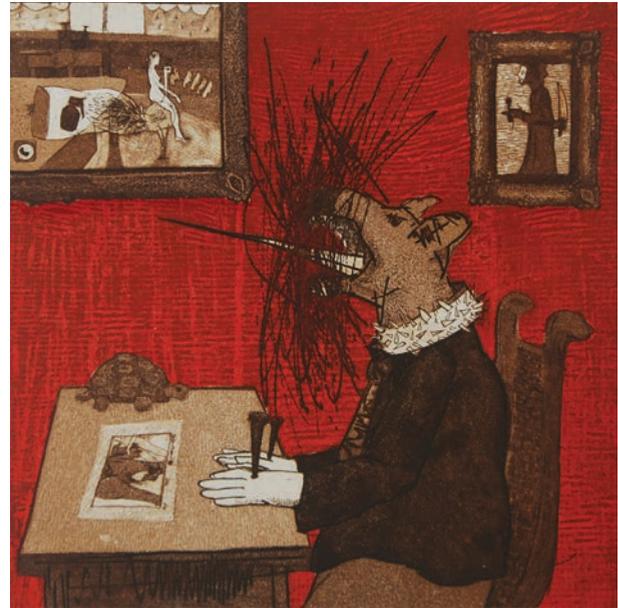
INDIA

"I use the metaphor of the spider with its prey, staged a common and real situation, that constantly the woman's body is handled as if it were a bait for outdoor pleasures, and be touched by all different not only physical ways and voluntary, it is why the spider symbolizes the world of thousands of hands that touch what is not theirs."

"In this particular work, my feelings are like handicap person against the society. One incident is repeated again and again. I am presenting that irritation. I cannot do anything without my hands."



Conocida | Etching



Scream | Etching

INDIA



Czetan Patil

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Drew Adam Doblinger

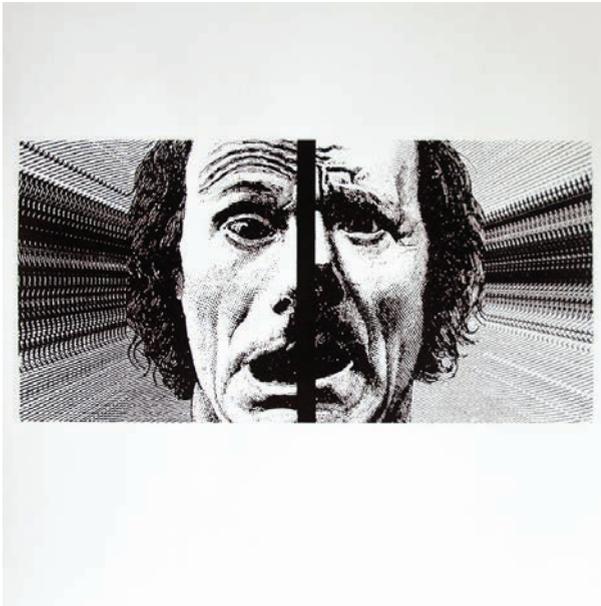
doblingerdesign@gmail.com



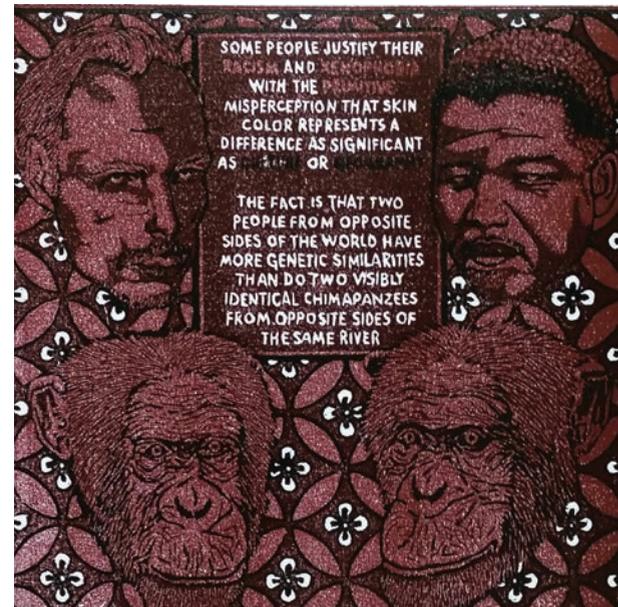
U.S.A.

“Two illustrations from Charles Darwin’s book ‘The Expression of the Emotions in Man and Animals (1872)’ are used here. Terror on the left and Horror on right. Terror is feeling that comes from anticipating the dreadful while horror is an experience of the dreadful or the feeling that comes by experiencing the dreadful. In today’s world we are constantly bombarded with imagery and stories through news and social networking sites that horrifies us and also make us anticipate that same might happen to us. Although both the expressions are different, they are used like a clockwork by Terrorists to inflict fear in peoples’ mind.”

“Overcoming difficult issues surrounding the topics of fear and racism is time consuming and challenging. The best way to defeat these ugly social injustices is to show people how similar we all are to one another, and how little the differences between us really matter. The best way to do that is through scientific knowledge.”



Untitled | Serigraph



The Unspooling of the Skein | Reductive Relief Woodblock

INDIA



Durgaprasad Bandi

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Hanah-Amelia King

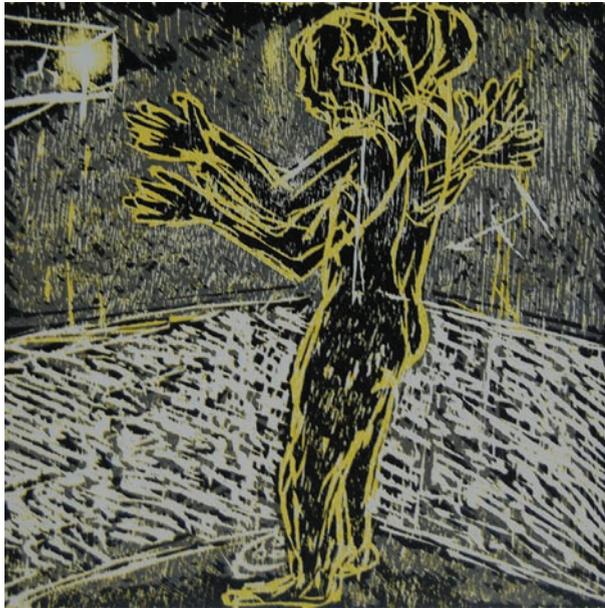
artist1hannahking@gmail.com

NEW ZEALAND



“ I tried to express in this work is about self-delusion; an apolitical, disintegrated face fused with the baying head. The way Head of this horror is immense. A matted blackness, darkness seems caught at the moment of explosion, in the instant it evaporates. Abuses of the human face realise with mystified shock. It is not that the head lacks spirit; but it is a spirit in bodily form, a corporeal and vital breath, an animal spirit. It is the animal spirit of man. This figure constitutes a zone of in-discernability between man and animal. And cruelty will be linked less and less to the representation of something horrible.”

“This piece evokes the viewer to re-evaluate their priorities; Thinking past themselves and their possessions, to looking after others. The two people in the foreground are focussed wholly on selfies rather than the youth and the symbolic Tank (iron horse) a vehicle of power and drive emulating consumerism and the leaders behind the force. The negative space of the sky and land covered only sparsely in grass is symbolic of ‘mans’ guardianship over the land.”



Apocalypse | Woodcut



Narcissistic Significance | Etching

AUSTRALIA



Julia Wakefield

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“The fear of the dark is perhaps the most universal human fear: it represents the unknown and the unseen, beyond our own experience. The strokes of a pen, a charcoal pencil, a knife or an etching needle can evoke this fear on their own without the need of an image; but we all recognise the demon, a universal image that represents the fear of the darkness that lies not outside, but inside all of us.”



Fear | Photopolymer Etching

Karla Giovana Rivera Suarez

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MEXICO

“The notion of horror usually focuses on fantastic or nonexistent Beings, in fear of war or plague, the sinister and atastrophic, however, this piece is based on fear born in ourselves; the experience that we touch and feel from within. The main concept of this engraving , is a physical state to reflect that surrounds us and terrifies us from within, born of physical and mentally way, that expressing itself in mood, pain, injury, illness, just thus becoming , our own terror.”



Tamo | Etching

POLAND



Krystyna Maniecka Bogdan

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“This work is a symbolic commemoration of a significant events of World War II. The Katyn Massacre was the secret execution by the Soviets of almost 22,000 citizens of the Polish state (officers of the Polish Army, scientists, doctors, engineers, lawyers, teachers and other representatives of intellectual and cultural elites in Poland), who - after the Red Army entered Poland on 17 September 1939 - were taken prisoner or arrested. Pursuant to a secret decision of the Politburo of the Central Committee of the Communist Party of the Soviet Union they were killed with a shot in the back of the head. The victims were buried anonymously in mass graves, in Katyn and in at least five places within the territory of the Soviet Union. My work has been inspired by exhumation photos. The German exhumed the bodies in 1943. My intention was to pay tribute to the murdered and buried in mass graves all over the world. Murdered due to their nation, race, ideology, religion...”



Katyn 1940 | Linocut

Lanfranco Lanari

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ITALY

“The Tower of Babel choked chimneys,
the ecological catastrophe next venture .. “



Fear | Etching

PERU



Luis Antonio Torres Villar

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“Latin America - Peru, a country on the periphery, in these lands the social conflict and inequality are common, these always take innocent lives, their resources and exotic locations are the benchmark for the world, its wildlife, vegetation and water that keeps its glaciers, viewed as a last bastion of life for the planet. No clutch rivers of life. They are also silent cemeteries countless bodies seeking justice someday. Without there being any witness, the horror of death is present in this woodcut. The silence and terror that expresses this picture. In the presence of death it is panic man never not be buried and therefore eternally forgotten.”



Fear | Surface Printing

Marjan Pipelzadeh

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IRAN

“It is a collection, which attempts to compare and criticize Iranian women’s dress in two forms of the past and present. ‘Miniature’ drawings, a form of Iranian drawings of the past show colorful dressings worn by female figures. This has now been replaced by the black dress. This “blackness” has become a symbol for Iran and has overshadowed all other colors. Black typifies death and martyrdom for them. By wearing the black veil they are evincing their power to their male warriors. However, Iran is a land of rich culture and it is full of colors, shapes, forms and designs and there is this growing fear among the women that their spirit would forever be veiled in black and would it stay black or it will change!!!!”



It’s Green Again | Etching

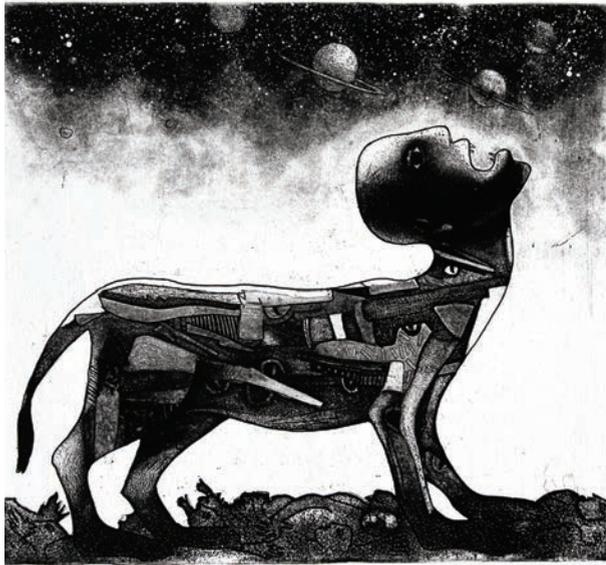
INDIA



Neeraj Singh Khandka

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“We all live in a nuclear world, every day we struggle for our better surviving. In this process of growth and development we the humans are creating a horrifying environment around us. Terror is the weapon we are using as an individual, as a community, as a state or nation to achieve our superiority over others. The image that created here is a metamorphic form of a human with animal instincts that is full of modern weapons. We are crossing all our boundaries to prove our superiority beyond the boundaries of this earth and reaching the other planets and stars, we are achieving the superiority by climbing over the dead bodies of our brothers and sister and still not aware of actually what we are becoming. So this is a terrifying thought for us, all that one day this animal instincts and over ambitiousness of proving our superiority will destroy this world and mankind.”



Fear of Future | Etching

Oleksandra Sysa

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UKRAINE

“We don't see terror and war, till it don't touch our families and countries. But then it's too late to understand, that we by our-selves lend this war happened. Because of blindness. No meter in what country terror and war happening. It must be stopped, because it can come to your door too, when you wouldn't waiting for it.”



War | Linocut

INDIA



Pradnya Khandgonkar

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“The personal experiences and social burden on the life of women gives mental and physical harassment. Some childhood memories and terrible outlines, the villain in person who harasses women - these are the subject matters I have worked in my prints. My prints subject are like a daily diary of my own feelings and experiences while living in a society of urban lifestyle, modern views and development only physically but not mentally.”



Fear of night | Etching

Roberto Rodriguez

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MEXICO

“Smile, reflects happiness. But sometimes that own happiness can provoke fear.”



Fear | Drypoint

INDIA



Ryan Abreu

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Silvia Gaona Moreno

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MEXICO

"We cannot detach ourselves from the virulent times we are progressing with, mainly the carnage that war has brought to the shores of many countries and its people. The trauma and death forced onto the people cannot be consoled with sympathy alone. Many will say that war is not a concern to them and cherish the comfort and security of its geographical advantage or military strength. But will be engulfed with the avalanche of trauma, fear and terror when he views it from an empathetic viewpoint. The sketch is the amalgamation of the following having certain traits of allegory. The centrifugal figure harbinger of death and war holding a sickle and the world in his comfort scaring away the innocent child. On the side lies the beheaded angel that holds the cage and letting out dead birds as the skies have been engulfed with smoke and machines of war that can change the dynamics of a land geographically and inflict trauma and horror on it human existence."

"The shaman "dominates the world of dreams", you can heal or hurt. He has control of himself to live between the real and unreal, traveling from place to place, meeting or lost in the weeds of the hidden forces inside. As it is shown. A bipolarity that discovers the shadows while you are treading. Masks that reflect a desire to feel overwhelmed. Flowing within it as an amulet now and always accompanied by the forces of good and evil through that infinite dreams disturbed by their look."



War tide | Etching



Chaman | Etching

INDIA



Snehal Chordia Goyal

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“What’s going to happen now? What lies ahead? What remains when you lose your faith, your home, your family? This work is an attempt to capture the inner turmoil caused by feelings of emptiness - the hair raising doubts, dark uncertainty and deep unnerving fear. It also captures the realization of being completely alone but yet having to learn to cope and keep going forward armed with nothing but past memories. The work “Finding” is an exploration of the idea of loss and uncertainty. But when one door shuts the other opens, giving us hope to start new.”



Finding | Etching and Chinecolle

Sonal Varshneya

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INDIA

“Fear is an emotional state in the presence, or anticipation of dangerous stimulus, oftenest become is tense like anger , fear means being afraid objects , new palace, and dark shadows and darkness, and some moments coming in life like, exam, pass, fail. Something which are thought positivity but some time we fear when it is not positive. So I make a drawing in fear. I create a drawing a signature symbol a lady. According my lady (myself) not fear any movement but try to create expression like fear.”



Self-Defence | Etching



Tejswini Sonawane

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*'FEAR is terror coming from apprehension from danger'
-Bhagavat Gita*

"In today's world every living creatures on earth are facing a kind of terror due to inhumanity, violence, castism, politics, and war and so on... In particular women's in the world face a kind of loss of self-ownership, loss of freedom due to the male counterparts in society. In my work I have placed a nude female and human being; this depicts "Human-animals" which reflects humanity, terror and fear inside females of society. From my own experience working in Dharavi (Biggest slum in Asia), My Work blends human and animal forms, as I try to depict humanity edging towards animal behavior and not in a good way. This Fear in living human beings has been reflected in my etching, drawings and portraits of Animals, Birds take on human anatomies while their expressions inhabits ours. Through lines, shadows, light & textual treatment I gave expressions to the often hidden but continuous and ubiquitous struggle, fear and terror."



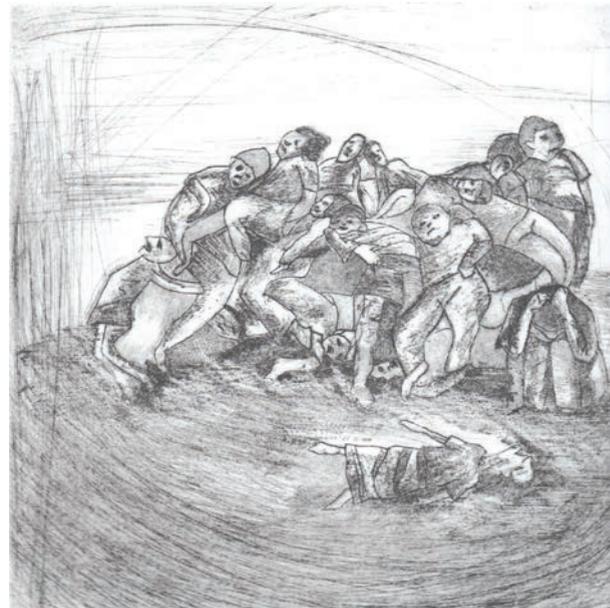
Fear | Etching

Yula J. Cambroner-Bonilla

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"The worst fear is human cruelty. Mankind has proven throughout history to be able to commit crimes without remorse, attack other in the name of ideologies and creeds; therefore, war, genocide, hatred and contempt for others for whatever reason are derivations of cruelty. I wonder if one day humanity will pause to end their darkest desires: the thirst for cruelty. Cruelty is fed with evil, harshness, hatred, violence, and wickedness, its consequences gives me nightmare images with genocide and death everywhere ..."



Humanidad/Humanity | Drypoint

“Indigestible”

2014



Anahite Contractor

Art Critic, Writer, Poet

Mumbai

DELISH

masticating time
between the hollows
of my mouth
i surrender myself
to
the sap of our loving.

i nibble spaces
(they pop)
i peck at memories
(they sizzle and pass on)

who says food feeds us?

The circuitous routes and reasons for ingesting, rejecting and lusting after food are many. Food and relationships may have a discontinuous link but there exists an underlying harmony between the two, nevertheless. Food fashions us just as clothes, music, books and friends do. In reality, it is not always we who choose food ~ more often than not, it is food that chooses us. This is so, because of prevailing socio-economic, cultural and even religious factors (“religious” when it pertains to, say, vegetarianism not because of dietary preference but because religion deems so).

Food is an anthem. It culls out our most passionate romances with life, remembrance and rejuvenation. It is replete with colour, texture, aroma, and substance. You may savour, sip, nibble, swallow or masticate food or for that matter, life itself. The bouquet of tantalising aromas is present even in our humdrum lives; in order to arouse its full potential, we only need to pause occasionally and to submerge ourselves within the caucus of Food legislators!

With food, however, there are hardly any rules. And

absolutely no limits. It is a pity that, as with other phenomena of life, post contemporary times have reduced food too, into a cliché. But sphinx-like, it raises its magnificent head again and again through the forests of time, refusing to be denigrated by suffocating definitions. Food, in the final analysis, is hardly about ingredients or component parts or elements of culinary practice; it is, in fact, a levelling ground, a porous field wherein men and women, poets and madmen, rhythm and blues, forks and knives mutate in order to emerge whole.

After all, breaking bread with those we love, is by no means, a trivial act.

Anahite Contractor 2014

Art Critic, writer, poet

Mumbai, India

(‘Delish’ © 2014)

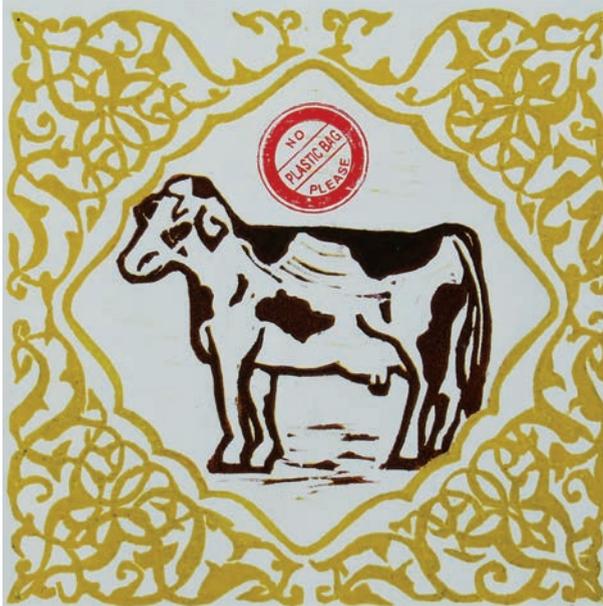
INDIA



Aditi Pande

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“The Cows wandering freely in the streets of Indian cities, a commonplace sight that a foreigner may find quite striking. The accepted lifestyle of peaceful cohabitation of the bulls and cows is indeed impressive. The cow is considered holy by the Hindus and revered as mother. The Hindus do not slaughter the cows for meat consumption. However, the holy cow is falling victim due to our thoughtless waste management system. As the cities and the villages are having open garbage areas where the cows end up scavenging the plastic wastes along with the other food waste. It is found by the researchers that on an average a cow ingests 70 kg of plastic during its lifetime. Through my work, I wish to make people aware of this vicious torture to these helpless animals who provide us with the most essential nutrition.”



Plastic cow | Linocut

Babiscia Barbara Fallini

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ITALY

“What once was the “Bel Paese” where reigned the “Dolce Vita”, is now a land of cultural, social and environmental degradation. In Italy the situation is indigestible and I wanted to represent that!

Greetings from Italy!!”



Untitled | Lithograph and Embossing

INDIA

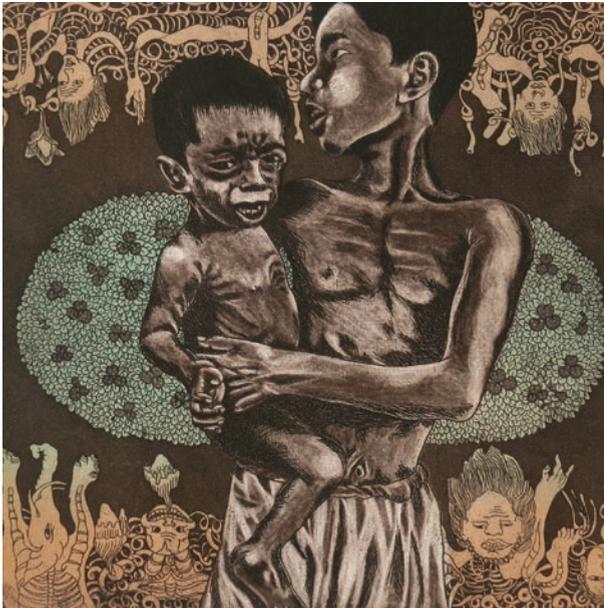


Chhering Negi

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“Statistics shows that half of Indian children and more than half of the women suffer from anemia. What is surprising is not merely the existence of such a situation but also the paucity of public attention on an issue so very pertinent. Here, through an imagery that is very direct which shows the very harshness of the reality. Surrounding the malnourished boy with his undernourished brother is that tormenting deprivation of what is actually an entitlement; food.”

Hunger surrounds them. We, as a nation, see the worst undernourishment and yet we have the largest unused food stock in the world. The possibility of a better tomorrow is there. And, so is reflected in the background, but if only good sense prevails. As they say, ‘hunger is ugly and the souls are forgotten’, here is an attempt to not let the hungry be forgotten; to keep this very important issue alive.”



Indigestible | Etching

Jorge Bacelar

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“My idea is based on the ongoing debate over genetically modified foods. I chose to create some kind of “food” with a suspicious appearance, probably indigestible ...”



IndiGMOstible | Intaglio

PORTUGAL



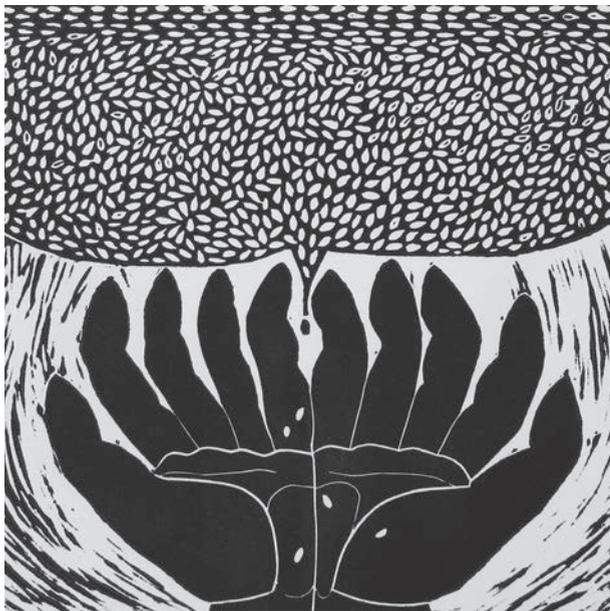
AUSTRALIA



Kay Watanabe

printmaking@jkdimagery.com

“The theme of IPEP ‘Indigestible’ instantly made me think of inequality in food distribution. Nowadays, there are various other food-related issues in the world, such as genetically-modified food, but the problem of hunger and the gap between those who have access to food and those who don’t has existed for so long and yet it has not been resolved. With my linocut ‘Only a Few’, I intended to express the shortage of food in developing countries, many of which are located in the southern hemisphere (shown in the lower part of the print) and the proportionate minority of people who live in affluent countries in the northern hemisphere and consume the majority of food in the world (shown in the upper part of the print). The black and white linocut on crisp white paper is intended to visually maximize the contrast between the two.”



Only a few | Linocut

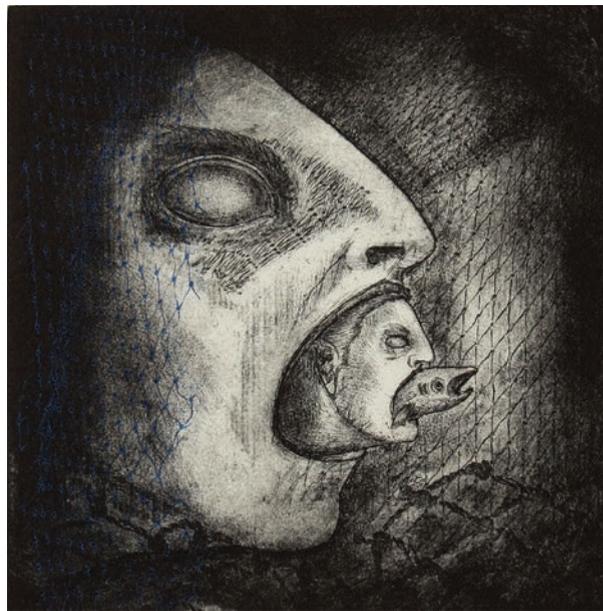
Martha Castellanos

marthacastellanos3@gmail.com



SPAIN

“I think this topic is very suggestive. The idea came to me of etching a graphic metaphor of how the mighty eats the weak, with blind greed and desire for supremacy. Thus, this attitude is like a cascade, which is reproduced in the other and is consumed as food. The man is turned into a predator of himself and also a predator of nature. The image depicts a huge being swallowing a totally helpless child and this child in turn swallows a fish – a sea resource, with the same attitude. Man does not see the difference between eating to live and eating for egoistic need, possessions and anxiety. Compelled with a vital need to swallow as much as possible ignoring the social and ecological consequences, as well as sufferings, men act blindly.”



Indigestible | Etching

UKRAINE



Maryana Myroshnychenko

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“The Banquet of Trimalchio’ shows two antipodes: an abundance of food and hunger. Trimalchio is a freedman who has attained power and wealth. All his rest life he made banquets fulling extravagances and raunchy. Trimalchio is surrounded with fortune, holding cornucopia and parks, spinning golden thread, which symbolizes a great future. In the bottom I painted a hungry child with bread crumbs. The death and vultures are watching for him.”



The Banquet of Trimalchio | Etching

Mimma Maspoli

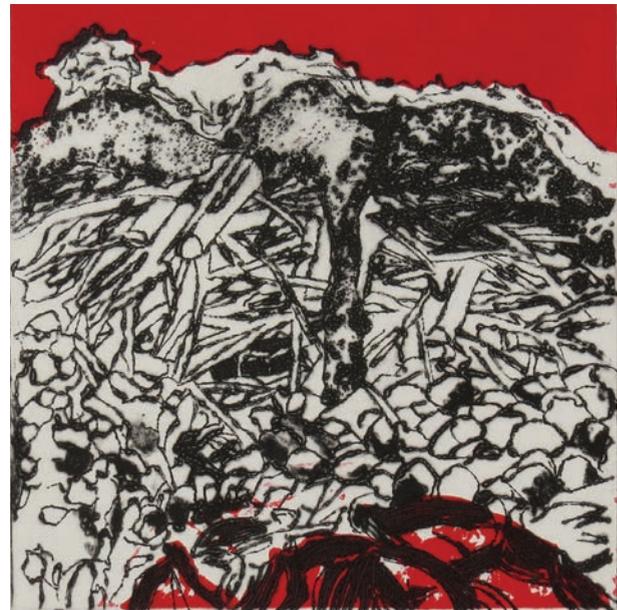
mamaspoli@gmail.com



ITALY

“A big mouth with a giant uvula. Inside, a huge quantity of everything. Far from being a basic need for survival, this “food” creates chaos and waste. This is indigestible for our stomach as well as for our consciousness.

How far and where are we going?”



Too Much | Etching

SPAIN



Montserrat Ansótegui

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“Food, World Concern, Communication, Need Creativity, Basic, Exchange, Feature, Personal, Look, News, Practice, Survival, Exhibition, Context, Art, Activity, Professional, Shortage, Creation, Contact, Culture, Deprivation, Transformation, environment, All Coordination Perspective, Consumables, Research, Participation, Society, Contribution, Knowledge.”

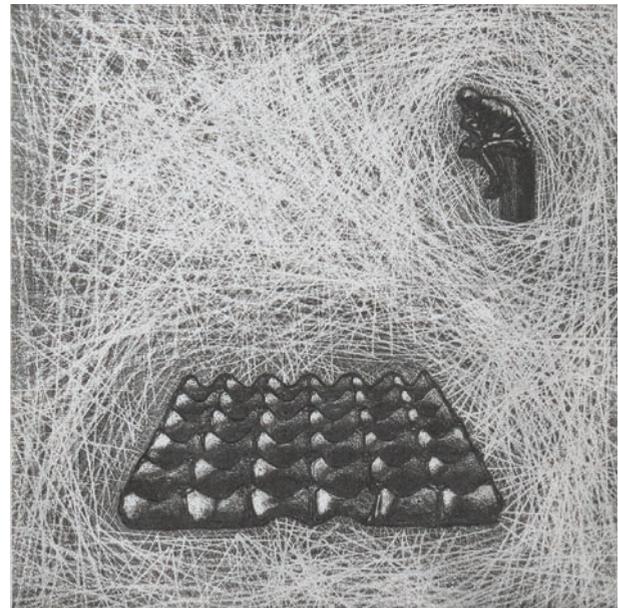


Fermentzadn | Termograbado

Nayan Kalita

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“Pertaining to hunger, here I want to show the absence of the most basic need of life. Egg, regarded by experts as the most nutritional food item becomes symbolic to a wholesome meal. With an empty crate of eggs in the foreground, reminiscent of the torment of hunger, well depicted by the borrowed image of the French artist Rodin’s sculpture ‘Gates of Hell’. Thus, here is an attempt to heavily emphasise the violation of human dignity due to the depravity of a nutritional intake which, otherwise is each and everyone’s right.”



The Thinker | Etching

INDIA



U.S.A.

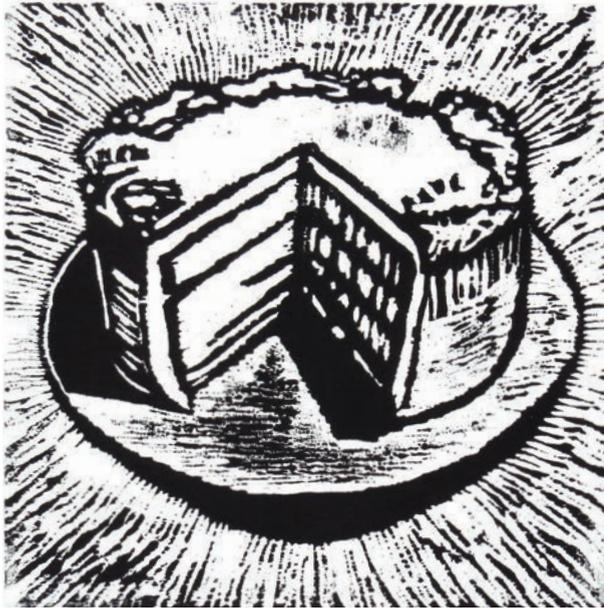


Paul Valadez

myfedora@hotmail.com

“Cakes are truly beautiful, elegantly clad with all the decorations in the sweetest of frostings available. These are all good things to have for memory making, great for occasions like weddings and birthday celebrations, promotions, graduations etc. all the wonderful moments of life. I have never heard of sad cakes like funeral cake or you got fired cakes.

Celebrate with a little cake.”



Untitled | Linolium

Prapti Chavanke

praptichavanke@gmail.com



INDIA

“Feast is always being pleasant and delicious for the people whose lives are ordinary and who have no choice or money to buy particular food according to their needs. Yet till date lots of children are dying every day due to lack of food and water. We always throw food in garbage which is extra or got spoiled. This spoiled food could have been feast for the emaciated child. These children are surviving on garbage food. Wastage of food during function or party can be utilized to feed the hungry ones. If we are eating food without need that means indirectly we are responsible for the starvation of so many.”



Today's feast | Etching and Aquatint

INDIA



Rajesh Pullarwar

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Reynaldo Santiago

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U.S.A.

“The apple was forbidden in the eternal paradise of the perfect man and the perfect woman created by God. It is the innate desire for the indigestible that wrecked the serenity of peaceful perfection of the paradise. That journey of the DNA / RNA evolution continues.

Are we still sinning?”



Last Supper | Serigraph



Untitled | Serigraph

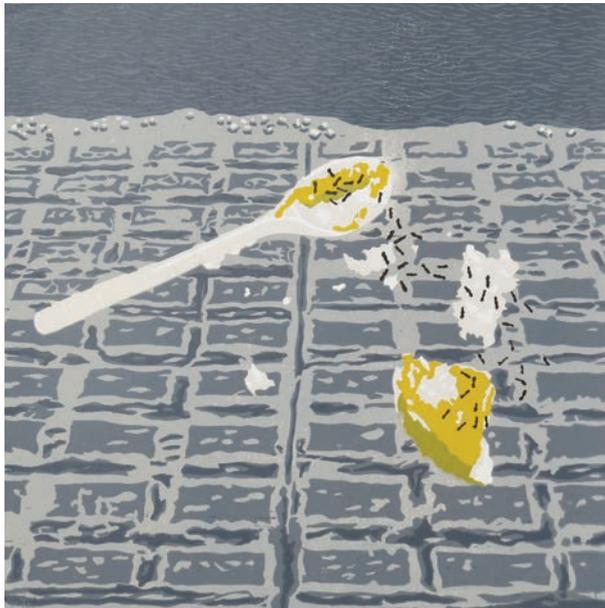
SPAIN



Sergio Aragón

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“My approach starts from the point of view of wasted food. Something that is a basic need becomes in another product controlled by the market forces, prices, offers, demands and speculation. My print shows a cake, a delicious and sweet food thrown on the ground, full of dirt, It has been discarded because of satiation and now some ants are taking advantage of it. The global food waste it’s infamous, both from a human being and an environmental perspective.”



Untitled | Linocut

Silvia Sala

silviamcsala@hotmail.com



ITALY

“A man eating another man eating another man eating another man eating...”

In the background, an antique red wall paper. Food and any other resources are eaten and frequently wasted in this uneven resource distribution world. Nothing seems to be left for our future. Shall we eat one another? Shall we eat our culture, our history, our destiny? All this is inedible. Humanity is inedible.”



Inedible | Etching

INDIA

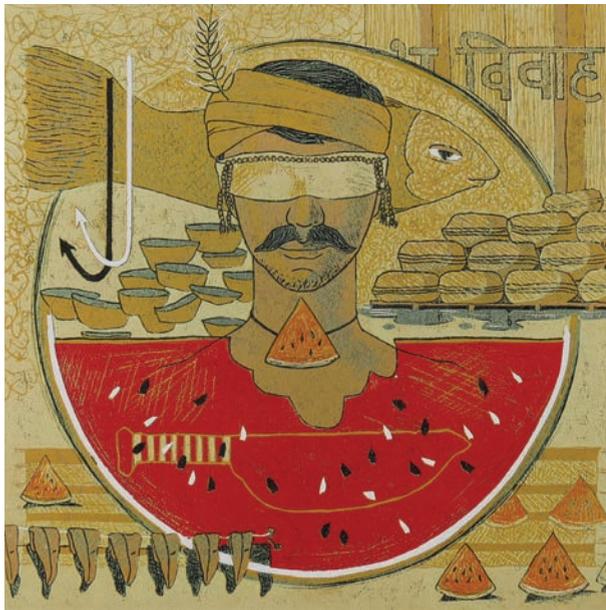


Yogesh Aadkine

yogeshaadkine@gmail.com

“We treat food in different social contexts besides fulfilling our basic need. The society reveals at one end, the celebration and wastage of food in extravagant weddings and at the other extreme, the farmers who are yielding the crops commits suicide in India.

When IPEP asked me to work on food related subject, I wanted to work on this social contrast that I find strongly disturbing.”



Indigestible | Corex cut

UNTITLED

2013



Lina Vincent Sunish

Art Critic, Curator

India

A COLLECTIVE VISION

Printmaking has always thrived in the collective; it is a social medium and is as much about expression as it is about sharing.

The history of printmaking as a fine art practice in India is short, but filled with interesting movements and the contributions of numerous artists who have shaped modern and contemporary Indian art. In the last two decades, with the rise of the 'Indian art Market' the medium seemed to see a steady decline in recognition, and patronage. Some of the reasons why it has been relegated to the periphery of art historical discourse in the subcontinent are the lack of awareness and understanding of the medium; a demanding market that undervalues work on paper (particularly those in editions); constant confusion of printmaking techniques with those of commercial reproduction; and the lack of community studios with facilities to practice printmaking. The recent slowing down of the economy perhaps did a good turn to the medium, as its inherent qualities of being accessible and affordable by a larger public came to the fore. Among a series of exhibitions and collective projects working towards highlighting the intrinsic expressiveness of printmaking, is Rajesh Pullarwar's International Print Exchange Program, which brings together nineteen artists from different backgrounds, nationalities and cultures, purely bound by their passion for printmaking. The artists' preoccupations are varied, and the compilation is marked by its diverse content and imagery. Personal histories, collective memories, the experience of urban, environmental and cultural change - themes that are common to artists the world

over, and that are consequently familiar – appear in the various representations. This provides a rich confluence of contemporary thought articulated through different (and similar) aesthetic choices and devices.

This project is an attempt at creating a common space for dialogue, both verbal and visual, through the power of the multiple: a collective vision 'of the printmakers, by the printmakers, for the printmakers'

Lina Vincent Sunish, 2013

Art Critic, writer

Goa, India

SERBIA

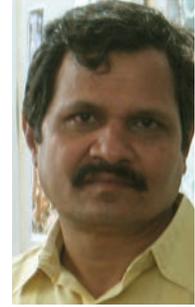


Ana Cvejić

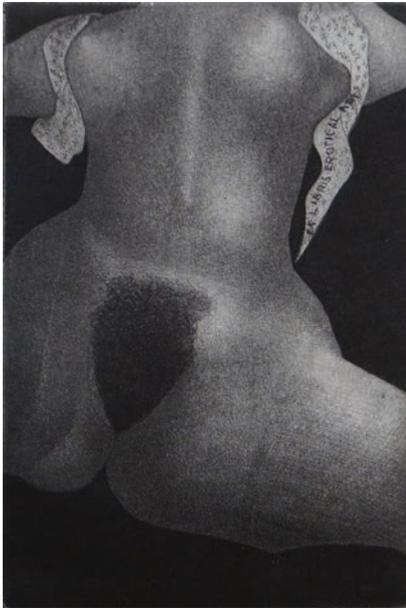
ana.cvejic@gmail.com

Anant Nikam

anantnikam30@yahoo.com



INDIA



Venus | Aquatint



Untitled | Etching

U.K.



Asmaa Hasmi

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Avinash Motghare

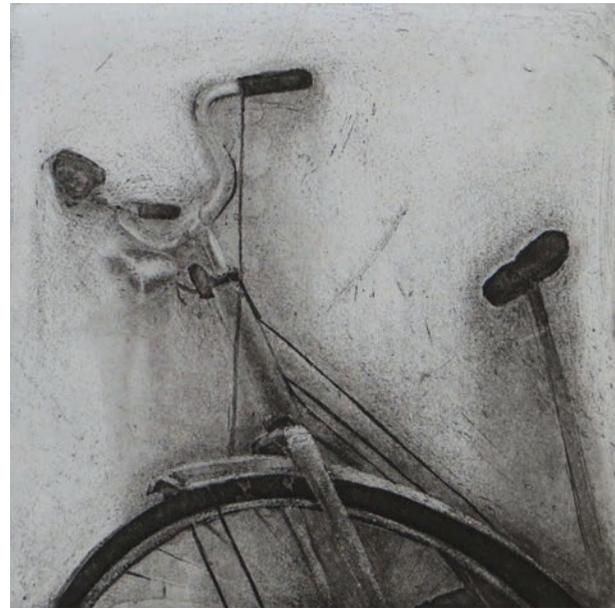
avinash.m.motghare@gmail.com



INDIA



Untitled | Photopolymer



Rest | Etching

INDIA



Bhushan Vagal

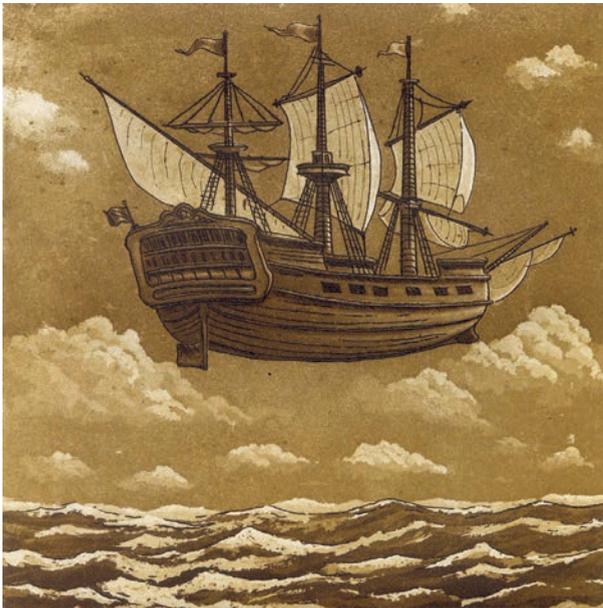
bhushan_vagal@rediffmail.com

Ian McNicol

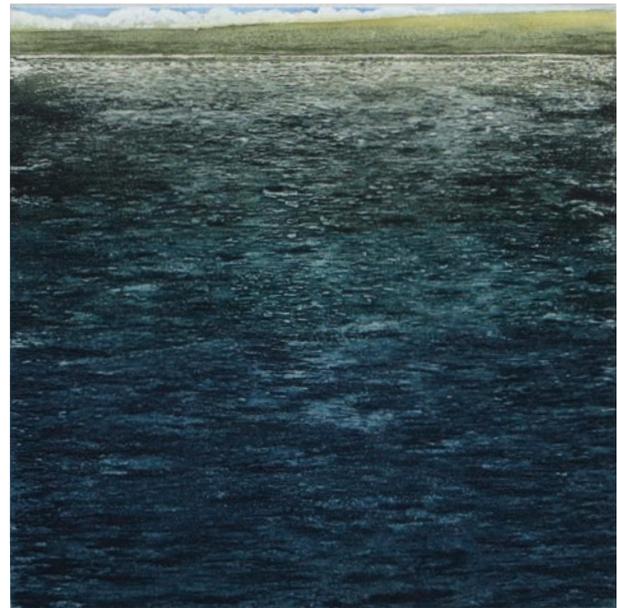
ianandleona@hotmail.com



SCOTLAND



Flying Ark | Etching



New Shoreline | Intaglio

FINLAND



Juha Laakso

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Lukas Volturmo

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MEXICO



Aprilday | Photo Etching



Bicefala (two-headed) | Silicografia

INDIA



Medha Satpalkar
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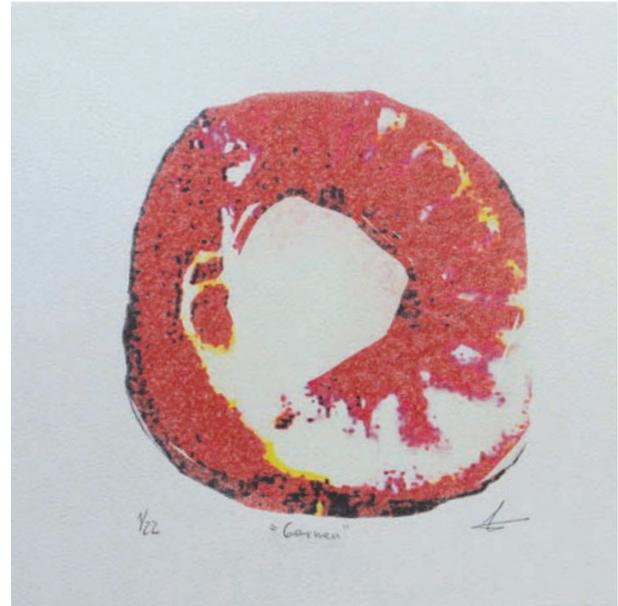
Montserrat Ansótegui
montserratjc@hotmail.com



SPAIN



Untitled | Etching, Chinecolle, Emboss



Untitled | Termograbado

U.S.A.



Paul Valadez

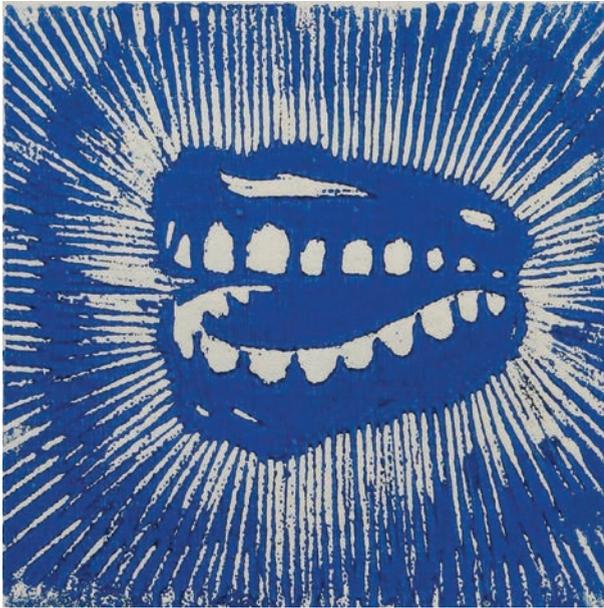
myfedora@hotmail.com

Prasad Nikumbh

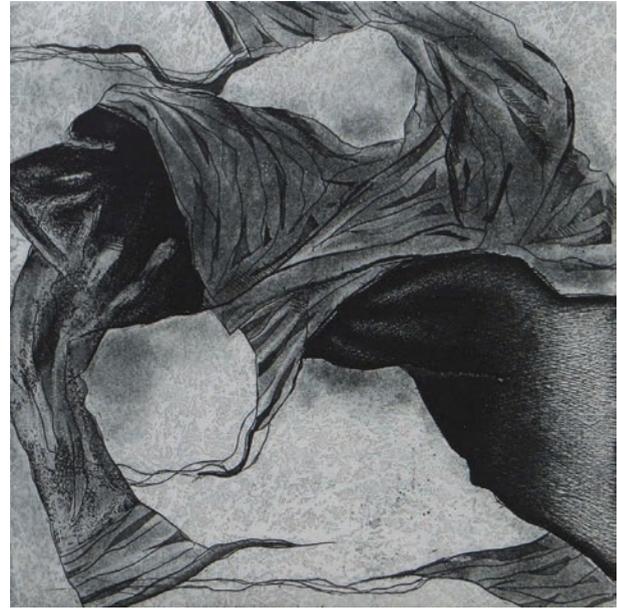
prasadnikumbh24588@gmail.com



INDIA



Untitled | Surface Printing



Mood | Etching

FINLAND



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Rajan Fulari

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INDIA



Untitled | Photo Etching



Untitled | Etching

INDIA



Rajesh Pullarwar

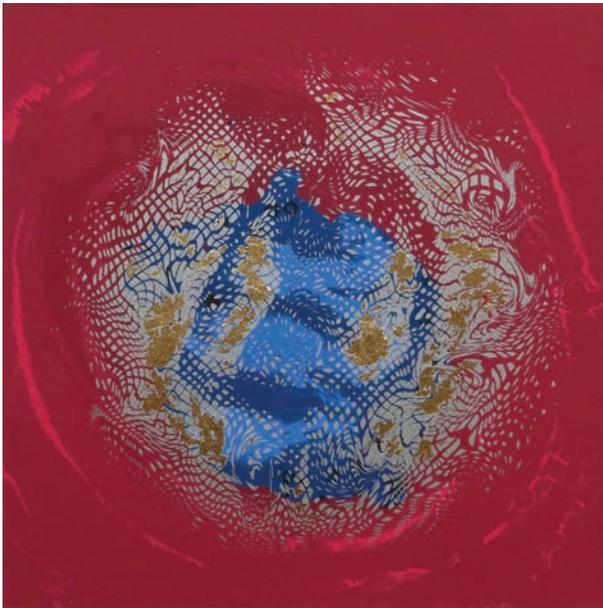
rajeshpullu@gmail.com

Silvia Sala

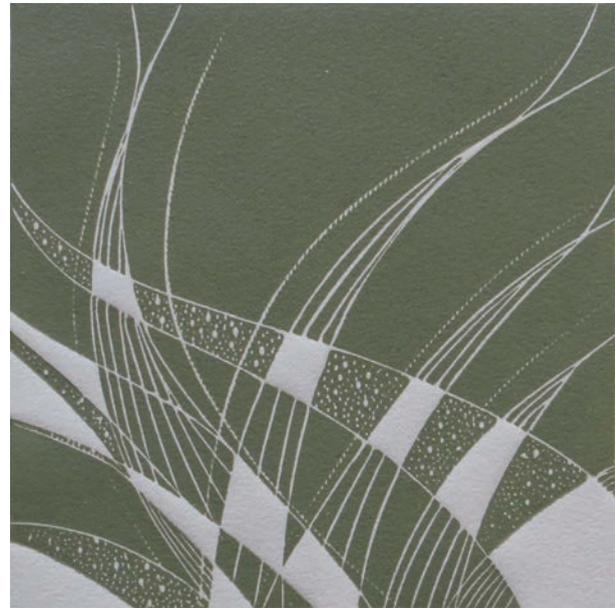
silviamcsala@hotmail.com



ITALY



Voyeurist | Serigraph



Alcide | Relief Print

INDIA



Tanujaa Rane Hambardikar

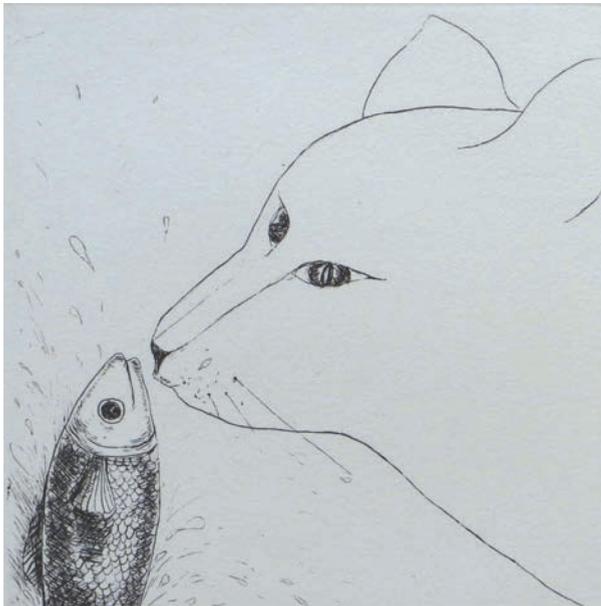
tanujasantosh@gmail.com

Vishakha Apte

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INDIA



A Cat and a Fish | Etching



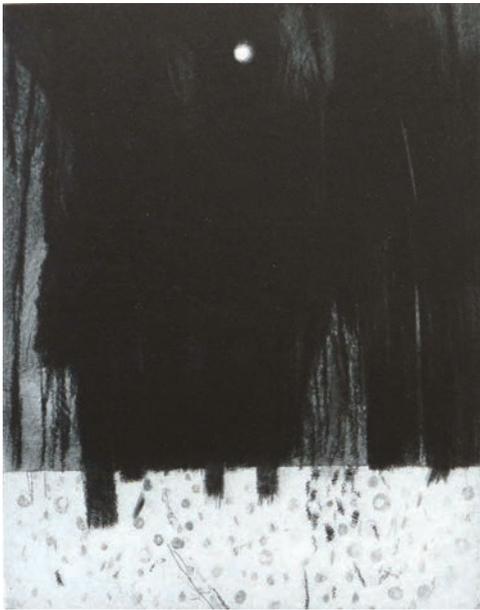
Untitled | Etching

LATVIA



Zane Zlemeša

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In Forest | Etching



Government of Bihar

Department of Art, Culture & Youth
(Government of Bihar)



बिहार ललित कला

Bihar Lalit Kala Akademi