

International Print Exchange Programme
(IPEP) India 2017



HOMELAND

Curated by Rajesh Pullarwar



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Curator's note

अयं बन्धुरयं नेति गणना लघुचेतसाम्। उदारचरितानां तु वसुधैव कुटुम्बकम्॥
भावाभावविनिर्मुक्तं जरामरणवर्जितम्। प्रशान्तकलनारभ्यं नीरागं पदमाश्रयम्॥
एषा ब्राह्मी स्थितिः स्वच्छा निष्कामा विगतामया। आदाय विहरन्नेवं सङ्कटेषु न मुह्यति॥

This verse from the Vedic scripture Maha-Upanishad, implies the need to consider the whole world as the home and all the members residing in, as one family. It is indeed a challenge for us to grasp this magnanimous concept let alone apply in real life. Yet, these few words destroy the walls of bodies and nations. All the differences across the creatures and regions are harmonised and enveloped in the idea of 'home'.

The feeling of belongingness which in one hand has reassuring effect for a traveler but is also restrictive at the same time. It is the bond with the land and its culture that makes us feel nostalgic when we are away from our homeland. The territorial instinct also trailed with the history of war for possessing the land and controlling the lives on it.

The participant artists aptly reflected the idea of 'home' for humans as well as animals and across borders, beyond the limitation of national borders. The multiple layers of emotions evoked by the idea of homeland have been addressed from different perspectives by the artists. Some created nostalgia, some questioned the political borders and habitat loss for the animals and some delved into the history of the land to discover the present hegemony.

The ideas of 'motherland', 'patriotism', 'nationalism', 'migration', 'refugee' and the struggle to cling to our Homeland for peace, continue to be our dream.



Homeland by Mithu Joarder

The bond with the land, that shelters us, evokes a strange emotion. The air that we inhale and the sounds with which our body reverberates are not rooted to the ground, yet we try to find the root of the wind under the land. It is the uncanny, un-seen along with what we see and what we touch become part of us without our conscious awareness.

About more than a century and a quarter ago, Leo Tolstoy mirrored the insatiable greed for land in "How Much Land does a Man Need?" The title hits like a revelation of "... till thou return unto the ground...". Seems like, we are racing with the plants to grab the earth and put our roots down under to sustain and spread over... more and more and never ending lust for land. The leader became king and the king became emperor and the people's nations were built on the idea of defining maps of the land. The tattoos on the body of the earth created with the ink of patriotism. And the wars continue... for land.

Among the people, however, the ethnicity blended with multiple concoction, storing a memory in our DNA for generations. Each and every being, the plants, the insects along with humans, holding on for more and more space on earth. The ever changing land and our constant longing to embrace it, linger as a primordial reality.

Alejandra Leyes's work depicts the root through which we sustain and reaches the ancient tradition of South America. The fertility goddess who presides over planting and harvesting called "Pachamama" evoked in the work.

The universal custom of our civilized world expects the girl to leave her home behind and start a new home after marriage. Is it an oppression that is imposed on women or is it a recognition of her immense potent power of creation that she is



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capable to recreate another home. Anjali Goel tries to find the answer in her work.

Adrian Sandu overwhelmed by mountains as rocks, the primordial earth reflects on the power of the inert to form life. The threat of extinction of certain animals concerns Atita Taware and Hannah King as a question mark to the right to homeland. Is the land only for humans and will humans survive if we grab too much?

Dimple Shah and Julia Wakefield reflect on the dilemma of the emigrants to belong and their nostalgia.

Motoko Chikamatsu can feel the distinct air of his country and knows that is what stimulates him towards art and wants to capture the very warmth of the space.

Stephanie Carpenter metaphorically constructs the history of the land exactly as the home is built, brick by brick.

The power of politics, economy and valor have been wanting to scrape a mark on this land. Simultaneously, our collective emotions pull us towards the place for which we feel intensely. Some are fortunate to never have left their land and some wander about for the ever elusive home.

Marks on Earth

Barbed fencing,
Declaring the possession of the land
Naming of nations,
Part of home - the land.
Land, that's cracked by the roots,
Flooded by the rivers,
Resurfacing as islands.
And our audacious celebrations,
Labeling the Earth
With bloodbath.



You Are in My Future, I Am in Your Past - Where West Meets East

by Robin Lasser

We are entering a time of mass migration. Today there are more people in forced migration than any other time since World War II. Everybody has a story of migration, how they ended up where they are today. All species migrate but humans can make art and tell stories about it.



In my migration story, I identify as Ms. Homeland Security: The Illegal Entry Dress Tent. I am installed at the border fence that separates the place where I grew up, San Diego, USA, with Tijuana, Mexico.

Currently I am standing on another iconic structure; glare tinting my vision as I gaze out to sea. Container ships from every nation, filled with everything possible, float under the belly of the Golden Gate Bridge. I think about those who have leaped from the edge of this structure to their death, bodies hurling straight down, penetrating the black



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and blue sea. I hear the city is planning on lacing safety nets below the bridge with the intention of catching lost souls mid-way, before hitting the freezing water. I find myself wondering about safety, security, borders, crossings of all sorts. This is the 80th anniversary of the Golden Gate Bridge; a connective tissue that is neither here nor there. We are no longer land bound but leaving often hurts.

I would like to take you on a journey with me, entering the worlds created by a bevy of international print-makers responding to the theme of homeland. When culling through the materials I noted many of the artists worked in two arenas: ecology and identity.

Ecology

Artist Abhishek Chaurasia, calls our attention to the natural world and the imperative to preserve and protect the animal kingdom. Atita Taware Thane's work calls attention to the Bush Frog and how habitat loss is emblematic of the global extinction of amphibians. Hannah-Amelia King's print is a cautionary tale that connects the loss of land and birds due to anthropogenic domination. Adrian Sandu, Alejandra Leyes, Sucheta Ghadge, Yuko Yotsuzuka, and Aditi Kulkarni reference the need to care for the earth and the importance of environmental stewardship. Indrajit Prasad and Pallavi Mool's prints illustrate the balancing act between the natural and built world. Kaoru Higashi's work speaks to the fragility of healthy systems as they relate to flora and fauna. Nandini Pantawane and Motoko Chikamatsu's prints celebrate the air that we breath and the imperative to protect our bodies and the land as they are interconnected.

Identity

Anjali Goel's work explores domestic migration, the transformation of her identity as she assumes the role of "wife." Ari Alpert's print also alludes to domesticity and the stability of connecting to the outside world once a secure internal sense of self is

developed. Asmaa Hasmi and Varsha Baptiste reference culture and identity via the trauma of immigration as it relates to dislocation and colonization. Rajesh Ambalkar's piece suggests we retain our unique identity despite crossing borders. Dimple Shah's print speaks to the territory inhabited by those who migrate and feel they live in a space that is neither here nor there, and the struggle to find self in this new 3rd space. Julia Wakefield's dynamic image also speaks to triads, this time the role of the transnational whose family exists in three different homelands. Deepak Sinkar's work speaks to the role chance plays in the migration of the soul. Durgadas Garai, an "outsider" who has not personally experienced the dislocation of immigration, turns to work that explores compassion as a way of knowing the "other." Justyna Dziabaszevska's work, based on the drawings by Durer, contemplates the melancholy induced by government sanctioned tyranny and oppression. Pandurang Deoghare's powerful work explores and refutes the romance of migration and insists instead that people immigrate because there is no other choice. Silvia Gaona's piece equates her homeland with death, violence, and destruction and envisions a print based on the Mexican Day of the Dead. Milind Atkale addresses social responsibility for those without a permanent home and the relationship of the homeless to those who migrate and are displaced. Kelsey Livingston, Krishna Reddy, Paula Brasil, Shirish Mitbawkar, Venugopal V.G., and Vishakha Apte explore migration through the lens of memory, nostalgia for childhood experiences and the protection, and the warmth affiliated with ancestral and contemporary notations of home. Stephanie Carpenter's collection and unification of color field blocks and Yuki Tsuboyama's desire for beauty and harmony suggest we are all one and need to work together to insure survival. Yogesh Ramkrishna's print also seeks the universal when depicting the complex and sometimes oppositional relationship we have with our homeland.



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Homeland

Serigraphy/ Chinecolle

Homeland literally means a country where an individual has taken birth and grown with the culture of the place. The animals of the region also prominently featured in the art forms. With modern human progress, a lot of species are threatened to be extinct.

The tiger being a powerful animal, have been represented in both Hindu and Muslim (Shia) folk dance at my native place of Kamptee. The dancers paint themselves as tigers and perform as the vehicle of goddess Durga in different parts of India. The tigers are also losing their habitat due to our need and greed of land. I wish the grand animals get their due place to live and share the earth.



The Foot

Serigraphy

The foot knows if the land beneath it is where its roots belong... its motherland. The foot knows if the land beneath it, can germinate its roots... its homeland.



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Nature M

Etching

Homeland - is the birthplace, the point of origin from where we started in this world. It is a much dreamed place. The profile of the mountain and the rocks in my works is the first material and primordial matter from which the human beings are imagined to be erupted. The rocks are supposed to be the original matter, the essence of strength. They are shelter, weapon and shield.



Pachamama

Xilografía (Woodcut)

I did the work thinking in the sense that "my home" ... "my homeland" ... "my world" is also "my land" and it is necessary to take care of it and love it since our life and that of our children depends on our land, water, nature and peace for all the beings that inhabit it.

Our ancestors in South America called it "Pachamama", which means "madretierra" in the Quechua language.



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The house where I grew up

Serigraphy

My work speaks about a journey of a girl who moves from one house to another as a wife after marriage. It is very hard to leave a place connected with emotions and memories since childhood. The definition of house suddenly changes. This change raises all the conflicting thoughts and perception. It is also the beginning of a new journey.



Love Hole

Linocut

Living in a challenging world where times are tough, we find ourselves looking out of a window, sometimes in despair, sometimes with hope. We seek to find safety - a comfort zone that will protect us from our fears.

Instead of looking out of that window all we need to do is look at what we have in front of us. That sacred place which is home. No matter where we are in this world, as long as we know how to appreciate one another or oneself, we can never go wrong. Home is where the heart is.



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Beyond Dichotomies

Etching

My foremost interest is an ongoing search for 'inner self' and sexual dynamics of being a woman. I use the layers and the line to communicate the concepts that I am working with, concepts that are intrinsically interwoven with the unveiling of a sense of self. Within these layers are interlinked struggles with my own relocation and my unease for the word 'Homeland' with all the connotations and associations that are attached to it. The title of my print 'Beyond Dichotomies' is based on questions raised by Elisabeth Mudimbe-Boyi, in her book of the same title: Mudimbe-Boyi, E..Beyond Dichotomies: Histories, Identities, Cultures, and the Challenge of Globalization. Albany: State University of New York Press, 2002. Project MUSE.

'How does one write the life history of people who have experienced the dislocations of immigration from colonized or formerly colonized parts of the world to the metropolitan centers of the colonial world?' With this print I will start the first chapter of my story.....



It's their Home(Land) too

Etching/ Emboss

Forms used in this composition are drawing of Bombay Bush Frog (*Philautus bombayensis*) and human forms on background. I live in Thane near North-East side of Sanjay Gandhi National Park. During monsoon I perceive various nocturnal calls from the buffer zone. One among these is the mating call of Bombay Bush frog.

Bombay Bush frog is an amphibian which is endemic to the Western Ghats of India in the states of Maharashtra and Karnataka. Habitat loss as a result of logging, infrastructure development, and disturbance due to touristic activities, is believed to be the main threat to this species. I am concerned with the Holocene extinction of amphibians globally.



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Invisible Borders

Emboss

Homeland, the place where we all associate ourselves with innumerable memories, including, the childhood school days, meeting friends in football ground, fighting with siblings over silly things and so on. Homeland plays a considerable role in the development of an individual. The patterns inscribed during our development period live with us throughout. It is reflected very much in our behavior and other social activities. As an artist I believe that homeland shapes our future. Focusing practically on art, the expression perceived during the childhood and later in adulthood is reflected very much in our creative process.



No Man's Land

Woodcut

No Man's Land is a work about existence and survival. It is about the struggle and journey to achieve a space which can be called as one's own. Every human carries this dream home in one's head both emotionally and psychologically. It is about people who migrate to a distant land but seldom are able to make it their own home. Questions about their roots and sense of belonging keep on knocking at their mind. It is a big dilemma, a state of flux.



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Gift from God
Etching/ Aquatint

In my etching I tried to show the "homeland" which suddenly came and left their tracks, losses of life and their lesion represented in my work. The shocking situations and the losses which I feel, do not match with my real life experience, yet I like to represent the feelings with compassion.



Kaitiaki Homeland (Guardians of their Homeland)
Drypoint

The land is disappearing in New Zealand as are the native birds, predominantly due to mans need to buy and sell land and resources with little or no consideration for the sustainable impact on nature.

My work, "Kaitiaki Homeland (Guardians of their Homeland)" consists of New Zealand's most cherished and recognized birds and a man's arm coming out of a laptop computer dangling keys. The birds are all looking to the viewer as if asking "are you seeing this?" The keys dangling over the keyboard are symbolic of consumerism and materialism. The only visible land in the picture-space is that in a computer screen; further communicating the idea of voyeurism and virtual reality taking over the lives of our younger people.



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Balancing Act

Serigraphy/ Emboss

I grew up in a small town named Rampurhat in West Bengal state of India. My journey starts from micro location to macro expansion of geographical map. In turn, shift of geography means shift of language. Here I mean both colloquial and visual which had a great impact on my work.

It was not my academic training that drove me to become an artist, but my constant shift in terms of language and geography and my passion for natural environment. Struggle in city life instigates me to express myself and calls for an expression in dialogues.



Homelands

Etching

I was born in the UK, after my parents, both fourth generation Australians, migrated to England in the late 1940s. When they returned to Australia in the 1970s, I and my English husband followed them. Over the next two decades we wandered back and forth across the hemispheres, until in 2001 we moved to South Australia, thinking our children would adapt. But after my elder son visited Canada, he chose to migrate there.

So I have three homelands: the arid land of my parents' birth, the verdant land of my own birth, and the mountains where my grandson was born.



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After Durer: Melancholia

Etching/ Drypoint

Durer's work is saturated with symbols and allegories, portrait of the depressive or melancholy state. My work is a direct reference to the visual language and composition of the masterpiece but nested in actual context of Polish reality. The character is a random Polish Nationalist (self-appointed patriot who protects "traditional values" that he considers: homogenic nation, religious, ethnic intolerance), surrounded by his typical items (flag of a fascist organisation, balaclava, armor) eating kebab (a common meal in Arabic culture). In one hand, it could lead to reflect about the tradition itself (use of traditional techniques) and on another it may unmask the absurd attitudes of people who represent fascism and are double-dealing worldview.



Moment

Drawing/ Intaglio/ Coloured

I think that my body itself is a home base, yet I usually don't take care of my own body so much. When getting a surgery for a brain tumor, I found out intuitively that my body was lent from the cosmos.

This is an image of a heart taken by X-ray. It ticks away at constant rhythm and beats. Plants must have some rhythm of life as animals. I'm interested in a resonance with other lives through invisible relationship.



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Gladewater

Surface Printing/ Linocut

When I think of the word 'Homeland' I go back to a time in my childhood, when I lived in East Texas. I must have been around 7 years old, and we lived on the edge of a patch of woodlands. I used to go on walks to pick blackberries, and my kittens would follow me. They'd trail behind me to eat leaves and worms. I felt free then. My only worry was for the day's berry harvest, and I could just be alone with nature. This print is a representative of that memory, and the childhood I had.



Worth of human journey

Etching

Born in Deccan lap, brought up in Telangana region in India. Whenever we think of ourselves, we relate with our roots that is our home town and remembering the home town always gives the vibes of positive energies and fulfillment in us. When we look back we always connect to its beauty, from childhood to adolescence age and it continues.

Present series of mine was started based on these feelings. Being away from my hometown gives me immense pleasure of its absence and predominated images and I love to express them through drawings and prints.



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Place
Etching

Homeland of orphan is big question mark. My work questioning about Homeland for Homeless in jungle of multistory cities.



A Special Box
Etching/ Mix Medium

The feeling of air in my country changes according to the season.

The four seasons are one of the major features of my country.

That feeling of air nurtures my sensibility and makes me creative.

In this work, I create a space and express that feeling.



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Peace of mind

Etching

Rest and peaceful sleep are important in human life like food, you can get them only in your home. Home is that place where we can do anything as we feel secure and happy. In my work I show daily basis work movements and it creates the homely environment. The main form of the lady in a sitting position shows rest and thinking position. She is thinking about future in positive ways with beautiful feelings.



Homeland

Etching

Population in India and the world increasing like a balloon. Construction on the earth is increasing drastically according to the demand.



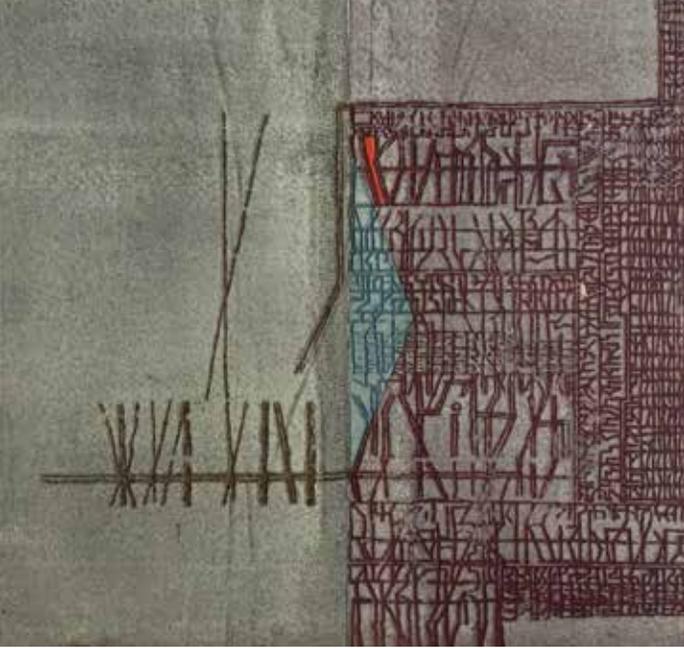
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Drift

Etching

Migration is often romanticized. City folks think it's a search for wealth, rural rich think it's a search for dreams. In reality it's a desperate attempt to survive, a search for a land to call home.

I am a migrant. My family migrated from a small village in the Vidarbha region of Maharashtra. It wasn't a romantic journey, adventure or quest. We migrated because it was the only choice. Life is too unpredictable in the hands of Mother Nature, and hence we moved. Uprooted from our soil, scattered and displaced, I still carry my roots inside me. They are dry and dead, but still there, nevertheless. This artwork is me watering those, to relive.



Ninho

Photopolymer Gravure/ Collage

The word "Ninho" ("nest") suggests warmth, protection and is often linked to the symbolism of Eden, also known as heaven and lost paradise. The print made for IPEP India 2017, 'Homeland', fits in the sense that we all, throughout our lives, after nine months of uterine life, need a space that protects us and that allows us to live in peace and tranquility.

The nest symbolizes, therefore, the idea of the home that everyone wants and should have.



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Untitled

Etching

The fingerprints are a unique identity related to existence of every individual. They are used in government issued identity cards and link individuals to a particular region. Thumbprint is also used as a signature and is considered authentic.

In this work I want to suggest that even if we migrate from one region to another our thumbprint, the unique identity remains with us always.



Childhood

Woodcut

Kokan is my homeland. I enjoyed my childhood there a lot. Huge seashore, lot of mango trees; with mangoes, and the main diet being fish. All these remain close to my heart, though I live in Mumbai. Whole day we enjoyed playing on a seashore; the shore full of water and cool waves of wind. A tungsten bulb was the only warmer at home. People were greatly attached with each other.

Life takes turns, and I came to city to survive with family. But all the memories are intact in my mind and heart.



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Dominus Mortuorum

Etching

Within the Mexican culture Mictlantecuhtli remains the so-called "Lord of Mictlan" meaning the "lord of the place of the dead". The image of my print refers to the "Homeland" as the place of the dead. Mexico and its people suffer daily insecurity and fear has invaded the streets of this wonderful territory. My "Homeland" is nothing between corpses and with a wounded heart.

But a light grows within itself, that mystical flash of tradition and shamanism where the sun rises like the feathered serpent, battling by the removal of the nails from its wings and resurfacing like the phoenix.



One by One

Letterpress

Just as a house is built one brick at a time, so is a community. The collection of individuals that come together are what makes a nation strong. Using letterpress printing I want to show how important it is that we all work together to form a united human family.



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Obsession

Wood engraving

Dark native soil and the vast span of Krishna river used to fill my mind with the sublimity of nature's overpowering influence. The deep silence of black soil and the pensive glow of river water wove an attachment with its experiences since my childhood. The river's flowing map can be defined as a continuous stream of hometown memories spent mostly at its bank. Where villagers directly and indirectly depend on the river.

Now-a-days we can see for more income and even for the States' own benefits, dams (hydropower) are constructed on the rivers. States are fighting with each other for water, shifting rivers where it has its own flowing way without any border. Drainage from the cities and excess use of water in agriculture results in the river waters not reaching the sea.... I remember my homeland where a river is losing its own home.



Native Americans

Etching

In the 10th century an indigenous group of people was discovered in the northeastern fringes of North America by the Norsemen. Centuries later Christopher Columbus and other explorers rediscovered these people commonly known as Native Americans Indians. Their Homeland was North America with tribes from the tip of Florida to Maine, across the Great Plains, north to Alaska and south into Mexico. These Native Americans were ethnically, culturally and linguistically diverse as they are today with 567 different tribes in the United States. Their Homeland, although diminished in size, still provides for their need of identity as Native American Indians.



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Ancestral Footprints

Etching/ Aquatint

This work is an attempt to pay tribute to the emancipation of the Indian Diaspora in Mauritius from rags to riches, with their perseverant attitude to be rooted to their cultural identity.

It tries to capture the landing of the Indians in Mauritius at the Port- Louis harbour, known today as the Apravasi Ghat. The floating pictures of the three women symbolizes the generational resemblance and belongings, glorifying the maintenance of Indian-ness with pride and dignity while fighting against the odds with hardship and sacrifice for a survival on the island.

Coolitude has indelibly marked the history of Mauritius, my homeland, the struggle towards emancipation was an epic one and tale of toil, sweat, tears and blood. The memories of our ancestors is "a soul-searching quest into the agonising pages of our past," giving an essence to our existence and ethnicity.



Isles

Woodcut

Individuals migrating from villages to metros for various reasons remain a larger socio-political issue in the present context considering the increasing rural-urban divide in our society. These circumstances offer a deliberation about identity concerns, disconnecting from the roots/ homeland, the dilemmas related to one's existence in completely unfamiliar situations.

I have been addressing these uncertain, fragile characters/ situations of urban existence in my works since last few years. It's an attempt to explore the visual prospects of depicting two fragments in isolated spaces as islands representing the self and the nostalgic image of my ancestral home(land).



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Untitled

Etching

I feel the emotional connection to the earth through the domestic objects which are the outcome of human intelligence and are used for making our life better. Since our birth, we start using and collecting objects and get attached to them. We cannot resist the habit of accumulating things we once used or are still using. One cannot get rid of the desire for "संसार" (materialistic world) concerning luxurious objects. We tend to carry few necessary things from a place where we have been previously living to wherever we migrate, as remembrance, to start from scratch, in a new land. Cooking and water storage utensils also come under such worldly objects. They hint at the surroundings we are living in.



Spoken Reality

Etching

Architectural construction, furniture or money does not transform a house into a home. Home is always built by the ingredients like feelings, love, respect, pride and responsibility. Bunch of people make it a home and such groups create a homeland.

My view towards home and my land is quite personal, it brings the observations and experiences from the childhood. It is about the different situations, disagreements, unity, fight and care by these people. However, through my visual I am trying to explore the most private unusual talk by breaking those boundaries. This is a story of every house and from every homeland.



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Piled Pine

Etching/ Chinecolle/ Coloured

Everyone has a homeland. Nostalgic scenery, seas and mountains, rivers and grasslands. A tradition and the culture are inherited by us. My identity and sense of beauty were formed of those things. Now, I feel that it's important for artists to respect each other's homeland and their culture and share them. I want to create a world without conflict and discrimination.

I'm creating the crest series as print work. The elegance, simplicity, and ingenuity of the designs of the traditional Japanese crest continue to fascinate and inspire me. I want to create contemporary crest as Japanese culture by the current "WABI-SABI" sense of beauty. I use traditional Japanese paper and color. I would like to appeal to the beautiful and peaceful Japan for the world and young generation.



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To land

Monotype/ Aquatint

When an earthquake occurred in Japan in 2011 I felt my motherland strongly. Although I am not a victim of the earthquake, I felt a sense of loss by looking at the images where the houses were destroyed by it and the following tsunami.

I imagined the life of the lost people and the scenario of their surroundings. Although we cannot return to the time before the devastation, I want to produce works by thinking about the past and the current events.



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2017

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Maharashtra, India.

International Print Exchange Programme (IPEP), India

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.

IPEP is curated by Rajesh Pullarwar, an artist-printmaker himself. He attempts to bring together artists in various stages of their careers on an equal aesthetic footing, irrespective of their works' commercial value.

Within four years, his initiative has spawned into 84 participants exhibiting at 38 different locations worldwide.

4 : 38 : 84
YEARS EXHIBITIONS PARTICIPANTS