

International Print Exchange Programme  
(IPEP) India 2018



**M**  **CRO**  
**C O S M**

Curated by Lina Vincent





**IPEP India sincerely thanks:**

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Lina Vincent

Writers:  
Helen C. Frederick  
Seema Kohli

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## Director's note

It is my privilege to present the sixth season of IPEP India in 2018, and its successful journey to the world. We started our quest with nothing but the coming together of like-minded artists with a common dream and just plain conviction.

I am happy to announce that we have completed 5 years of our journey with glittering success having conducted 53 shows worldwide. It been an honour to personally curate and organise some of these. IPEP India is marching ahead slowly and steadily towards its dream of accelerating art activity and make our voices heard around the globe while adopting different narratives to expand it beyond the rudiments of defined boundaries.

It is a significant milestone for IPEP India that the reverberation of its voice for a cause has attracted the attention of the honorable Vice Chancellor of SUPVA (State University of Performing and Visual Arts, Rohtak, India). He invited us to showcase the story of our aesthetic journey with an exhibition of Deepak Sinkar's portfolio and print workshop by Tanuja Rane. The result of our constant endeavor and mission for progressive evolution was the successful execution of our 50th exhibition celebrated by a prestigious participant of IPEP India - Adrian Sandu who exhibited the artworks at Arad Art Museum, Romania. Another very popular event was conducted by three participants in India - Dimple B Shah, Anjali Goel and Venugopal VG at renowned art-historian Suresh Jayaram's studio-gallery '1 Shanti Road' Bengaluru. They collectively held a successful woodcut workshop along with the portfolio exhibition.

IPEP India sets a theme each year to reflect on current global concerns in the hope that some time and thought will be spent by the viewers on the events taking place in and around themselves. How any act of god/ human, or lack thereof even on the other side of the globe, can send ripples across the oceans. These contemplations and resulting conversations might just help some to respond rather than react.

The 2018 edition of IPEP India themed 'Micro/Macrocosm' received 132 entries, out of which 40 have been selected. I take special pride while mentioning one of them - Czetan Patil, who is participating inspite of losing his left knee in an accident. Showing us yet again that

nothing whatsoever can douse the fire of aesthetic creativity in an artist.

In the words of Scottish economist and philosopher Adam Smith, "The propensity to truck, barter and exchange one thing for another is common to all human beings and to be found in no other race of animals".

With the same connotation, IPEP, India is a non-profit initiative through which printmakers share their works with each other across the globe. Participants individually exhibit the IPEP India compiled portfolio at their respective locations and get an opportunity to add the works in their own collection. Consequently, their works get exhibited to national and international attention. IPEP India boosts networking among printmakers and creates awareness about printmaking as an art form among its viewers.

Being a self-evolving activity and as an integral part of IPEP India team's DNA, this year onward, we have democratized the process of our functioning by inviting curators for each year. With an experience of more than 15 years in art history and curation, research and design, and public art programming, Lina Vincent is the curator for IPEP India 2018. Lina's commitment to socially engaged art practice that reflects in multi-disciplinary projects she has developed and participated in is simply laudable. IPEP India has also invited well known artist-writers Seema Kohli (India) and Helen Frederick (USA).

Last but not the least, I audaciously hope this summary will help enlighten the readers on the success story of IPEP India and inspire more artists to join this movement.



**Rajesh Pullarwar**  
Founder, Director  
IPEP India



## “We are the world”

Each individual has a typical understanding of the self, his/her surroundings, and an expanding notion of physical and intangible elements that constitute the world and the way it functions. There are layers of reality, and other soft, secret gradations of myth, magic and memory that lie underneath the surface. The concept MICRO/MACROCOSM was directed towards tapping into the vastness of perception that relates us to each other and to the universe. It is meant to dwell on connections beyond borders, and personal as well as collective stories that map elements of the microcosm and macrocosm, and all that falls between. The array of prints that have come together in the portfolio represent a visually and conceptually rich selection of responses to the theme.

Prominently, artists have explored the continuity of time, space and energy and celebrated the living world, its cyclical processes and its power to regenerate. The varied imagery presents masculine, feminine and ungendered entities, natural flora and fauna - from invisible cells to planetary mass, abstract and figurative symbols of life and death, and also the material and built world, technology and aspects of man-made complexity related to it. The artists have visualised diverse interpretations of the act of building relationships between the physical, cosmological, personal and imaginary worlds. The dot, the circle or the sphere is an element that has found many renditions in the imagery, reiterating the deep subconscious link between the understanding of certain philosophies and the imagery they generate, regardless of place, age or culture.

*Leonardo da Vinci* once said **“Man is called by the ancients a world in miniature and certainly this name is well applied, for just as man is composed of earth, water, air and fire, so is the body of the earth. If man has in him bones which are the support and armor of the flesh, the world has rocks which are the support of the earth; if man has in himself the sea of blood, in which the lungs rise and fall in breathing, so the body of the earth has its oceanic sea which also rises and falls every six hours for the world to breathe. If from the said sea of blood spring veins which go on ramifying throughout the human body, similarly the oceanic sea fills the body of the earth with infinite veins of water.”**

Art has a close relationship with the idea of the illusory – adding dimensions to a flat world, and weaving multiple

meanings into the mundane. In the understanding of micro-macrocosm, form and space develop flexible definitions, and take on slight shifts in perspective – the human body becomes a receptacle that can manifest constant adaptation, directed by the artists’ vision. There is an invariable blurring of boundaries relative to the purpose for which the boundaries were made.

The portfolio is but a means for us to join hands across political, social, cultural and economic boundaries to share compassion and humanity. As the prints travel they carry with them the touch, the emotions, the gestures, and the very air of breath flowing through the artist’s body. It fulfils a need to stay in communication while orienting oneself to changing scenarios, to overcome fears of spaces and happenings that we don’t fully understand in the contemporary world. The artists are like glowing dots, bright and connected across the earth, tracing pathways to new friendships and collaborations.

Interdependence is something human beings would like to fight rather than embrace and yet, in this time of global conflict, separation and environmental destruction, there is nothing more symbolic to our continued existence. Just as we need to see ourselves as tiny specks of life making up miniscule parts of the universe, so also our art practices need to unite us beyond differences and bring us together as a community. In conclusion, I would like to remember Michael Jackson’s 1985 composition,

“We are the world, we are the children...We are the ones to make a brighter day, so let’s start giving.”



**Lina Vincent**  
Curator  
IPEP India 2018



## Microcosm and macrocosm

One set of hands and 39 other sets of hands are joined together in this print portfolio that will travel around the world. In so doing the portfolio itself serves as a microcosmic experience simultaneously viewed and critiqued in small gatherings while generating interest by a greater number of viewers.

Indeed, a continuity of complex understandings will be born as the portfolio is opened and touched by hundreds of hands. Images and gestures relating to various cultural references of each artist will be singularly seen and also translated as sequenced viewing of all 40 artists. The IPEP 2018 community of makers will be cause for reflection and mirroring of interests as it moves to many global locations. It is particularly significant as a tool to explore freedom of expression and nuanced visual, social, scientific and cultural dimensions about the theme of Microcosm and Macrocosm, in geographies where hand artisanship is appreciated.

The IPEP prospectus stated: .... “we are equally intrigued by our bodies and those of the living world, and the functioning of organic systems in a constantly fluctuating landscape”. If we consider the axis mundi, that is usually described to unite the underground world with the atmospheric and celestial, there is cause to believe that mankind has access to both worlds and is ordained to comprehend or choose to portray them during a lifetime. The concept of a “fluctuating landscape” brings both science and modernity into play.

For example, what neural patterns can be mapped in our landscapes? What visual complexities of information are born by molecular patterns, many of them polarities of the small and large. From heritage trees of life to the syntax of new virtual diagrams, the microcosmic and macrocosmic experience is moving so fast that radial impulses are much more customary than linear ones.

Interconnectedness naturally happens as we encode our printmaking languages and create personal or universally understood cartographies. Yes, printmakers are often storytellers. The various degrees of collective memories, psychologies, intelligence and ecologies is quite staggering and will no doubt be reflected by the many images in the portfolio.

Printmakers hold certain tools to describe molecular patterns. From the burst of acid to the convergence of lines in relief work to the etched articulation of a tusche drawing on a lithographic stone. The ramifications of the print media would seem to be one with the nature of microcosm and macrocosm. And how often we look through a magnifying glass to ascertain how the small particles on our print matrices look as we develop the many stages to bring them into a full picture.

In his book VISUAL COMPLEXITY, MAPPING PATTERNS OF INFORMATION Manuel Lima writes in Chapter 3 DECODING NETWORKS about the Macro view (pattern): “A well-executed macro view does not have to provide a detailed understanding of individual links, and less so of individual nodes. It should provide a bird’s eye view into the network and highlight certain clusters, as well as isolated groups, within its structure. As the common entry point to a particular representation, it needs to facilitate an understanding of the network’s topology, the structure of the group as a whole, but not necessarily of its constituent parts....”

Seeing the world as a trajectory of references that grow from one place to another, linking out in all directions will strengthen our perceptions and draw us all together. Genetic associations of interconnected elements and associations will take on a shape of a global network. Swarming, randomness, disorder and order are just some of the areas of systems we understand in this complex age of interconnectedness and provide us entries into visualizations of the microcosm and macrocosm.

As the great philosopher, Blaise Pascal states: “Nature is an infinite sphere of which the center is everywhere and the circumference nowhere.”



**Helen C. Frederick**  
Writer, Participant  
IPEP India 2018



## The golden womb - the beginning

I look within the womb to discover, that which is outside. I want to awaken my senses to experience the gift of what nature bestows on us – not just of life but of the sun that shines and the rain that rejuvenates, of the heat and cold and all things that bring to life that which is around us. Through these words I express about my practise, and my understanding of the micro and macrocosm, in which I bring to light these intricate connections of subtle energies which are created within our body and the universe: the Body being just a micro universe. I believe in that substantial energy.

The spirit of The Golden Womb- 'Hiranyagarbha', an icon of fertility is intrinsic to my artistic expressions. In Indian spiritual philosophy, it is understood that the Golden Womb' or 'Hiranya Garbha' at the macro level, is the first eternal womb. It bears all the suns, moons and universes from which the five elements- earth, water, fire, air and ether emerge. According to Hindu mythology the Universal Self is the ultimate being, as all bodies are an outer garb - which is neither male nor female, neither good or bad, nor gold or silver; the moment it takes the form, it is Maya or illusion or the feminine aspect of the Universal Self. I personally believe that if all creation has emerged out of that universal womb; then the ultimate has to have the feminine qualities of procreation. My works are a contemplation of that state or that Being, in which I have tried to portray the various experiences that one goes through in the evolution of the being. Everything seems to be in a constant state of creativity yet very static and at peace with itself. Artists have the ability to dip into this state of creativity – and yet we sometimes lose the sensitivity to capture the constant rhythm of this eternal being or its state of constant celebration at the micro level.

There is a harmony between tranquility and movement, which has evolved in my works. These works are meditative, if not only reflective. I often represent lotus stems abundantly to express the constant and tireless circle of creation, our various bonds and also as the umbilical cord, all finally leading to universality. I conclude with saying that the Golden Womb is not only a physical space at the micro level but a spiritual hypothetical, biological, physiological, sociological, psychological, metaphysical space at the macro levels, connecting us all.



**Seema Kohli**  
Writer, Participant  
IPEP India 2018



**Vittukal**  
Linocut

A Naveen Kumar, India  
me.anaveenkumar@gmail.com



Tree of life is a mystical and magical tree well known through many cultures, dates back to ancient times. This work comprises of all the aspects of tree itself and what those elements mean in my life. Me as seed(*Vittukal*), my thoughts as tree. My dreams as birds flying around my thoughts. How small dreams turn out to be a bigger achievement in life and slowly what we achieve becomes smaller in front of our ever-growing and expanding dreams.

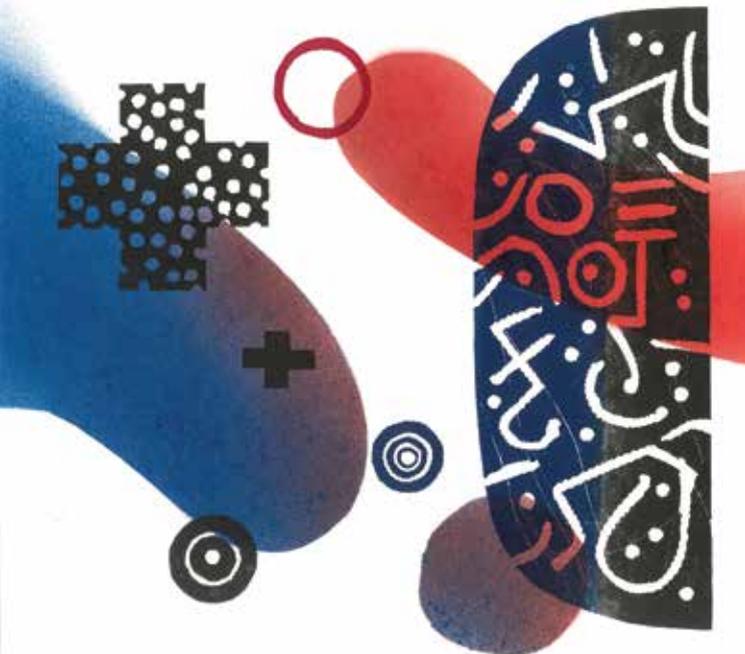
**Heaven**  
Etching

Abdul Ali Hyder, Pakistan  
hyderjhatial135@gmail.com



Subjectively, my work is about the relationship between humans and animals, their understandings, and companionship. I try to depict the primordial need for companionship that humans and animals have in common, focusing on how in the absence of relationships in a person's life, animals may fulfill those gaps.

This body of work is made in representation of this relationship. Utilizing the deductive technique of woodcut, I try to find a parallel between my technique and the subject matter I work with. The carving of wood to form an image becomes a symbol of loss which is filled by the presence of an animal.



## MicroMacro

Mixed media

Alexey Parygin, Russia  
al.parygin@gmail.com



The world consists of innumerable elements that are in constant inter-penetrating and interdependent movement. Big and small, black and white, random and natural, shell and contents - constantly change their outlines and roles. Contrast is the basis of development, through change. Opposition is possible only in the presence of various forms. The work is from my project 'Posturbanism' that speaks in artistic language about the present day and the possible future of modern civilization; also the prospects of human existence in an urban and natural environment. Considering modern information-society through the prism of proto-cultures, Posturbanism tests promising possibilities of the carriers of "digital consciousness" for further development and self-reproduction.

## The sustainer

Intaglio

Amna Suheyl, Pakistan  
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Belonging to the sub-continent, I am no stranger to the theme of partition and war. My work is often biographical, drawing inspiration from stories and accounts of migration, diaspora and consequences of war; the resulting trauma and survival that follows in the wake of a lost homeland. I choose to depict this worldview, prominently through portraiture. I view the female figure and feminine presence as synonymous with regeneration and perseverance and the core soul of all life on earth.

I responded to the theme "Microcosm/Macrocosm"; using the female as a metaphor for Mother Earth, the Creator and Sustainer, depicting regeneration and Life - at the same time as being the Creation and embodying life in all its physical and spiritual spheres.



## Sal

Spit bite aquatint

Ana Natividade, Portugal  
lucsna@gmail.com



“Epicure founded his school in a garden. Under the atmosphere of wind and sun, rain and multiple exhalations, materialism was born. Take a hand full of salt and immerse it in water: you will see how it quickly disappears! Where did it go? Was it destroyed? It suffices to taste the water to feel, in its flavor, its presence like the grape goes onto the wine and the flowers onto the honey. If the water evaporates, we will find, fragmented, the same amount of salt prior to its immersion! Nothing is wasted! Everything is transformed, meanwhile, tirelessly...” - Jean-Clet Martin

## My artificial view

Serigraph

Aniket Vishwasrao, India  
ani.vishwasrao@gmail.com



As I am born and brought up in Mumbai, I observe the city's gradual changes every day. In my art work I depict experiences, which are close to my heart. My life is completely dependent on artificial things. Just by using these artificial gadgets and items, I often try and understand how these things make life easier. This happens everywhere in Mumbai, because of its convenience, its demand has tremendously increased, so has the supply. But this has also resulted in mounds of “Electronic waste”. Such electronic waste has soared not only in Mumbai, but all over the world. Hence, I am trying to show in my paintings this increasing amount of E-waste.

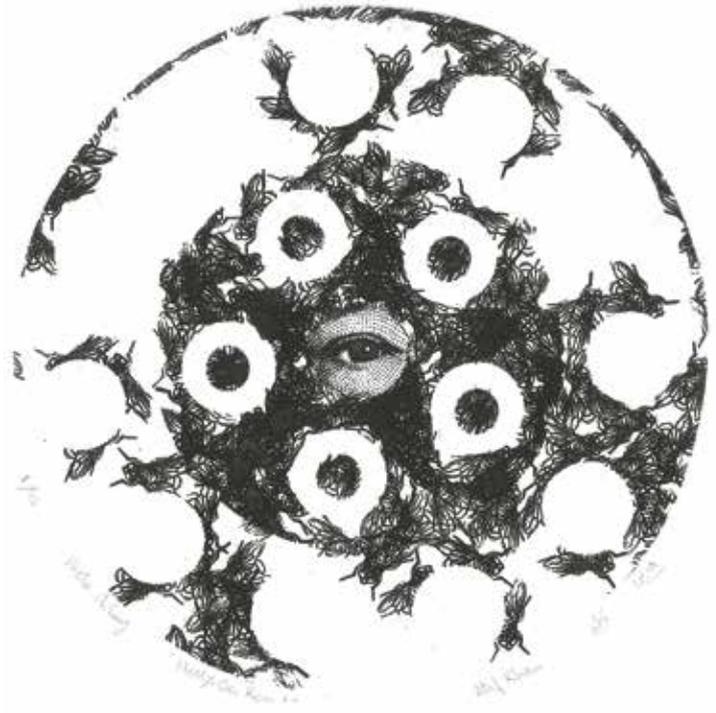


**Somewhere between**  
Serigraph

Anna Kodz, Polska  
anakodz@gmail.com



I was looking for connection between this, what we have inside; and this, what is outside. Everything was created from the same small pieces and transformed in so many different forms and sizes. Despite differences, we can feel the continuous need to explore this unspoken relation between us and nature, space and soul. This feeling can be an enormous source of inspiration and creation.

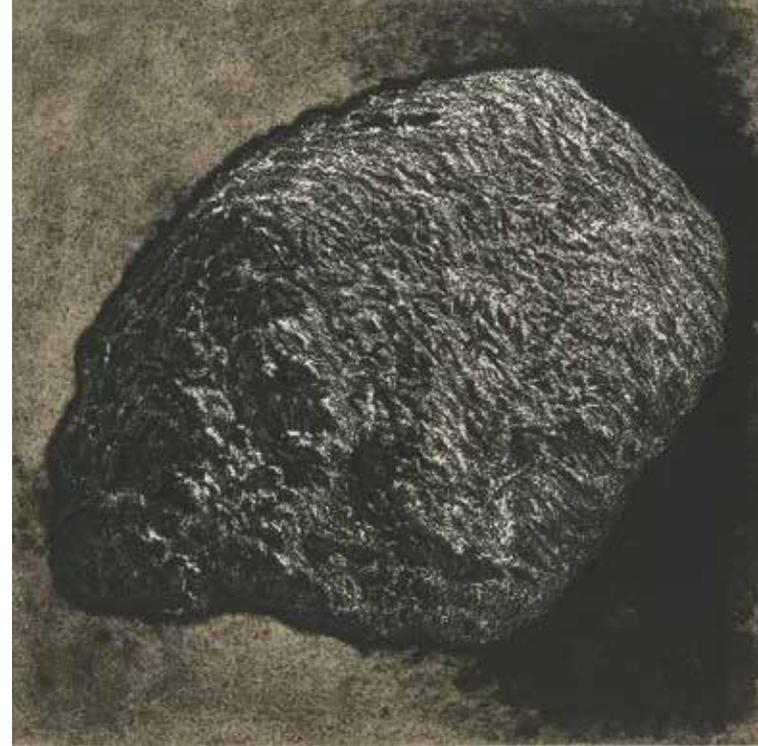
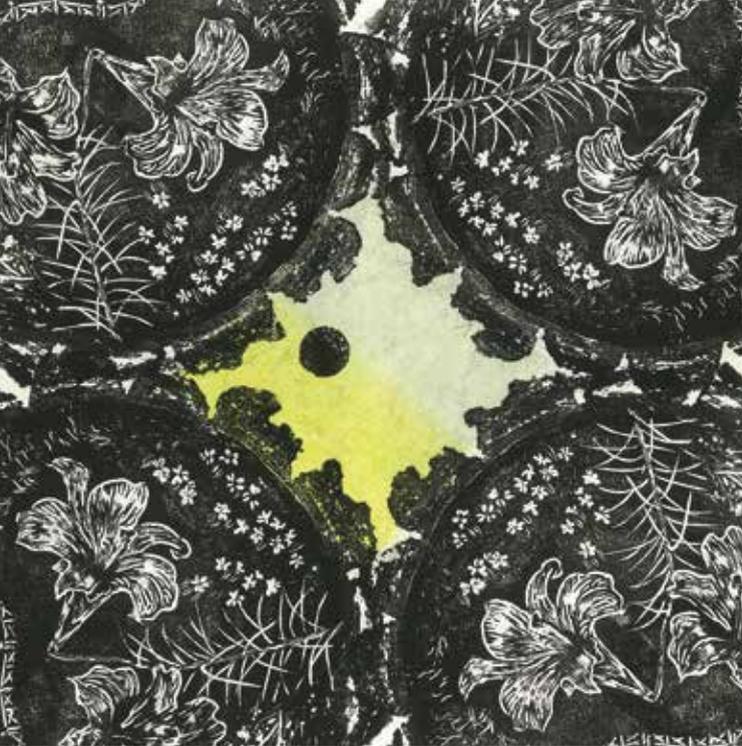


**Merry-go-round**  
Photo etching

Atif Khan, Pakistan  
atifatifatif@gmail.com



'Merry-Go-Round' is a part of my ongoing series 'Sweet Dreams', where I often juxtapose insects with local sweets such as Laddu. Juxtaposition subverts their original contextual meaning and suggests new stories, which generally revolve around the social and political realities but in an open-ended and subtle way, just like sugar-coated pills which are sweet from outside but bitter from inside. This time, no more Laddu are left in the dinner plate but the traces of creepy flies shows the absence of something which once attracted the swarms of flies toward them. I assume, this plate as a microcosm of the uncanny relationship between Pakistan and India.



## The Earth

Surface

Betsy L.C. Huang, Taiwan  
betsylch@gmail.com



This is my Earth, the world in the eyes of a tiny human being. I used four pieces of quarter circle at each corner of a square. This is the microscopic viewpoint of the planet where I am living. The spot at the central part refers to the Earth which is observed from the outer space. That is the macroscopic viewpoint of the planet. Make oneself small and see the enormous scenery. On the contrary, make oneself big and the universe is merely a sky with tiny sparks.

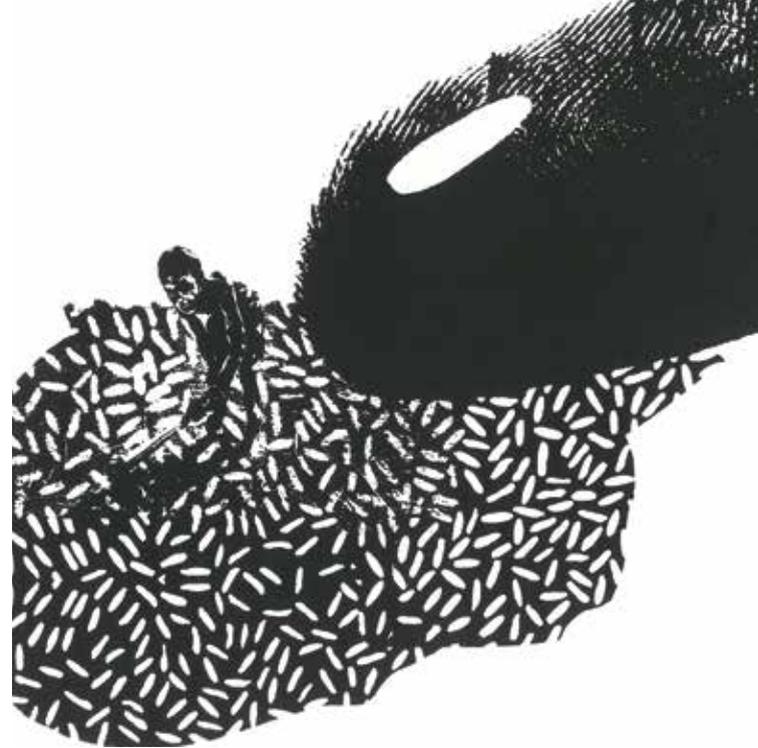
## Maidan

Etching

Bilal Khalid, Pakistan  
bilalart@yahoo.com



The Graveyard has always inspired me because it is present around my house. It appears as a dreadful place for others but for me the graveyard is like a playground, I have spent a lot of my time in it since childhood. Being from a Muslim community, we believe in the day of Kaimat, our ultimate destiny when we will gather in the Maidan-e-hashar. The Maidan-e-hashar would be infinitely bigger than my playground. I am relating my earthly playground with microcosm, and macrocosm relates with that imaginary cosmic ground which is Maidan-e-hashar. The way of life is recycled and reproduced. Death is not the end, but a step towards eternal life.



### Indigenous vision of the multicosm Linocut

Cenyace Ballesteros, Mexico  
cenyace@gmail.com



This engraving is about an indigenous vision of the Mexican ancestors' knowledge. The microcosm as I see it in our mother-Earth is all the animals, plants and the spirits of them. We have our medical plants that teach us to connect with the energy of the macrocosm. These plants are Hikuri and Ayahuasca. The guardians are the jaguar and the frog (*Bufo alvarius*). They show us that we are all connected with the multidimensional realities, we are the birds and the sun, we are the women and the men of the Earth but our vibrational force comes from the pure light call "God", "Pachamama", "Divine Mother".

### Bhata varun shetkaryanchi pariksha Serigraph

Chaitanya Modak, India  
chaitanya@inhousedesign.co.in



The Marathi saying, Shita varun bhatachi pariksha, is based on the principle of random sampling and translates to "By examining one grain of rice, you can know the condition of the entire pot".

At least ten farmers have killed themselves every day, on average, for a straight ten years in the rich state of Maharashtra. The fingerprint of each farmer holds a tale of debt, hyper-commercialization, exploding input costs, water-use patterns, severe price shocks, price volatility, control by middlemen and middling state policies. The work explores the enormity of this reality.



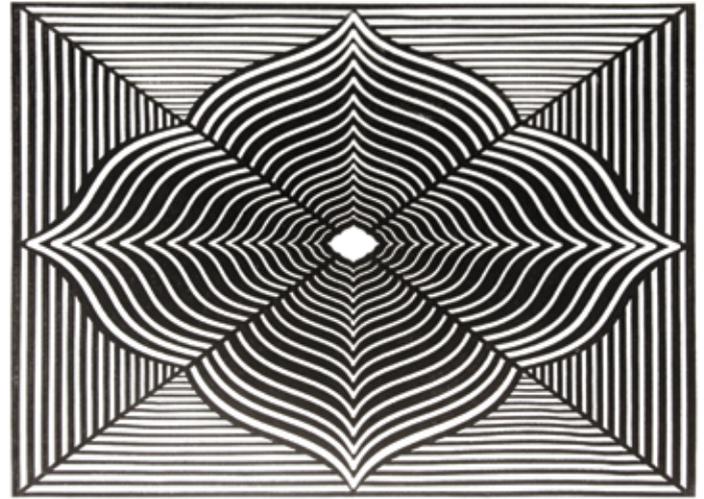
### Quintessence

Reductive linocut by hand

Cheryl Edwards, USA  
cdedwardsstudio@gmail.com



Quintessence is often referred to as a fifth essence in the relationship of four elements; water, earth, air and fire which compose the universe. Quintessence is that theory which bridges macrocosm and microcosm. The images are reflective of Egyptian Paddle Dolls used in Egypt between 2040 and 1991 B.C., which symbolised fertility, protection and feminine sexuality. The inverted triangle is a symbol of water as used in science and the spiral is a universal symbol of both infinity and fertility. I thought about how humans, made up of 70% water, in this instance females, are connected to the universal whole by a core identity of DNA sustained by our commonality of water and fertility. Without water nothing is capable of existence. Without reproduction life could not continue to exist. Quintessence bridges a gap in understanding, uniting and empowering the female identity with the whole of humanity.



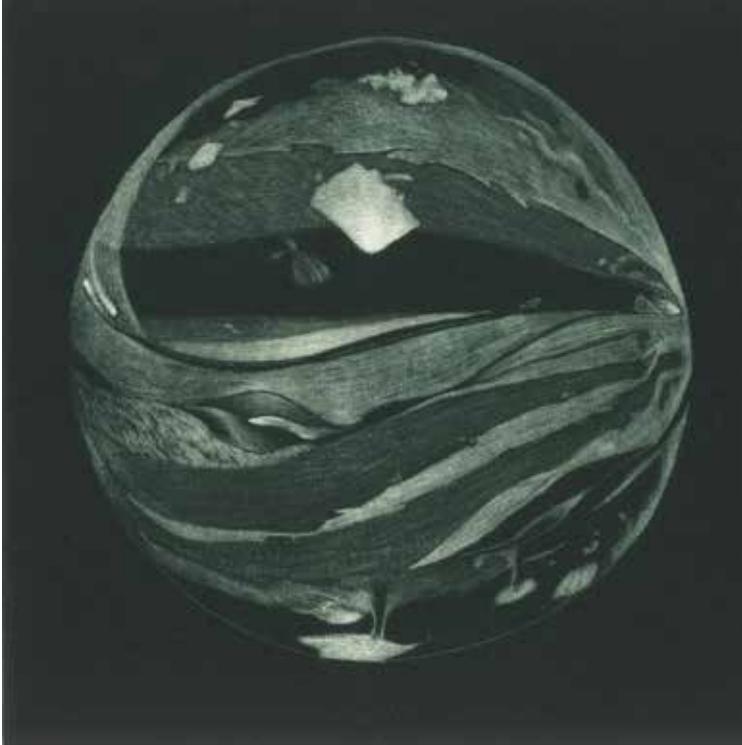
### Janma kundali

Lasercut acrylic

Czetan Patil, India  
czetan@gmail.com



I believe we are born at the moment of conception; but we are only considered as born when we arrive out of the womb. From that moment till we leave the body, we are physically connected to the universe. This may be the reason we have a ritual to take a screenshot of the position of celestial objects in the form of a 'Janma Kundali' (birth chart) depending on our birth time and location. It can be seen as a moment where a small form of life connects to the vast universe or the vast universe connects to a tiny form of life. I can cause a change in this vast universe, and changes in the universe can affect me. The image is a flux of the basic outline of a birth chart, moving from small to big and vice versa, changing the way you look at it.



## Microcosm

Mezzotint

Enrique Pérez Martínez, Mexico  
tebac\_t@hotmail.com



My proposal is the creation of images in the traditional technique of engraving (mezzotint). It consists of taking pictures of crystal marbles in an environment of contemporary architecture. The multiple reflections of images that are generated in the marbles allows to build futuristic cities in crystal balls, micro atmospheres built from transparencies.

The properties of the mezzotint allow me to achieve micro stratospheres; from deep black to bright lights that place the object in a context of deep space lost in the dark.

## Aloe vera

Photo intaglio

Floki Gauvry, Argentina  
FlokiGauvry@hotmail.com



For many years I've been doing mandalas on a regular basis, as a way to describe the micro and macro universe. Usually circular, these designs represent my effort to reunite the self. Mandalas can be found in nature and in art forms. They have been used by a lot of cultures, from East to West, symbolizing unity and harmony.



## Sorrow and glaciers

Smart plate lithography

Helen C. Frederick, USA  
hfederick1945@gmail.com



'Sorrow and glaciers' asks us to explore the feeling of human suffering penetrating our individual and collective worlds. The female image is inspired by a sculpture from the RISD Art Museum, Providence, R.I. The surrounding environment of surging water is taken from one of my paper-pulp paintings, and the solar plate embossment is emblematic of an invasive destructive fracking tower. The images are printed on two of my hand-formed blue custom papers that reflect more hopeful clean and abundant water conditions.

When I consider the interconnection between the macrocosm and the microcosm, I trust that layering these images can demonstrate global concerns burdening all of us in vast and various ways. Sorrow might only be cast off with an urgent call out for each individual to acknowledge suffering, and go forward towards urging incremental change.



## Me and holy basil

Woodcut

Janhavi Khemka, India  
janhavikhemka@gmail.com



I have explored my tiny presence in this universe through my works. I am hearing disabled. Any kind of physical handicap is always a challenge, but for me, this challenge is also my strength. It is the window through which I perceive and reassess my position within this world. I was born in the holy city, Varanasi. I feel a strong bond between me and Tulsi (Basil) because of my surroundings. I lost my hearing due to high fever as a baby, but I never lose my inner voice. It seems like I have three tulsi plants in my ear, out of which now two are dry. But that remaining one gives me strength to fly because this is not normal basil, but a plant from Varanasi.



## Imitation

Serigraph

Kinnari Tondalekar, India  
kinnari.tondalekar@gmail.com



“Man is a whole world of it’s own, called microcosm for it displays a miniature pattern of all the parts of the universe.”  
- Robert Fludd.

Every individual represents the whole universe. Our actions define who we are; today whatever we do is reflected in our tomorrow. So, it reveals whatever good and bad we have done in this world. Our surroundings frame our existence. It continues to speak more about us, a pure reflection, because it directly comes from our consciousness. We can’t pretend to be anyone else. The reality is that our present and future are mirroring each other – it is a moment of imitation.



## Mirror

Surface

Korolyova Aleksandra, Russia  
korolyova.art.design@gmail.com



Micro, macro-cosmos – concepts that can exist only in the paradigm of the person who gives them their meaning. Graphic elements in art are like words in language - they are themselves abstract. Taking any form, they are a micro-cosm, a small part of the idea of the macro-cosm: the sum of experience of both the artist himself and the whole of mankind.

My job was to remove the observer and critic, create without boundaries and specific images, do the work which I can’t repeat, because this is a reflection of the attitude toward a topic that’s around me at the moment.



## Helixiarius, 4920

Intaglio

Marchelo Vera, USA  
marchelovera@gmail.com



My process incorporates reworking materials collected from nature and urban surroundings with various technologies. Global cities, grids and the changing landscapes encountered throughout my travels influence these works. I create a universal visual language from my experiences through various forms of print media that reference cartography and a journey through space and time.

4920 is part of a greater whole in response to cosmological theories connected by spiritual and scientific perspectives. Numbers attached to my works relate to the system of cataloging specimens and artifacts as well as elements in the periodic table that make up all particles of life.



## Fresh

Etching

Maria Joana Santos, Portugal  
info@mariajoanasantos.com



A fresh  
fire burning high  
equivalence without identity



## The truth

Etching

Melihat TÜZÜN, Turkey  
melihattuzun@gmail.com



Everything in the Universe is interconnected and a part of the whole. In this work, life and Universe are shown with symbolic images. While Earth symbolizes Universe, the house and tree symbolize life. The house, walnut tree and seed refer to past and future life cycles. In Sufism, walnut symbolizes truth and tells the austerity of the path to reality at the same time.

The walnut is simulated entirely in the form of flesh and is used as an indication of how to reach the essence by opening the curtains of flesh from outside to inside.



## Macrocosm - Microcosm

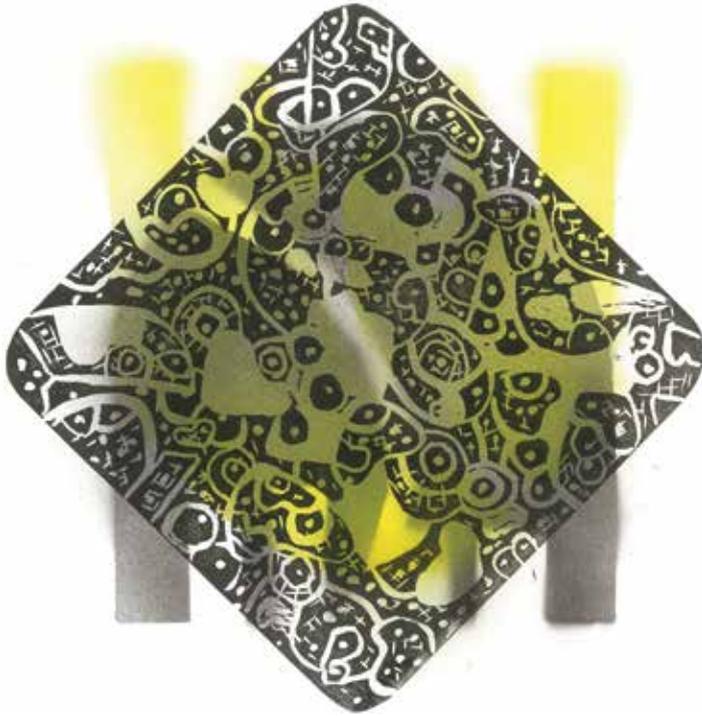
Serigraphy

Moutushi Chakraborty, India  
moutushi75@gmail.com



*The universe unfolds  
Unwinding in ripples  
Rumbling in echoes  
Peripheral calmness  
Shielded fierceness  
Molten lava as if  
The juices of life  
Squirring of a fetus  
Reverberating heart  
Rhythmic patterns  
Entwined continuance*

The Universe is infinite, its existence defined by continuity and enormity. At the root of this is life - a miniscule nucleus reflective of an ocean of eternity. A throbbing fetus, squirming in life's juices within a womb, is but a universe within a universe, the Cosmic Micro within the Macro.



### Dawn a new age

Linocut

Natalia Tcilevich, Russia  
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The cosmos begins with a cell, already at the origin of life the universe lives in it. Cosmos inside and outside. Micro and macro.

Is it right to separate cosmos by these two quantities? Feel a part of the cosmos or to be it. Treat through a microscope or take a telescope? Is body the shell where the micro begins and the macro cosmos ends? Who are the boundaries built for, are we slaves in the universe or are we necessary elements for harmonious existence? "Dawn a new age" speaks about the universe, and man as a part of the cosmos in the language of art. A new age in the consciousness of the individual.



### Genesis

Aquatint

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The philosophical theory of the microcosm is a form of inheritance that manifests itself in all aspects of the human being so that each of its cells is a small universe in which the different processes of the cosmos are reflected. Their production is an allegory to the origin of the worlds in which genes are joined of two individuals in an internal dynamism whose purpose is to form new one.



## Anthropology of crowd

Platography

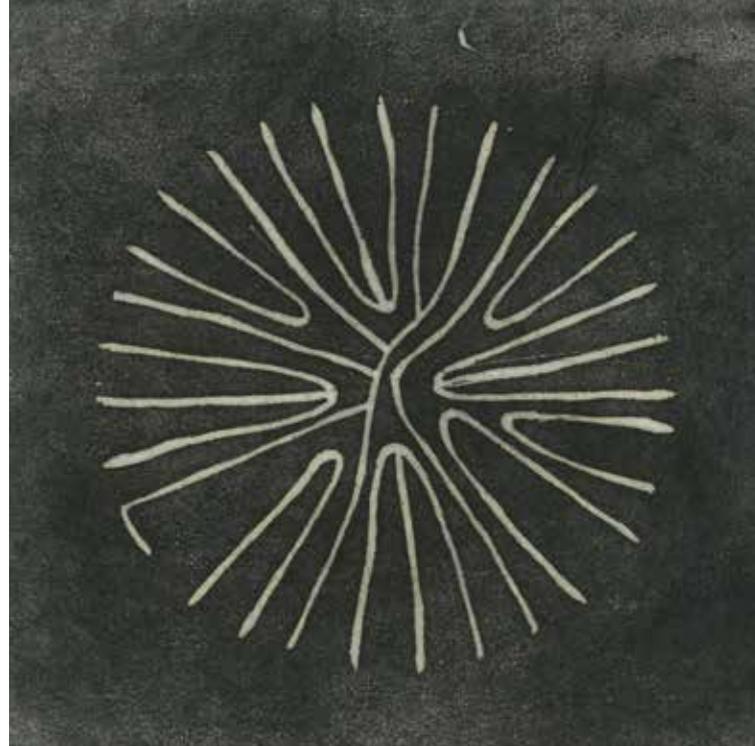
Obayya Puttur, India  
obayya@gmail.com



Within the mechanism of sociology, Micro-level sociology looks at small-scaled interactions between individuals, such as dialogue, group dynamics and debates which converge to form societal foundations. Macro-level sociology observes large-scaled processes, such as social stability, reform and change.

Just as a single brick can be laid systematically to build massive cities, a single individual forms a collective structure - the strength of the society and the state.

An 'individual' in its multiplicity forms a mass, a crowd. 'Anthropology of Crowd' as my interest and an 'Individual' as my protagonist forms my pictorial narrative. 'Identity' based explorations form my Sub-subjects.



## The circuit board

Relief print

Outimaija Hakala, Finland  
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The circuit board is experimental print making: printed circuit board of an amplifier. It comes exactly from a sound installation. From weird radio machine full of chemistry bottles, water pipes and electricity. The Machine, which was full of connections and chances, tiny movements in the surrounding space and world. Circuit boards are usually hidden and really small, like tiny microcosmos and inside huge macrocosmos with endless possibilities. I make them in big size and figurate them as a picture.

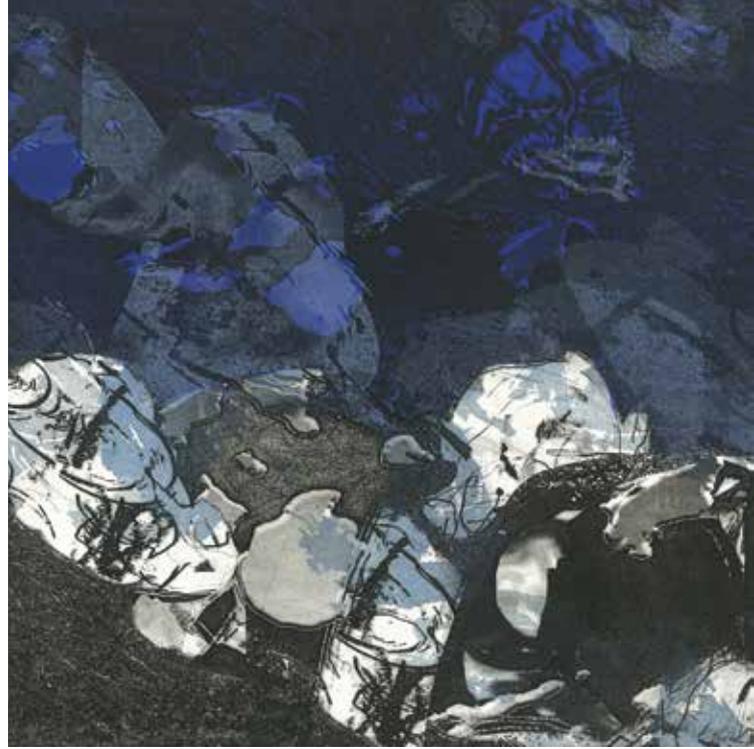


**Soham**  
Etching

Rajan Fulari, India  
rajanfulari@rediffmail.com



In context with the subject developed for the print portfolio: MICROCOSM – MACROCOSM, which subscribes to the universal truth of existence. Life is always on the move and universally dynamic, which is also part of cosmic moments; these have been expressed here in my artwork in the circular movements. With the existence of myself as the self-centered image. This has overlapped layers of time and space. The Cube which entangles the human figure is a society of bondages of social norms and existence. Life is soft, tender and beautiful as a flower, which needs care and love.



**Sublimation**  
Photopolymer etching

Randi Reiss-McCormack, USA  
randi@randireissmccormack.com



I titled this work 'Sublimation' because in the process of discovering and experimenting with these plates, the motifs appeared to reappear slightly altered, as different substances but mirroring each other. Rock like images transformed in the print to become almost vapor like. It created a different reality for the work, a play between conscious and subconscious, which is the magic of printmaking and for me, usually comes from play. When process brings a work to this place I call it an intervention of alchemy. Process in printmaking is always chasing something elusive and in this work it seemed to have an inner and outer world simultaneously.



**Bahamut**  
Etching

Rosa Baptista, Portugal  
rosa.maias.baptista@gmail.com



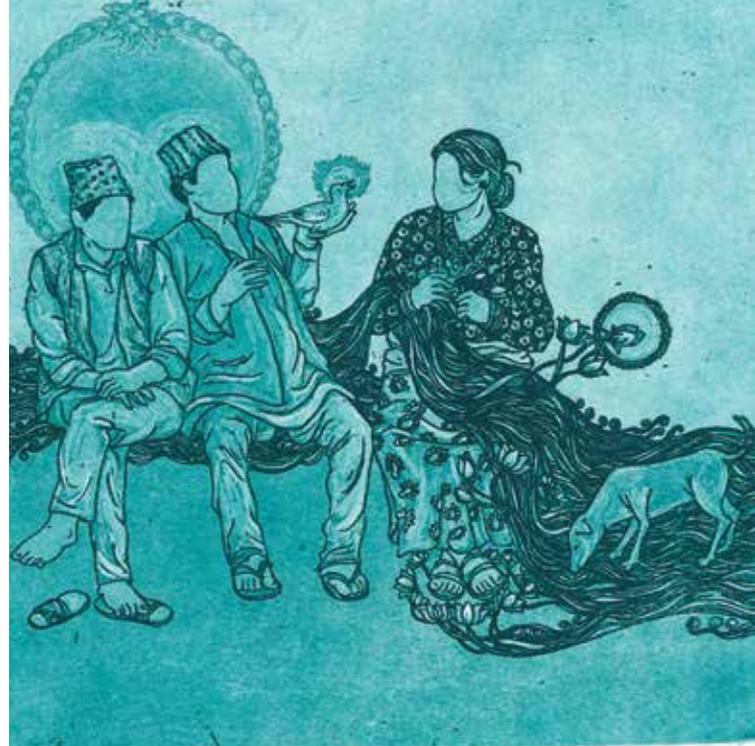
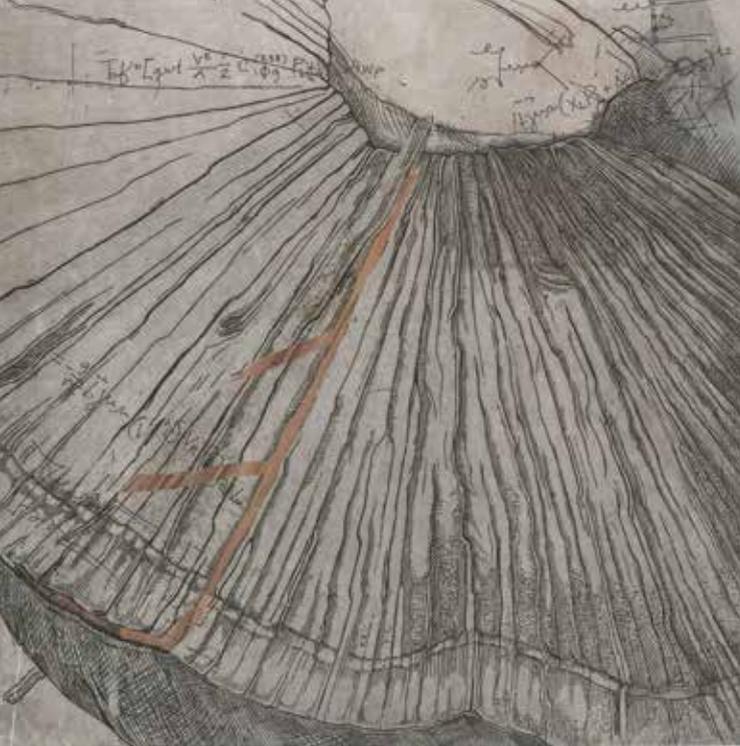
I called this drawing “Bahamut” inspired by the music from Hazmat Modine band. The lyrics tell us a story of a series of creatures depending on one another floating endlessly through all time and all space in a single tear of a colossal creature called “Bahamut”. This drawing is a small part of a true tree root. We can travel through the drawing and imagine many beings belonging and depending on each other, forever united by the same destiny. It is a metaphor for all living creatures on earth, the human species need to fight for this complex and vital balance.

**ILL Legal**  
Dry point

Sajal Sarkar, USA  
sajalsr@gmail.com



The idea behind the work is the issue of forceful migration. Millions of people have been effected and face the extreme condition of surviving in the same planet due to war, political repressions or religious conflicts. My grandparents had to flee from East Pakistan (now Bangladesh) to Calcutta during partition to save their lives. I feel compassion for those who are suddenly labeled illegal where they are born and raised, due to socio-political and ethnic reasons. They have to give up their identity, or basic rights to be a part of society, a complete insecurity created by one stroke of policy makers. Reasons are endless for the making of a refugee. The work is developed with the concept of a dark, or no-identity of human beings in this world.



## The state of matter

Etching + chinecolle

Sarah Epping, Poland  
eppingsm@gmail.com



Scientists around the world study the history of the cosmos by looking outwards into the universe as far as they can see. This allows them not only to look back in space but also in time. On the opposite side of the spectrum, geologists look back into human history by observing the stones beneath our feet. On the smallest scale possible they read the history of humanity and the planet by peeling back layers of stone.

The image, is one of a stone, that relates in shape and structure to that of our cosmos. It is surrounded by equations that represent the basis of how matter functions within the universe.

## Together

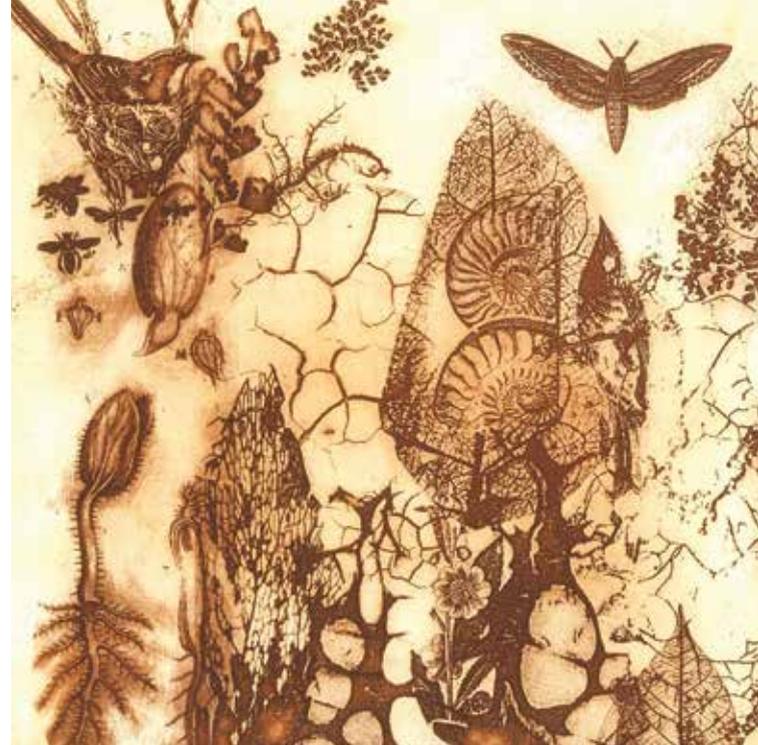
Etching + aquatint

Sauganga Darshandhari, Nepal  
sauganga@gmail.com



We are floating in time and with nature. Each of us are socially connected. So I have tried to capture a simple subject to create my work with social life, where there is water; rivers as flowing life, birds as freedom, dog - an animal as a representation of loyalty, the lotus as excitement and endless desires. Also there are symbolic halos behind flower, bird and human which means the hidden power and honesty is with us.

I always like to assemble imagery with these motifs and metaphors and these are my inspirations too. They make a new story in each moment of my life.



## The golden womb

Etching

Seema Kohli, India  
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'The Golden Womb' series expresses the constant state of positive procreation, recycling of energies that function throughout the universe. Literally understood by me as Golden Womb, that, which is self-pervading, engulfing every single element and being. I believe that all creation has emerged out of the feminine aspect of the sun which is constantly celebrating through cycles of creation, sustenance and destruction.

*Gold, simply the colour of the sun,  
Gold, one of the purest transitional metals.*

In my works, there is a lot of use of gold - I associate with gold from the word "*Hiranyagarbha*-Golden Womb", as it is referred to in various scriptures. The first eternal womb through which everything has emerged, sustained and positively recycled; it is the closest to truth as luminous, unchanging yet not static.

## Evolving world

Solar plate etching

Seraphina Martin, Australia  
seraphina.print@gmail.com



In my imagery I aim to combine a textural intensity of surface. Birds, insects and flora from the natural world are found emerging from the ever evolving universal spiral. Each of the elements in my composition are united in harmony, they are linked by living organic matter found in the microcosm which connects each one. Seed pods are depicted germinating, birds are quietly nesting, leaves are falling and the dry earth is cracking. All these signify the macrocosm of the living universe, and the eternal evolving world with which we are all one.



## Peace and love

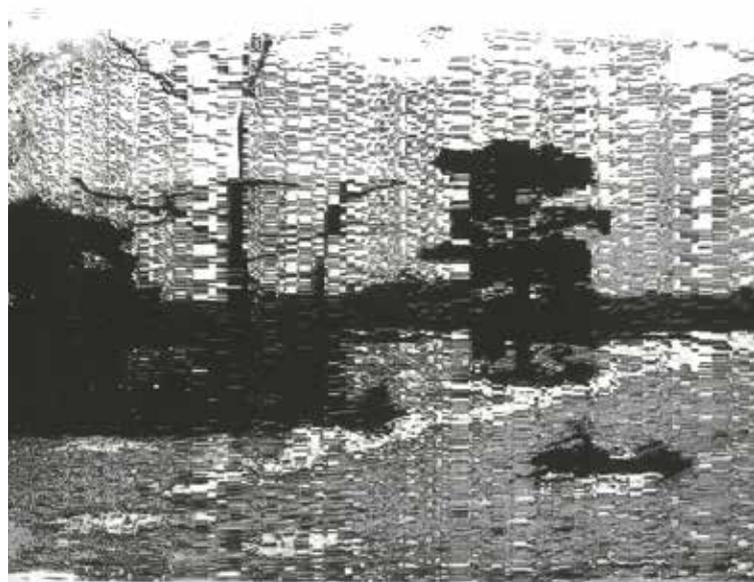
Serigraphy

Silvia Cavelti, Portugal  
[silvia.cavelti@cavelti.org](mailto:silvia.cavelti@cavelti.org)



Influenced by the rules of the Bauhaus movement I create art with simple shapes, primary colours and mathematical concepts. It is always based on the square outer limit, but the inner space gives me endless options of creativity.

This print made for micro/macro cosmos is based on the idea of peace and love. Hundreds of small dots and zig-zag lines are united to form one unit.



## Fragile

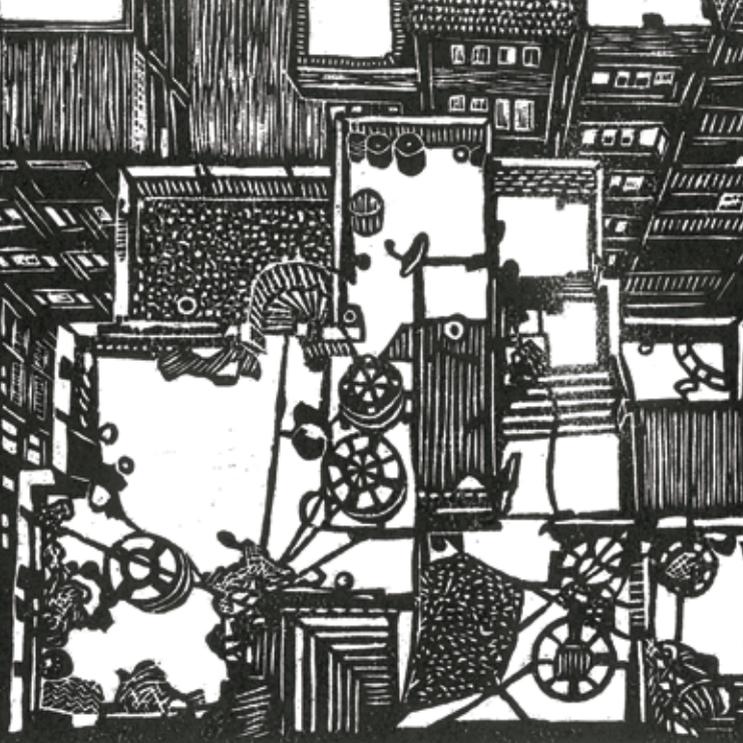
Photopolymer etching and relief

Soledad Salamé, USA  
[soledadsalame@outlook.com](mailto:soledadsalame@outlook.com)



This is a print I made after a series I developed in Silkscreen called "Gulf Distortions I to XII". Done in 2011 after the Deep-Water Horizon oil spill in the Gulf of Mexico, the largest marine oil spill in the history of the petroleum industry. It represents the flooding and deconstruction of nature. The damaged topography of the region is reflected in the resulting fragmented still life scene.

To visualize my sense of environmental fracture and displacement, I manipulated the photographs that documented our encounter with this disaster, submitting the images to an intensely fraught facsimile process (fax machine), transferring them from digital to analogue, altering and abstracting their composition. I wanted to see this work in relief printing with rich black etching inks.



### Terrace series, 2018

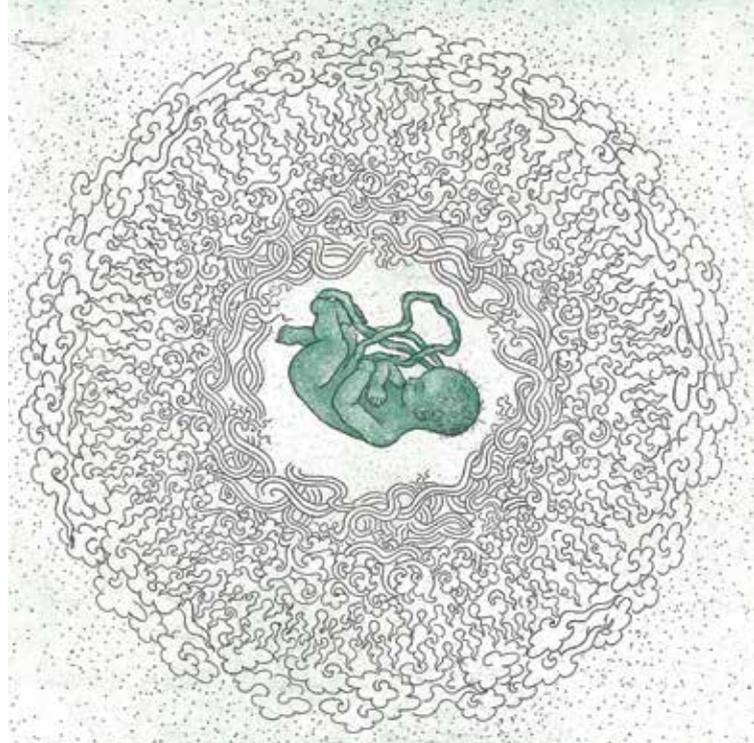
Woodcut

Sunita Maharjan, Nepal  
sunita\_art1986@yahoo.com



In the city of Kathmandu, amidst the busy layers of people, houses, vehicles, lifestyles, and needs, there is a layer of places where humans create quiet, personal spaces. The terraces of buildings in Kathmandu create a large open landscape by themselves where people release themselves out of their homes in search of open air, rain, sun, and the sky. Even though the terraces are small, their importance has grown with the increased congestion and height of the houses. Within its boundaries, a person creates a place of solitude while being connected to the outside or larger world.

This work depicts how people personalize terraces to fit to their daily routines, while still being in the open. It is the space in-between the inside and outside, the personal and impersonal, the quiet and the crowded.



### Elements of creation

Etching

Sushma Shakya, Nepal  
shakyasush@gmail.com



Everything in this world, whether breathing or non-breathing is made up of *Pancha-Tattva* (five elements). However, in this physical world they are classified as living beings if they are made up of flesh, bones and other physiological elements and the rest are classified as non-living beings - characterized by species, genus, and given certain nomenclature depending on their composition.

But when the same being or thing is viewed microscopically, there is nothing found except the elements. Therefore, everything in this world belongs to the same family of *Pancha-Tattva*. New motifs designed (water, earth, fire and sky) and deep green color (air) represent the elements in my work. At the center, a baby in the womb represents a tiny creation in the vast world.



**2018**

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

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International Print Exchange Programme (IPEP),  
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IPEP, India is a non-profit initiative through which printmakers share their work with each-other across the globe.

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

# **6:53:165**

YEARS EXHIBITIONS PARTICIPANTS