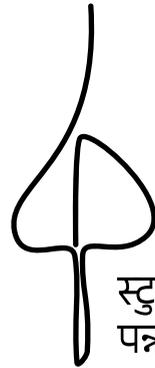


International Print Exchange Programme
(IPEP) India 2019



A VOICE. ^{TO} A VOICE
Curated by Somedutta Mallik



स्टुडिओ
पन्नाद्वार

STUDIO
PANNĀDWĀR

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





IPEP India sincerely thanks:

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Somedutta Mallik

Writers:
Georgina Maddox
Sarah Kirk Hanley

All participating artists

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Director's note

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

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

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

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

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

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

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



Rajesh Pullarwar
Founder, Director
IPEP India



IPEP India 2019 theme: A voice to a voice

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

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

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

Somedutta Mallik,
Curator, IPEP India 2019



Curator's note

"A word is dead

When it is said,

Some say.

I say it just

Begins to live

That day."

- Emily Dickinson

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

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

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

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

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



Somedutta Mallik
Curator
IPEP India 2019



Visually speaking

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

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

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

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

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

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

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

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



Sarah Kirk Hanley

Executive Director,
Manhattan Graphics Center
New York, USA

Writer, IPEP India 2019



ਬੁੱਤਾ - ਬੁੱਤਾ - ਬੁੱਤਾ
 ਬੁੱਤਾ ਤਾ ਬੁੱਤਾ
 ਮੈਂ ਵੀ ਬੁੱਤਾ
 ਬੁੱਤਾ ਦਾ ਬੀਮ
 ਮੈਂਟਾ - ਜਾਗਣਾ - ਕੋਰਣਾ
 ਬੁੱਤਾ ਚਿਨ੍ਹੇਂ ਸੋਢਾ
 ਜਾਗੀਂ ਬੈਂਕਦਾ

ਮੇ ਇਨ ਨਹੀਂ
 ਰਾਤ ਨਹੀਂ
 ਸਖੇਰ ਸੁਪਹਿਰ ਸਮਾ ਨਹੀਂ
 ਹਰ ਸਮੇਂ
 ਬੈਂਕਦਾ - ਬੈਂਕਦਾ
 ਬੈਂਕਦਾ ਵੀ ਕਹਿੰਦਾ
 ਤਪੀਰਿ ਹਰ ਕੋਈ ਮੇਨੂੰ
 ਬੁੱਤਾ - ਬੁੱਤਾ
 ਬੁੱਤਾ ਵੀ ਕਹਿੰਦਾ

ਬੁੱਤਾ ਆਪਣਾ ਪਰਾਇਆ ਦੇਖਦਾ

ਮੈ ਨਾ ਆਪਣਾ
 ਨਾ ਪਰਾਇਆ
 ਨਾ ਦੇਸਤ ਨਾ ਦੁਸਮਣ
 ਮੈ ਤਾ
 ਰਾਤ ਇੰਕ ਨੂੰ ਬੈਂਕਦਾ
 ਗੀਦਾ ਦੇਖਦਾ - ਗੀਦਾ ਸੁਣਦਾ
 ਕੀਦਾ ਵੀ ਕਹਿੰਦਾ
 ਤਪੀਰਿ ਹਰ ਕੋਈ ਮੇਨੂੰ
 ਬੁੱਤਾ - ਬੁੱਤਾ
 ਬੁੱਤਾ ਵੀ ਕਹਿੰਦਾ



ਬਈ ਵਾਰ ਮੇਨੂੰ ਇੰਕ ਲਗਦਾ
 ਮੈਨੂੰ ਬੁੱਤਾ ਕਹੀਂ



A voice to a voice

Stone etching

Isabel Macieira, Portugal
 imacieira@sapo.pt



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

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

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

?

Mix Media

Kulpreet Singh, India
 kulpreetartz@gmail.com



'Who is Faithful'

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

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

Mighty me stops not
 From dawn to dusk
 Nor at night

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

Dog knows foe from friend

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

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



Voice of the MUTE DIALOG

Linocut

Srdjan Michich, Macedonia
srdjan.mikik@gmail.com



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

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

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

Raise your voice

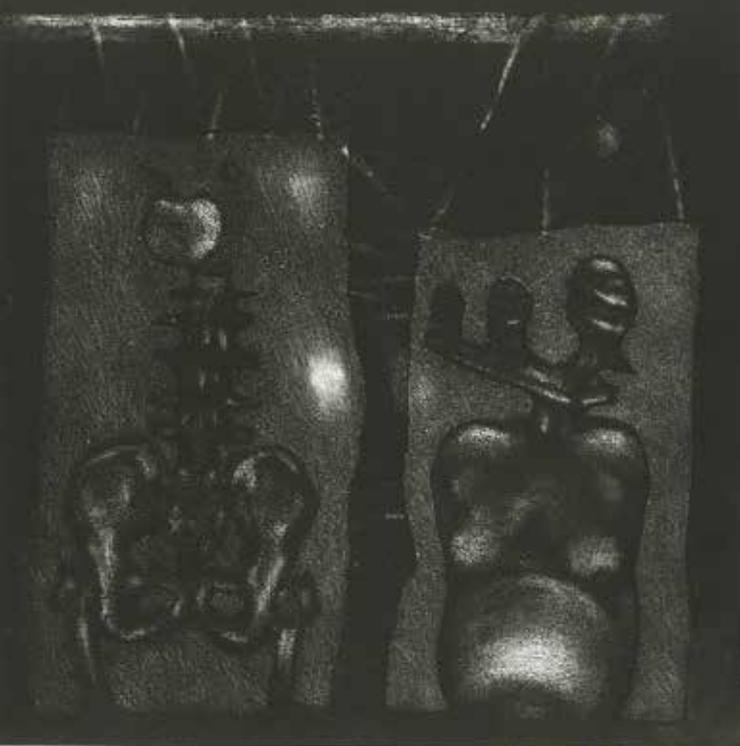
Etching

Rajashree Nayak, India
rajashree189m@gmail.com



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

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



Untitled

Etching

Pranjit Sarma, India
pranjitchitrangan123@gmail.com



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

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

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



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

Polymer drypoint on plexiglass

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



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

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



Pilgrimage

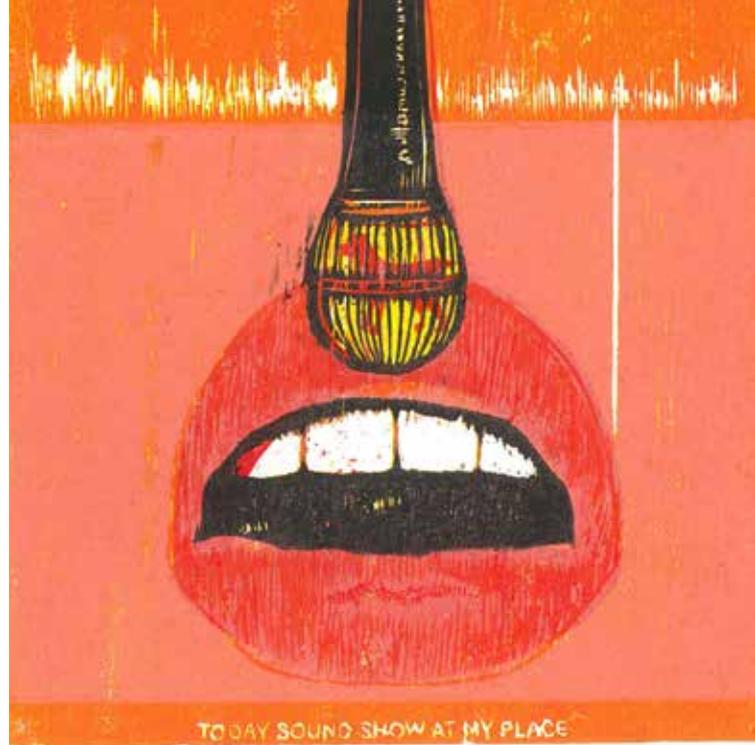
Etching, Aquatint

Anupama Dey, India
dey.annu@gmail.com



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

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



Untitled

Woodcut

Lakshmi Kiran, India
laxmikeeran@gmail.com



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



Silence

Linocut

Conrad Pinto, India
artist@conradpinto.com



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

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

Gossip

Etching

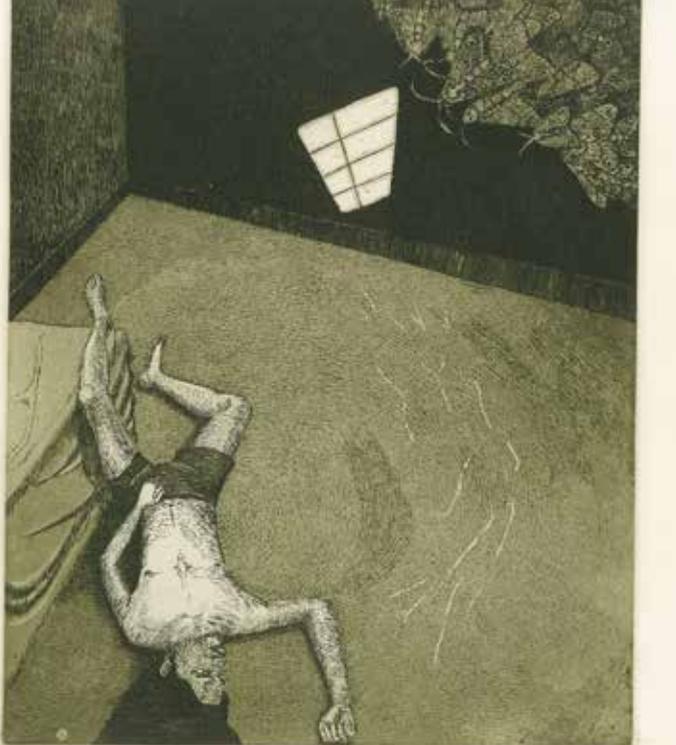
Pramodbabu Ramteke, India
pramodafineartiste@gmail.com



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

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

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



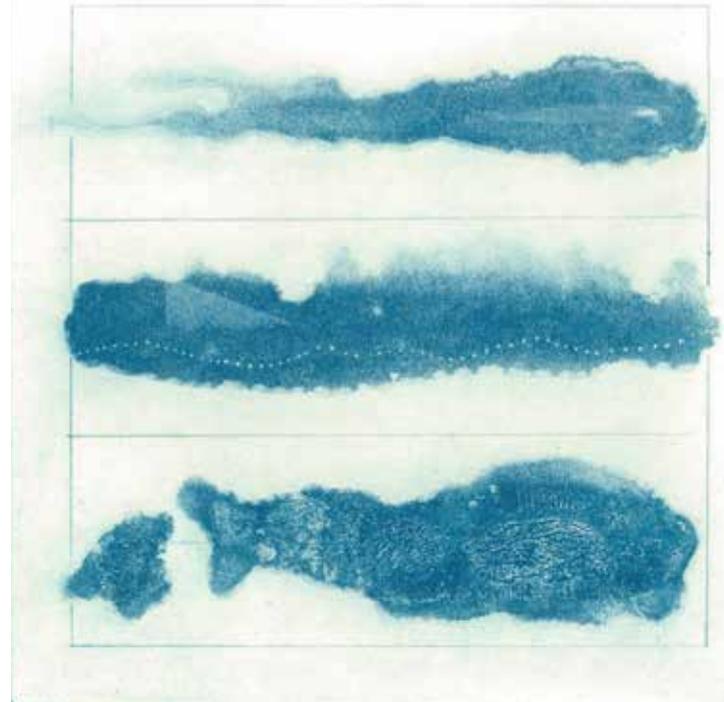
Dream 1 - Dhoop ke tukde

Etching

Devendra Khare, India
dev.khare93@gmail.com



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



Cave #1

Collagraphy

Peili Huang, Taiwan
peili.tp@gmail.com



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

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

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

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



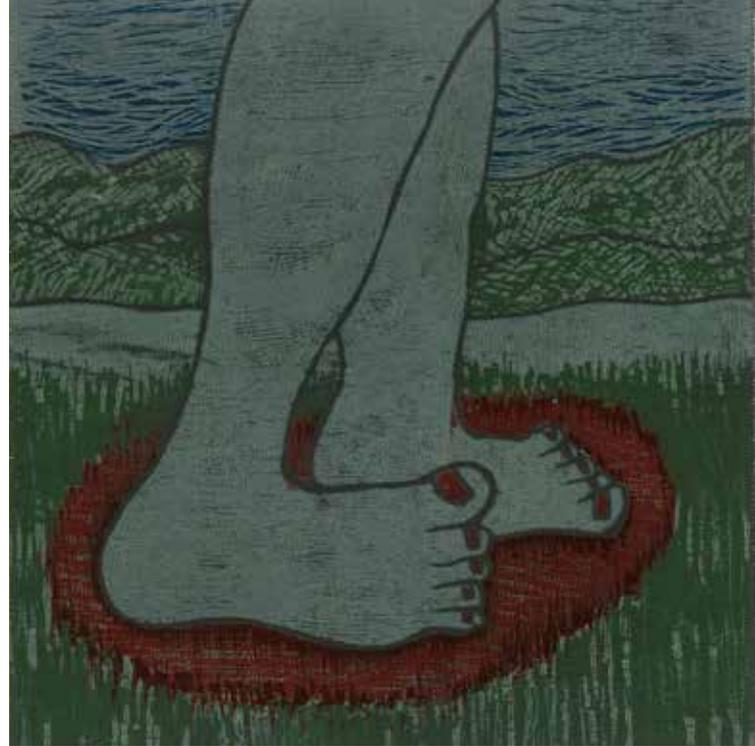
Made in Mind

Silkscreen

Manish Shrestha, Nepal
shresthamanish2002@yahoo.com



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



Belongings

Woodcut

Kanika Shah, India
20kanikashah@gmail.com



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

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



Silent conversation

Woodcut

Leticia Alvares, India
leticiaalvares2991992@gmail.com



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

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



Untitled

Etching

Alpana Dawn, India
alpanadawn@gmail.com



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

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



A voice to a silent voice Etching

Atita Taware, India
atitataware@gmail.com



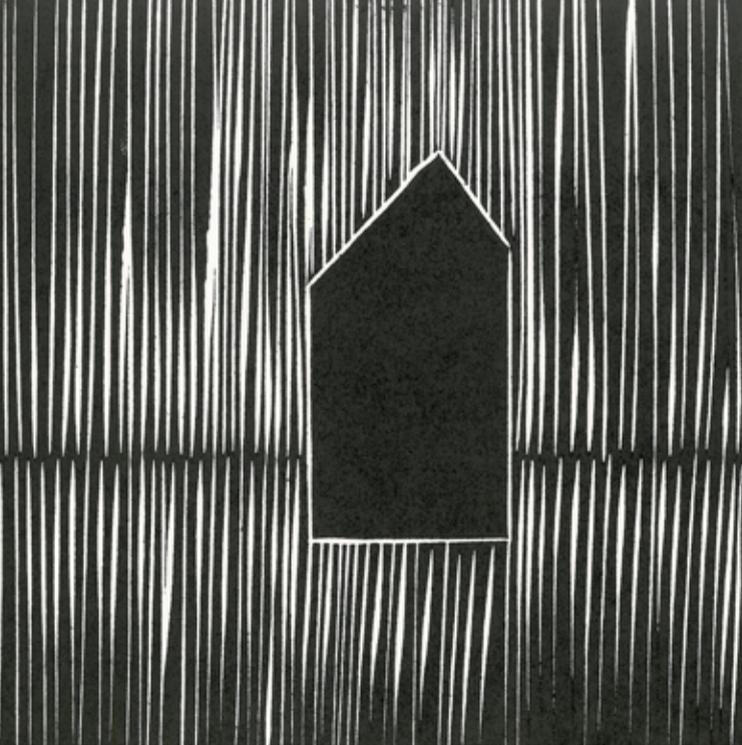
The Coastal Road is an under construction long freeway that would to run along Mumbai's western coastline. Though Mumbai is a reclaimed landmass, a combination of seven islands; its coastal line provides a great habitat to marine fauna and inter-tidal creatures. the proposed road will not only destroy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

Facebook Serigraph

Champa Mohan, India
champamohan@rediffmail.com



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



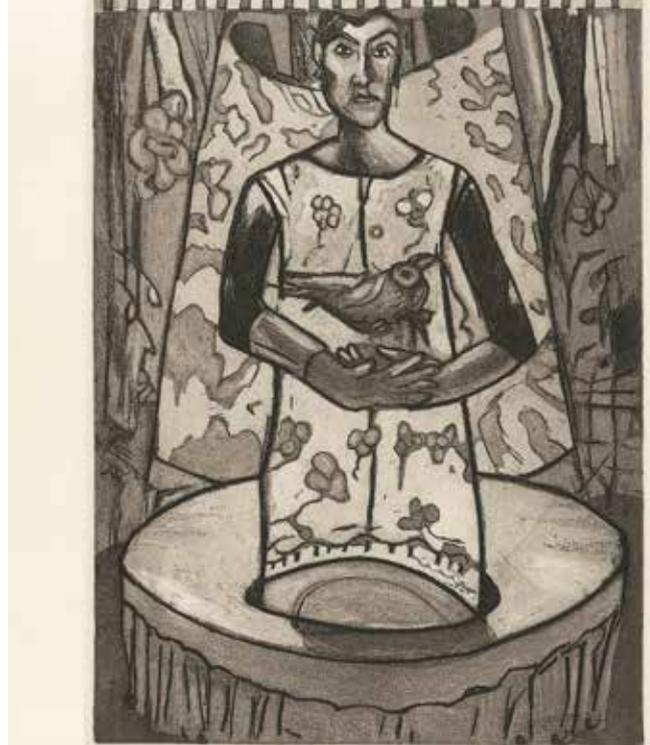
Camber

Relief print

Melissa Campbell, U.K.
info@melissacampbellfineart.com



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



Voice modulation

Etching

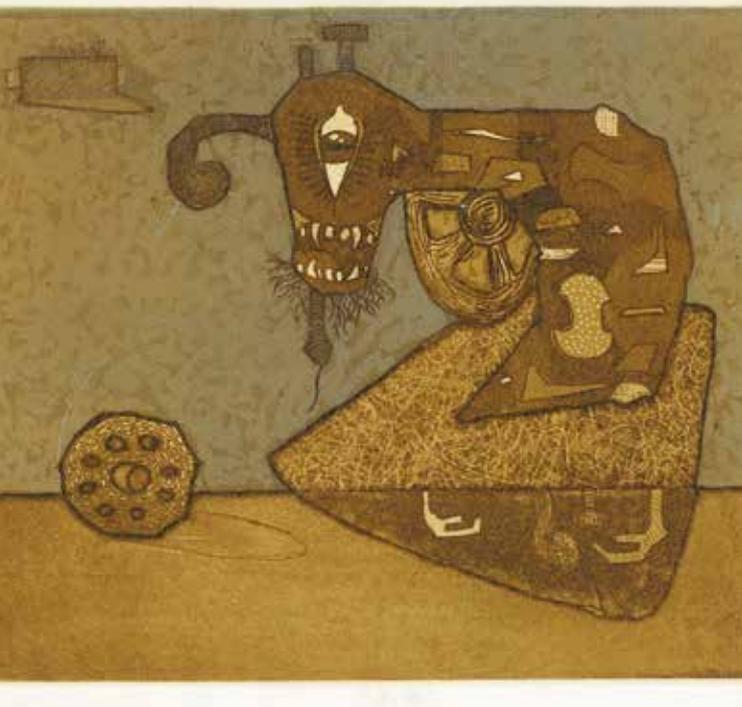
Milind Limbekar, India
milindlimbekar@yahoo.com



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

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

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



Untitled

Etching

Vijaykumar Yannawar, India
vijayyannawar@gmail.com



Other Self

Etching

Abdul Musawir, Pakistan
abdulmusawir93@gmail.com



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

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

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



Connected

Woodcut, xylography

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



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

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

Untitled

Lithography

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

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



Arteries

Linocut, etching

Malgorzata Chomicz, Italy
margheritachomicz@gmail.com



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

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



Perceive her silence

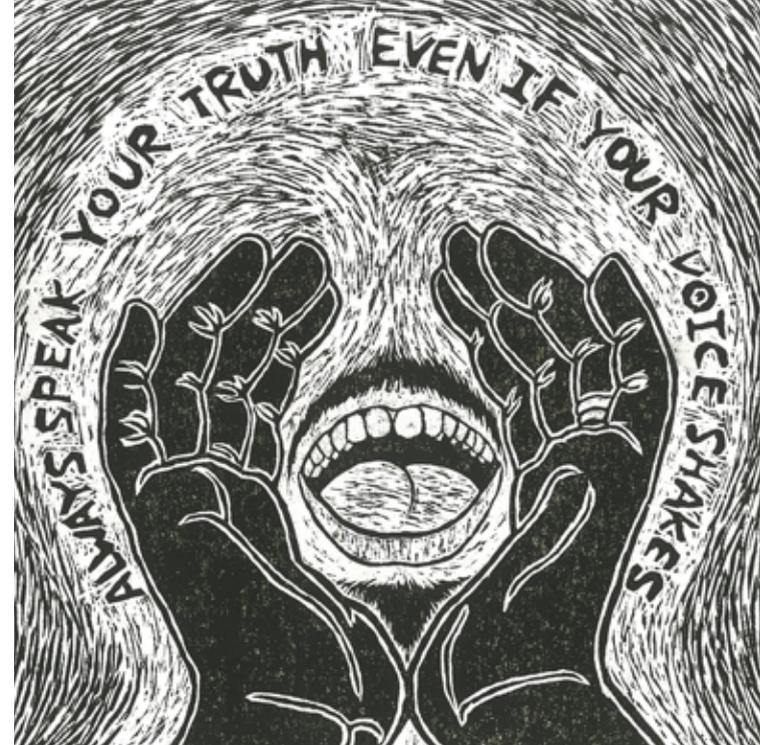
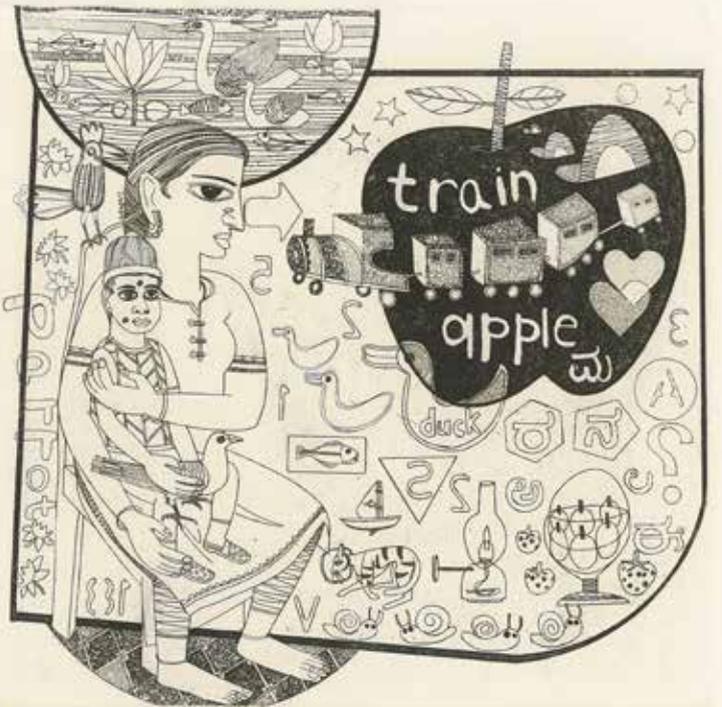
Woodcut

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

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



Conversation

Etching & Aquatint

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

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

Every voice counts

Woodcut

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



Virtual bond

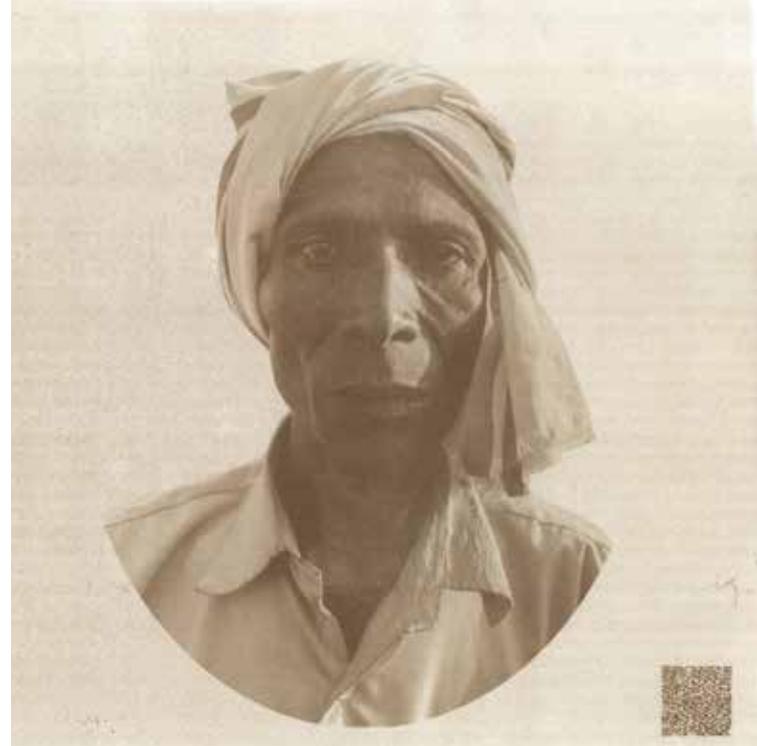
Woodcut

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

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



Untitled

Vandyake brown

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

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

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



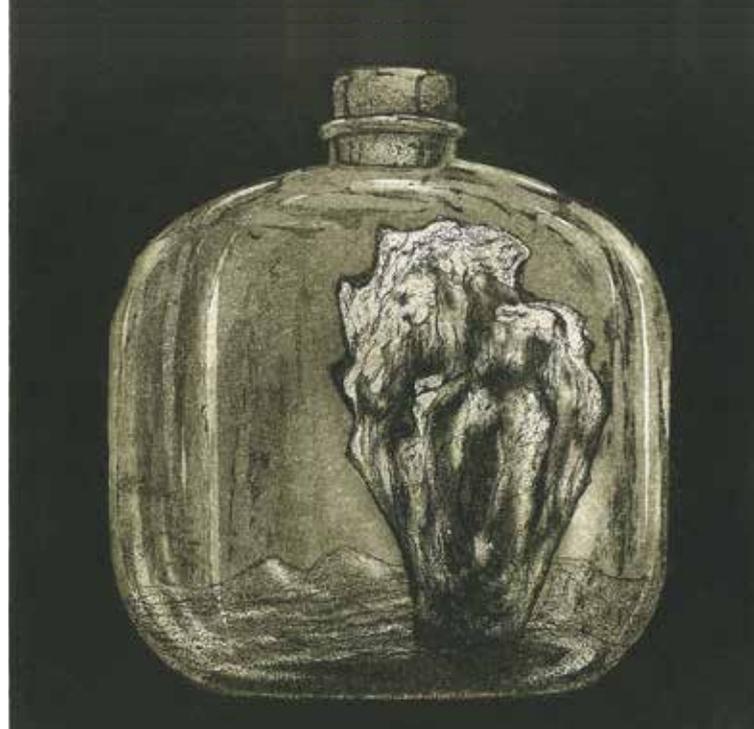
Troy
Serigraphy

Ersan Sarikahya, Turkey
ersansarikahya@gmail.com



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

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



Manifestation
Etching, Aquatint

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



Untitled
Etching

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

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



Listen to Me
Screenprint

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



Untitled
Linocut

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



Listen to Me
Etching

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



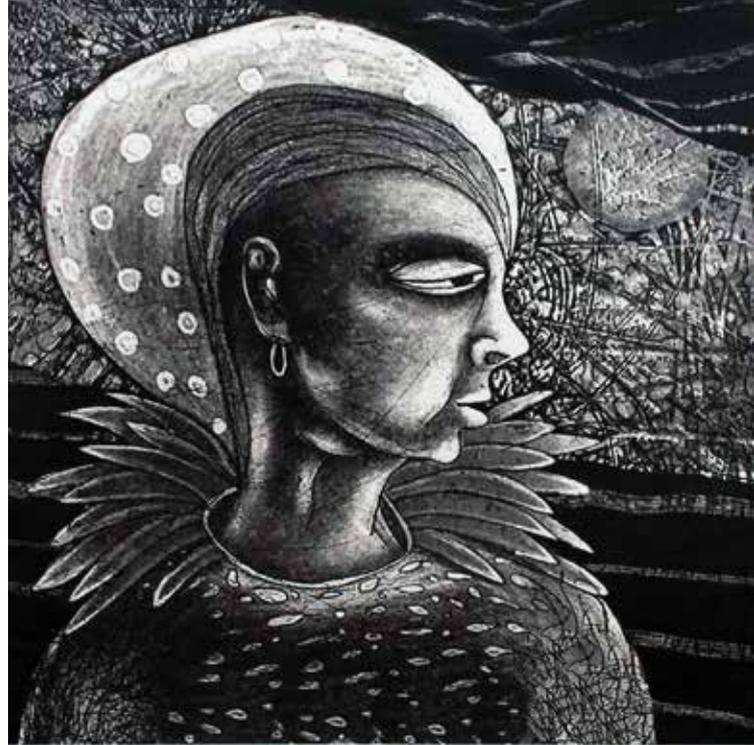
Untitled

Etching, aquatint

Vijay Bagodi, India
vijaybagodi1959@gmail.com



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



Untitled(XI)

Platograph

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





2019

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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.

07 : 33 : 195 : 65+
YEARS COUNTRIES PARTICIPANTS EXHIBITIONS