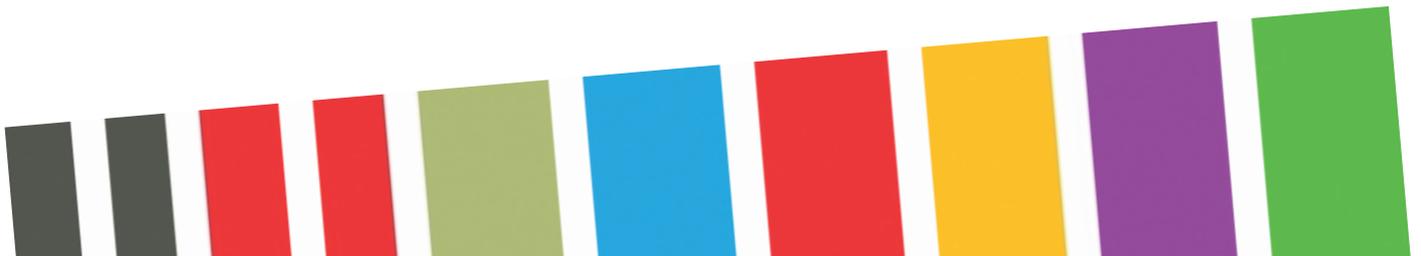


International Print Exchange
Programme (IPEP) India 2022



W ONE WORLD

Curated by Manish Lal Shrestha





IPEP India sincerely thanks

Curator, IPEP India 2022
Manish Lal Shrestha,
Artist, Curator, Educator, Nepal

Writers, IPEP India 2022
Ursula Maria Probst,
Art Critic, Curator, Educator, Austria

Urvi Chheda,
Art Researcher & Writer, India

All participating artists

All potential curators and artists who could not participate
due to unavoidable circumstances.

Studio Pannadwar, Mumbai, India

Pradeep Patil, Communication designer, India
Lina Vincent, Art historian, Curator, India
Sanjay Kumar, Artist, India
Nikhil Purohit, Writer, India
Kulpreet Singh, Artist, India
Rajesh Goenka, India
Ninad Lanjekar, India
Dipesh Raj, Artist, India
Darpan Kshirsagar, Artist, India
Advait Waghdhare, Artist, India

Communication design:
Roaming Design, India
www.roamingdesign.com

Printing:
The Drawing Board Project, Mumbai

Free and open source software:
Wordpress, Ubuntu OS, Inkscape, Gimp, Libre Franklin font.

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CELEBRATING TEN YEARS OF PRINTMAKING



da^{sh}ak
दशक

A decade of printmaking & exhibiting
प्रिंटमेकिंग और प्रदर्शनी के दस साल

2022 marks IPEP India's ten years of existence. This is a landmark for an exchange that works purely on trust and barter!

It would be great to see as many exhibitions around the world of any and all portfolios supported by activities like demonstrations, workshops, symposiums, conferences, etc.

IPEP India's is glad to announce the first exhibition of all ten portfolios at the prestigious Bihar Museum, Patna during October-November 2023!

The core team hopes to take this fabulous body of work around the world. Any suggestions and support to make this possible is welcome.

Exhibition partner



Studio partner



Design partner



Art Documentation partner





Director's note

It fills my heart with warmth to welcome you to IPEP India's annual printmaking portfolio, especially as it happens to be the tenth one! As the director of IPEP India and a printmaker myself, I am honored to present this diverse collection of artwork that embodies the theme of 'One World'.

2022 saw us embark on an ambitious endeavor, hoping to see a collaboration between curators from Russia and Ukraine. Our wish was to foster dialogues on a shared humanity, transcending borders and conflicts, to explore profound topics such as war, borders, conflict, love, humanity, and politics. Regrettably, due to the threats to their lives and difficulties in communicating, curators on both sides had to decline our invitation after extensive discussions. The safety and well-being of our collaborators is of utmost importance to us, and we respect their decisions.

Urged forward by creative spirit, we persevered and were fortunate to invite a curator from our own neighborhood - Nepal. Known for being home to Mount Everest, Nepal has had to deal with more than its fair share of natural disasters and wars, the effects of which eventually trickle down to its arts. Manish Lal Shrestha, a multimedia visual artist helped launch Nepal's postmodern movement in the early 2000s and is described as a legator of the Nepali art industry. His motifs, bells and shells, represent positive vibration against darker energies and are a comment on the ongoing global political turmoil, senseless violence, communal riots and brutal human affairs. With his expertise and insight, we have curated a remarkable portfolio of print-artworks that reflect the consciousness of 'One World.' The 38 participating artists and their prints offer unique perspectives on our interconnectedness as global citizens.

I would like to express my deepest gratitude to the incredible team at IPEP India; Pradeep Patil, Lina Vincent, Nikhil Purohit, Sanjay Kumar and Studio PannaDwar for their unwavering support, dedication, and hard work in bringing this portfolio to life. Their commitment and passion for the programme and art have been invaluable. I would also like to thank the artists who, in spite of their best efforts, could not participate this year due to personal losses and difficulties. Our prayers and wishes are with each one of them.

2022 marks IPEP India's decade of dedicated efforts in promoting this expressive medium worldwide. We wish to mark it with a profusion of exhibitions hosted by our participants in conjunction with the 10 year celebrations. We urge you to join us by organizing various printmaking exhibitions, workshops, seminars, symposiums, and panel discussions that will continue the expansion of this family. Let us come together to share knowledge, explore new techniques, celebrate the rich history and contemporary relevance of printmaking.



Rajesh Pullarwar, India
Artist Printmaker

Founder, Director, IPEP India

W One World

The theme of the IPEP India 2022 edition is “One World”, a concept that determines the individual milieu, and within that, actions of independence and of personal and collective conscience. For humans, it is a celebration of freedom of speech and a space of one’s own. Moreover, this one world has diverse layers of experience and understanding including the ecology and environment, socio-cultural structures, political and economic complexities and various other matters that link us.

Somewhere in the midst of the discussion, it seems important to engage in an anti-war movement to bring about a dialogue; a gesture of intimacy among all humankind. We feel disconsolate with conflicts happening in different parts of the world. The international politics of war has often become the preconceived loot to the gate-keepers of the world, intensifying a power game by the killing of one another. Control makes it more demanding and their actions delve into the path of injustice and violence.

Once Life exists, it is predefined with enormous struggles, even as joys go side by side. As humans, we respire our first breath in the hope of having a quality life. In essence, we are spiritual beings, despite complex intelligence humanity is divided into fragments with greed and egotism.

“One World” is an attempt to bring about a feeling of connected human nature, human dignity, and human perceptions. This theme, while not new, is being deliberated upon to renew a cross-cultural, multi-racial dialogue to act upon and realise the fact of our presence in the world, its meaning and responsibility. Art can always offer healing, and bring change in our livelihood and fractured interactions. Art becomes a tool of sensitivity, and is a voice of community, a predetermined notion of righteousness shared with the world.

The objective of this edition is to extend consciousness on contemporary disconnected patterns of social behaviour, and to come to a harmonious space. One of the objectives through an exchange of prints is to reinforce the possibility of an optimistic society. War diminishes hope. As creative practitioners, we can reject gestures of prejudice and bestow the energy of self to the invincible universal source instead. This dialogue is a silent protest, an awakening towards restoring balances. Regardless of borders and distances,

who or where you are, this is to bring all the different norms, values and expressions into one forum, to share artists’ expressive ideologies.

In conclusion, it is love for one planet, one world.



Manish Lal Shrestha, Nepal
Curator, Artist, Educator

Curator, IPEP India 2022



BREATH IN, BREATH OUT, YOU CAN DO THIS

A print project like “ONE WORLD” is an ambitious plan to activate a global reach, and to make art from different cultural contexts accessible to others. Importantly, it is also a means to stand up for peace as prints were a tool for democratization in a society. In this mode, the artists exhibit their works simultaneously in different places and thus activate a transcultural field. Often unjustly labeled as a purely artistic ‘craft’, printmaking can certainly be understood as a creative medium of emancipation. The print multiplies the artistic work and democratizes it, without it having to lose its uniqueness.

Which abilities, social relations and individual life perspectives play a role here in the formation of a differentiated view? What possibilities does the interweaving model of transculturality offer in the confrontation with cultural differences and how is it dealt with artistically? How are social micro-organisations created by artists, and how do they use their art as a protest against discrimination and war, as well as for the revival of ritual actions that demand for diversity, cultural dialogues? ONE WORLD offers a space to deal with these and other questions through the infrastructure of art; there is need for more spaces and exchange activities like these, that address the ignorance of structural inequality, and the lack of awareness for the significance of solidarities.

In the face of political and ecological alarm signals, the social responsibility of art is growing. Art can not only be a mediator for a global world in which we all would like - as different and diverse as we may be - to live together in freedom and peace, without fear and hunger, but also point out existing deficits and call for change. This is a world in which we would preserve the earth’s resources as our natural basis of life and protect its climate and biodiversity. The elaboration of alternative critical canons that counter Western colonial conceptions of modernity have been part of my working practice for years. It is important to expand such critical tools to activate a global reach, to further work on them and make them accessible to others through de-centralisations, and to learn from others or activate shared learning processes. Cross-cultural dialogues are more relevant than ever today, given the current political and climate-ecological situation.

“Thinking from the Knowing Body” was the title of a lecture given by Brazilian social psychologist Suely Rolnik in Vienna in 2016. According to Rolnik, we decode the world as a cartography of forms and associate them with representations we have in our cultural memory. This is how we situate ourselves, we experience the world as a living body. This is not about images and concepts, but about a bodily state, an expanded way of knowing; the body as very real part of the world. The individual projects of the artists here deal with the resulting aspects of value formation and their personal strands of argumentation. The relationship of current artistic production to genealogies of cultural and media processes, their ambivalences and dichotomies, is questioned. In the face of this global political conflict scenario in different parts of the world, it is important to build platforms of solidarity. Due to wars, many artists have been forced to lead a nomadic life, constantly searching for their next “home”.



Ursula Maria Probst, Austria
Art Critic, Curator, Educator

Writer, IPEP India 2022



One World Many Identities

The diverse cultures of the world beget numerous methods of living, knowing and absorbing thereby making, producing and exchanging experiences, events and practices, respectively. Despite the same, it is the one 'hybrid' world that we sustain - one routine that we observe - one circle of life that we follow. One World, the exhibition of prints, is the method of devising a way to perceive the core of the movement that offshoots into an arc of multiple transcultural as well as regional characteristics.

Governed by multitudes of mechanisms and sustenance, alternative or changing subjectivities and political play of colonialism, often cultures have offended or amiably collaborated with each other. However, within a personal sphere, relative intricacies have generally been formulated by the conditioned time and history. The variations are powered by specific methodologies, which might not be privy to the another. Hence, how does a metro or a rural being live or respond to or tolerate an alternative world or realm in such a case? What inherent primal language comes to a rescue? What are the various 'one method' or common terms that become a source of contact, movement and growth in the post-colonial world?

Each selected artist, in the exhibition, responds to the concept of 'one world', a seemingly optimistic concept, through a quagmire of personal experiences. This set of responses, somewhere, treads a shared path while some are forked and convoluted. Realising these diversities, the visual responses perform as a sign that signifies the politics of personal thought, memory and reflections. Estranging their inherent properties, the visual form through the printmaking technique delves into identifying concerns that may or may not be familiar. Furthermore, the forms, objects or abstract, through the language of colour and texture also attempt to knead personal events through the expected and standard terminology of a technique. In this case of artistic endeavours, myriad experiences are governed by the politics of the formalist approach. The identity of the visual underpinned by an ideological stance derives an agenda of building a coherent and collective narrative. Hence, the discourse estranges its formal quality and identity to merge and cohere with the intersections of various streams of culture like religion, cartography, humanity, ecology, society, relationships, caste, class, communities, history, media, mythology, and aesthetics, among other factors.

In such cases, how does an identity manoeuvre itself or its function into a changing topography or prejudices? Are these visual forms a sign of offences or inhibitions? Or as otherwise do they posit to be a challenge to the monopoly of a specific partial culture? In the present time, the urbane observes a cultural paradigm shift while the local exerts to be driven by the same, losing its cultural nuance. Are these nuances the root of rigidity or an obstacle to multiculturalism? Or do these nuances inherently possess a seed for a new form of contemporary movement or decolonialism?

"It becomes crucial to distinguish between the semblance and similitude of the symbols across diverse cultural experiences - literature, art, music ritual, life, death - and the social specificity of each of these productions of meaning as they circulate as signs within specific contextual locations and social systems of value. The transnational dimension of cultural transformation - migration, diaspora, displacement, relocation - makes the process of cultural translation a complex form of signification. The natural(ized), unifying discourse of 'nation', 'peoples', or authentic 'folk' tradition, those embedded myths of culture's particularity, cannot be readily referenced. The great, though unsettling, advantage of this position is that it makes you increasingly aware of the construction of culture and the invention of tradition." ~ Homi Bhabha, The Location of Culture.



Urvi Chheda, India
Art Researcher & Writer

Writer, IPEP India 2022





Resurgent Hope
Serigraphy

Anil Sindhu, India
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By very act of execution, an activity is seen as pro or against a bigger idea. In the interplay of the pro and against stances, the identity of the act goes un-documented. Today, who wants to see the identity of the act. There is a hope which resurges simultaneously when an act takes place.



Untitled
Screenprint & stencil

Anita Jung, USA
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The print I created for the portfolio "One World" examines the fragility of our current circumstances. The net that encompasses the world is a strong weave. But once broken, it may or may not be repairable. Tears are wounds; they take effort to heal. They leave scars that mark us forever. They are there to remind us. Yet, we ignore them, preferring to inflict harm on each other and the world.



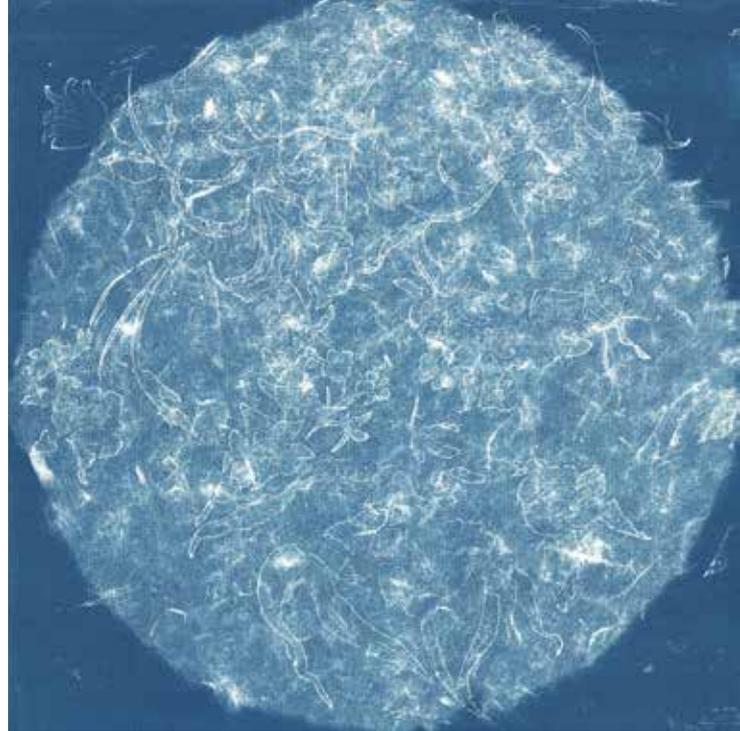
Aparthied
Serigraphy

Archna Sinha, India
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Colours are my forte and picking up any colour thrills me in a way that is a part of my inner soul, pushes me hard to transform my imagination into a creative piece of art. The subjects I choose to express my visual imagination are from my surroundings. Then I incorporate ideology and artistry to transform my visual imagination as an artwork. I believe that when my creations are different from others, then only my own personal identity will be established. Also, in today's era, I consider it necessary to have a scope for intellectual discussion in the artworks. Because when you continuously bring your thoughts to the fore through your artworks, then your identity starts forming from there.

With this work I have tried to show a mirror to the society divided on apartheid and caste-religion. Because the way people are divided into different races, castes and religions in the whole world today, it is condemnable from the point of view of humanity. In such a situation, as a thoughtful artist, I consider it my duty to keep warning people about the ill-effects of this evil practice spreading in society.



Moon Shadow
Sugar lift on aluminium plate

Asma Mahmud Hashmi, UK/ Pakistan
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This print, titled "Moon Shadow", is a reminder of the interconnectedness of all things in the world. The shadows cast by the moon are a powerful symbol of this interconnectedness and serve as a call to action for greater global cooperation and understanding. In this work I am inspired by the idea that all things in the universe are part of a larger whole, and sought to express this concept. The print exchange "One World" and IPEP represents a vision of unity and harmony and encourages people to work together towards a better future. The image of flowers in the blue moon serves as a reminder of the relationship between humanity and the natural world, and how we are all linked together in this vast and complex universe. This print serves as an expression of hope and interconnectedness and encourages us to come together in peace and harmony for the greater good of all.

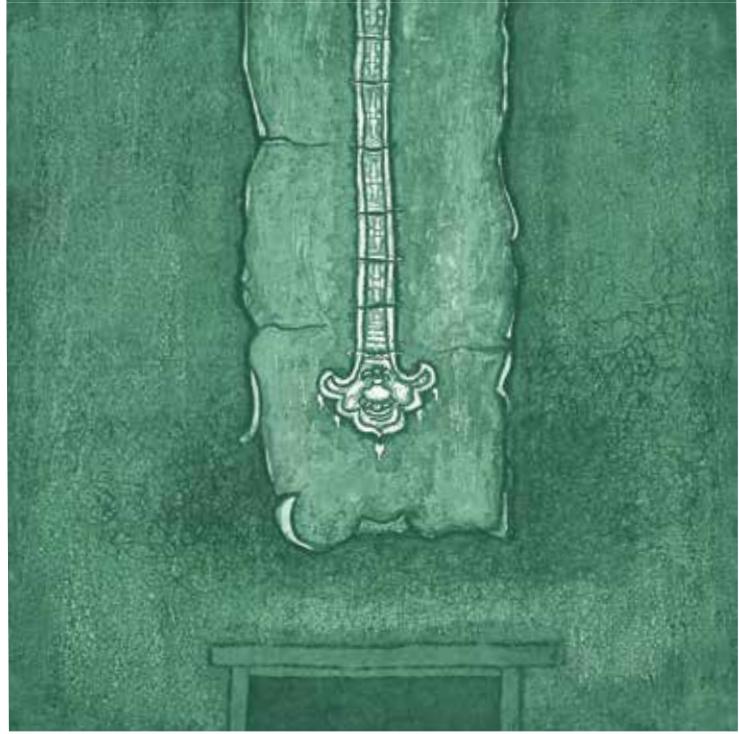


The Cruel Human
Linocut

Barbara Bodio, Poland
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The Cruel Human is a print made in linocut technique. It shows a man travelling the world, the colours of the characters are red not accidentally, this colour symbolises the crime and blood carried by cruel people.



Patta
Aquatint

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This piece was inspired by the Patta, an elongated decorative copper plank found on every temple façade in Kathmandu. This Patta symbolises the connection between the earth and the cosmos, which all of us are a part of.



**Farming
Aquatint**



Bidhyaman Tamang, Nepal
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Our society often revolves around the concept of identity, one that we constantly strive to protect and assert. However, it is disheartening to witness that in this quest we resort to building weapons, both metaphorical and literal rather than investing in general well-being. Instead, what we truly need is peace. We must come to realize that we are all interconnected, forming one global family. By nurturing peace, we can cultivate a harmonious coexistence where the needs of all individuals and nations are met.

Peace is not merely the absence of conflict; it is a state where compassion, understanding, and empathy prevail. It is a collective effort to address the root causes of discord and to promote justice, equality and respect for one another. As an artist, I hope to inspire others to envision and work towards a peaceful world. I strive to convey the message that we are all part of a greater whole, and our most local actions impact the well-being of our global family.W

**Humanity Religion
Etching**



Charandas Jadhav, India
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I have contemplated the idea of religious equality in my artwork. In India, people of various religions and castes live together. Our country has a rich cultural heritage. The traditions of our country teach us that "God is one," but their names are different, right? However, we have divided most religions into castes and categories. I am from a higher caste, so I am considered the best. Differences have been created among us. Professions since ancient times passed on through generations have turned into a vicious system of oppression.

"True religion is one, let us offer love to the world." - Sane Guruji
There is only one religion in this world - humanity. A person who helps others, serves the poor, considers the world as own family, understands the true meaning of religion and practises humanity. We made a lot of progress, but we forgot humanity. We consider ourselves to be the best across classes and yet we treat each other with animosity, leading to conflicts, discrimination, and violence.



Untitled
Woodcut

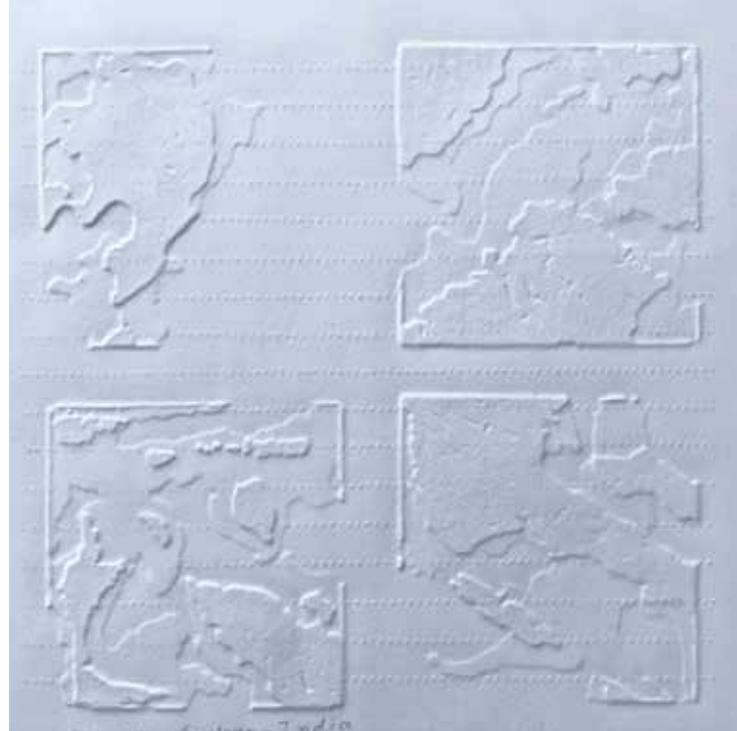
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This piece delves into the complex realms of identity and social class structures. Ordinary individuals of the working class blend seamlessly into the embodiment of their votes. The very ink that is supposed to give individual value to each vote, strips each individual of their individuality by marking on them, (on their fingernails) their (f)utility.

An air of irony permeates the scene as the power perched atop a throne of wealth, proudly rests upon stacks of money. Curiously, these riches find their origin in the very trees that sustain the backbone of the economy. This is an attempt to capture the intrinsic connection between power, labour, and the environment; reminding viewers of the intricate interdependencies that define our society.

Muted identities invites contemplation on the value and agency of individuals within the broader political landscape, igniting conversations about the multifaceted nature of identity and the enduring struggles faced by those who shape our world.



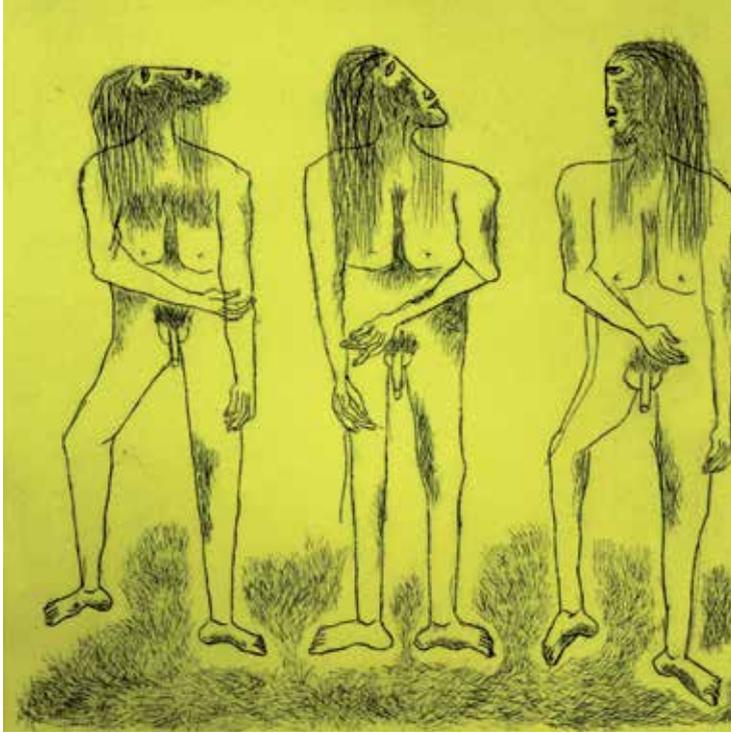
Connecting Square
Embossing

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In an attempt to revisit the genesis of “One World”, to connect with blank dotted lines of the four mental squares, this work deals with conscious states of the human mind in the course of behavior that stem from several overlapping and merging experiences and encounters. But it was not ruminated upon considering we are in the same boat.

As an act to find inner metamorphosis layer by layer, this work is replete with metaphors that have to be unveiled and layers need to be read. The process of making these connections involved me within the layers in a deep sense.



Nude
Drypoint

Dipesh Raj, India
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Our existence and personal identity is a matter of our psychological continuity, our consciousness. I ventured on the journey of self-introspection with this philosophy, always fascinated with what my mind decides to administer and what it relinquishes. In an attempt to understand my own self better, it pours its soul out on anything that epitomises my memories. My aim is to build a bridge between my past and present, in order to coalesce myself towards an intuitive future. My work is the reflection of my inner calling which speaks the language of emotions. Even though, to a great extent, all sublunary things have affected my consciousness, I try to divagate myself from worldly matters, and focus on the extrinsic factors that result in its individual existence.



The Home (House) is the World
Color Etching

Fahimeh Vahdat, USA
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In this etching the blue is a reference to the earth as our planet which will be consumed by overpopulation, the continuation of global warming, and the reduction to the amount of freshwater.

The red represents fire, which eventually will burn the habitats of humans and other species as the earth gets warmer at such a rapid speed. Symbolically, our homes are the world that we live in which could be set on fire by our greedy consumerism, creating a wasteland submerged in water.

The house also represents countries around the world with its social and political structures, its ecology which is in danger of destruction, however it is up to each individual household to become agents of social change.



In Between
Photo Etching

Janne Laine, Finland
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Future is unknown. Shrouded in a thick mist of uncertainty. We are searching for someone to share the pain. Did we pass each other? Am I real or a ghost? Who is a friend - who is an enemy? The healing starts with recognition and connection. I hope you can see me?



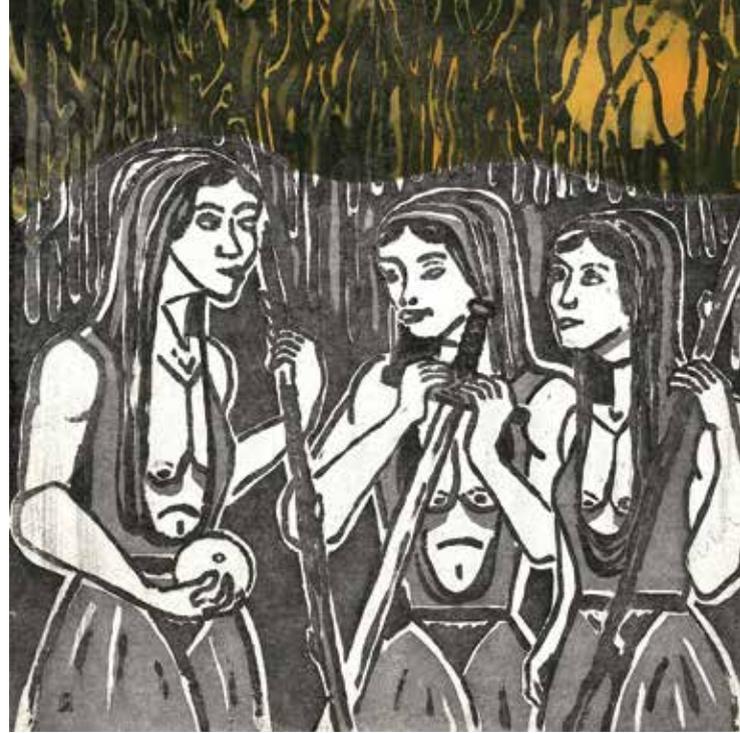
Fence
Linocut

Julia Miąso, Poland
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Can fences be attributed to certain symbolism? Of course they can, for example, in dreams: fences, walls, fences in dreams are interpreted as obstacles to be overcome that appear in front of us, usually completely unexpectedly.

In my work, I focus on the fence - the obstacle, not on what is behind it. It undergoes distortion and deconstruction, which gives us hope for a "One World" in unity, without barriers.



Indelible Black Marks
Stencil and Laser

Kulpreet Singh, India
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Black Marks are reminiscences of an event experienced and lived during and after a protest. Black marks were created on agricultural land, from the effects harvested while and after the completion of the protest.

The work also draws its inspiration from the relation between the corporate sector and agricultural land and its effects on the latter. Black Marks found its own journey and end when it casted a shadow as big as the flame created in this relationship.

Les Grayas
Aquatint

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Red Gorgonians are fragile corals found in the Mediterranean Sea. The red Gorgonians of the Mediterranean are dying due to the warming of its waters. In Greek mythology, the Gorgons are protected by their 3 sisters, the Graeae (also called Grées, Graies, Grayas, etc.) : Dino the terrible, Enyo the warrior and Pemphredo the wicked.



Knowing Myself Etching

Madhvi Srivastava, India
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“Life and death are one thread, the same line viewed from different sides.”

Nature is what teaches me the most and as it is not apart from us, I try to connect with it with the sense of belonging and its truthfulness. In the work it is about my emotional connections, simply noticing the good things in nature and experiencing the joy and calm they can bring, and sharing feelings about nature with others. Also finding the beauty in the natural world, which helps me to regulate my own feelings and keep me mentally healthy. On the other hand, seeing the fallen leaves in nature each day reminds and teaches me about the journey of life and death. By observing the changes in nature by its natural occurrences, it forces me to dive into its hidden beauty. My practice of making matrices in printmaking is experimented, based on found objects such as rough rotten iron sheets. By working on found objects, it gives them a new life.

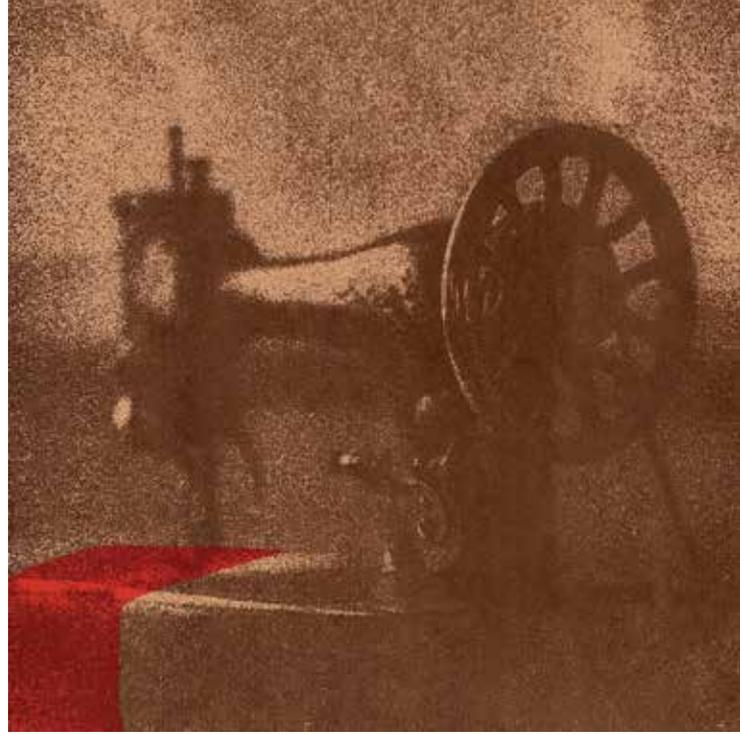
Life Journey Etching

Melihat Tüzün, Turkey
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All living beings' journey of life begins with birth, continues with life, and then ends with death. Although the process differs in its own way for each living being, it essentially has the same beginning and the same end. In the work, this journey is shown with the metaphor of the road image towards the centre. There is a flow, a continuity on the road. It flows in our lives in line with our preferences. The tree is the beginning of life and life is connected with the tree, a metaphor for the past, present and future. The tree is both a home and a food, an energy and a condensation of everything. The most effective method to prevent global warming and environmental disasters is to plant trees. Tree of life, sacred trees, family trees occur in many cultures, belief systems and life in different ways all over the world. In the representation of life, the path is about time and flow, while the tree is about everything. It is life itself. It appeals to all emotions. Roots symbolise the past; stem the present; sprouts, buds and seeds the future.

As a result, one world, one life for every living thing, is shown in this work with the image of one road and one tree.



Reminiscence Etching

Milind Atkale, India
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Memories are an integral part of our lives. They shape our identities, our beliefs, and our personalities. Deeper ones become etched in our minds forever. These memories may be good or bad, endearing or repulsive but they all hold a significant place in our lives.

In this universe, every person is on a quest to find their true feelings. They are disconnected from their own emotions and have spent their life suppressing them. They have done so, perhaps, out of vulnerability, fear of rejection and pain. Their journey begins when they encounter another person who empathises with them and helps them to see the possibility of reconnecting with their feelings.

The protagonist is intrigued by this idea and sets out on a quest to explore his innermost feelings and discover who he truly is.

Mendings Screenprint

Moutushi Chakraborty, India
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In the purposeful world of mindless power-games, let us create a space of candour. Let us dare to fulfil the impossible dreams with actions and discourses of meaning. As the world struggles with conflicts of egotism, let us weave a parallel web of fortitude and healing, for conflicts are bound to exist as long as life subsists. To make sense of this chaos we can try to navigate pathways of parallel healings with the 'collective conscience' of an evolved lot. Nothing is lost in the greater ecology of human existence – it only needs to be revived perhaps to churn the cycle to continuance. Therefore, let us reject none – neither race nor colour nor identities of changing topographies. Let us rather turn the wheel to stitch together 'mendings' of human histories and memories of the rejected and stigmatised in an attempt to breathe in a new life of dignity.



From the series “Cauca landscapes” -
ALMAGUER
 Woodcut



Orlando Martinez Vesga, Colombia
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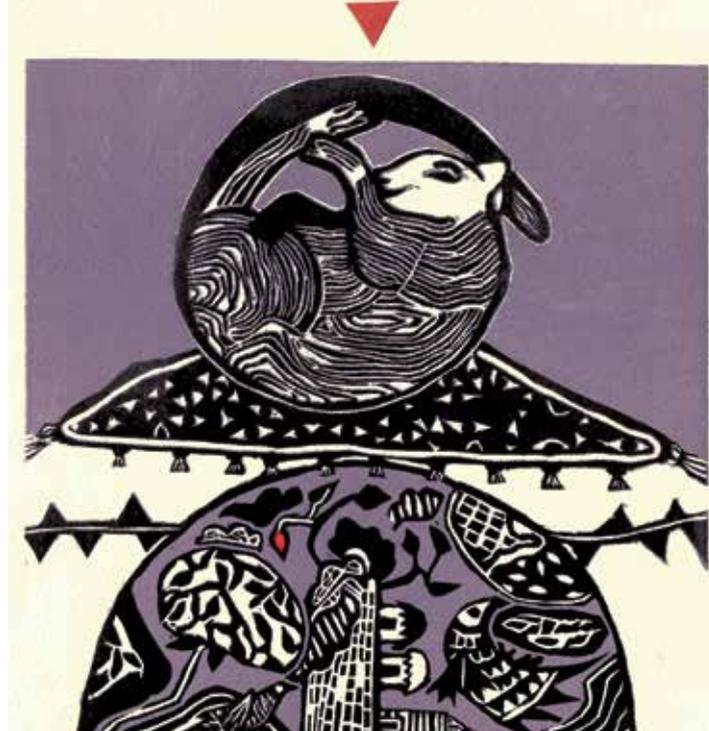
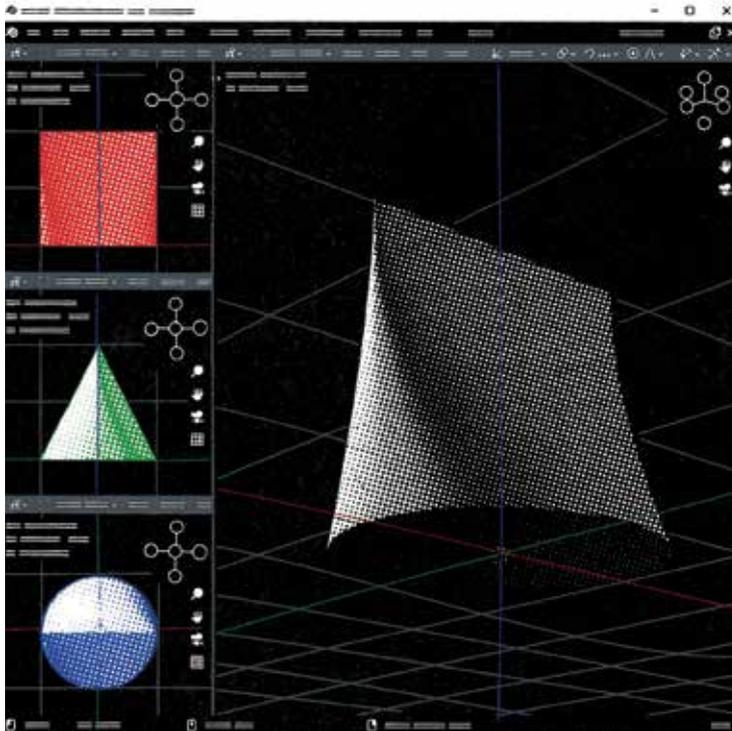
I think about the “One world” idea in my environment. For me, it is a precarious, temporary refuge, a “nowhere”. A landscape of Almaguer, in Cauca, in Colombia; a call from a station phone booth, while it’s raining; or the bathroom of a shopping centre. These places appear to me at the same time both safe and precarious. Sometimes, you don’t know where you are and from that uncertain place, you express to someone the firmness of your feelings. My print is part of a series called “Cauca landscapes”. I’ve included some geographical names. These nominal references are important because they indicate some places in the region where I live affected by the Colombian conflict. Sites challenging to access, with a long history, unknown, even dangerous, and at the same time rare, beautiful, a kind of paradise far away in the mountains.

Red Runs In All
 Aquatint



Padma Reddy, India
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Being involuntarily drawn into even the most simple ‘happenings’, the ‘situations’ and people around me all over and all the time, I feel a sense of immersive-ness, becoming a part of the situation, feeling most informed at times and contrarily also feel like an uninformed and misplaced element in the scenario...both prompting provisional expressions and an array of disturbances. I steadily disengage myself from the seemingly claustrophobic confrontations and alienate myself to become a conscious observer and give credibility to the **VISIBLE** and accentuating it with my innermost and very personal nuances. This way I rein in my multiplicity of thoughts and gain some peace with each work made.



When? And then?
Screenprint

Pradeep Patil, India
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21st century, lifetimes of wisdom, with most knowledge documented and in our pockets, 2d, 3d, AR, VR, quantum computing, AI....! And yet the elephant in the room eludes us. Will there ever be a moment when we all get it at once? Will it then lead to "One World"?

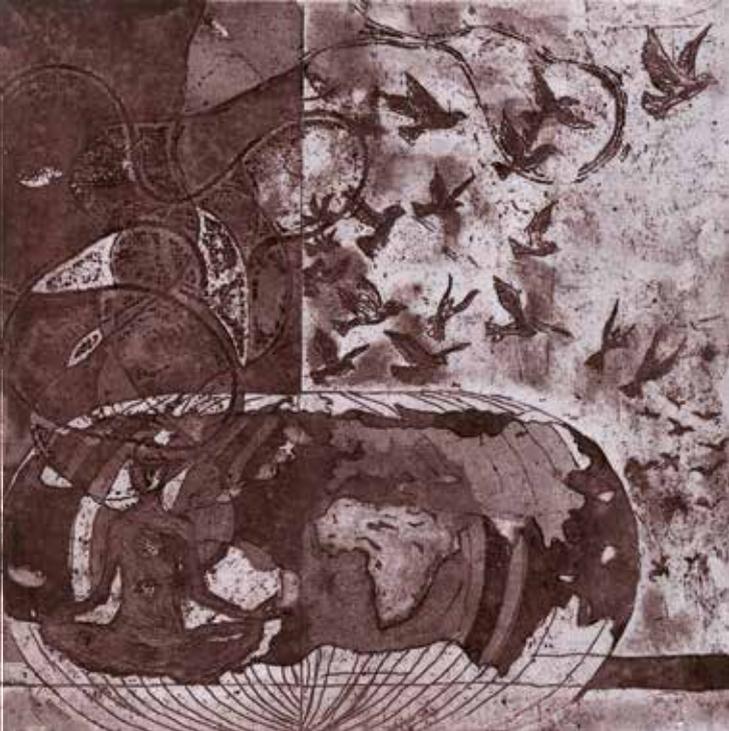
Babuji
Woodcut

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The definition of "One World" varies from person to person. According to me it changes because of the person, the mental and physical condition of the person, the surrounding environment and most importantly "nature".

I think nature defines your one world. There are many changes in our daily life whether it is mental or physical it affects us, nature gives positive form to that change. "Babuji" is my cat's name. When you see him running throughout the day, I forget the pain and sorrow of the day and smile as soon as I see his face. The way he moves, his swagger, his laziness gives me a positive energy. This element of nature seems to me to be my positive world at that moment. I get positive energy from these elements of nature. What I mean by this is that any element in nature gives you positivity. And if we innovate from this energy, we get self-satisfaction. Nature is the link that connects past and present and inspires innovation. Through this energy, we will get closer to nature and maintain the humanity between man and nature. Thus an element of nature becomes for me the definition of my world.

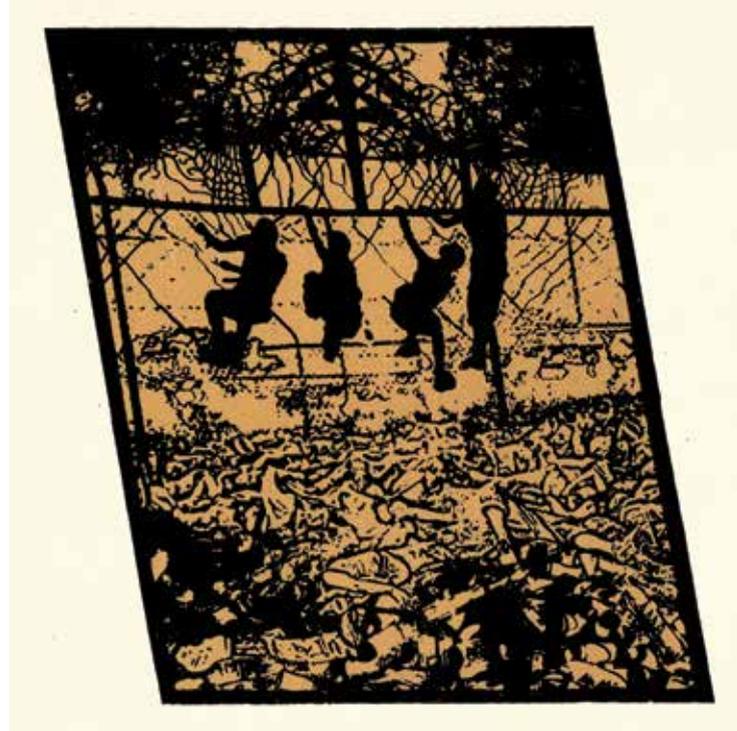


Humankind
Etching

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The globe is cut out. The sphere has been slit and distorted to provide a picture of its spread. We only see it once it is cut and deformed. We see beings escaping the deformity. They climb and fly away as their home has been made to change form. To what end? At what cost? Folds appear along the surface and the oceans coagulate holding the land afloat. The one holding the knife meanwhile sits with eyes and mind shut. To be one, to find friendship it will be necessary to open the eyes. To observe. The broken sphere must become one.



The Cost Of Freedom
Serigraphy

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I title my multicolor serigraph, "One World: The Cost of Freedom", which depicts the struggles of desperate people trying to escape the horrors in their homeland and crossing the "WALLS" into another country in hopes of a better way of life. The trajectory is almost inhumane as many die due to the hardships or fall to assassins in their path. The image is divided into several layers that represent the bullets of an unspoken war, the bodies, the ones who made it to the wall, and the "WALL" itself. For centuries people have crossed these borders and have the right to this One World of ours.



Mending Hearts Screenprint

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The image is of two beings mending hearts. Whether they are their own or not is not conveyed. Healing needs to begin with our inner selves and naturally that will manifest outwardly. There's a lot of heartbreak and disappointment due to the prejudice and anger that ensues in our world today. This has truly been a time faced with much conflicting emotion on a micro and macro level. If we cannot use our words to change hearts, then let it be visual.



Bridging the Distance Woodcut

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The earliest stamps were introduced in 1840 throughout the world while it was introduced in Nepal in 1881 AD. The first stamps were printed using carved wooden blocks. This method was eventually replaced by lithography techniques, and modern-day stamps are now printed digitally. Stamps help preserve history and hold significant association to social and political realities specific to the time of its publication. The illustrations on the stamps were chosen with great care to reflect the values of the artist and the communities they represented. In today's fast-paced society, people are constantly consuming digital content and sometimes forget to seek or acknowledge traditional, paper-based forms of communication and art. Therefore, by using a multitude of printing techniques and mediums, I attempt to recreate these historical postage pieces and reintroduce their value to the modern day as a reminder of our past, and to reflect on the connections, emotions and culture that we have developed over the years. Let us create pieces of art saying 'we are one in the world' to appreciate the connection between all countries around the world.



Wheel of life
Aquatint

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The world is alive because of our relationships. The relationships between sea and mountains, human and animals as well as between mother and children, children and toys. When someone is involved in a relationship there is life, a meaningful life. These bonds flow continuously like a river. I have tried to show the powerful relation between mother and children through my print.



**Our World Is Black And White
- And Every Color In Between**
Screenprint

Silke Groth, Denmark
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The collage shows a “world” consisting of water nature in the centre, a ring of nature on land around it and a not too big ring of human dwellings in between the two of them. The human buildings are in groups, but also part mingled with the others. That’s how one world could look like.



Theirs, Ours, Mine

Relief & Intaglio

(two plates made of rigid expanded PVC)

Silvia M. C. Sala, Italy

silviamcsala@hotmail.com



One world for many. But who actually owns this world? Nature, meaning plants, animals, and the landscape? Mankind, meaning humans, ancient civilizations, contemporary ones, their creations, their actions? Or Time, meaning past, present, future? Whose is this world? It's theirs, ours, mine.



Rope Of Hope

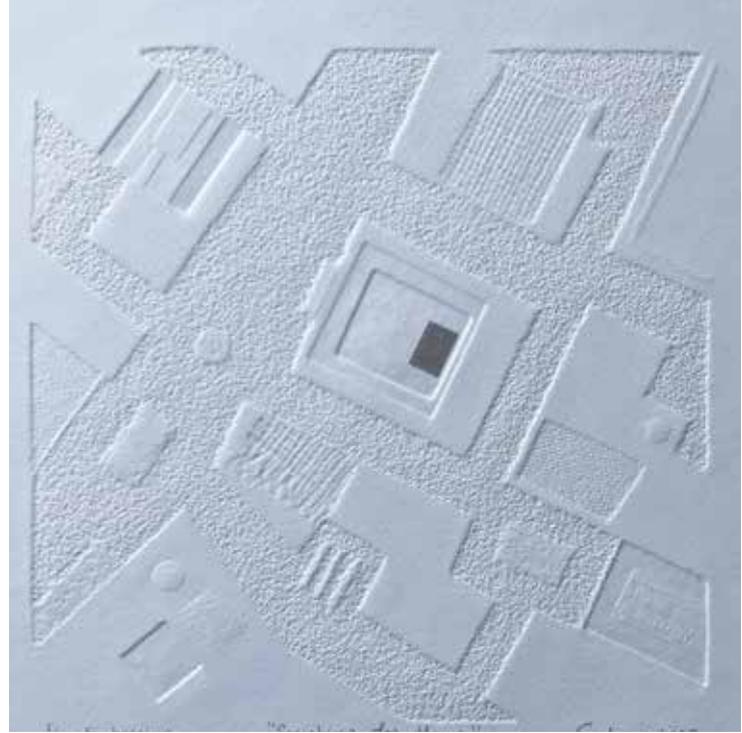
Etching & Serigraphy

Spandan Mundhe, India

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We believe what we see, so I see this world, the one world which has several truth's existing simultaneously. Humans have grown from nothing and crossed the extent of humanity and still are fighting for their own truth, keeping aside the fact that somewhere we all are connected with a common core. The chaotic hand gestures are depicted the same, whereas the tangled rope they hold is their common core. The legs of struggle were seized as every being was busy fighting for their truth. But now for the redemption of our one world, a little gesture of understanding the truth of other's can fulfil the need of today's world. Coiling the rope of hope, for thriving HUMANITY.



We End Up In A Same Boat Serigraphy

Sujan Dangol, Nepal
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Art is play. It is action. It is collective.

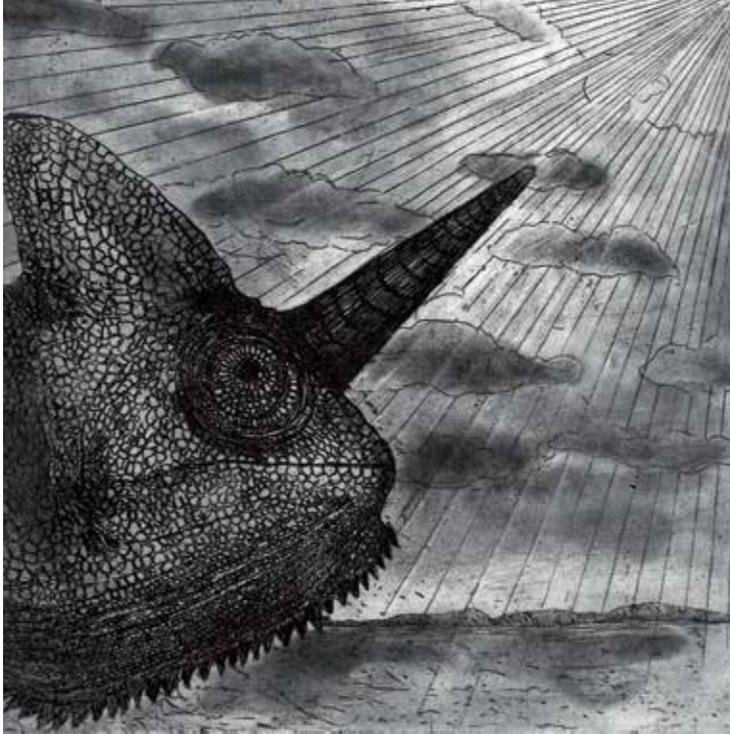
My artistic vision concerns the mundane, all that we take for granted and what will us into action and to coalesce as a community. In this crucial time the world is suffering due to wars, conflicts, pandemics and many social greeds. The project 'One World' is itself a complete package of artwork. It is an open visual letter for me. Geographical and political boundaries, genders, religions, races and cultures are man-made uniforms intended to achieve certain discipline but each of us know that we are going to end up in the same boat with empty hands... where there will be no such identities left.

Searching For Home Embossing

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When I am on the street or on my rooftop, I see stray dogs, birds and other animals wandering in an attempt to find shelter; but hardly succeeding. When I see birds, I feel for them because like humans, they also need shelter in order to survive and raise their newborn. Most of the urban houses are not animal or bird friendly as were in the ancient times. Many of us do not allow these innocent birds to build nests on our roofs as we tend to think that it will make the house dirty. We scare them off. However, we miss to understand that the earth is their home too. Humans have gotten rid of most parts of the natural habitat for other animals and have built this concrete jungle which is not suitable for most of the animals. We consider ourselves intelligent, but thinking only for ourselves is not intelligence. What we have to bear in mind is that if we do not respect the space for other animals, there will come a time when we will have damaged the earth to an extent that it will be unlivable for all of us.



The Magic Horn
Etching

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Trying to show a Unicorn horn on a chameleon which is an imaginary tool to connect the Universe. Showing this tool - horn that receives the light from the universe and spreads it back to each and everyone in this world. Whereas the chameleon stands for evolution and change and transformation.



One World
Serigraphy

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Art involves emotion and expression; a direct-indirect, playful yet serious process. We can't count perfectly. Here in my prints there is combination, overlapping, intersections of birds, animals and humans.

Artworks display an intense urge on the surface but a lot stays unsaid that comes from the core. The visual impact of texture, spontaneous lines is strong and humbling. It speaks of experience of self. Borrowing from Herbert Spencer's phrase 'Survival of the fittest', me and my surroundings absorb each other to survive. These intersections feel like yet another species breathing through the same ubiquitous struggle. I have given expression to this often hidden situation or emotion of darkness which everyone has to face and it's not about a particular class.



Resonance
Linocut

Waghdhare Advait, India
advaitw2600@gmail.com



The world as we see it today hasn't always been the same and has evolved through countless centuries. The artwork depicts the ancient connection between Homosapiens and the Dickinson fossil, an ancient organism that existed during the Ediacaran period (approximately 550 million years ago). It tries to spark a dialogue between the past and the present, inspiring curiosity about the origins of life. It seeks to remind us of the intricate beauty and resilience of life through history and encourages a deeper appreciation for the wonders of our planet's distant past.

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

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



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