

International Print Exchange  
Programme (IPEP) India 2024



imprinting  
**JUSTICE**

Curated by Saad Ghosn



IPEP India sincerely thanks

**Curator, IPEP India 2024:**

Saad Ghosn, USA  
Curator, Director - SOS ART

**Writers, IPEP India 2024:**

Michel Cassir, France/ Lebanon  
Poet, Translator, Director - Levée d'ancre

Amrit Kartar, India  
Artist, Writer

**All participating artists.**

**All artists who could not participate** due to unavoidable circumstances.

.....

Pradeep Patil, Communication designer, India  
Nikhil Purohit, Writer, India  
Lina Vincent, Art historian, Curator, India  
Sanjay Kumar, Artist, India  
Tanujaa Rane, Artist, India  
Sejal Kshirsagar, Artist, India  
Nandan V. P. , Artist, India  
Ankita Choudhari, Artist, India  
Kulpreet Singh, Artist, India  
Saurabh Sonavane, India  
Dipesh Raj, Artist, India  
Tosif Raza, India

**Funding support**



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IPEP India thanks Studio Pannadwar for  
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## Director's note Echoes of Exchange

At IPEP India, we believe in the power of art as a form of dialogue - a bridge connecting artists across cultures, languages, and borders. What began as an initiative driven by a small community of printmakers has evolved into a vibrant, global network, with over 115 exhibitions worldwide and 375 participants. It's an ecosystem where art doesn't merely reside on walls; it travels, it exchanges hands, it finds new meanings - and it does so without the bounds of financial transactions. This is the spirit of barter that fuels IPEP India: a program for artists, by artists, grounded in the idea that true value comes from shared experiences, not monetary exchange.

In 2023, we celebrated a huge milestone - ten years of IPEP India's journey. The culmination of a decade of dedication and creativity was marked by two grand exhibitions at the Bihar Museum in Patna and the Government Museum & Art Gallery in Chandigarh. The modest 1 x 1 foot prints from all ten years of IPEP India portfolios were installed in a sprawling 6000 sq. ft. gallery. The setting was a breathtaking contrast, an enormous space filled with these intricate, small works. And yet, together, these prints created an impactful narrative - one that was both intimate and monumental. It was a testament to the idea that small, consistent efforts, when united, can produce something far greater than the sum of their parts.

Beyond the exhibition, we hosted *Printeract*, an online interactive panel discussion that brought together voices from diverse backgrounds in printmaking to discuss, debate, and exchange perspectives. And through *Sahaj Chaap*, Print from the Streets - an experimental printmaking workshop for students, where they immersed themselves in the art form and discover its possibilities.

The grand finale was India's first online International Printmaking Symposium - *For the Love of Printmaking*, hosted by Nikhil Purohit and Lina Vincent, where artists, scholars, and enthusiasts gathered to discuss the relevance of printmaking in today's world. It was a transformative moment that placed IPEP India firmly on the map as an influential force in contemporary printmaking scholarship. This will culminate soon in a published book with Carrina Parraman as a guest editor.

For our 11th edition, we wanted to bring a new layer of depth to our mission, which led us to the theme *Imprinting Justice*,

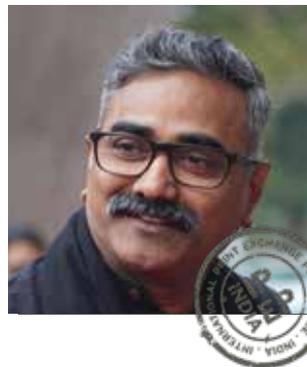
curated by Saad Ghosn, a Lebanese-American curator with a keen insight into global socio-political issues. The idea was to explore what justice means in today's world. Justice, in this context, isn't merely about law and order - it's about equity, empathy, and the fight against marginalisation. Saad challenges participants to think critically about an artist's role as a social advocate and to use their work as a lens through which we might better understand the complexities of justice.

To enrich this exploration, we're thrilled to have the voices of two distinguished writers, Amrit Kartar from India and Michel Cassir from France/Lebanon. Their writings offer fresh perspectives on the works in this edition, encouraging viewers to engage beyond the visual and delve into the layered meanings of each piece. Amrit and Michel's contributions elevate this portfolio into a profound exploration of art's capacity to challenge, inspire, and provoke thought.

IPEP India 2024 is more than just a collection of prints; it's an invitation to witness art as a force for change. Each piece is a narrative, a question, an insight into the artist's world. It represents a journey, not just in miles travelled but in ideas exchanged and lives touched. Through this initiative, we continue to prove that art is not confined by physical boundaries - it is universal, unifying, and resilient. Here, art is a voice for the voiceless, a plea for justice, and a bridge that connects us all.

Thanks to the generous funding support from the Upadhyaya Foundation, IPEP India 2024 has been running smoothly and efficiently. Their belief in our vision and their contribution to this initiative have been instrumental in helping us move forward with confidence. We are deeply grateful for their partnership and unwavering support.

Thank you for joining us on this remarkable journey. We hope you find inspiration, connection, and meaning within these pages.



**Rajesh Pullarwar, India**  
Artist Printmaker

Founder, Director, IPEP India



10 : 49  
YEARS COUNTRIES  
340 : 100+  
PARTICIPANTS EXHIBITIONS

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for the love of  
PRINT MAKING

Discussions on making and sharing  
Online International Symposium

सहज छाप  
Sahaj Chhaap  
Print off the Streets

print  
together  
Print Art Residency

PRINT  
Interact  
Tête-à-tête with the creators  
रचनाकारों के साथ गुफ्तगू

Da(r)shak  
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# Online International Symposium

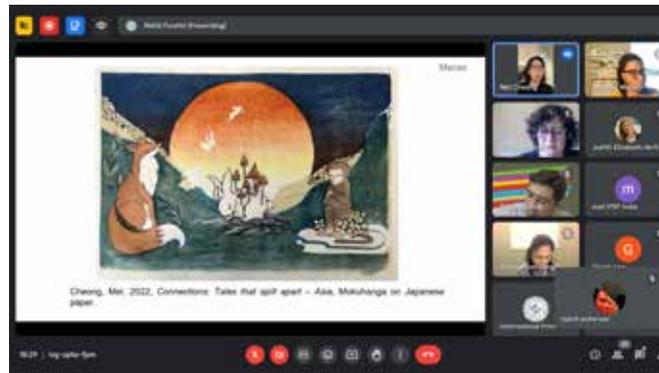
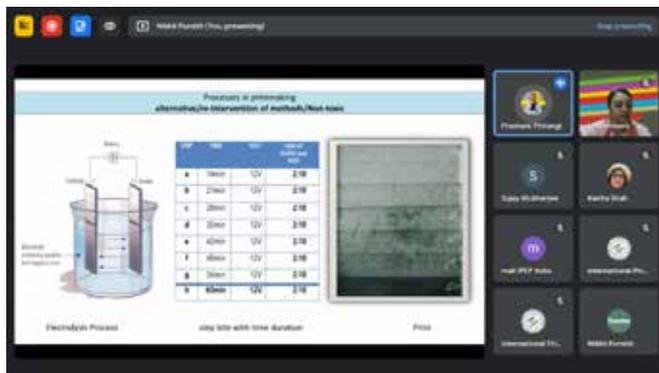
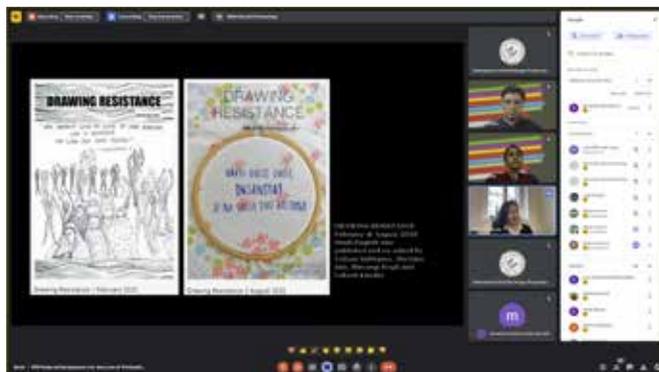


## for the love of PRINT MAKING

Discussions on making and sharing  
Online International Symposium

3, 4, 5 November 2023

6:00pm - 9:30pm IST



## Printeract - Tête-à-tête with the creators



## Sahaj Chhaap - Print off the streets



## Print together - Print art residency



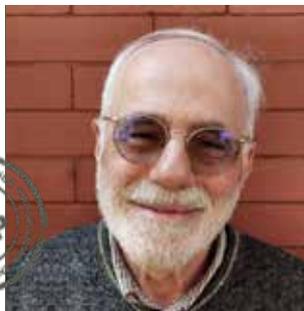
Truthful art is the voice of the artist for what is important to them and for their contributions to a better world. For this IPEP 2024 we would like to invite artists to use their print as their voice to reflect on an issue of social justice that is close to their heart and that they would like to see heard and addressed.

Social injustice is broad as it affects every aspect of our life. We would like the theme, however, to be limited to current issues that our society and world are facing at large, and not to personal philosophical and/or existential themes that may well have their own bearing on social justice. Examples of intended themes include, but are not limited to, inequality, discrimination, poverty, violence and war, abuse of human rights (gender, minorities, religious, freedom, etc.), refugees and displaced, environment.

Allowing each participating artist to add their own particular concern and personal perspective about social justice as they experience it will hopefully empower them, and lead to an impactful creative piece of art. It will also contribute to a display of a large array of concerns as faced by our society and by our world, adding at the same time different cultural perspectives to the theme according to each artist's country of origin.

“Imprinting Justice” has been selected as the title for this Exchange: “Justice” pointing to the focus of the submitted works; and “Imprinting” alluding not only to the specific tool of printmaking being used, but also, and more importantly, to the active role of the artist in using their print for building and instaurating a change toward justice.

imprinting  
**JUSTICE**



**Saad Ghosn, USA**  
Curator, Director - SOS ART

Curator, IPEP India 2024



## A seed has been sown in the land of imagination

*Even when death haunts you, let light be remembered.*  
- Ayyappa Paniker

The breath of light has impregnated the Indian culture for millenaries, crossing myths, facts, the abyss and tremor of life. Religion, science and the arts joined together in giving meaning to existence on earth, surrounded by infinity. This fragile equilibrium, an attempt to balance evil and right forces, opened the field of justice among living beings. So many things happened since then, in particular modernity with its share of brightness, misery, and mechanization. In the present era of new drama, non-sense and hope, concern and insight are at the heart of our survival and of our joy of living. Art, often considered a kind of luxury in a world of crude necessity, is obviously an invaluable weapon.

I am deeply honoured to contribute to the challenging and inspiring edition of IPEP India 2024 “ImPrinting justice”, an event with both an international horizon and a regional impact. Saad Ghosn, its curator this year, is a well-known artist and promoter of visual art & poetry. Saad has been exploring, now for a while, in his own city, Cincinnati, USA, and across the world, the essence of art as a carrier of an integral meaning, from aesthetics to social consciousness. He does it with an insistent *leitmotiv*: peace on earth, linked to justice. Here again, there is a subtle balance helping us survive and celebrate the harmony between humankind, the surrounding nature and the universe.

This year more than forty artists shared with us their vision through their prints of various techniques. They are mostly from India, Brazil, Mexico, USA, Czech Republic, Norway, Pakistan, Philippines and Nepal. A whirlwind of cultures, know-how and reflections, all trying to address one side or the other of justice, also the multiple sources of injustice. They highlighted at the same time the obvious enemy in our modern/traditional societies, and the ones in our own minds blinded by false propaganda, fears, envy or hunger for profit. They did not though forget the war machinery that constitutes an enormous and profitable way to exploit peoples, mostly the poor ones.

Returning to art itself, which is inspiration, creation, and liberation of interior wings and colours, would it be possible to use it to amplify the sense of otherness and of sharing, maintaining reciprocal respect? Save for notable exceptions, a piece of art is not a political manifesto; it can possess, however, the power of illuminating reality, of freeing it from real or assembled demons that block our souls and that limit our

capacity to offer beauty, love and an empathic surrounding. The French poet, Arthur Rimbaud, claimed that poetry was not only music, but that it aimed at changing life, giving it a revolutionary mission.

The claim for more justice is evident in most of the prints included in IPEP India 2024. They display a large panorama of visions and concepts, addressing environmental issues, women rights, immigration, colonialism, social isolation, lack of education, oppressive traditions, etc. In each instance, the strength of the piece of art provides emotion, thinking and openings. I personally was deeply moved by what I saw and resonated strongly with the powerful drawings and with what their images evoked: daydreams, suffering, dissolution of demons... They all provided what the French poet Paul Eluard meant when he said “donner à voir,” i.e. to give to see, the artwork becoming an open window to the imaginary and to a better life. The usefulness of art is unquestionable and its power unlimited. In the face of war, injustice and corrupt interests, art is on the lookout and can be “subversive”; it can light the torch in the darkness and make the common man’s soul dance.

I was also impressed by the statements that the artist printmakers wrote to accompany their work. Their comments on injustice gave to their “imPrinting” the shapes and shadows of lucidity, enlightening their struggle for their cause. It was their way to also channel our attention beyond the visible, encouraging us to follow their path. One of the artists commented in particular on Indian and Mexican gods, keepers of humanity and fighters against injustice. In fact, mythology, art and dreams have always aimed at repairing human failings. From the past to the present, and for the future, art has and will continue to provide an amplified and much needed breath in this respect.

IPEP India 2024, gathering so many innovative visions, will surely be a major contribution to art for a brighter word!

**Michel Cassir, France/ Lebanon**

Poet, Translator,  
Director - Levée d’ancre

Writer, IPEP India 2024



## WRITE UP TWO

From the dawn of human civilization, societies have grappled with notions of justice and fairness. Early systems of governance introduced rudimentary forms of law and order to protect individuals within tribes and communities, laying the groundwork for what we now understand as justice. These early legal codes, like Hammurabi's Code in ancient Mesopotamia, were among the first attempts to formalize societal norms. They signified a step toward using law as a framework to preserve social order. Yet, as history unfolded, it became evident that the law could serve both as a shield for humanity and as a tool of oppression, a "double-edged sword" as noted by Philippe Sands in *East West Street*, capable of protecting and destroying depending on the intentions of those who wield it.

The legacy of Hersch Zvi Lauterpacht, a prominent figure in international law, underscores this duality. Lauterpacht's advocacy for universal human rights and accountability during the Nuremberg Trials became a pivotal moment in the evolution of justice. His commitment to holding powerful figures accountable for atrocities committed during World War II reflected a deep belief in the law's potential to serve humanity rather than tyranny. Lauterpacht's influence, particularly his efforts to enshrine protections for individuals against crimes of genocide and crimes against humanity, became essential building blocks in the creation of modern human rights frameworks. This reflects the idea that "the law is a double-edged sword, capable of both protecting and destroying, depending on how it is used."

As *East West Street* eloquently demonstrates, the concept of law as both the "guardian of civilization and the instrument of its ultimate destruction" resonates deeply. This dichotomy points to the fragility of legal systems that can be used either to promote justice or to entrench injustice. As history reveals, laws have been exploited to perpetuate oppression, marginalizing groups based on race, religion, and social status. In contrast, when wielded by individuals with integrity and a commitment to justice - like Lauterpacht - law becomes a powerful tool for advancing human rights and upholding dignity.

While legal frameworks are critical to establishing justice, the power of art to imprint justice on society is equally

significant. Here, the "International Print Exchange Program (IPEP) India" plays a vital role in expanding the reach of social justice through the medium of printmaking. In reflecting on IPEP India's mission, the lyrics of the song 'Wake Up Everybody' by Harold Melvin and the Blue Notes echo as relevant today as in 1975: "The world won't get no better if we just let it be, The world won't get no better, We gotta change it, Just you and me." Now more than ever, we are reminded of the importance of working against racism, police brutality, poverty, food insecurity, health disparities, marginalisation, and other injustices. The pursuit of justice is as relentless as it is vital, and as injustices never rest, neither can we.

IPEP India's dedication to advancing justice through art mirrors Lauterpacht's legacy in international law. Printmaking, with its unique reproducibility, allows artists to amplify voices and broadcast messages that advocate for social, political, and environmental justice. IPEP India participants have embraced this capacity, addressing critical issues such as racial inequality, gender rights, environmental degradation, and human displacement. Through their intricate and evocative prints, they use art to address the global issues that impact our shared humanity. Their work not only challenges complacency but also fosters dialogue, emphasizing that art can serve as a potent catalyst for social change.

Understanding history, as Sands suggests, is vital to shaping a more just future. Without learning from the past, we risk repeating mistakes and failing to evolve. The painful experiences of war and systemic injustices illuminate the consequences of misused power, urging us to recognize justice as an ongoing, dynamic process. A quote from *East West Street* captures this sentiment well: "Justice is not a static concept, but a dynamic process that requires constant vigilance and effort." This ideal aligns closely with IPEP India's approach, as each print they create transcends mere artistic expression, serving instead as a visual narrative that compels us to confront uncomfortable realities and challenge the status quo. Through their art, its artists embody the belief that justice is a continuous journey, requiring dedication and advocacy to uphold principles of equality and accountability.

The participants, by transforming both individual and shared experiences of injustice into potent visual statements, spark essential conversations that transcend borders and cultures. In doing so, they echo Martin Luther King Jr.'s observation that "Injustice anywhere is a threat to justice everywhere. We are caught in an inescapable network of mutuality, tied

in a single garment of destiny." Each print brings to life the complex interconnections of our collective struggles, urging viewers to reflect on their roles in the global quest for equity and accountability. Their work not only portrays injustice but demands accountability, emphasizing that art - like law - has the potential to serve as both shield and challenge.

The ongoing legacy of IPEP India's printmaking over the past decade is a testament to artistic excellence and profound social engagement. These artists have left an imprint on society that endures beyond paper and ink, ensuring that their messages resonate within the broader human landscape. Through their commitment, they honor a legacy of resilience, advocating for a world where justice is accessible to all. They remind us that art, like law, when guided by integrity and compassion, can indeed be a force for good - a legacy that compels us to uphold the inherent dignity of all people.

In closing, both the legal contributions of figures like Lauterpacht and the artistic endeavors of IPEP India reveal that justice is not merely a concept, but a journey requiring the vigilance and effort of each generation. By integrating art and activism, IPEP India artists bring justice into focus, challenging us to question the systems that surround us. Through their enduring work, they call upon us all to join them in this pursuit, leaving a lasting imprint on our collective conscience to amplify the urgency and relevance of the call for justice, making IMPRINTING JUSTICE a powerful rallying cry for action.



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**Amrit Kartar, India**  
Artist, Writer

Writer, IPEP India 2024



**We Envision That Which  
Etching**

Andrew Au, USA  
rotor242@yahoo.com



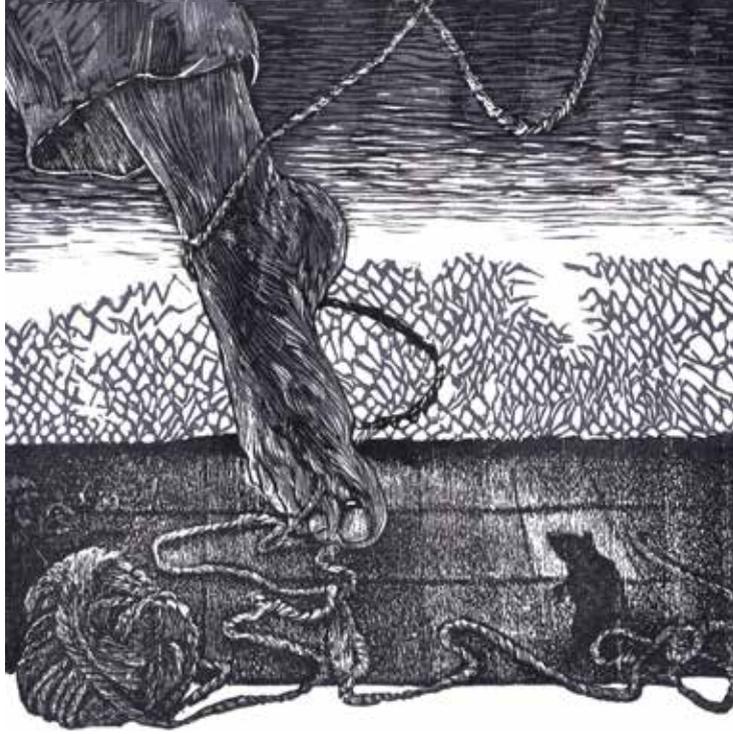
I have been intrigued by the way various cultures have physical embodiments of the concept of justice. Deities such as Shani Dev, Dharmapalas, and Quetzacoatl, are all fierce and active bringers of justice. Lady Justice, a western construct, wields scales and a sword. When we think of justice, it can be an intangible thing, a sense of equity, and yet it can be a powerful and horrible thing that is necessary to maintain balance. This image is a construct that combines and melds the various physical concepts of justice into one.

**Knockout  
Dry point**

Ankita Choudhary, India  
ankii.c579@gmail.com



Feminism is about all genders having equal rights and opportunities. It is about respecting diverse women's experiences, identities, knowledge and strengths, and striving to empower all women to realise their full rights. Feminism in sports is a movement that aims to challenge gender-based barriers and discrimination within the fraternity. Liberal feminists work tirelessly to rip apart hurdles to girls' and women's participation across the board. Through my work I hope to promote justice against biased decisions.

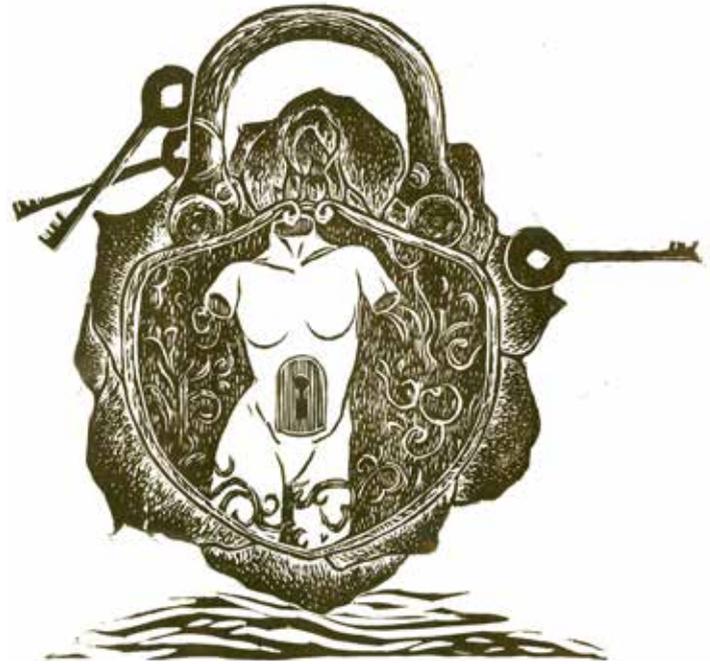


**Chew the Cud of Play**  
Woodcut

Ankita Daulatabadkar, India  
ankitadaulatabadkar09@gmail.com



Exploring the tapestry of self and society, this woodcut print strikes with unrelenting force, offering an unforgiving critique of deep-rooted social injustices. At its core, a worn and intricately detailed leg symbolises the ceaseless grind endured by society's workaholics. Swarming around, rats scurry and gnaw; they represent the mischievous and often cruel aspects of human behaviour.



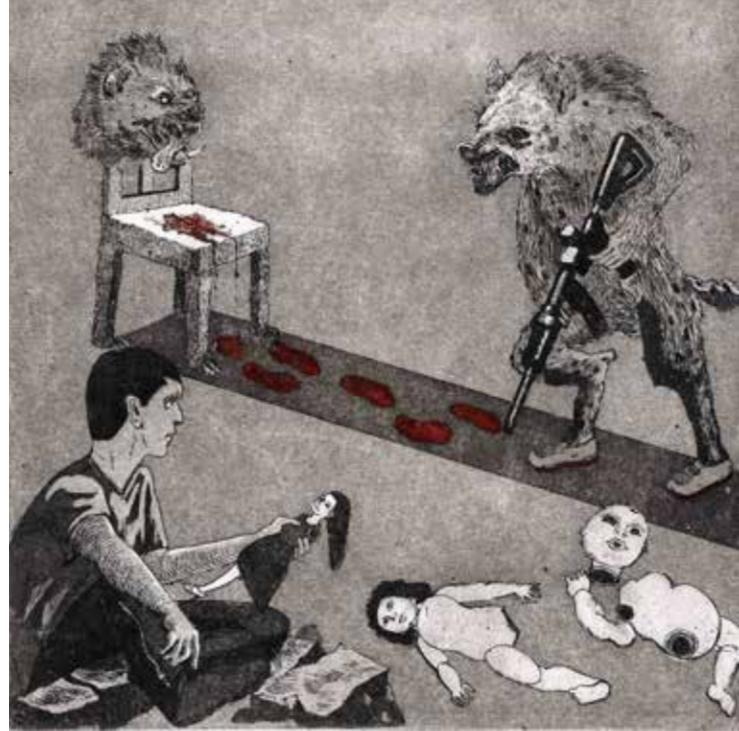
**The De-rose, Not Dead**  
Woodcut

Ankita Sahu, India  
ankianku1999@gmail.com



After marriage, a bride loses her virginity, she is deflowered. Being in a wedlock the change is not only biological but also a major mental, emotional, cultural shift. The society treats her like a dead flower, incapable of standing on her own and subdues her with all its power and dominance.

I try to convey in this work that deflowering doesn't mean death but is just a natural change. I chose a rose due to its resemblance to the radiant vibrancy of a bride in red bridal attire.



### Let the Poppies Grow Linocut relief print

Anshuka Mahapatra, India  
anshukamahapatra@gmail.com



This print examines the growing acceptance of hate speech, especially in relation to gender, race, ethnicity, and religion. Social media amplifies and perpetuates this harmful rhetoric, entrapping individuals in a cycle of divisiveness until the consequences hit home. The poppy, a symbol of remembrance and hope, contrasts with the flames of hatred that continue to spread due to societal indifference. Our collective inaction allows these toxic ideologies to thrive, deepening the divides between us. Through this work, I underscore the urgency of confronting these issues before they escalate further, as silence only nurtures the destructive force that could consume us all.

### Imprint Justice Etching

Ashwinkumar Pandharabale, India  
ashwinkumarpandharabale@gmail.com



As a printmaker, I create new shapes by uniting nature's aquatic, terrestrial, amphibian, and human aspects, reflecting life and aura. Inspired by global injustices, I channel my suffering into art to speak out against violence. My work explores "Imprinting Justice" by examining how societal biases and injustices are ingrained in our systems. I advocate for non-violence and humanity, aiming to promote global understanding and empathy.

Despite the challenges of printmaking - acid hazards, ink consistency, plate damage, and edition consistency - this process is crucial for personal growth and conveying the message: 'Violence is never acceptable.' I value IPEP's platform for amplifying my voice against genocide, rape, and injustice. Through art, I hope to inspire change and foster a compassionate world where love prevails over suffering.



**The Eyes**  
Woodcut

Avijit Mukherjee, India  
avijit99mukherjee@gmail.com



With my vivid imagination, I use symbolism as a tool for my expression through art. My works are strongly based on drawing, utilising diverse elements to transmit my feelings and philosophies learnt from life's struggles. In "The Eyes," the outline of a head is filled with eyes looking in different directions, symbolising the human nature of observation and absorption of our surroundings. In the middle of all the gazes, the two layered pot is rooted, still collecting our inputs and filtering with our conscious or subconscious will. The vertebrae are placed above all these human processes as symbols of discretion. The spine is used as a metaphor of our integrity that leads us to keep up virtues for the wellbeing of our world.



**Beyond the Rainbow**  
Woodcut

Celestino Neto, Brasil  
cnetogravuras@gmail.com



We see that progress in LGBTQ+ rights is different everywhere. Countries like Canada and Germany are leading in acceptance and legal protections. India is starting to make social and legal changes. Brazil has made legal progress but still faces high levels of violence and discrimination. The United States has regional differences, with progress and setbacks happening at the same time. The Ancient Roman Empire shows us that ideas about sexuality change over time. These comparisons show that, even with legal advances, social acceptance and getting rid of prejudice are challenges everywhere.

My woodcut features the face of an old person who has lived a long life and carries much knowledge from their journey through time. The tree symbolizes the cycle of life where everything is born and dies. The heart with the colors of the rainbow represents the sacred, where God created everything, and we should only have love, compassion, and respect!

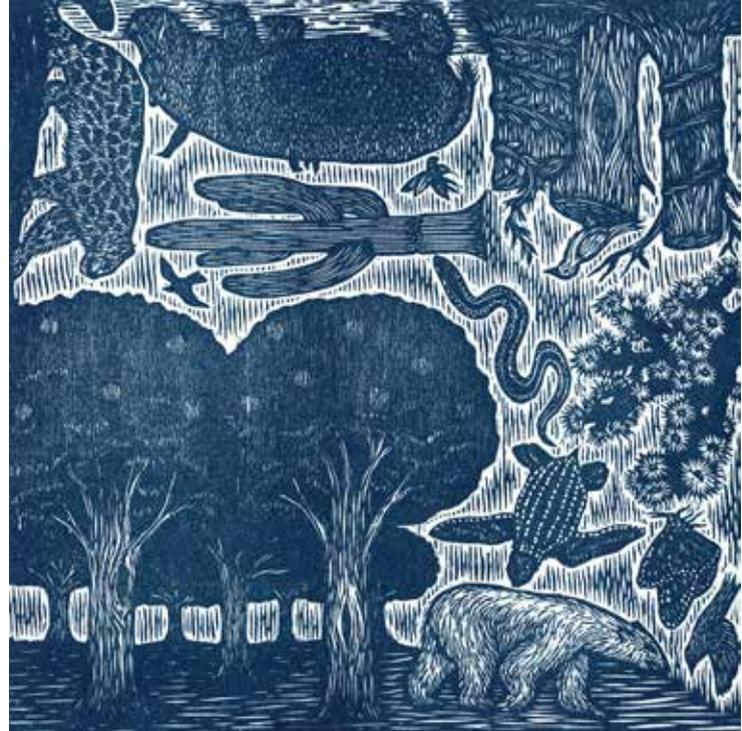


**Untitled**  
Relief print

César Chávez Victoria, México  
cesarchavezvic@gmail.com



My print deals with the topic of violence and food under the slogan of "Foods, not Bombs". We have normalized the issue of War as deaths and famine have become a daily phenomenon. As a society we are no longer impacted by those images of dispossession, death, and destruction.



**Untitled**  
Xilography

Edith Chávez, México  
eddith.chavez@gmail.com



My piece addresses the accelerated desertification of the planet caused by human activity, its practices of deforestation, overexploitation of aquifers for agricultural activity, displacing native species from their ecosystems, thus causing a loss of biodiversity and habitat. The consequences: Climate Change.



**All in one**  
Linocut

Eva Horská, Czech Republic  
evahronovska@email.cz



Abstracted face shapes represent various persons, some transform into monkey masks and devilish horned heads, or into a girl without mouth who cannot talk. All in one. All the matrices are printed in one, color over color. Each personality is original; that is what creates diversity and respect for all beings.



**Sinking lighthouse**  
Woodcut

Fernando Gómez Alvarez, Brasil  
fernando.alvarez@ufes.br



To some extent, the theme for me is about the abuse of human rights for so many years in my motherland, and so on, it's about economic failure, poverty, discrimination, and exile at last.

Although I didn't use preliminary drawings, I made several sketches to clean up the idea. Many years ago the monument was built as the Civic Square of the republic in a public tender. After the triumph of the revolution, in 1959, it was appropriated by the victorious side, and was renamed the Revolution Square. I worked with the famous Revolution's Square monument sinking at sea with a very cloudy sky. A white and black square woodcut with minimal area of watercolored red Phrygian cap on top of the composition surrounded by fangs. In a certain way, after a hazardous long walk we are at the bloody starting point.



## Equity

Etching & Aquatint

Gowthami Mahadeva, India  
ggowthu907@gmail.com



As an artist deeply invested in the narrative potential of human composition printmaking, my work often straddles the delicate line between aesthetic beauty and social commentary. Through “Imprinting Justice” I can explore and express the complexities of human experience and the perennial struggle for equity and fairness. In this context, my work seeks to highlight the stories of the marginalised and oppressed. Each piece is a testament to their struggles and triumphs, capturing moments of resistance and solidarity.

The textures and lines in my prints are deliberately crafted to evoke a sense of raw emotion and to provoke thought. The tactile quality of the prints invites viewers to not only see but feel the weight of the stories being told. This sensory engagement is crucial in fostering a deeper connection and empathy towards the subjects of justice and human rights.

## Refugees

Serigraphy

Helena Horalkova, Czech Republic  
helena.horalkova@centrum.cz



Refugees at the border sitting peacefully in front of the border guard.



**Untitled**  
Xilography

Ivan Bautista, México  
bautisttar@gmail.com



My print reflects on pre-Columbian cultures, passing through the colonial past in Oaxaca, showing the religious syncretism of the present, and how each individual has a symbolic burden with which they struggle internally so as not to be judged for their beliefs.



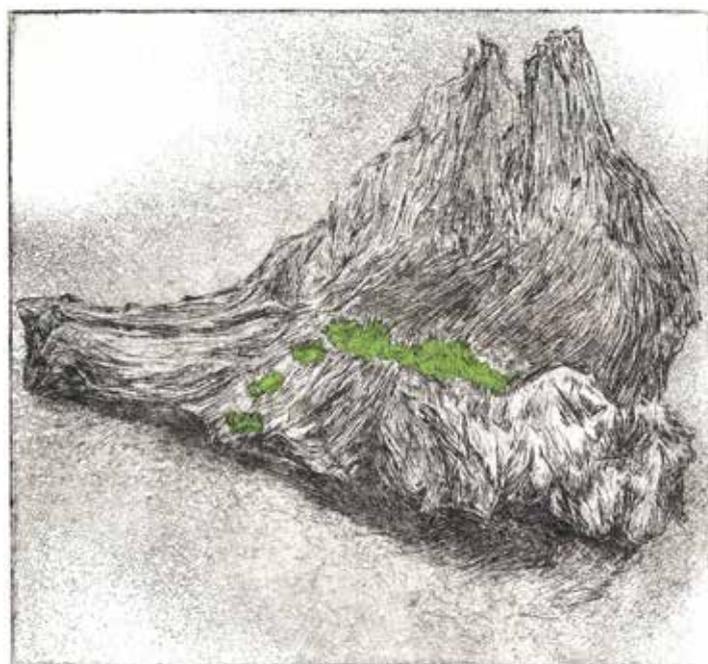
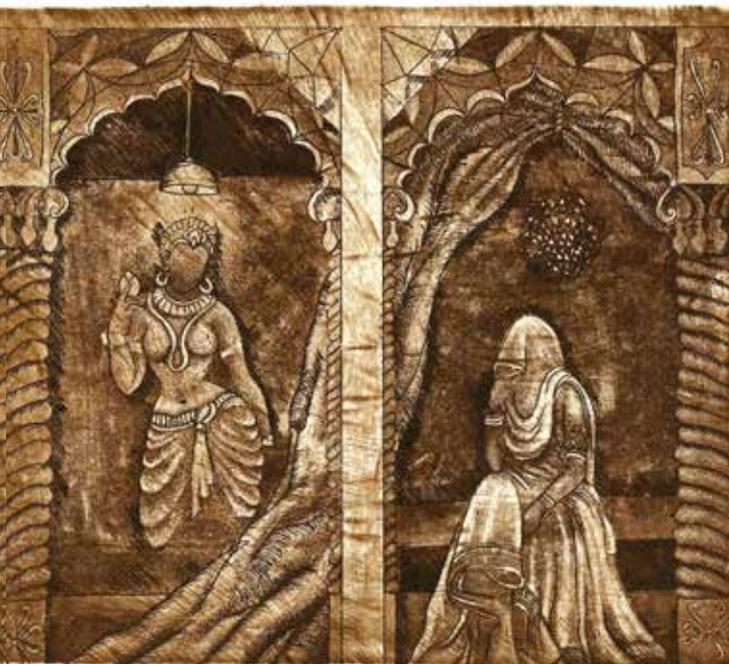
**La muralla es la visión del mundo  
(The wall is the world view)**  
Xilography

Javier Rodriguez, México  
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Global immigration is a complex phenomenon that has been constantly growing and evolving in recent decades, with profound economic, social and political implications worldwide. This increase reflects a long-term trend towards greater human mobility, driven by a number of complex factors - ranging from conflict and humanitarian crises to the search for better economic opportunities and family reunification. For example, the conflict in Syria, the war between Ukraine and Russia, the coup in Haiti that overthrew the democratically elected president, migration from Africa and Asia to Europe, as well as from Latin America to North America.

Migrants can bring new skills, knowledge and perspectives to host economies and societies, which can stimulate innovation and economic growth. In addition, migration can contribute to cultural diversity and social cohesion, enriching the social fabric of receiving communities.



### Modernity Unveiled Etching & Aquatint

Jayshree Singh Deo, India  
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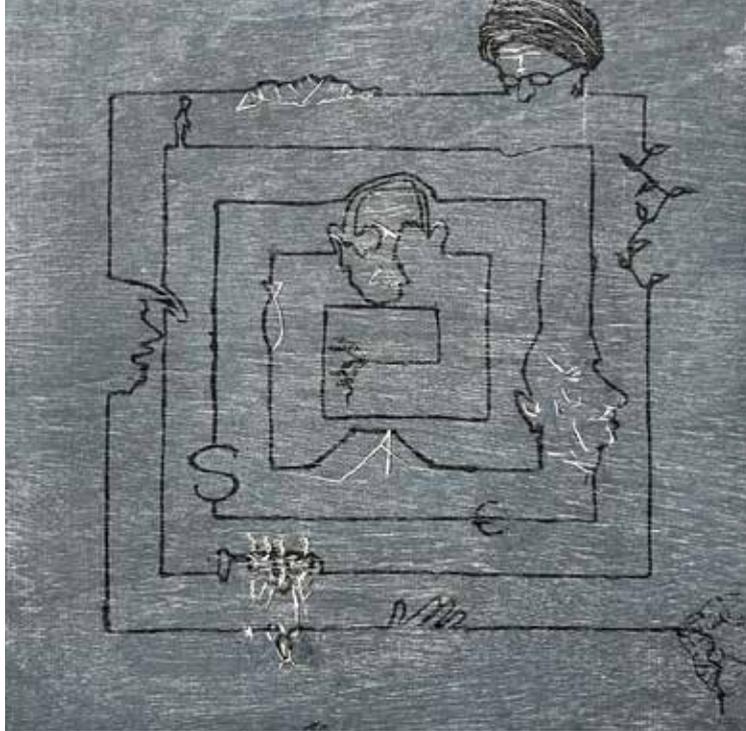
“Modernity Unveiled” delves into the dichotomy of modernity through contrasting female figures. One woman is clothed, symbolising societal norms and concealment, while the other stands as an unclothed sculpture, representing timeless beauty and raw truth. By juxtaposing these figures, I challenge viewers to contemplate what constitutes modernity - is it conformity or authenticity? Through this work, I invite dialogue on societal perceptions and the evolving definition of modernity. This work aims to spark introspection on how we define and interpret the essence of contemporary existence.

### Revival Etching and Chine Collé

Jillian Campagna, USA  
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“Revival” is an attempt to understand the importance of our ecosystems and the ways in which they often cycle through necessary periods of decay. These cycles are facing the impacts of environmental distress caused by climate change. Any form of imbalance can cause a cascade of cause-and-effect to these systems. These rapid shifts create alien ecosystems as their inhabitants are forced to adapt in order to survive. The green Chine Collé placed disparately on top of the bare wood represents new growth, a form of hope, resulting from these changes and decay, sometimes completely foreign to its previous ecology.



### The Thread

Oil-based Woodcut

Judith Elisabeth De Haan, Norway  
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Everything is connected. That is why it is important that you have and show respect for everything that lives around you. Whether this concerns plants, animals or people. Everything depends on each other. You can't do something without it having consequences on something else. No matter how much money or power you have, it doesn't mean you can get away with it. Every person is connected in one way or another to nature or to another person in the present or in the future. If you make the world unsafe, it will also make the world less safe for you, your family, and your grandchild.

### Freedom of Thought

Linocut

Ken Swinson, USA  
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Technology has become vital for citizens to communicate and organize to fight for democracy, freedom and human rights. Unfortunately, because of unfair business practices and lack of government regulations, five major corporations have a monopoly, controlling the majority of our communications over the internet. These corporations exploit their users with mass surveillance and psychological warfare to increase profit and maintain unregulated power. The technology that promised to give us freedom has become our prison.



**Freedom**  
Intaglio

Mahesh Prajapati, India  
maheshprajapati\_7@yahoo.com



My artworks are about human issues, the different situations which one comes across as an individual, as a part of Society. The existential issues, problems regarding survival, environmental issues, human aspirations, desires, dreams, the simple wishes as well as complex desires, all come in my works. Figures come as focal points with the detailed backgrounds, the paraphernalia, and a variety of symbols and signs. In this work, the basic human desire to feel free in a society which should be just and right is shown with the use of subtle tones and deep shades. Etching is explored with deep biting, aquatint and embossing.

**Untitled**  
Relief print

Mario Guzmán, México  
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The theme revolves around migration. Today, various human groups from plundered nations and governments controlled by “colonialism” are forced to seek better economic conditions outside their country of origin. The transfer involves carrying every element that gives identity to the migrant human face. It is also accompanied by hope and uncertainty at the arrival to a place that awaits them as new “humans” and consumers of goods.



**Entangled Truth**  
Screen printing

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“Injustice anywhere is a threat to justice everywhere.”  
My art delves into the struggles of those who are oppressed, silenced, and marginalized, mirroring my own entrapment within a flawed justice system. The blindfolded and shackled figure embodies the systemic injustices I’ve experienced firsthand as I face a court case that highlights these failures.

The bold lines and stark contrast in my sketch evoke a sense of frustration and helplessness that I feel. It serves as a reminder that our collective silence can perpetuate injustice, and that our voices and actions are crucial in the fight for equality and human rights. Let us strive to create a world where justice and righteousness are free-flowing streams, unrestrained and accessible to all.



**Rozmotej a sud’**  
(Untangle and judge)  
Relief Printing

Pavel Hora, Czech Republic  
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The search for a man hidden in an intricate and knotted labyrinth of lines on a graphic sheet is a figurative expression of the search for justice in the intricacies of human stories and actions in the name of law. The overlap of these stories beyond the framework of the court and the strict line of the law considering its decisions are expressed in the graphics by lines depicted in barely perceptible embossing. The blue color of water and heaven symbolizes freedom, constant changeability and movement, but also the connection of the highest with the deepest.



### Unified Equality

Etching & Aquatint

Prasad Nikumbh, India  
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In “Unified Equality” I intend to explore the theme of gender equality through the medium of printmaking. This initiative will emphasise the ongoing battle for gender equality and the resilience of those who seek to promote equal rights. I depict scenes of resilience and unity among diverse genders by employing dynamic compositions. My prints reflect the global movement towards a more inclusive and just society by emphasising both historical milestones and contemporary movements. This exchange will provide a forum for the celebration of champions and the expression of the urgent need for gender equality.



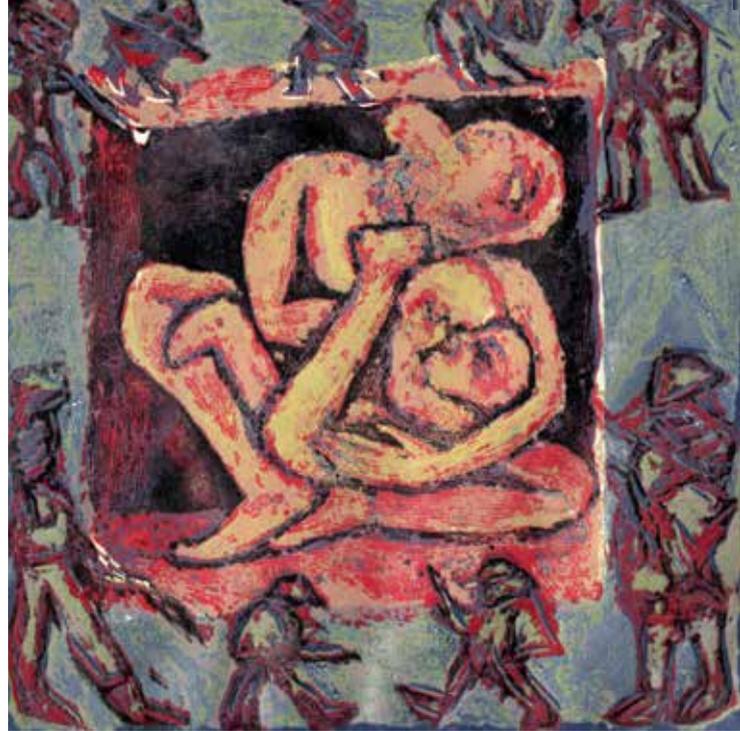
### External Isolation

Serigraphy

Prashant Phirangi, India  
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Mental health and social injustice issues have been hidden from the public by the very recent COVID-19 situation and inflation due to elections; with the global pandemic, these ‘silent’ and insidious issues can go unnoticed. As a result of the problem, people have become aware of the changes around the system, and earning sources like factory workers or street vendors cannot continue to work. The existing unemployment situation worsens due to insufficient attempts to raise voices, which causes the relative problems within the system to deteriorate. They put themselves cornered (external isolation) and face varying degrees of difficulty, inequality, discrimination, poverty, and displacement from their native places, treated as refugees in their own country.



**Lamp**  
Etching & Aquatint

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The work presents a poignant commentary on the significance of education as a transformative force in the lives of children, while underscoring the critical need for safe and nurturing environments for their growth. Central to this composition is the recurring motifs of the lamp and the young girl. The lamp, a metaphor for knowledge and enlightenment, illuminates the pathways of personal development. The girl, embodying innocence and potential, is both subject and symbol, guiding the viewer through a layered narrative of identity, agency, and the complexities of self-discovery.

By continuously revisiting these forms in my practice, I embark on a dual journey—one that mirrors the child's educational development and simultaneously reflects her own evolving understanding of self. The recurrent dialogue between the motifs deepens with each iteration, offering insights into how education and safe spaces cultivate not just intellectual growth, but emotional resilience and self-realisation.

**Terrified Territory**  
Linocut

Raj Kumar Mazinder, India  
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My thoughts have long been shaped by the socio-political landscape of my homeland, Assam. I witnessed the beginning of turmoil in the early 1980s, which later escalated into a period of violence, suspicion, and intolerance. This unrest, marked by anger, conflict, and loss, profoundly impacted me, and I believe my work reflects these daily experiences and the decline in human values within our society.

My linocut print, "Terrified Territory," portrays the social violence and injustice faced by the weaker sections of society, symbolised by a mother and child. Through my artistic process, I have attempted to capture both local and global ethos, reflecting on our heritage while confronting the harsh realities of the present. The uncertainty in my technique echoes my desire for innovation and the search for new artistic expression.



### Begin Again Linocut

Reinhardt Ngujo, Philippines  
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“Begin Again” portrays a poignant yet hopeful scene of renewal and justice. The piece centers on two doves, each crafted with elegant, hand-like forms. One dove lies on its back, motionless, evoking a sense of loss and despair as it appears to be near death. The other dove soars above, vibrant and full of life, clutching a branch of leaves in its beak. These leaves, rich with symbolism, represent both life and justice. In an act of grace, the flying dove reaches toward the fallen one, as if offering the leaves to restore its life and dignity. The composition creates a dynamic tension between struggle and renewal, inviting viewers to reflect on cycles of justice, restoration, and the eternal hope for new beginnings.

### Albatross Cyanotype on watercolour paper

Ruchita Madhok, India  
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Albatrosses are magnificent birds, alive in the myth and folklore of seafaring cultures around the world. In reality, they are endangered, with most species teetering at the edge of extinction.

In recent years dead albatross chicks have been found on uninhabited islands, their stomachs filled with ocean plastic. Unknowing parent birds have mistaken our waste for their food and fed the juvenile birds, causing them to choke and starve. Even before they have learned to fly, human pollution has killed them. In Samuel Coleridge’s legendary poem ‘The Rime of the Ancient Mariner’ the albatross represents the beauty and innocence of creation. In the poem, the sailor who shoots an albatross, bears its corpse around its neck and is forever haunted by his actions.

It is a grave injustice that human actions bear such terrible consequences for the natural world. No creature should have to pay such a high price for our disregard. We are collectively responsible for the suffering of these remarkable creatures. We each have an albatross around our neck.



**Lap**  
Etching

Sanjay Yadav, India  
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I love working in the printmaking medium. I use block prints, zinc plates, dry point and lithography to make prints. The themes I choose to work on are based on some unimaginable events of my own life as well as some social and political rituals of everyday life. Also, my works are basically related to Indian mythology.

Exploring and drawing lines has always inspired me to paint what I feel - like the bold deeply etched lines of the Intaglio medium and the soft tones contrasting through the aquatint-beam tools. Using these, I have created narratives of desire and despair, love and longing, pain and joy.

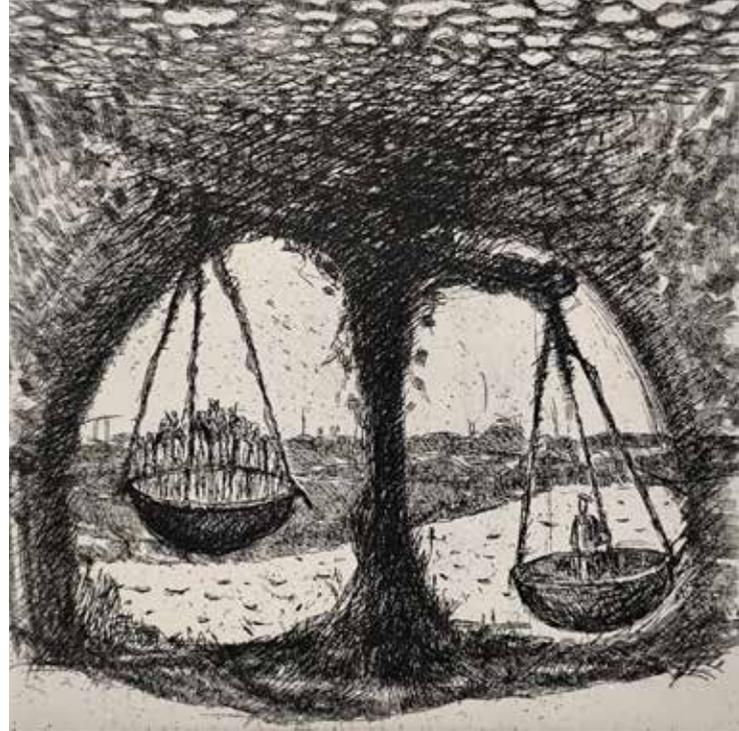
**Balance**  
Linocut

Sejal Kshirsagar, India  
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Somewhere there is activity...  
Somewhere it seems like absence of activity...  
Justice...  
Absence of justice...  
Justice is blind and absence of justice is also blind...  
It's about a learned and not-learned mind...  
It's about human beings and human animals...  
I don't try to represent anything... I feel and I express.  
We are all in this together.  
The need, the demand of the time is to understand, act and not leave the environment as an afterthought.

“The earth is always changing...  
Re-adjusting to our existence.”  
- Val Uchendu.



**Pyrrhic Victory**  
Linocut

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[collectshilpasart@gmail.com](mailto:collectshilpasart@gmail.com)



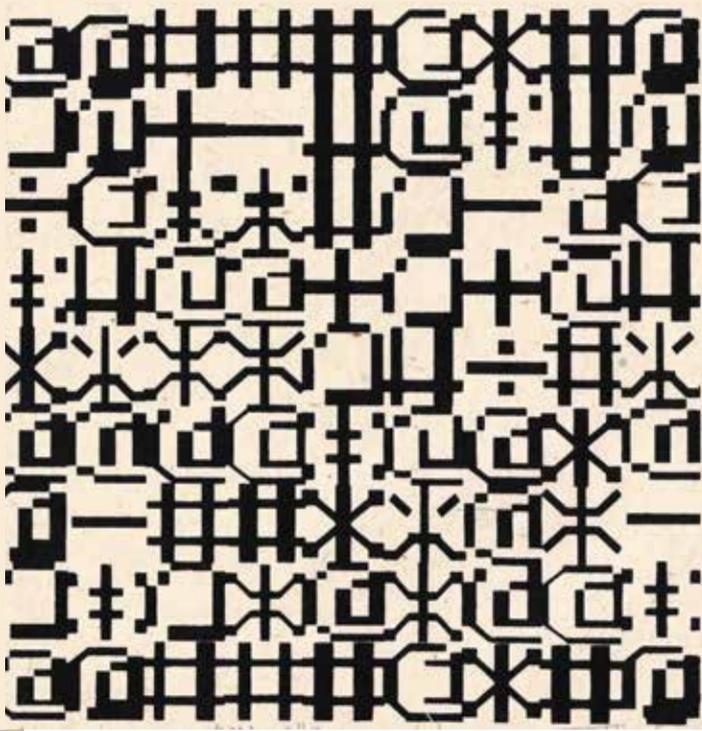
Human beings have evolved into sensitive and cultured creatures, with vast regions of the cerebral cortex devoted to the appreciation of tender touch, deep emotions, and the subtleties of life. Yet, paradoxically, we are also entrenched in the act of destroying one another, seeking hollow “victories” over land and lives. As someone who has been both a soldier and now an artist, I have come to understand the profound impact a single bullet can wield. In an instant, it shatters all that is delicate and beautiful, leaving behind only devastation and the haunting question of whether such a “victory” is ever truly worth its cost.

**Balance Our Society**  
Etching

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From my perspective, scales of injustice reflect the persistent issues of political inequality and corruption. By incorporating abstract imagery - such as skewed scales, distressed boats, and an imposing central figure - I aim to convey the imbalance and struggles within an unjust system. The chaotic elements in the composition represent the instability that often accompanies such situations, encouraging viewers to contemplate the turmoil and obstacles inherent in political injustice.



**Chhap**  
Screenprinting

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Chhap, or the Nepalese stamp, are more than just small pieces of paper. They are symbols of culture, history, and communication influenced by the daily lives of people. Used in a wide range of applications, from personal correspondence to official documentation, losing them is equivalent to losing one's identity. The unique symbol engraved on each chhap is a representation of an individual's identity and continues to be used in their digital lives.

The process of justification requires the presence of an authentic stamp and signature, serving as authorization to proceed. I have utilized these symbolic representations and employed screen printing in my artwork. Symbols and signs possess an incredible power to transcend language barriers, communicate with our unconscious, and provoke profound emotions within us. I have used global signs and symbols like @, #, +, - in an artistic way. It's truly remarkable how such a seemingly insignificant object can carry such profound significance in our life.

**Untitled**  
Serigraphy

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chachere.vinod@gmail.com



The reaction and rebellion of works and a change of environment are evident in my latest work. The frame of an artificial man-made landscape of the city includes stark architectural forms and a wide range of subjects, such as fish, letters, faces reflecting anxiety, all reminiscent of bouncing balls inside a frame. They are present throughout my works, all with more or less the same palette, usually dominated by golden brown. I feel that they all exist within the frame of mind, at times as memorable groups of tiny figures struggling at odds on large structures, and at others like a hollow mountain of empty minds defining the unconditional behaviour of mankind.



## International Print Exchange Programme (IPEP) India 2024

UNTITLED

BREAKING  
NEWS

HOMELAND

VISIONABLE

THRESHOLD

Indigestible

FEAR  
HORROR | TERROR

A VOICE <sup>TO</sup> A VOICE

MACROCOSM

W ONE  
ORLD

imprinting  
JUSTICE

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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