International Print Exchange
Programme(IPEP) India 2020

DOUBLE VISION

Curated by Sitara Chowfla

IPEP India sincerely thanks

Sitara Chowfla, Curator, Writer, Art consultant, India

Chloe Carroll, Curator, Writer, UK
Sukanya Deb, Writer, India

All participating artists

Sir J. J. School of Art, Mumbai
Prof. Vishwanath Sable, Dean

Studio Pannadwar, Mumbai, India
Sanjay Kumar, Artist, India

Lina Vincent, Art historian, Curator, India
Pradeep Patil, Communication designer, India

Prashant Patil, Artist, India

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

Printing:
The Drawing Board, Mumbai

Portfolio packaging:
Arihant Packaging, Mumbai

Website:
www.wordpress.org

© This catalogue or any part of it may be copied or reproduced by using a credit line in connection with the images/ text for non-commercial purposes only and with prior written permission from IPEP India.

The credit line should be “Courtesy : International Print Exchange Programme(IPEP) India 2020. www.ipepindia.com”

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

IPEP India 2020: Double Vision

In medical terms, double vision, or diplopia, is a condition in which a person sees two images of a single object. The condition has a number of potential causes ranging from an irregularity of the cornea to brain trauma caused by injury to the head, and can sometimes even be brought on by stress. Whatever the cause, the result is seeing a blurred or doubled image — the original and its 'ghost'. A whisper or a shadowy spectre of the original form which distorts the viewer's perception, confusing what is really there with what is not.

In film and literature the idea of double vision is somewhat less morbid and instead serves as a commonly used narrative technique that allows the audience to explore multiple points of view from a single vantage point. The idea of a double could be used to explore a plot from the various possible experiences of a single character. Such as in Tom Tykwer's 1998 film *Run Lola Run*, in which the audience consecutively views the same narrative three times, with only slight deviations to Lola's journey each time. Or in *Strange Case of Dr Jekyll and Mr Hyde* — a highly referenced 19th c novel by Robert Louis Stevenson in which the titular character embodies two completely opposing personas trapped within one body. Although only one person, both personas see and experience the world in an entirely different way than the other; a kind of double vision embedded into a single set of eyes. The use of the double has allowed writers, filmmakers and artists to bend time, to alter perception and to move freely between the reality of the ordinary world and the phantasm of the imagined one.

Printmaking as a process is no stranger to this intentional dualism either. The inversion of an image from plate to substrate; the application of a single image through multiple layers; and the intentional misregistration of the printed image to create experimental outcomes are all tricks inherent to creative print practice used to create both visual and narrative depth.

For the 2020 edition of the International Print Exchange Program, India, 'Double Vision' is presented as both a conceptual and technical provocation inviting playful responses in the search for one's inner dyad.

- Sitara Chowfla, Curator, IPEP India 2020

Director's note

2020 added a long list of things we took for granted. We became a cooped-up, abused pet to an unseen entity. Technologies tried their best to create, rather ironically, illusions of both spaces and proximities. Touch stayed elusive. Mass-entertainers to fine-artists in all their shades became primary rescuers and fosters to malnourished minds and souls. Lockdowns and restrictions forced them to innovate and evolve. Some dealt with the situation as an adversary, and yet for others, it was a boon.

IPEP India, with the real-physical nature of its work and its participants and supporters scattered around the world was no exception. Our two wheels: barter and exhibition came to a screeching halt. Six planned shows of IPEP India 2019 'A voice to a voice' in different countries could not happen. We missed the continuous flow and excitement of 70 odd exhibitions since 2013. Our plan to have Fahime Vahdat, Artist and Professor at Howard Community College, MD, USA as our first non-Indian curator could not take off due to the situation.

Amidst all this we were considering postponing, even cancelling the 2020 programme. But we did not want to lose a chance at documenting something rather important... IPEP editions have always reflected contemporary socio-cultural realities. We were glad when Sitara Chowfla graciously took over the responsibility to curate 2020 and brought her unique perspective to the table. Predictably enough, timelines went for a toss, but we finally received 37 out of 40 portfolios from participants chosen among 126 entries and invitees from around the world. We hope to include the four artists in our future editions. IPEP India owes its existence to this exceptional trust and grit.

The show by IPEP India 2019 'A voice to a voice' participant Nicholas Ruth at Rochester Contemporary Art Center, USA was a heart-warming closure to 2020. 2021 saw Nick and Bleu Cease, Executive Director/Curator, RoCo host a sleek symposium 'Make One, Take One', where IPEP India was one of the four print exchange programmes that found a keen audience. The real-physical exhibition inauguration and the virtual-digital symposium were both fully booked, speaking volumes about the neat organisation and viewers' interest in the medium and art as a whole.

The show has continued, thanks to the endless and unconditional effort and support from our well wishers. If *Bhagwan ke ghar der hai, andher nahi* (At God's abode there's delay, but not darkness.) is true, then it's high time we redefine what/ who God means/ is and hopefully reconsider our long held, now too-obviously flawed, idea of 'normal'.

Rajesh Pullarwar
Curator, Artist Printmaker, India

Founder, Director, IPEP India

Curator's note

When Rajesh Pullarwar first invited me to curate this edition of the International Print Exchange Program in April 2020, we were still in the very early days of understanding the new terms of our lives within the Covid-19 pandemic. Personally, I was staying still in one place for the first time in years. My work as an independent curator had for a long time given me the privilege and flexibility to be mobile — to travel to other cities for projects, for research and sometimes even just for an extended meeting with an artist or partner. Now, there was a new found appreciation for the privilege of stillness and the ability to shelter in place.

Up until this moment, I considered *in-person* as the most elevated sensory experience and took *being-together* as a given for production, ideation and perhaps most importantly, celebration. Now in a matter of weeks, the world's view of each other was quickly telescoping into the limited pixels of a mobile phone screen. Amongst others, the art world rushed to adapt and accommodate. Exhibitions were quickly brought to the screen. Art Fairs and Museums went online and looked to offer VR walkthroughs. The world of talks, seminars and panel discussions turned into Zoom calls and endless Facebook and Instagram live streams.

Amidst all this digital veracity, I found myself incredibly drawn to the slow, deliberate and tactile experience offered by the IPEP's program. Now in its 8th edition, IPEP's format of artists portfolios being distributed across the world via physical mail inherently suits the limits of exchange and mobility impressed upon us by this new world order. While art institutions and artists are reviving archival Mail Art projects in response to the global stay-home order of the pandemic, IPEP carries on with its mission on building an international community of print makers through the cultivation of relationships and knowledge of print practices across borders.

Along with the invitation, Rajesh and the IPEP team gently suggested that my curatorial theme at the very outset be responsive to the climate of the pandemic and the looming uncertainties presented by the Coronavirus. I however resisted, seeking instead a thematic that gave participating artists and writers the potential to think both with and beyond the current moment. *Double Vision* is therefore presented as a freeze frame of a particular moment in our shared history. A prompt which invites one to examine the 'doubleness' of their own lives - the ability to live within oneself while still being an active part of a much larger global experience, whether it be through a social gathering, or through a mobile telephone screen. A time in which the words 'social distancing' are common parlance, and mental health repercussions of these extended periods of isolation and loneliness are still unknown. A period in which, as most lucidly described by contributing writer Chloe Carroll in her reading of author Daisy Hildyard's *The Second Body*, we have been made most acutely aware of our own planetary doubleness. We may live in this body, but the impact of our lives and our experiences are felt way beyond.

And so the participants of this edition of IPEP bring a diverse range of perspectives, experiences, emotions to their understanding of *Double Vision*. Some, like Adi Sundoro, speak directly to the physical limitations of being forced to stay put in his home in Indonesia through his careful examination of his home living space in *New Horizon: From Yard to Kitchen*. Others, like UK based Rebecca Holmes' *Flight Path*, represent a more universal view through its depiction of two sets of abstracted, bird like figures suspended in a miasmic sky. Artists and writers from around the world have shared their response to the theme, which is deeply situated in the everyday disembodied reality of living collectively through a pandemic. Struggling to overcome delays and obstacles like closure of printing facilities, closed borders, non-functioning postal facilities, the mini-prints in this unique edition of IPEP are somewhat similar to the videos, images and world news we rushed to see on our mobile telephones in those early days. Through the eyes of 37 artists we presented with our own unique telescopic view of the world in the year 2020.

- Sitara Chowfla, Dec 20, 2020

Sitara Chowfla
Curator, Writer,
Art consultant, India

Curator, IPEP India 2020

Daisy Hildyard's 2017 essay *The Second Body* begins with the quiet surprise of an encounter: a young brown pigeon has crept into a Yorkshire kitchen. Wild, fragile and unable, yet, to fly, the chick is nursed for a while in the garden shed, before finally taking wing some weeks later. This unremarkable occurrence – this closing, then reopening, of an ontological distance – gives rise to a collapse of two usually distinct worlds, or bodies. Hildyard goes on to sketch an idea that is familiar and unsettling in equal measure. We exist on two different frequencies, with as much awareness of our mysterious other as Dr Jekyll has of Mr Hyde. Sometimes, we are afforded a flash of diplopia – a vision of our duality – when, say, a creature deprived of its natural habitat seeks refuge in our own. Most of the time, we are none the wiser:

You are stuck in your body right here, but in a technical way you could be said to be in India and Iraq, you are in the sky causing storms, and you are in the sea herding whales towards the beach. You probably don't feel your body in those places: it is as if you have two distinct bodies. You have an individual body in which you exist, eat, sleep and go about your day-to-day life. You also have a second body which has an impact on foreign countries and on whales.

It had been many months since first reading Hildyard's essay when I clicked into IPEP's Double Vision portfolio earlier this year. Here, during a time in which the porosity of individual and global bodies had quickly become devastatingly apparent, I encountered another fledgling. **Jayasimha C**'s etching, *A Flying Lesson,* lovingly pictures a bulbul which had made its nest in the artist's studio kitchen. The bird is doubled – prostrate, eyes closed; then rotated, eyes wide open, so that its tail feather reaches toward the upper frame, like a ghost exiting the body – and extracted from her nest, which hovers above like a cloud or a sun. The bulbul has two bodies: one individual, roosting in the kitchen, and another, less tangible, which drifts among a wider network of associations for the artist (co-existence, dreams, birth, as they note in their accompanying text).

Forty-six editions of each IPEP work will move across continents. Like the medium of print more generally – reproducible, potentially, to infinity – these works will exist in monotype and in dispersed multiple. They will travel by plane or boat; they will be hung in bedrooms and offices and galleries; they will change hands, maybe more than once. They will flock, like the avian forms of **Rebecca Holmes**'s *Flight Reflection*, in multiple orbits, in different skies or oceans. These 2,116 printed works will exist, in short, as second bodies, stray multitudes of a first individual iteration.

Any previous intimations of such a duality have this year been amplified by the conditions of the pandemic. When the lowering of a mask could set in motion the rapid escalation of individual circumstance into countless global trajectories of disease, our awareness of bodily impacts on distant events and global ecologies is understandably heightened. We are, as in the work of **Sancho Mitzy**, *Complicidad* – complicit – in a wide-reaching interdependence. In **Temsuyanger Longkumer**'s *Memory Tags*, short, fine strands crowd the frame: some clustered and compressed, some appearing to lift away from the surface. Part of a series entitled 'Parallel Communes', Longkumer's work visualises the microbial world's busy field of interaction. Through the lens of a microscope, the human body becomes a site of deep multiplicity; a shifting congregation of microorganisms.

If we were to zoom out, our view may look something like **Soghra Khurasani**'s untitled print. Transposing landscape onto body, or body onto landscape, it forms a hilly topography of 'skin, flesh, stains, cuts and scars'. In this vision, doubleness gives rise to a fragmented body politic (a pre-modern worldview in which a society is described in terms of the human anatomy, and unrest is analogous to wound or illness) where issues around 'national identities, secularism, freedom of thought, violence and gender bias' might play out. Here, doubleness is not a split or a dualism, but a collapsing of multiple levels of existence into one frame, a sense which finds itself materialised in Khurasani's deft use of layering.

Moving across this landscape we might happen upon a traveller. Spewing a steady trail of smoke from the space where its head should be, the amorphous figure is invisible but for the heaped layers of fabric, gloves and mismatched boots that clothe it. **Prabhakar Pachpute**'s *A plight of hardship* gives shape to the itinerant day-labourers and migrant workers – those without walls, Pachpute says, to enclose them – who bear the worst hardship from mismanagement surrounding the virus. This faceless traveller, with the uncanny bearing of a moving tent, seems a distant doppelgänger of those who are able to stay put in times of crisis. A similar plight is confronted by **Elizabeth Kwant**'s *Wheel of Law*, which pictures the eponymous Indian symbol with its spokes replaced by the

repeated figure of a day-labourer, thousands of whom were forced to migrate huge distances, often by foot, as a result of the pandemic.

The determined shoots of **Fiona Kelly**'s *Tenacity; a stereogram*, on the other hand, speak to an undercurrent of hope. Sprouting from a small rock or clod of earth, they constitute an image of persistence against the odds. Here, double vision takes the form of a stereogram, in which two-dimensional images may converge, through binocular disparity, to give the illusion of depth. Kelly writes that stereoscopy can be considered a device to illuminate truth: a trick of the eye, an optical skew or distortion, becomes an apparatus of optimistic revelation, an escape route. Elsewhere, **Katsutoshi Yuasa** depicts the kanji – the adopted logographic Chinese characters used in the Japanese writing system – 重, overlapping in blue and pink. Formed through the layering of other kanji, its meanings range from 'heavy' and 'heaped' to 'respect' and 'important', its semantic heft given shape in the 'strata' of its many bands. It is also, Yuasa notes, 'said to represent the state of holding and enduring'. Shot through with seams of persistence and endurance, the works in 'Double Vision' – by seeing double, acknowledging the second body, embracing plurality – converge to glint with a moment of clarity.

Chloe Carroll
Curator, Writer, UK

Writer, IPEP India 2020

Encumbered by experiences of past lives and lived tales, the mind is used to thinking of itself as a double - the self and the I. What is revealed in this consideration is the fear of the singular, the impossibility of the complete self. Speaking to these anxieties, we are faced today with fracturings, perhaps more than ever before, between the internal and external selves - the immaculate and the projected. We cannot observe ourselves to completion, often bystanders to our very own actions and thoughts - stirring, titillating and fraught.

In ritual, domestic life, and practice, mirrors have been of great symbolic value in various parts of the world through ancient history to the now secular omen of the cracked mirror. Considered as portals to unkempt desire, to the protective in function, the mirror has been a constant reminder to the dualism of existence, haunting us through centuries. Mesoamerican ritual contained the mirror as a ceremonial precipice, to call upon other worlds that can neither be touched nor interacted with. They would have been fashioned of highly polished iron surfaces used for rituals over the domestic. What was the domestication process of the mirror?

The mirror is an apparatus, device or technology, which comes quite close to the articulation of the 'black mirror' of the omnipresent Screen as popularly deployed in the semi-dystopian (what is its proximity to reality?) eponymous British TV series. One looks at screens in the same way as they would a loved one, through the eyes of one's own consciousness seeking out and looking from within. I look at my darkened phone screen often to check my own reflection to get a cool, shaded view away from the stark front camera that has the potential to reveal all. The black mirror lives parallely with mirrors made of obsidian in the past. Computer vision haunts us all, darkened in the aftermath of the snowy television screen of signal lost.

Nilanjan Das speaks to what has always been there, the presence of hostile architectures and exteriors in public spaces that deter homeless and poor, lovers, and politically disenfranchised, mirroring the intentions of the neoliberal state. **Soghra Khurasani** creates a fictional landscape, serene and swept, yet culminating, in her work. She uses the language of the human surface in cuts, bruises, stains and whispers, to denote the cataclysmically changing

political landscape enabled by a nearing decade of Right-Wing leadership and governance. Reflection, recollection and placement work parallelly here to create a space that is so still, yet edging to a breaking point.

In the post-classical, pre-Columbian period in Mexico, the world itself was considered to be a gigantic circular mirror.

Avni Bansal opens up the rift/link between language and symbol through her evocative title *Baroques / Swirls / Bulges / Bursting / Borders / Chinese Dragon / Clouds / Boom / Chain / Path / Snake / Flames / Unknown*, questioning the very act of interpretation itself, largely pointing to the reflective and the internal. **Al-Qawi Nanavati** uses a secret notational language to inscribe a conversation between herself and her mother, recently passed. Her words echo back to her in a mirror form, as seen in her work, subdued and passing. The relationship between a mother and daughter often is a mirroring, in unison towards whispered shared languages and signs.

Mirrors have their own set of depictions within art history, from paintings to ceremonial objects adorned with frames and handles that have been carefully reserved over centuries. What does a mirror placed in the midst of an artwork do? What awareness is lent to the subjects? A duplicity in vision is always lurking between recognition and resistance.

Jimmy Khatri reflects on the year 2020, the deleted file that brought its own virus worldover. Speaking to a duality of the mind through an oscillating vision between hope and fear, he gestures to the uncertainty and precarity that spells doom to the anxious and unforgiving mind. **Prabhakar Pachpute** raises questions around the fractured existence that we are more aware of than ever, in the comfort of our homes, locked and still. Safety is a bubble that we find solace in, but how do we face the realities of what remains out there — crises, mismanagement, incompetency, and malice towards those who live more precarious existences than ever before, one that goes against the very basic necessities that we are guaranteed by a democratic State.
Adi Sundoro speaks to the interior of the home along with the interiority we have been forced to encounter. Homes are floating islands, and hands continue to reach out — but where? There is a sinking feeling from the stomach to a bottomless pit.

Besides their depictions in paintings, mirrors have been placed as markers in tombs in China, Mexico, and Egypt, leading one on to an afterlife. Interestingly, the Sanskrit word chhaaya refers to reflection, soul, as well as shadow/shade. This leads one to question whether it is a word that frays into multiplicity or if it is the opposite, where the conceptual realm finds itself in a constant state of dual existence, unkempt and in refusal to be drawn back to the simplicity of utterance.

Atsuko Honda brings out this question in her depiction of the apple, between concept, form and function, in a constant state of dualism, never the singular. What resides in our minds is ever-changing like the very nature of the human soul itself, in a constant alienation of the "true" self that is encapsulated in the Hindu conception of maya.
Katsutoshi Yuasa dwells on this through his dual depiction of the Chinese character 'kanji', that contains multiple meanings including 'heavy', 'important', 'respect', 'many', 'overlapping', 'layered', 'repeating', created by combining two other characters, one of which refer to the 'master'.

Temsuyanger Longkumer considers the body and the cosmos in parallel, as micro-and macrocosms, in reflection of one another. Interactions between the microbial and the interstellar hold hands as size give way to forms and informational exchange. Questioning the humanistic devotion to symmetry, **Judith Elisabeth de Haan** creates a vision of her body that is asymmetrical and unreal, reflecting on the form of a canonical body, an armature.

Speaking to the nature of portals, however, we are always terming them as against edifices, more real or horrifying than the world that we inhabit. A common trope in the horror genre as well, taking from this long history, the mirror is covered in an attempt to block the uncanny portal that has been created or taken, upon a death in the house. Doubling down on our vision, this year we find ourselves looking out into the future with eyes wide open.

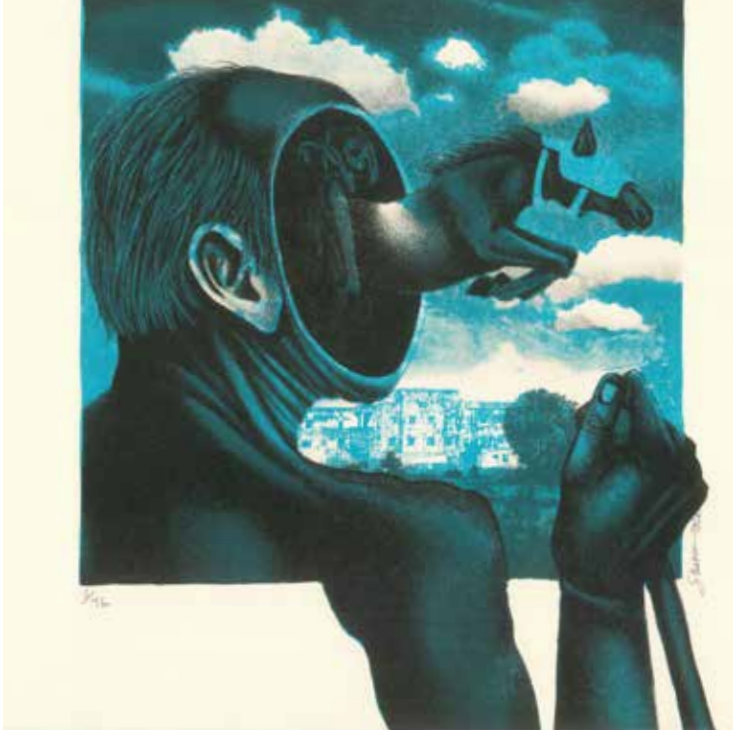
Sukanya Deb
Writer, India

Writer, IPEP India 2020

Fertile
Etching

Soghra Khurasani, India
soghra.khurasani@gmail.com

The subject matter and political nature of my work centers around the human body and Mother-Earth. I aesthetically compose fictional landscapes with forms of skin, flesh, stains, cuts and scars and merge these with land, soil, valleys and mountains. I use these natural elements as a metaphor to respond to the current situations in my country where we face sensitive issues on national identities, secularism, freedom of thought, violence and gender bias every day.

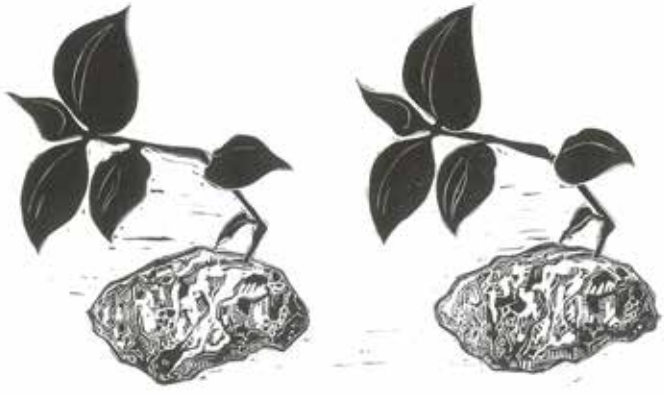


Untitled
Lithograph

Subrat Behera, India
subratbehera1988@gmail.com

Visual language can lead you in many directions, but a title or a note accompanying the work limits the viewers' interpretations around the artist's idea.

When I started thinking about the curatorial premise of 'Double Vision', my first concern was to create an image that would carry not only my perspective but also give viewers a chance to see or read the work through their own.



Tenacity; a stereogram
Linocut

Fiona Kelly, Ireland
fioneekelly@gmail.com

Stereoscopy, an invention which first emerged as a bourgeois parlour amusement, quietly evolved due to its illusionary authenticity to become an important method of education, pseudo travel and a device to illuminate the truth of reality.

Tenacity; a stereogram produced for IPEP India *Double Vision* plays on the stereoscope as educator and its inherent and immersive perspective into reality. *Tenacity* evokes narratives of the persistence of nature within the fallout of urban progress, humanistic interruptions with landscape and our longing for escape, growth and space.

New Horizon: From Yard to Kitchen
Screen printing, blind emboss

Adi Sundoro, Indonesia
adisundoro92@gmail.com

A few months ago, my life was forced to be confined in a 3.5 x 9 m monthly rental room. Morning sunbath and then cooking have become my daily routine. This is my new world: from the yard to the kitchen. Boredom and depression filled my head initially. But through this enforced condition, I(and maybe all of us) have a lot of time to reflect and know more about ourselves and the world in which we live today.

There are two main visuals that I present. First, The Kitchen — where I cook to fulfil my daily nutritional needs and keep me healthy and sane: a place to learn to process limited ingredients into dishes which suit my tastes. Second, The Yard — a representation of the snapshot of the outside world that I see most often, where I spend a few moments in the morning for sunbathing (which they said can boost your immune system). This is my (new) world. This is my double vision. A new horizon: from yard to kitchen.

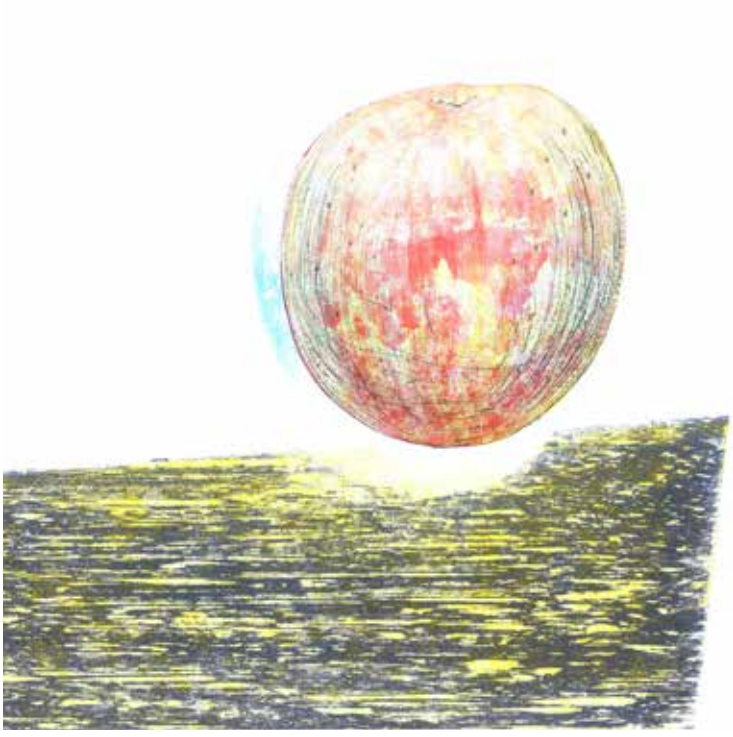
Diplopia
Woodcut

Shraddha Kumbhar, India
kumbharshraddha3@gmail.com

Every element seems to have dual nature: True- False, Correct-Wrong, Right-Left. Human thinking and feeling are no exception.

The agile elemental nature, the fragile nature, the beautiful surroundings are all endearing factors. On the other hand, if nature shows its devastating qualities through natural calamities, the same people who were in love start blaming nature.

I depict this human tendency to create dichotomies through grayscale and colour, the double vision of human kind towards nature, much like Mahadev's creative tendency towards mother earth.



An apple on the table
Collagraph on wood block, Mimeograph

Atsuko Honda, Japan
mail@atsukohonda.com

A vision easily changes what we want to see.
Inward eye makes your vision transform whatever you like.
The apple is Red, Yellow or ...?
We never know.

Unfinished Conversations
Linocut

Al-Qawi Tazal Nanavati, India
alqawi222@gmail.com

My mother passed away suddenly in 2018, while I was living in another country. We spoke to each other every day before our final conversation, hours before her passing. These exchanges were most important to me, without my realising how much they meant. It only hit me after they were over. From the day I lost her I started writing to her and made up a secret language so no one else knew what we spoke about.

I've been writing these letters for a long time and increasingly feeling like there will never be any response. My words seem to be echoing back to me, as though the conversations are between me and me in a mirror.

Dis-Appearance
Mezzotint

Victoria Bilogan, Australia
victoriabilogan7@gmail.com

The principle of double vision is fascinating in its representation of repetition. Through repetition we consolidate information and achieve certainty. It is a step, a breath, everything our body does unconsciously to support our day to day living, both internally and externally.In the face of uncertainty we question our each step in search for meaning.

The ghosted figure, and following shadow reflects collective anxiety and fear in the face of current uncertainty that makes us stop, re-evaluate, and meet our shadow self during this global crisis. We are paused to look into ourselves, to be alone in the face of potential annihilation and to find new meanings to our lives.
Life lived - is worth living.

Time has stopped.
Or has it never moved ?
We pass the time,
Measure it
By the events lived to the full....

Should I trust my eyes
or the clock hand ?
Taking small steps
Towards the ultimate loss-
Loss
Of myself.

Twofold
Silkscreen print

Manolis Angelakis, Greece
propaganda@tind.gr

‘Twofold’ is a tribute to the mid-late 60s psychedelic silkscreen poster movement and especially Victor Moscoso.

Two artworks are juxtaposed with colors on the opposite ends of the color scale messing with your perception. It’s about what happens when two adjacent colors – artworks influence each other, changing our perception of these colors - artworks. They can be observed with both; different hues or luminosities; when seen through stereoscopic glasses or exposure to either red or blue color. Beauty and the beast, heaven and hell, woman and man, twofold and on.

Wheel of Law
Screen print

Elizabeth Kwant, UK
elizabethkwant@gmail.com

From February to March 2020 I took part in an artists residency in Delhi with Art for Change Foundation. After returning to the UK we went straight into lockdown due to the Covid19 pandemic. In India thousands of day labourers were forced to migrate, some walking for days back to their home villages.

My print titled ‘Wheel of Law’ makes reference to the Ashoka Chakra which is an ancient Indian symbol dating back thousands of years, made famous on the Indian national flag. The wheel has 24 spokes, each with its own symbolism. In essence the wheel is a symbol of a democratic India. By placing 24 repeat images of an Indian day labourer in the pattern of the wheel, my work seeks to highlight the plight of the poorest in Indian society, who often find themselves with no voice and no rights.

Baroques / Swirls / Bulges / Bursting / Borders / Chinese Dragon / Clouds / Boom / Chain / Path / Snake / Flames / Unknown
Linocut

Avni Bansal, India
avni.2303@gmail.com

The image is a derived structural abstract of the multiple fleeting memories that have accumulated in my visual vocabulary over a period of time. The semiotic words provided with the image are suggestions for an interpretation by viewers based on one's own subjective world-view and knowledge. The very initiation for my visuals is my immediate surroundings but I manage to break the semblances well enough to raise a question about the identity of the object, thus capturing the sense of known within the unknown.

Uno-Duo
Linocut

Julian Campos Da Silva, Brasil
juliancampos@gmail.com

Starting from a research of the human body's representation in Art History, the dramatic representation of heroic protagonists (historical, religious or mythological) and a visual repertoire that comes from human anatomy atlases, dictionaries, encyclopedias and illustrations in graphic materials used as reference and consultation, I show in my production the representation of dissected human figures without distinctions related to gender, ethnicity or aesthetic characteristics, within a symbolical universe. These figures, in symbolical situations of life, death and with their "double" are supported by issues that can be observed in the textual production of the mythologist Joseph Campbell, who pointed out recurrences in the myth creation is recurrent on several civilizations throughout history - the relation between life and death is based on mismatch/ separation of this "one" and the return to it, in the moment of death.

"Uno-duo" (2020) is a linocut composed by one of these "doubles" in a symbolical moment. It can be read as the fusion of these two bodies, the separation of their own being or even a multifaceted vision of this being.

Bad Education
Serigraph

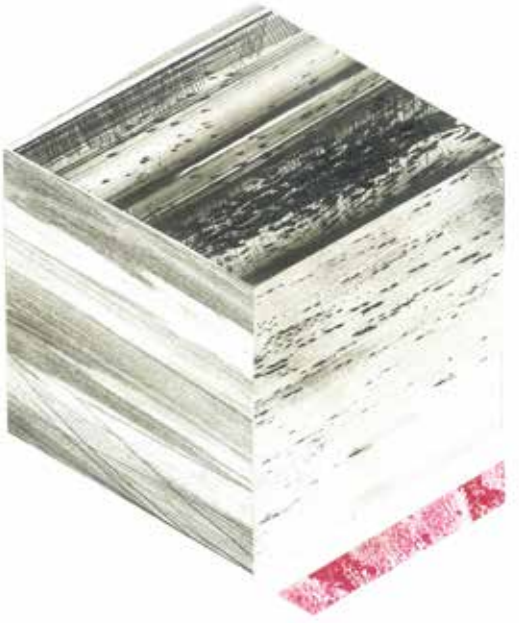
Ioannis Anastasiou, Greece
iganastasi@hotmail.com

This work is part of my series titled 'Bad Education', which consists of prints, 3D objects and installations pieces. I use items commonly associated with the army and war in combination with toys and children's games, as a way to see one thing in two different ways. The boots: a sign of adventure, walks in the mountains, rainy schooldays; the boots: the first thing you are given when you are drafted, the only shoes you get to wear for as long as you serve the army, the thing that you shine every night before you go to sleep, possibly the last shoes one will ever wear.

A flying lesson
Etching

Jayasimha C., India
jayasimha.chandrashekar@gmail.com

A flying lesson, emerged out of a deep engagement with a Bulbul which nested in the kitchen of my studio, during her breeding season. The intrinsic function of the human eye is to see, but the eye also can dwell on what one is seeing. Our eyes are capable of catching visions - those that dwell on an unseen future or a distant memory. The human eye embodies a dreamlike quality of seeing and imagining at the same time. The eye registers these visions as reminders, shifts or premonitions, without cognitive classification. They stay in our mind, as spectacular visions. The bulbul appeared to me as deja-vu, where we inhabited a silent co-existence that was unknown, yet familiar. Her presence intrigued me to dwell on the question of identity of a newborn, just before it opens its eyes.



Hegel's Dialectic
Drypoint

Johann Booyens, UK
mr.booyens@gmail.com

Binocular vision not only allows us to see the same thing from two angles, but it also gives us a new visual and phenomenological perspective — another point of view. It is this new perspective, not merely a third view, that often becomes the new thesis. The new thesis gets contrasted with an antithesis leading to yet another new hypothesis, and thus we grow, learn and develop.

Iterative change and learning as codified by Hegel is possibly the most archetypal human condition: the essence of being and becoming.

The Divine Proportion
Cyanotype

Judith Elisabeth de Haan, Norway
jeadehaan@gmail.com

Luca Bartolomeo de Pacioli (1445-1517) an Italian mathematician and Franciscan friar, along with Leonardo da Vinci set forth a way of describing the visible world in terms of its common geometrical elements. What de Pacioli calls the 'Divine Proportion', also known as the 'Golden Ratio'.

The print is made with the Cyanotype technique: two chemicals mixed together and exposed on paper. The technique of combining two things to make a final image is suited to this particular image. A dual vision of my physical body is shown, so that a balanced image is created. My choice was to make a symmetrical image, rather than a single image of a body with one asymmetrical breast. The female body on the right side is a reflection of my real female body on the left. It is not real, this body with a right side breast missing, but necessary for me to show my body as it is now to the outside world. To show it in a nicer way. (I'd rather say a beautiful way, but I guess I'm not so far yet). After all, human eyes like balance and symmetry.

Double Vision
Etching

Jimmy Khatri, India
jimmy.khatri5@gmail.com

Human beings thrive in duality. We always live in conflict with our actions and their time. We live in a world where we can choose to take matters in our hands or let the situation take control of us. For instance, the current situation of the pandemic which has changed human behaviour and thinking as depicted in my visual. The changes in the current situation remain largely in the hands of human beings and their actions. A hand is not a mere physical attribute here, but is a reflection of the human mind which controls it.

While our lands are shaken by the virus, its beauty stolen away, we human beings strive to remain indoors to keep us and others safe. Each one of us wants to keep ourselves safe and also wants to change this situation for the better. At the same time we are plagued by the thoughts of our life prior to this pandemic. This duality creates the basis for my visual here as we human beings float between fear and hope encircling our lives.

Rubik
Woodcut, Drypoint embossing

Gloria Quispe Tinco, Perú
gloria.jm19@gmail.com

The Rubik's cube is an allusion to tangent reality, which is subject to a whole system of probabilities and permutations, in which we can only obtain one product.

The two characters represent that fantasy of free decision-making, in which we do not know which is correct or incorrect, since both people are similar or because of the play of hand movements. Any wrong move we make will take us away from the final actual product and all because of our fault. This situation of confusion does not allow us to elucidate between what we are and what we think.

Insight
Etching

Purnima Ngangom, India
purnima.graphic@gmail.com

Human beings internally need the simplicity of living but also complexity in mind. In 24 hours a day we surmise the things around inside our brain; and it may be conscious or unconscious that is hard to understand by ourselves. But, gaining an insight into a complex situation is akin to an accurate and deep understanding of it.

Double Vision
Woodcut

Katsutoshi Yuasa, Japan
katsutoshiyuasa@hotmail.com

The kanji (Chinese character) “重” has multiple meanings such as ‘heavy’, ‘important’, ‘respect’, ‘many’, ‘overlapping’, ’layered’, ‘repeating’ etc. It was created by overlapping “壬” and “東”. “壬” has the meaning of something big, “東” has the meaning of the master, and “東” inherits the one that ties both ends of the bag. It is also said to represent the state of holding and enduring it. And, since there are many horizontal lines, it is said that it was created to show how the strata are piled up. In any case, the kanji for “重” makes us imagine something important and something that cannot be done easily.

If you look closely at my woodcut print, the two letters overlap into one. What was literally double becomes one. There are many binary oppositions in human society. Gender, humans and nature, individualism and socialism, justice and injustice, peace and war etc. Many things cannot be seen from one point of view. Seen from both sides, problem to be solved emerges. The solution is not in conflict or contradiction but in its overlapping concepts. Of course, solving a problem is not easy in any case, but if you don’t understand that things have two sides, you will only be swept away by one big wave.

Flight Reflection
Polymer Etching

Rebecca Holmes, UK
rebeccaholmesprintstudio@gmail.com

The artwork I have created for IPEP India centres around the multiple meanings created by the title - Flight Reflection. ‘Escape and ascension, visual reflection and thought’.
I wanted to make a piece of work which encompassed the thoughts and feelings we may have experienced together during this difficult year.

My landscapes move away from reality into a more unknowable space - they are abstractly made from figurative elements; seeming new-worldly, they extend an invitation to explore. I try to arrive at an image that transcends the commonplace. Drawings are made and images are cut, distorted and placed. Printmaking really embeds this process for me as it adds another layer of chance.

Abstraction is an important process within my work. I work with various printmaking methods as well as drawing and collage to produce handmade limited edition prints.

Little Concrete Landscapes
Photo Etching

Rumyana Karastamova, Bulgaria
rumkakarastamova@abv.bg

The city can be considered the ‘peak’ of our creativity — the largest, and the most important of what we’ve done as human beings. Looking around, a man here can see only his own creations — trapped in a roundabout with himself. In time, he started to lose himself within himself. Like being in a room of mirrors, and still searching for oneself. However, the strangest thing is the ability of humans to adapt to everything. In the end, the city, with its obsessions, madness and depression, can become a cosy and liveable place.

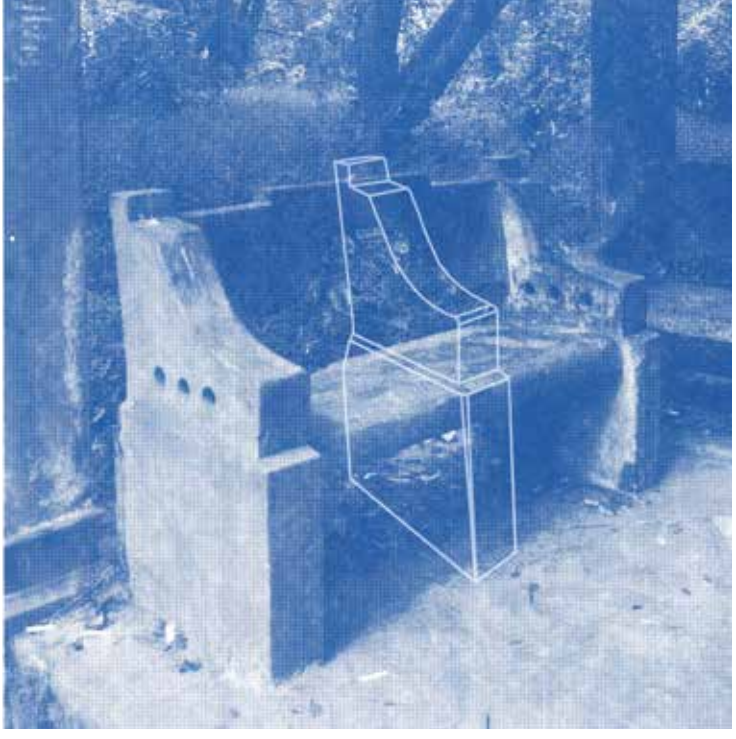
In this concrete jungle, the seasons are the last breeze of nature. We can still feel them by the autumn wind rumbling in our faces, by the burning summer sun or the pelting rain in spring. They are recalling for the beginning, for the easeful thought that to be alive is enough purpose in life.

I Rise
Woodcut, Screen print

Shivangi Ladha, India
shivangi.ladha@gmail.com

The work *I Rise*, questions the true identity of our beloved human race. The self-portrait in my work is not simply a depiction of my being or my sole experiences, but represents the collective voice of a crowd – a crowd seeking to rise and transcend to a place or state where there is no differentiation between gender, sexuality, race, caste, creed, disability and class, where we are essentially all one and the same from within.

The intention of my work is to raise awareness and spring consciousness in others about their own existence. It provides others with a different perspective in the concept of identity, which is not based upon mere constraints of the mind.

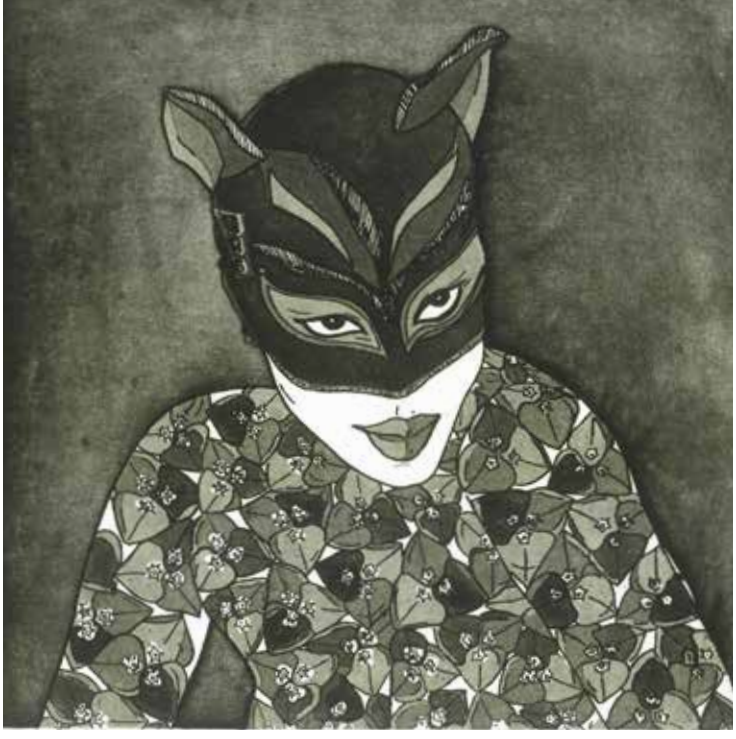


In search for a comfort zone
Serigraph

Nilanjan Das, India
nilvsnil@gmail.com

Public spaces in India are not friendly, rather hostile to the idea of men, women and people of different sexualities expressing intimacy of their relationships publicly. Most of the Indian cities do not have places for lovers and couples. Those who do not have a place to go; often use public gardens to spend some intimate moments. PDA in India is just not a performative act to challenge the taboo and stricture of a conservative society; it also comes from the basic desire and unavailability of a place to go.

I encounter public spaces such as parks and gardens that have specific typology that permit and shape a specific typology of behaviour, and allow and disallow specific gender interaction. But with this growing pandemic when social distancing or better to mention it as 'physical distancing', the questions come forth how these spaces can become redundant in the future and further limit access to physical intimacy in public space. The present scenario is edifying new codes of social behaviour, legitimacy and our relationship towards the public sphere, a paradigm shift that leads us to a new way of physical behaviour and movement in public space.



Untitled
Etching

Dileep Sharma, India
kunwarjid@rediffmail.com

My work entices the duality in the physical and psychological realm. The dichotomous character lives on with a role-play of day and night; and exists in the duality of its values and deeds. It is about every one of us, carving our own polarities, and struggling to exist between them somewhere, with a camouflaged self existing in constant disguise.

Bathing woman
Serigraphy and Collage

Ramendra Nath Kastha, India
ramenkastha@hotmail.com

Often two different views of the same imagery are created in the human mind due to illusion, a bit like desert mirage. I have used two different papers of different thicknesses to create more dimensions and perspective in this work.

The idea for this work came from a test print of another work of mine. Images and views have been added to it using woodcut and collage. My usual source of inspiration; the Japanese multi-colored woodcut and exposure to Picasso reflect in what I create.

We the People - 2020
Woodcut

Sanjeev Sonpimpare, India
sanjeevsonpimpare@gmail.com

My work is about socio-political situations in today's times in connection to our historical past. It also speaks about oppression of politically disenfranchised, caste atrocities, violence, unequal distribution of economy and questions about representation.

I work across media. My use of blue, the color of Ashok Chakra in the Indian flag, represents democracy. I also use found objects, re-constructing them to create and suggest desired contexts. Photography, collage, fragmentation are some of the methods I use to create a theatrical/ representational language. My use of iconic architectural images and of famous personalities help me develop historical time-frames through which I contextualise my practice.

A plight of hardship
Serigraph

Prabhakar Pachpute, India
ppachpute@gmail.com

Fear and chaos are making us vulnerable and unsure about our present and future. Our day-to-day activity has slowed down and limited our actions. We are stuck and at the same time protected by the walls of our houses. This is just one half of the reality; the other part has infinite questions. One of them being about those who don't have these walls. Daily wage laborers and migrant workers are facing huge crises due to governmental mismanagement during the lockdown. They have no option but to walk thousands of kilometers to their distant native lands.

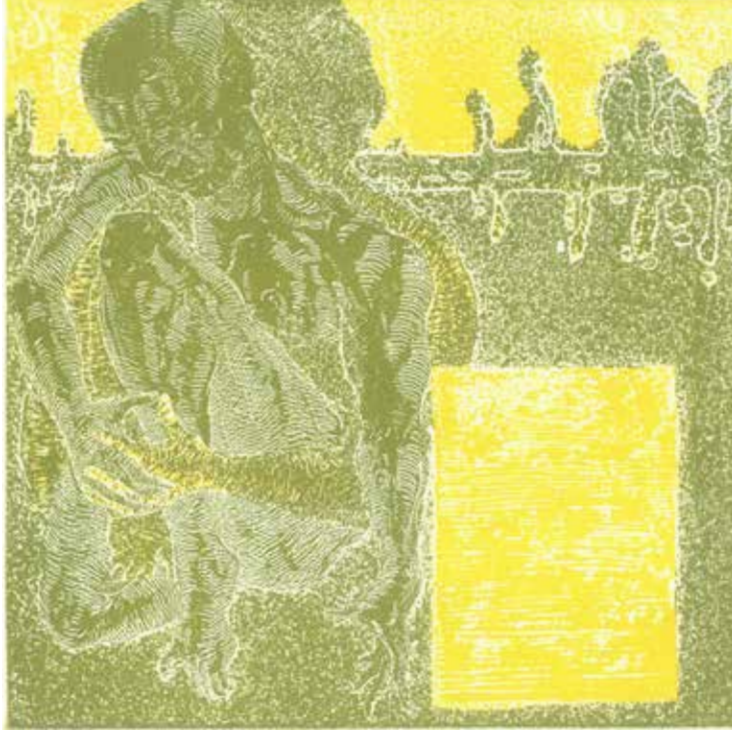
Who has failed them? We as a society? The structure of capitalism? Our greed or ignorance towards labors' rights? There is a collective responsibility for this failure. Their plight raises multiple concerns. Although the visual has no answers, it makes the burden of self-accountability evident. As a society we continue to cohabit inspite of the injustices underneath the pile of its different layers.

Complicidad
Linocut

Sancho Mitzy, Costa Rica
mjsanchof@gmail.com

We are able to see the same landscape but we can feel and interpret it in different ways. I chose to play with the clouds, see them transform quickly and also to dissipate. Your eyes feel in the vastness and depth of the waves, in the reflections that the sun grants, the sweeping force that explodes in a thunderous sound.

Even though we see different things, our feeling is the same. That landscape is the freedom in which a bird is able to take flight and feed its soul, or like a fish swimming against the current in pursuit of its dreams.



Duple Consciousness
Etching

Royalkriss Thangjam, India
thangjamroyalkriss123@gmail.com

Our human form has male and female, but we all do have two genders inside us. According to time, we perform his or her nature, depending on how time behaves. We have a mind to think, and a heart to make the soul stay within the body.

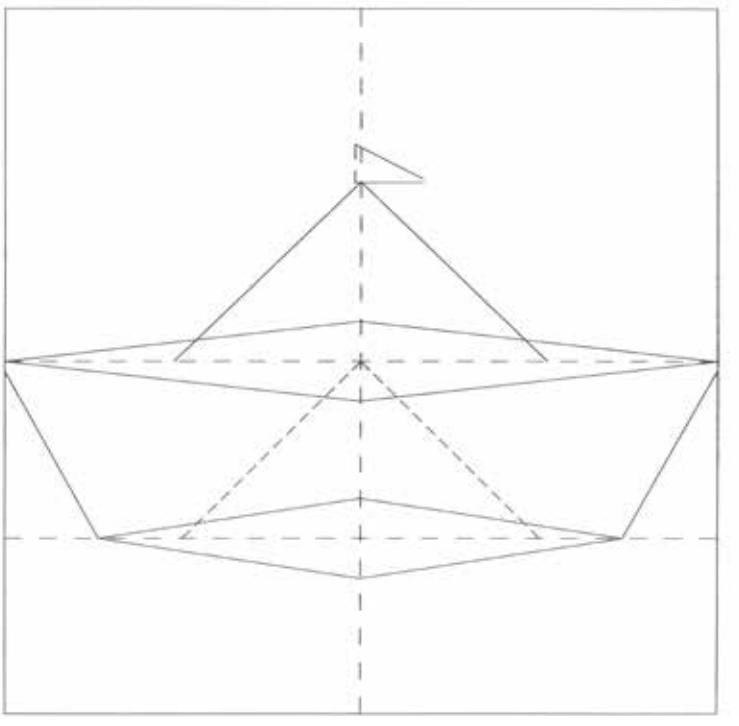
We have different desires to this shell and the society of ours and another ecstasy inside us. The two images of ourselves make their purposes known within different circumstances of our life. Kindness, care, love, affection, anger, etc. these are all the anxieties we have, even as we call them emotions. We enhance as performers in various ways, we play different roles in different stages — this is the nature of a double life.

Gajendra II
Woodcut

Amit Lodh, India
amit.lodh50@gmail.com

Gajendra is an elephant character from Hindu mythology. He goes to collect lotus from a lake but ends up with his foot in a crocodile's jaws. He looks around helplessly for a saviour. This is what we all experience in our life usually.

When I was doing this work the situation in the world was critical. Human, nature and machinery, everything was seeking help. We all were trying our best to stay calm but desperately looking for a solution; for a saviour; like Lord Vishnu who rescued Gajendra from sure death. We all are Gajendra and looking for a Vishnu to help us.



afloat-forms-form-a-form
Screen print

Saurabh Narang, India
spacesaurabh@gmail.com

spaces one has sailed across... spaces that one is sailing across... and spaces that remain to be sailed across...

all lie across the waves and what's come appears as a line and what isn't yet seen appears like those broken blurred or broken-formative lines... it's how one perceives waves in separated time to be... see what appears and imagine what lies beyond as formations...

for over thirty years I have been practicing means to enhance my ESP and explore means to connect beyond what may be seen and realised in the visible actual... there is so much that rational science doesn't support and yet it's all there to be experienced and realised as you advance... a series of these separated experiences come as deeply connected narratives scattered across time in uncontrollable or indefinite periods of occurrences.

"so many separated lines remain formative and
yet to be connected..."

Untitled
Etching

Anant Nikam, India
anantnikam30@gmail.com

My work mirrors my personality: there is a sense of restraint, while being calm and poised. I structure space with an austere palette of umber, yellow ochres and greys. The images tumble from the subconscious mind, distilled from varied sources that include childhood imprints in my native place and the innumerable rituals conducted by the women of the household. The syntax of triangular configurations, parabolic curves, slashes, and petal-like forms dimly recall the votive offerings made as mannat or wishes by village folk at roadside shrines, dargahs or other pilgrimage places. The works are invested with an air of spirituality. My print-spaces are like silent prayers.

Memory Tags
Etching

Temsuyanger Longkumer, UK
mail@temsuyanger.com

'Memory Tags' belong to a series of my work titled Parallel Communes. This series explores overarching ideas relating to the human body as a microcosm of events in the universe and vice versa. I am particularly interested in the microbial world and their interactions, including in the flora and fauna around us. Exploring the relationship between the microscopic world to that of the external world outside of the skin.

Untitled
Woodcut

Adarsh Palandi, India
art.adarshp@gmail.com

Life is full of materialistic bodily pleasures, but it is one's mind which is the king within. The human brain is always aware of its confinement but desires never leave it alone anywhere, they chase it endlessly.

When we think, we imagine everything as a double image. The real one and the imaginary one are products of our conscious and subconscious mind. This double vision shapes our imagination. It represents what a person wants.

A calm and confined place is required to be in real peace. Because in the end, it's your own confined space in the depths of your mind which matters the most!

Facet
Woodcut

Bikash Acharjee, India
bikashpmaker@gmail.com

As an artist, I am deeply influenced by nature and human life around me. My works represent 'me, my thoughts and my imaginations'. The perception towards nature, human life and critical relationships between any beings positively encourages me and gives me a vision to work in a different manner. My thinking, desires and emotions come in the form of 'double vision' images.

These practices always encounter my thoughts, imposing some kind of imagery or ideas within me. During my art practice I discover both spiritual and materialistic worlds, which drive me towards foreshortening, abstract stylization. 'I am feeling the change' is an epithet for the spontaneity which flows from the depths of mind as meditation, containing non-representational images of my private world.

Wonderful Creatures collection
Calcography(Etching-Aquatint-Lift Ground)

Sama Rahmani Garmaroudi, Iran
samarahmani@gmail.com

The fact is that there is no individuality or privacy. The only thing is the illusion that special order has represented for us. This way, someone else shatters adventurous rebellions and the gesture of “being different” to highlight the individuality.

International Print Exchange Programme(IPEP) India 2020

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

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

mail@ipepindia.com
+91 98696 20933(WhatsApp)

503/ 10A, Vrundavan MHADA,
Shailendra Nagar, Dahisar East,
Mumbai – 400068, Maharashtra, India.

ipepindia.com

facebook.com/groups/ipepindia

instagram.com/ipepindia

08 : 40 : 255 : 70+

YEARS | COUNTRIES | PARTICIPANTS | EXHIBITIONS