

INTERNATIONAL PRINT EXCHANGE PROGRAMME



Exhibition at Bihar Lalit kala Akademi, Patna

IPEP : The Practice of Contemporary Print Exchange Innovation in the modes of contemporary printmaking and showing globally

Mithu Joadar
Mumbai,

Ever since its inception in 2013, IPEP has been involving Printmakers worldwide to get acquainted in the true sense

of print making. The novel initiative of Rajesh Pullarwar to share the artworks among the printmakers and to exhibit in different parts of the world is making a network of the printmakers' portfolios reach several international

destinations. The idea was to create the sense of sharing artworks among printmakers and also spread awareness of printmaking to the viewers. International Print Exchange Programme (IPEP) has held so far 19 exhibitions by the 26

participating printmakers in group and individual shows.

This year the theme "Breaking News" draws attention to the fact that how our very existence is heavily dependent on the sensational news bombarded by the

media in our subconscious. It is a pertinent search in the contemporary lifestyle that the artists must look out how the psyche of creativity is dependent on the news. There are 20 participant artists, this year, whose prints have been

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Mr Anjani Kumar Singh is inaugurating IPEP 2016

Entertaining Pain

Dr. Bess Frimodig
Art Writer

The spectacle of living through mass-produced images is the main production of present-day society. Social relations are mediated by images, increasing a sense of alienation. The distracted citizen exists under covert control, seduced by mass media in advertised images. A consumer thinks that buying into the aspirational is exercising free choice, but true choice lies in the creativity of shaping idiosyncratic lives. When life is defined by ownership - not by feeling, doing and experiencing in consciousness, we unconsciously participate in our own suppression. Choice by consumption is to fit into systems unexamined critically. The individual moves through a hall of mirrors, unable to see where the image of desire originates from and what is in the end, a true reflection of herself.

'Mankind, which in Homer's time was an object of contemplation for the Olympian gods, is now one for itself. Its self-alienation has reached such a degree



that it can experience its own destruction as aesthetic pleasure of the first order' (Benjamin, 1936: 242).

The petrification of imagination must be contested and the image world revolutionised. Imagination influenced by images, narratives and metaphors can also raise empathy to understand the conditions of others in order 'to determine the morally relevant and the widest range of possibilities outside one's own narrow experience' (Johnsson, 1993:10).

Aim for a praxis that inspires, through 'politics of feeling'

and provoke an audience of a post-emotional society' (O'Neill, 2002:74) where the empathetic connection has been lost.

In a post-emotional society news is entertainment, where a discrepancy between media, art and suffering result in cynicism, according to Sontag (2003). The meaning of the impact of suffering has been lost. The sociologist Mestrovic (1997) defines a post-emotional community as: 'types (who) are able to feel a vast array of emotions without necessarily being motivated to action. In the post-emotional society

feelings have not disappeared but rather - a new hybrid of intensified, mechanical, mass produced emotions have occurred on the world scene' (O'Neill, 2006:26).

Meaning emerges in the dialectic between rationality and mimesis, or the image. Nevertheless, mimesis is not the panacea which unveils myths of freedom. A late capitalistic world organises work modes and leisure time in an 'almost totally administered society' (O'Neill, 2006:80), by a flood of images disabling imaginative thinking, which could envision new models of existence.

While mass media streamlines emotions and mass-produces sameness may it be advertisement or news, any feelings but desire vanish. Empathy is too much hard work, because it calls for action whereas desire lulls the consumer into day dreaming. Eventually, the spectator cannot differentiate between a war reportage or a crime-drama. Pain is entertaining, and indifference a state of mind.

On the other hand, Ben Shahn, an American

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Mediating Opacity

Shubhalakshmi Shukla
Art Writer

"Breaking News", the most recent issue of International Prints Exchange Program yields art works from artists around the world essentially

are "generic", as opposed to culture-specific. In Breaking News often the figures are generic too. This makes, the moment of arrival of "Breaking News" a poignant one, creating an umbrella term for the conflicts of human existence in contemporary

reveal at the same time. The hands and arms have no limitations to multiply its reach. The figure appears to be larger and fleshier than glamorous. The celebrated image is turned out to be from

the grave which usually is the case of crimes celebrated by the media through breaking news. This figure further has the potential to become flexible enough to take any

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to defer with the medium of conventional printmaking. What apparently is old fashioned in technique comes forth as unmarked and focuses the small scale prints on current newspapers from countries across the world. The artists have anticipated the forthcoming motif of the Breaking News in suspension. Like a Hung City, motionless and eerie hallucinates a collective identity, there is darkness addressed in the current Breaking News.

Art works in "Breaking News" majorly employ the genre of portraiture to invoke the current face of the cities artists' belong to. Consequently, there is space to self-reflect, create a reflex or mirror image the restful with the contradictory. This provides momentum to art which is representational and figurative as a political strategy to reach out the masses and convey what comes as the closest anticipated moment. In India figurative-art-practices continues to be an encompassing volume of space to read the dimensions (personal to political, canonical to peripheral and so on) of the current and the historical which makes "Breaking News" an eventual choice. I would like to mention the human figures of the eminent artist Akbar Padamsee, which

times. There is a turbulence due to commonly shared disturbances regarding the current state of world-ecology, issues of religious fundamentalism and sexual violence. The artists involved have detailed out their concerns in the chosen news or have ruminated over the history. These aspects make this issue a very special one. Adriana Lucaciu of Romania simulates the human hand with the desire to possess power. Her work signifies hand protecting an indefinite thing similar to a black egg suggesting the manipulating news that often poisons the fragile reality.

Alberto of Italy has chosen the newspaper "La gazzetta di Venezia" (gazette of Venice). "The series of portraits entitled "Dog's live" compare a shady face to a skull of dog. These diptychs of people and animal rests assimilate the life lived by persons to the borders of the power to that lived by the lost stray dogs in the outskirts. But in the eyes of the dog's life the dark light extinguishes the power". Alberto

Sameer Rao's (India) says about his print "The image through which I want to represent "BREAKING NEWS" is a surprised human figure with exaggerated oversized open mouth to swallow everything and



Curatorial Note



Rajesh Pullarwar
Curator, IPEP

IPEP works with innovative ideas and deals with contemporary printmaking. It highlights the socio-political concepts around the world, with technical skills of printmaking. This year, we address the theme related to news: title - BREAKING NEWS The IPEP 2016 invited print-makers all over the world to share their practices by responding to the crucial challenges raised before sensitive fellow beings

through the media of Printed News.

The primary objective of this chapter of IPEP is to introduce a novel format of printmaking where the artists reach out to the viewers and audiences through their own experiences of diverse as well as at times catastrophic news received through the daily newsletters which affect all of us globally devoid of our regional differences.

IPEP came up with the idea for creating prints on the actual published news papers that contain important and influencing news.

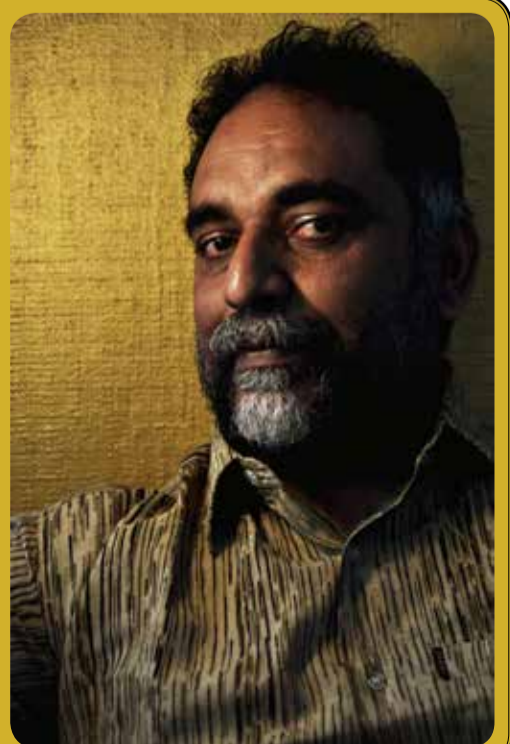
IPEP expresses its gratitude to Suresh Jayaram for contributing to the selection of printmakers for IPEP 2016

Bangalore : With immense pleasure International Print Exchange Programme announces the participants of 'Breaking News'. They have been shortlisted for IPEP 2016 by renowned artist and curator Suresh Jayaram.

Suresh Jayaram is an artist, art historian, arts administrator and curator based in Bangalore, India.

He is the Founder, Director of Visual Art Collective / 1. Shanthiroad Studio an international artist's residency and alternative art space in Bangalore, India.

Trained as an artist and art critic, his engagement reflect diversity with art practice, urban mapping, archiving, curation and arts education as the fields of interest. Concerns of environmental and urban development inform his work. Besides being the curator for Colombo Art Biennale 2012, Colombo, Sri Lanka, in 2011 Suresh Jayaram worked on the 'Krumbiegel' Project in the capacity of researcher and curator of the exhibition.



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printmaker (1898-1969) approached tragedy as something private and subtle. Shahn believed that 'all observation must be moulded from an inner view' (1957:43). Even addressing the tragedy of a fire in a tenement building was not a reason to portray horror, 'I wanted instead to create the emotional tone that surrounds disaster; you may call it the inner disaster.' (ibid: 32). Motivated by empathy, Shahn combined commercial work with commissions of social value because 'it is only against a background of hard reality that choices count,

The image itself is not just to be shown, but to act and to be acted upon in the streets, since art has a physiological dimension and social spatiality, as identified in the manifesto New Babylon by Nieuwenhuys:

"Sociologists extend this concept (see Homo Ludens) to the aggregate of social relations and ties that define man's freedom of movement in society, and also, and above all, its limits. This symbolic interpretation of space is not one we share. For us, social space is truly the concrete space of meetings, of the

where concrete space necessarily has an anti-social character" (Nieuwenhuys, 1974:2).

The way to empathy may be through the intimate and not the epic, and through the spaces we share in daily life. The arts can give meaning to our lives and our experiences because of their focus on particularity and the individual. Formless suffering or confusion is given a shape and moves beyond the obvious to resonate with the shared universal of a story. When we focus on the mundane

BESS FRIMODIG is an artist from Sweden with international background. She moved to Japan at the age of 16 to pursue printmaking. Frimodig's creative and educational works explore empowerment and transformation through the arts alongside wider notions of cultural democracy. She divides her time between Europe and the East, working as an exhibiting artist and lecturer. Her prints and artist-books are in the permanent collections such as The Brooklyn Museum in New York, A recent selection of exhibitions of Frimodig's works includes solo and major print shows encompassing the VI International Print Triennial Ministry of Sofia in Bulgaria, Ashibeya- Imose in Japan, Museum of Goa, The Penang State Museum Gallery in Malaysia, The Museum of Macedonia Graphic Arts Triennial in Bistola, and Leicester Print Workshops: The Best of UK Printmakers. She represented Sweden in a group of five selected female artists at the Finnish Graphica Creativa Triennale 2012.

2016 She represents Sweden at Sogn and Fjordane Modern Art Museum in Norway. Frimodig is the recipient of several grants in the arts and humanities such as the London Arts Agency Ad Hoc Grant, and The British Council Awards for the Arts for group projects. She received a BFA from the University of Kansas and a MFA from the School of Visual Arts, New York City. Frimodig was awarded a PhD in 2015 for her thesis An Honourable Practice - The Artist's Print as a Strategy for Social Engagement by The Centre for Fine Arts Print Research, University of West England in Bristol.

As well as serving in the selection panel for Impact 9 in 2016 she lectured at IMPACT International Printmaking in Hangzhou, China, and at the Rijksmuseum on LUUKS: Communication is Play and Provocation in Amsterdam. She has also presented papers at the Stockholm Royal Academy of Arts and Roosevelt Academy and University of Utrecht on Art as a Tool for Freedom amongst other institutions around the world on printmaking and social engagement.

that they affect life, and carry with them a degree of belief and dedication" (ibid: 10-11). Subtly merge rage with compassion because 'art is made from humanism and controversy' (ibid: 6).

Making images can be driven by a humanist impulse to educate. Art can be consciousness-raising,

contacts between beings. Spatiality is social. In New Babylon, social space is social spatiality. Space as a psychic dimension (abstract space) cannot be separated from the space of action (concrete space). Their divorce is only justified in an utilitarian society with arrested social relations,

and the minutiae in everyday life, we embed these in a greater context. War is incomprehensible to a distanced observer when presented as a mass on a battlefield. Show war as a separation of lovers, a pet cat shot, or family photographs burning, then we can gain insight to loss.

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twist and turn. A surprise later turns ugly, disgusting though few can also hide and pretend to be still welcoming and exciting."

Tanuja Rane's (India) woodcut print is titled "Two Beetles Fight". "It's all about our fights of our life - fighting winning ... Creating space again loving again fighting... The creation goes on. There is nothing good or bad as such but it's a vicious cycle. I have shown two beetles fight as they both represent me. One is me and other is my mirror or my mind which all the time attacks and wins, and again gets defeated. It's an ongoing process." Tanuja Rane Melihat from Turkey

says, "Daily newspapers are reflections of today. Although the current events seem changing constantly (government-shadow cabinet debates, traffic accidents, etc.) they transform into an ordinariness which we could call as vicious circle. At this study, with the printing of my work named "Chaotic Cycle" on the breaking news page of the daily national and local newspapers which are published in Turkey, I emphasize the vicious circle of events on the new days on daily newspaper's news."

Rajesh Pullarwar's print manifests inertia as a political satire for self-reflection, the darker side of an "opaque self" mirroring the portrait

of the chaotic and troubled metropolis Mumbai (India). "Breaking News" collectively intervene the parody of political satire as common ground of experiencing crisis in contemporary times, wherein the artists choose to be dark and silent within one. May it be Sameer Rao's art-work from India or Badawy's art-work from Egypt, the converging human desire for peace and



Gallery of Bihar Lalit kala Akademi , Patna

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selected by our judge Suresh Jayaram. Tanujaa Rane, Martha Castellanos and Babiscia Fallini are invited to participate in 2016. This year the prints are distinctly

Every year IPEP invite art writers / critics to write their views on the curated subjects. From 2014 they started inviting one Indian and one non Indian writer. The writers who had

Bess Frimodig (2016). Last year (2015), the opening exhibition was organised at Bihar Lalit Kala Akademi, Patna, India. In this Exhibition, IPEP showcased all three years' of Portfolio along with portfolio of 'Fear: Horror | Terror'. The exhibition inaugurated by Hon. Chief Secretary, Bihar Government, Mr. Anjani Kumar Singh. Three big billboards were displayed in the city by the Gallery with the photographs of participants with their national flags. The people were very excited to see the exhibition. It was the big opportunity for Patna city to watch 55 international artists' prints. Many schools arranged their visit and the students learned about new techniques by interacting with the curator. Pullarwar arranged a slide show presentation on 'Contemporary Printmaking'. The Exhibition had about 900-1000 footfalls as it was

very well publicized and supported by the Bihar Government. The theme of the year "Fear" had a universal appeal amongst the participants as well as the viewers as the multifaceted

2015 portfolio. Unlike other exhibitions, it is a Non-Profit endeavor to flourish passion for printmaking. Since past two years Chatterjee & Lal Gallery



Exhibition view at Sir J. J. School of Art, Mumbai

unusual as the works are printed on the newspapers that make each piece of the print unique. So the surface matches with the theme of "Breaking News".

contributed with their insight are Lina Vincent Sunesh (2013), Anahite Contractor (2014), Nikhil Purohit and Mireille Bourgeois (2015), Shubhalakshmi Shukla and



Rajesh addressing at Sir J. J. School of Art, Mumbai

source of terror that has become commonplace incidents to numb any humane sensitivity. Mortimer Chatterjee and Tara Lal was the jury to select the work for

(Mumbai) has been supporting the IPEP endeavour. The collection of the print portfolio is truly becoming richer by the year.

IPEP sincere thanks to...

C&L, Mumbai | Rangdhanee Art Gallery, Ratnagiri | Suresh Jayaram, Bangalore | Bess Frimodig, Sweden | Shubhalakshmi Sukla, Mumbai | Mithu Joardar, Mumbai | Nikhil Purohit, Mumbai | Manish Waghdhare, Mumbai | Sanjay Kumar, Mumbai | Neha Pullarwar, Mumbai | Shailendra Kumar, Patna & All Participants

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Exhibition of IPEP Started from Rajesh Pullarwar's residence, Mumbai, India and invited friends to celebrate printmaking. Juha Lakko and Raija Koppila arranged an exhibition of all the 19 prints in Raah - Northern Finland, Silvia Sala exhibited in Melzo-Italy,



Drew Dobliger Exhibited at Walter E. Terhune Gallery, Ohio, USA.
Julia Wakefield Houghton exhibited in the Parks Theater, South Australia.
Durgaprashad Bandi and Pradnya Khandgaonkar combined show at Space Studio, Vadodara, India.
Chetan Patil displayed his portfolio at 'What About Art?', Mumbai, India' with the presentation on 'IPEP' by Curator Rajesh Pullarwar.
Blanca Violeta, Karla Giovana and Silvia Gaona exhibited together at Totem Gallery Studio, Mexico.
Krystyna Maniecka-Bogdan exhibited at Miejska Biblioteka Publiczna w Myslenicach, Poland.
Hannan-Ameli King also displayed her portfolio at Wallace Art Gallery in Morrinsville, New Zealand.

2014, the exhibition was inaugurated at Sir J.J. School of Art with a grand ceremony with the presence of the Dean, Vishwanath Sabale, Spain offered three different locations for the exhibits. Sergio Aragon held the exhibition at Saragozza, Martha Castellanos arranged a lovely venue. Montserrat Ansotegui organised one in La Rioja. In Italy two locations regaled the art connoisseurs. Silvia Sala had gathering at Vailate (R) Babiscia Barbara Fallini arranged the location at Parma on. Kay Watanabe arranged the exhibition in Brisbane, Australia.



Adriana Lucaciu
ROMANIA

"The hand protected an indefinite thing, similar with a black egg, is a sign of the manipulating news that often poison the fragile reality, change it from white into black or vice-versa."



Alberto Balletti
ITALY

The newspaper "La gazzetta di Venezia" (gazette of Venice) text about the autarchy of the manager and CEO of the strong economic

powers in the city of Venice. They stay in the shade, but decide the life of the people more than the political representatives and more than the media empires. The series of portraits entitled "Dog's live" compare a shady face to a skull of dog. These diptychs of people and animal rests assimilate the life lived by persons to the borders of the power to that lived by the lost stray dogs in the outskirts. But in the eyes of the dog's life the dark light extinguishes the power

Babiscia Barbara Fallini
ITALY

"I think and I believe that art is the only thing that can save mankind from self-destruction, we should be all aware of this!"



Celestino Neto
BRAZIL

Traffic offence and the irresponsibility of the reckless drivers had a deep impact on the artist. The data that shows that there are thousands of drivers who drive under alcoholic influence and endanger other's lives, concerns the artist enormously. The number of drivers who had suspended the right to drive increased 121% in Guarulhos in 2015 compared to 2014. According to the State Department of São Paulo Traffic (Traffic Department), in the state the number of drivers who were

booked by f CNH suspension increased 71.46% and in 2015 compared to 2014, 218.102 to 373.959.

In the city as populated and full of signs and rules of visual communication so the man is lost in its own rules and end up breaking the law. It's composition uses the symbolism of the heart, representing the "Life" and the pulse that runs through the city streets, the red hand, the act which implies the order not to exceed, or "stop." The arrow indicates where you should go, the silhouette of a car and a body of a fallen individual, where both images the artist places like puzzle.



Chandrashekhar Tandekar
INDIA

The Images goes as close as to reality, it feels unrealistic, and as it goes away from reality it start reacting independently but still it remain unrealistic, and thats when the actual subject starts.

"Limited water" Why this subject caught my attention, this is the question. In recent circumstances in newspaper, we read about dearth, water scarcity and the rivers and streams dried up. We all are aware about the situation, but still wasting water, "WHY LIMITED WATER?"



Debra Oden
USA

In this piece, I juxtapose natural elements and manufactured elements that cause great problems for out longevity on this planet. I place drawings from my children within articles written by my dear friend and environmental writer Mary Landers who writes for the Savannah Morning News. Multiple plate etchings in color overlay text written by my friend and journalist. My hand

drawn marks on my plates, layer and obscure the text, finally to be finished with drawings of my children. I long to forge a discussion on the stewardship of this orb we call home, and to create a timeline in this build-up on images that will speak to the ever evolving problem of sustainability.

Dimple Chandat
INDIA

Media is a powerful tool in the hands of people. It responds unusual happenings around the world as breaking news! And the people watch it with a curiosity

and surprise. Even people continuously think over and keep updated about such breaking news. These cannot be escaped from prying eyes of people. But nowadays media practices the making of every news as a breaking news. This is inappropriate and incorrect way of reporting news, which robes of trust and true faith of people in media. But the craze for breaking news will always attract the thought provoking minds of the people and this powerful tool will constantly make people powerful!



Greta & Egle (Motif)
UK

Screen print is based on documented visual transition towards unrecognizable. Within every passage faceless subjects of daily newspapers are intruding our 'today' presence and disappearing from our 'yesterday' past. Details are becoming less and less distinct. Simulation is overtaking the source of its origin. What seemed to be known, becomes distant and strange.

The obscure portrait was created using analogue glitch technique, it reaches the fine line between known and unknown.



Hélène Bautista
FRANCE

I came to engraving three years ago, and my work is coordinated to literature and all kind of languages. That's why I choose, for this print, to make an allusion to old times when men were shouting in the streets and

were selling newspapers by this way. The confrontation of old times and modern ones, which you can find in my way of illustrating, appears to me as a source of reflexion. And I believe that's what we need to take time for all these « breaking news » we are surrounded by confrontation of times, and time to have reflexion about what happens in the world. That's why I choose « Le Monde diplomatique » as support a French monthly newspaper which takes time to develop analysis and asks his reader to think and not to use news without consciousness.



Kerstin Lichtblau
GERMANY

from local to global village, a screenprinting collage. I mix photos of local german news and world wide news together just from one day. All the news are building a new context: local news are now parallel to world news and the other way round. I order the photos of the people as an ball or the globe. At the middle you could see a girls face that symbolizes me or any other news reader.



Marco Trentin
ITALY

The subject is always creative, in all circumstances. It lives. Determines himself through the experience of their

choices and by teaching that the choices and the will of others can send you. Every human being lives in power until he is able to conceive and imagine, can create himself and the universe around him. In them no kind of horizon preclude, any kind of purpose. The same emotions that characterize the growth transmit in turn, the rest of mankind, the strength of will that determined the change.



Martha Castellanos
ESPAÑA

"The garden of the world stories". Teatle for engraving. This is parodia of the section of the news paper in Catalunya. Histories del mon.

Melihat Tüzün
TURKEY

Daily newspapers are reflections of today. Although the current events seem changing constantly (government-shadow cabinet debates, traffic accidents, etc.) they transform into an ordinariness which we could call as vicious circle. At this study, with the printing of my work named "Chaotic Cycle" on the breaking news page of the daily national and local newspapers which are published in Turkey, I emphasize the vicious circle of events on the new day's on daily newspaper's news.



Nagesh Gadekar
INDIA

A Selfie: More Dangerous than Fun
Posing for a selfie can be quite appealing for many; however, most people are unaware of the possible dangers a selfie may lead to. Most people often take selfies to show off certain activities or places. What they are also unaware of is that the

dangers can last longer than they think, especially if they are unable to recognize the signs. That is why people need to be cautious about the information they include before sharing their selfies in public. They also have to be careful when they mention the place or names of people they are taking a selfie with. India, a place where people move in the car, streets, bikes, elephant, camel and on foot. And yet without visual communication and do not commit offenses in traffic. That the artist sees a paradox, seeing in your city absurd thing that seems to joke!



Pritam Deuskar
INDIA

Industry always help is but when we don't follow rules it retaliates in a sour way. In case of the blast in the chemical factory in Dombivali MIDC the negligence of owners, authorities and workers made people living in proximity pay the price. This "encroachment" near MIDC is involuntary and is rendered in my work in two mediums viz. Plato-graphy and Correx cut on newsprint paper. Bad urban planning effects badly uninvolved parties



Priyom Talukdar
INDIA

There will be lots of "Breaking News" happening in my surroundings almost every day and it's always source of inspiration for me. I love to work on traditional techniques, but tried to present it in a contemporary way. In the time of 3rd generation my works signify the coalition between spiritual believes and sophisticated technology. In the modern era, my works symbolized the fusion of folk, tribal & contemporary thoughts and ideas.

Rajesh Pullarwar
INDIA

The seeds take a vain wishful ride as so many of our desires take a flight without a meaningful destination. Yet, the journey can be full of fun as a child enjoys flying a paper rocket and it is worth the value.

"Destination or destiny... Is it there? Floating and gliding drifting here and there... moving in the air with a playful laughter, blurring desire... a short-lived affair."
- Mithu Joardar



Rakhee Kumari
INDIA

My work tries to reflect the creative sequence of the life of human beings as the fetus inside the womb. The circle symbolizes a woman and the womb.



Sameer Rao
INDIA

The image through which I want to represent "BREAKING NEWS" is a surprised human figure with exaggerated oversized open

mouth to swallow everything and reveal at the same time. The hands and arms have no limitations to multiply its reach. The figure appears to be then glamorous, celebrated image turned out to be from the grave which usually the case of crimes celebrated by the media through breaking news. This figure further has the potential to become flexible enough to take any twist and turn. A surprise later turns ugly, disgusting though few can also hide and pretend to be still welcoming and exciting.



Tanujaa Rane
INDIA

It's all about our fights of our life - fighting winning ... Creating space again loving again fighting... The creation goes on. There is nothing good or bad as such but it's a vicious cycle. I have shown two beetles fight as they both represent myself one is me and other is my mirror or my mind which all the time attack and wins and again defeated... It's a on going process of me.