

International Print Exchange
Programme (IPEP) India 2021



THRESHOLD

Curated by Nicholas Ruth



IPEP India sincerely thanks

Nicholas Ruth, Artist, Curator, Educator, USA

Miranda Metcalf, Writer, USA

Rahul Kumar, Artist, Art Journalist, Curator, India

All participating artists

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Lina Vincent, Art historian, Curator, India

Sanjay Kumar, Artist, India

Kulpreet Singh, Artist, India

Neha Pullarwar, Ceramist Artist, India

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पन्नाद्वार

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

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Director's note

We all play different roles that lay the foundation of life. Some of us develop a habit of observing and documenting it even in the most unfavourable circumstances. Most of us enjoy these true stories, it does not matter if they are about success or failure or joy or sadness. Being an artist myself perhaps I may sound a bit biased; but I believe artists around the world have developed some very unique perspectives recently.

It was this one thought that prevented us from postponing, even canceling the 2021 edition of IPEP India. We were afraid about not receiving entries, about artists not being able to afford the costs, about not getting volunteers on time and of course more lockdowns. But except for a few hiccups, and the longest delay yet, 2021 edition has happened! And every effort that went into it has been worth it. All we have to do now is to take these perspectives to as many people as we can. I hope a glimpse of the collective vision contained in these works will be of help to its viewers, laypersons and connoisseurs alike.

Inspite of their names featuring elsewhere in this catalog, I would personally like to thank Nicholas Ruth, Pradeep Patil, Lina Vincent, Sanjay Kumar, Kulpreet Singh, Miranda Metcalf, Rahul Kumar among many other volunteers and our contributing artists, some of whom have gone to great lengths to make this edition possible. And of course every hand from the postal and courier services that passes on our works across the globe making this barter possible!



Rajesh Pullarwar
Curator, Artist Printmaker, India

Founder, Director, IPEP India

H Threshold

A threshold is a space of transition, a passage from one place into another. To think of a threshold is to think of movement, of leaving something behind and engaging something new. And yet, a threshold is also a space unto itself. To connect here to there, it must have its own structure, whether defined through distance and time, states of mind, or social conditions.

During this period of global tragedy and struggle we exist in and on a threshold. But what is the nature of the threshold, and what lies beyond it? The COVID-19 pandemic continues to wreak havoc on our families and societies, further complicating reckonings with structural inequities and the resurgence of long-standing regional conflicts. Though challenges surround us, some bonds between us deepen and hope persists. This in-between place may be a kind of confinement and stasis, or it may be the cusp of freedom and progress.

Printmakers have a celebrated history of shining light on the urgencies of each time and place. Each print itself is a kind of threshold, a portal through which new ideas and feelings can be shared and explored. Because it is built on traditions involving the economical production and mass distribution of the multiple, printmaking has profoundly facilitated the wide dissemination of image and text. IPEP India extends this tradition by gathering the work of artists from across the world, and inviting each artist to share the portfolio within their communities. In this way, it is possible for us to stand in the thresholds envisioned by artists from places very different from our own, to recognize what connects and separates us, to revel in beautiful expressions of human experience, and to build compassion as a result.

The 2021 IPEP India exchange portfolio offers this invitation to consider the notion of the threshold in all of its interpretations, so that we may continue the critical work of creatively responding to being where we are and considering where we will go.



Nicholas Ruth
Artist, Curator, Educator, USA

Curator, IPEP India 2021



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Rarely in the art world do we see a process which evolves around a threshold of change to the extent that printmaking does. Printmaking's creation happens in the infinitesimal moment of contact between matrix and substrate. The threshold from one state of being to the next is often felt but unseen, just like the evolutions in our lives whose outcomes are only known through a process of reflection once we are on the other side. There is a bold before and after in printmaking, a nothingness which is dramatically punctuated by an existence.

Printmakers from diverse countries and cultures in this exhibition explore the thresholds of life and death, interiors and exteriors, digital and analog, and natural and manmade through their prints. We see this through Edie Overturf's illustration of the social justice work happening and all that still needs to be done in the US. Helen Tago offers a call for more human connection to nature without the use of technology as a gateway. Reinaldo Gil Zambrano represents the edge between the old and new ways of being and doing. Cultural shifts occur, and artists respond.

The intense separation between the interior and exterior world came into sharp focus during the months of lockdowns around the world. Many retreated deep within the digital world as art making, dating, family time, entertainment, and mental healthcare were all pushed onto screens. People became painfully aware of the importance of analog human connection. We saw the ways the natural world began to recover and regrow in the absence of human intervention during the pandemic. This drives home the stark reality that we are not living as part of the natural world, but in many ways in opposition to it. Brutal conditions are created in wet markets, and the earth responds with a new virus.

A threshold is a place of change: the essence of it, the act of it. It is by its very nature a place we cannot linger in. It exists, but only for a brief moment between two known, distinct realities. Because they are ephemeral and powerful, we often don't realise we are passing through until we are on the other side. It is a label we can give with any certainty only once we know the otherside. Rather than embodied experiences, we often reverse engineer them into our stories to give clarity to the narrative. The international print-based explorations in this portfolio

demonstrate how the universality of utilizing progression to understand is instrumental for coming to make sense of our lives. We need to make sense of this pandemic, to find its meaning and to define its borders in order to move forward. To quote Viktor Frankl, "In some ways suffering ceases to be suffering at the moment it finds a meaning, such as the meaning of a sacrifice." What will that path forward look like? When a stimulus is at a point of sufficient intensity to produce an effect, we must respond, evolve, and move through the threshold to find its meaning.



Miranda Metcalf
Founder and Host
Hello, Print Friend Podcast
Thailand/ USA

Writer, IPEP India 2021

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Threshold - the eternal, the perpetual

All life, all material, all experiences, all thoughts and emotions – just all of it is transitory. That evasive and fleeting moment in which I typed these words just flew by and I am not going to get it back. Time moves in a linear dimension. And therefore, anything that takes a form, living or the so-called non-living, all begin to age with the passage of time. This perpetuity of 'movement' makes each moment and each physical step to be a threshold. It is the gateway to the future, a starting point of sorts. I believe we could truly seize opportunities and achieve full potential if we are able to internalise the depth of this profound philosophy. A parallel thought comes to mind to layer this understanding – the law of conservation of matter. It states that the amount of matter (material) stays the same, even when matter changes form. Burning wood makes the object of wood go away, but scientifically and materially it changes to carbon, heat, light and sound in the process. Well, now we seem to have established that everything is transitory (nothing stays) and that matter cannot be destroyed (nothing really goes away, it only changes form).

The idea of "Threshold" makes for a potent point of reference for the upcoming edition of International Print Exchange Programme (IPEP) India. Owing to the ongoing COVID-19 pandemic, the past year has undeniably been distressing for entire humanity. There has probably not been any event in recent history that has shook the world, so uniformly, across layers and classes of society. Arts have always reacted to such human suffering. Events like the world wars, famines, and refugee crisis have all made for references for rich oeuvre for artists. There are those who express grief that they experience, or personal loss. Others make satire and apparent irony of human development that becomes evident with such happenings. And then some make a journey inward. With lockdowns and curbed travel, the pandemic forced isolated life. One that also provided for self-introspection, to conserve and do with less, and to count one's blessings. And all this within the "Threshold" of our homes.

Blake Sanders from the USA in his work responds to the American consumption pattern and calls for breaking down boundaries for a sustainable life. Helen Tago of Estonia on the other hand wants to break-free from the screen based digital life that we all are pushed into due to the pandemic. And Kelsey Livingston, also from the USA, makes a deeply

personal commentary through her work, that of becoming a new mother, watching her child grow in confinement of her home.

The 2021 portfolio of IPEP makes for a unique collection. It contains works of 40 artists from across the globe. All who have experienced the fallout of the same singular event, all who use the same process of making images for their art, and yet respond in their own ways. We are all at the threshold. And all that we do and think has a bearing on what comes next... nothing goes away, it only changes form.



Rahul Kumar
Artist, Art Journalist, Curator

Writer, IPEP India 2021





Reclamation

Etching-Serigraph

Aaron Bass, USA
crowpress@gmail.com



During the pandemic, many industrialized areas went into stasis as work stopped or became home-based. This started the process of decay and reclamation of nature. Cement cracked, vines grew unabated and fauna returned to cities. The rapidity of this decay and rebirth shows how resilient nature is and how our action or inaction can create change.

My image is a personification of decay and rebirth in traditional etching, surrounded by halftone screen-printed images of nature reclaiming the industrial landscape.



Vi Femina

Silkscreen derived from woodcut

Anna Kenar, USA/ Poland
akenar@uncc.edu



The theme of a threshold defined as a moment in crossing a space, a portal, but also as a line that divides and separates inspired a reflection on an ongoing struggle for women and women rights all over the world. In the 21st century women still struggle to be seen and acknowledged as equal; they face ongoing legal and political suppression of reproductive rights and their sovereign claim of self-determination. By crossing the threshold, I hope the future will bring acceptance, respect, support and equality to all genders. "Vi Femina" is a cry of female empowerment and defiance against the oppression, ignorance, violence and discrimination.



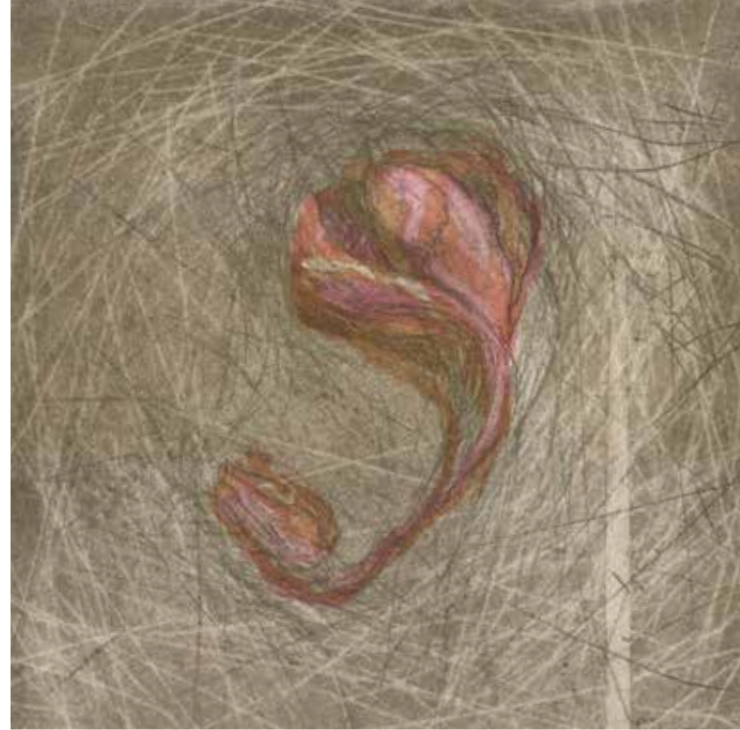
Disconnect

Photopolymer-intaglio

Helen Tago, Estonia
helen.tago@gmail.com



During these trying times it is becoming increasingly clear we need more connection and access to nature on the individual level. Break from the digital into analog. We need more unfiltered encounters. The walls we have built are not sustaining us.



Cusp

Mokuhanga, Etching

Asma Mahmud Hashmi, UK/ Pakistan
imasmaahashmi@gmail.com



On my previous research titled "Architecture as a metaphor for gender relations", I had looked at Threshold (deorhi) as a space between the inside space and the outside world. With where we stand at present, the words of this year's print exchange curator Nicholas Ruth resonates with me: "Though challenges surround us, some bonds between us deepen and hope persists. This in-between place may be a kind of confinement and stasis, or it may be the cusp of freedom and progress."

I took my visuals from documenting the Irises in my garden, watching closely how delicate and ethereal the flower was when withered, ready to give birth to the seed. Irises can grow from seed and rhizomes using several ways of existence. The withered flower then becomes the metaphor for Threshold. I have used the delicate layers of iridescence colour, a characteristic of the Mokuhanga woodcut technique, wrapped with a soft ground etching that holds the cusp of new beginnings.



Inevitable Transformation

Xylograph

Bhanu Shrivastav, India
bhanushrivastav444@gmail.com



Time is moving continuously, everything starts and eventually leads to its end. Law of impermanence states that everything in material or relative existence is impermanent. Everything has a beginning, a middle and an end.

My work interprets my feeling of astonishment at the unavoidable sight of the gesture of my father's feet. It elucidates his constant struggle for my family's subsistence and throwing at stake everything he had for it, both physically and mentally. His ceaseless endeavor to fulfill our needs has made us what we are today. In the meantime this physical state is also changing, moving to its end one day and it is unstoppable. Flying crows and feather depict the aesthetic expression of inevitable changes.



Caste Culdesac

Screenprint

Blake Sanders, USA
blakesanders@gmail.com



In many ways the COVID-19 pandemic exacerbated the economic disparity and social isolation of contemporary society. However, months cloistered -- reliant on frontline workers and first responders -- led to the threshold of reconciliation and greater comfort and equity for all as humanity realized we depend on each other for our collective survival, and miss each other, too. Vibrant roots/crochet stitches (referencing traditional domestic crafts) link McMansions — the epitome of American conspicuous consumption — with a smaller bungalow, showing how our neighborhood extends beyond our caste *cul-de-sac*, our family must cross thresholds beyond the security and confinement of our literal and metaphorical walls.



Connecting The Dots Etching

Keerti Pooja, India
keertipooja@gmail.com



For me it happens that one of the most acclaimed scenography is situated in the city we live in, where the journey of one's existence and work run parallel.

The purpose of this series is to visually narrate the tales of individuals where they do not show up as a whole person or an entire life, but as a single movement. I am also fascinated by the way men and women carry themselves and their flowers in order to keep them fresh. Trying to make one imagine the fragrance of crushed petals, filling the air as the viewer walks through the works.

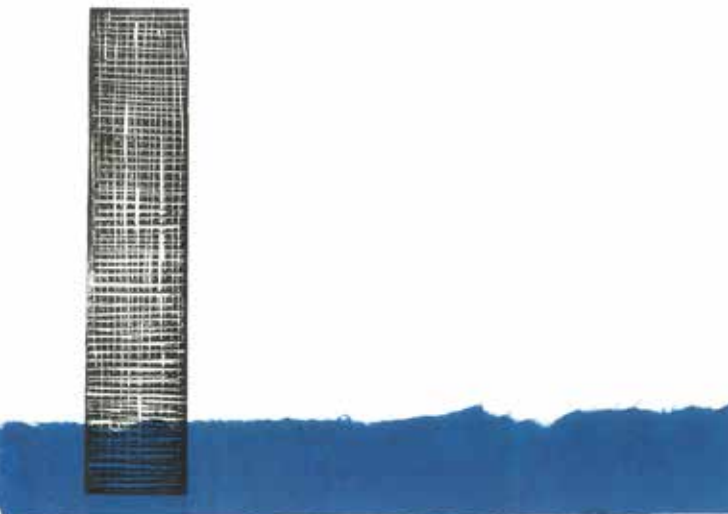
My depictions convey the unknown, but at the same time, I try to make them feel incredibly homely and inviting, again reiterating that we are all on the same scape, but they can be very far apart in terms of their interior lives.

Traced Exteriors: Threshold Screenprinting-Lasercut

Brant Schuller, USA
brantschuller@millersville.edu



Using simple means, I tape a piece of plastic film to a window and trace my surroundings as they speed by or as I change my physical position to the drawing, therefore shifting the perspective. The window is a threshold between the inside and out and a barrier that allows for both sides to see the other but not pass through. For this edition I want to perforate the print to make it more of a veil and to allow for passage through the threshold.



In-Threshold
Engraving

Carolina Viñamata, México
vinyamata@me.com



The threshold is within the silence, where the architectural is combined with nature, the blue that upsets the natural and leaves the city.



Threshold
Lithography

Catherine Chauvin, USA
cathchauvin@gmail.com



This piece reflects the tangle of invasive species in our outdoor surroundings as well as my thoughts regarding the past two years events in our world. As a person working from the Western United States, looking at issues of climate change, observing complex natural forms from tumbleweeds to briars and hawthorn tangles become a backdrop for intricate trace monotypes and lithographs. These prints and drawings become a metaphor for our increasingly complex navigations of our world on many doorsteps.



Dharma, Normality And Nature 17/2021
ScreenPrint

Chaivut Ruamrudeekool, Thailand
ruamrudeekool@gmail.com



I would like to present the belief and faith in Buddhist principles. I reflected this concept through the color and shape of the lotus. The blooming lotus is a Buddhist artistic symbol representing goodness and beauty that leads one to brightness, pure and peaceful.



Greed
Linocut

Colbert Mashile, South Africa
colbertmashile@gmail.com



The works are about the metaphor of the seven deadly sins. The animals replace humans due to their vulnerability and helplessness. They all endure natural inflicted pain but cannot do anything about it, till they succumb to their fate... this alludes to the fallible human condition.



You Don't Get A Parade

Reductive linocut

Edie Overturf, USA
ejoverturf@gmail.com



My approach to a threshold is based upon the immense amount of work yet to be done to create equity and safety in all communities. Though small victories and successes should be celebrated, we (in the US, along with many other countries) are far from having racial equity and safety for all citizens. There is a long way to go, and we have to keep moving forward. This print represents the danger of resting on one's laurels.



Continuum

Hand colored Solarplate print

Fahimeh Vahdat, USA
fvahdat@howardcc.edu



My work represents a coherent whole although it is made of a continuous sequence of extreme opposites in life (a reference to the worldwide effect of COVID-19 to societies and its forced changes). The little girl represents humanity standing at the ever-changing threshold of this continuum of extremes in individual and collectively as a whole.



Gateway For Hope

Solar plate etching and watercolour.

Seraphina Martin, Australia
seraphina.print@gmail.com



In my etching "Gateway for hope" I invite the viewer to step through the archway of light and enter into my imaginary world. Not only is the land rejuvenating, transforming but also the evidence of change is a testament to time and exceeds the force of nature.

Flora and fauna are embedded in the composition and emerge onto the hill which forms a portal to sustain the glow of the sun. New growth surge upwards towards the nurturing light offering a promise rebirth, in a world where temperature is rising and our environment has been thrown. Hope is a human desire for progress as we find ourselves on the edge of our earthly existence, and provides a solace, in the face of global unrest.



Threshold On Ice

Fragments of masonite boards, printed on mulberry paper (transparent fiber).

Hélène Déry alias Hédé, Belgique
helene.dery.hede@gmail.com



For many years, I have been working on the subject of Ice movements. Coming from Canada, I am very touched by the environmental crisis, the ice melting and the weather increase. What will be the future of our planet and our environment? How can we as human beings, plants and animals, survive and adapt to the changing situation? For me this is the challenge, we are living on the threshold of a very small iceberg...



Subtle Commencement
Relief, Drypoint

Jennifer D. Printz, USA
jen@jenniferprintz.com



In the past year, my research has focused on cosmology and how we have historically understood, related to, and depicted the universe around us. This image plays with the concentric circles present in early astronomical models of the universe. Within these rings of color, a hand drawn cloud is shown devoid of color. Presenting the sky without color hints at the important threshold we are facing with the environment and its possible ramifications.



Narcissus
Lithography and Silkscreen

Jennifer Scheuer, USA
jscheue@purdue.edu



Much of my work is based on historical ideas about the relationships between plants, healing, and the human body. In my research I have found there are many plants with origin stories, and this project is based on Narcissus and the flower that bears his name. In this lithograph the flower looks back upon itself, and the final silver layer of ink is symbolic of this act and references the pool of water in the story as the threshold.



The Monument Of Our Times

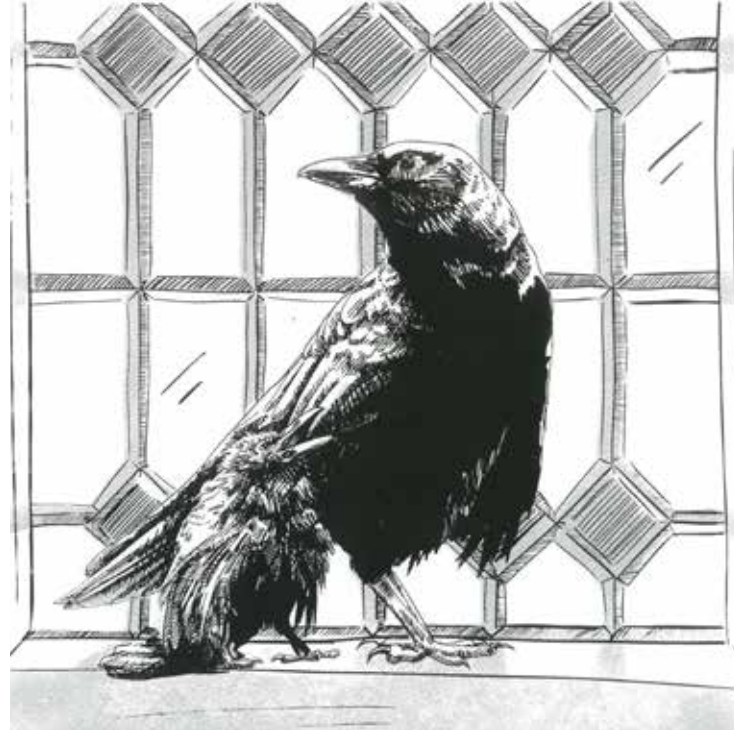
Intaglio

Vijay Bhandare, India
vijaibhandare@gmail.com



Since late 2019, the pandemic has brought the world to a grinding halt, helplessly witnessing one of the biggest catastrophes in recent times. This etching is a representation of the hard and horrid times we all have gone through. The dance of death everywhere; with us at the threshold of life and its end.

This is the monument of our times!



Mother

Silkscreen

Kelsey Livingston, USA
kelseylivingstonart@gmail.com



These early days of motherhood are hard. They're a mixed bag of overwhelming love and joy that come with watching your new baby grow, and the stress that comes with lost sleep, recovery, and putting yourself last. I found myself in the same rocking chair day after day, watching the time pass. Looking out the window and wondering when we will emerge again. Sitting on the threshold, waiting to take a step outside.

Happily, we've made it through to the other side where things are fun. Our days now are filled with the joy of watching our son grow, learn, & laugh. Those early days are quickly becoming a hazy memory. I have a new perspective on life, and I have commemorated those early days with this composition.



Breath Life Into Beauty - 16
Woodcut

MFI Mazumder Shakil, Bangladesh
shakilmazumder112@gmail.com



My work is a metaphor for many of the unspeakable events that have taken place in the context of our society. Which makes an artistic responsibility a language of protest in artistic form. An expression of the word "Silent" is chosen as a reflection of the unspoken suffering.



Glass Roof
Linocut print on paper

Reinaldo Gil Zambrano, Venezuela/ USA
reinaldoagil@gmail.com



Our social lives were adapted and compressed into a computer screen. This piece looks to illustrate how our interactions for the last two years were defined through Zoom and online meetings.



Inbetween Here And There

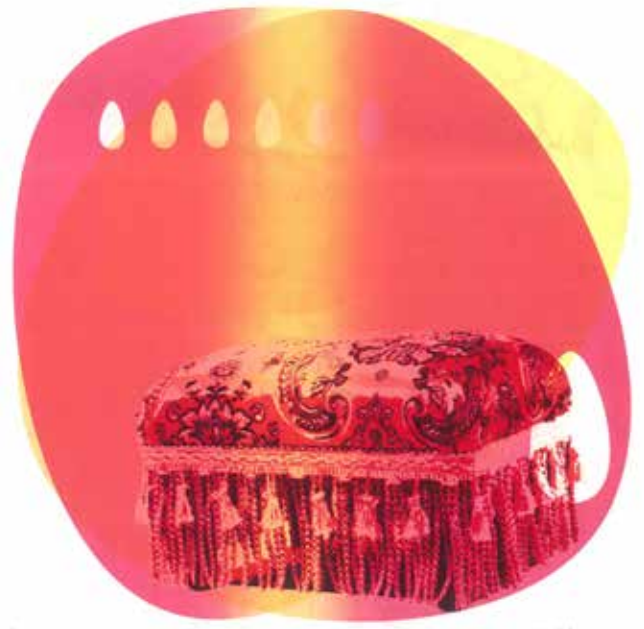
Etching aquatint and stencil top roll

Mohit Mahato, India
mohitmahato@gmail.com



For the past few months, since the onset of the pandemic, I have been suspended in a place of great uncertainty like many others. We witnessed the way nature flourished while humans quarantined themselves at home, far away from the natural world letting it grow unhindered.

This work attempts to capture my inner turmoil of being trapped within four walls and yearning to venture into the open while fearing the dangers of the virus and knowing very well that if humans did venture out, nature wouldn't enjoy the same kind of freedom. It is the confusion I have experienced while trying to ride out the multiple waves of the virus and make sense of the new normal that is this post-pandemic world.



Back Then

Screenprint

Myles Calvert, USA
mylescalvert@gmail.com



Utilizing color theory and the well-known practices of Josef and Ani Albers, this print edition demonstrates the give-and-take visual narrative that occurs when colors and images are saturated and desaturated, investigating space both physically and mentally. Color theory is vital to my interests, utilizing the push and pull of warm and cool hues. Imagery is often depicted as mundane yet opulent objects, such as household items and universally recognizable shapes or tools. These images provide an instant familiar quality while also prompting individual connections to the viewers present situation and past history.

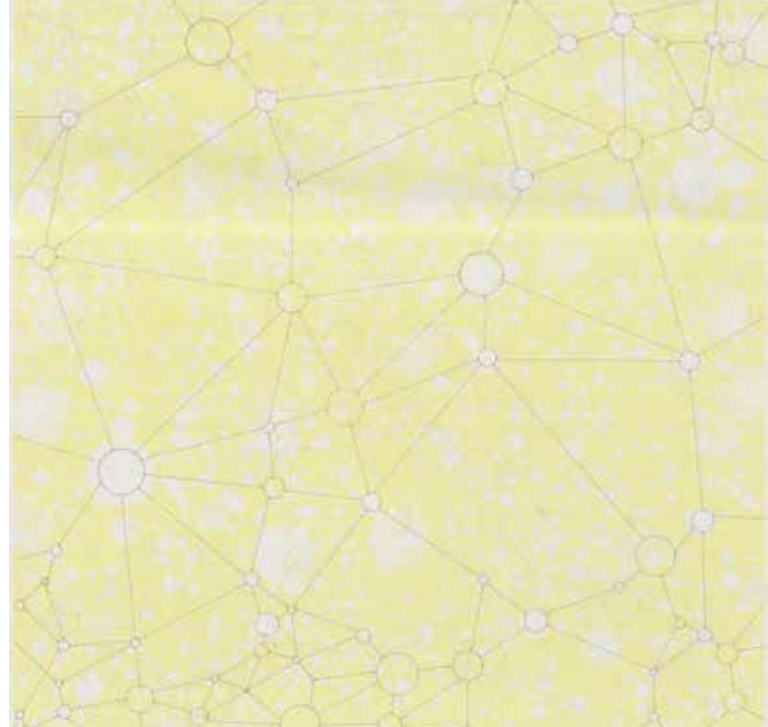


Impact
Screenprint

Raluca Iancu, USA
raluca@ralu.ca



As two vehicles collide, it is unknown whether the people involved are dead or alive. The moment of impact is a liminal moment: the threshold between life and death.



Small Work Network Model
Screenprint, Laser Etching

Mizin Shin, South Korea
mzzznshin@gmail.com



My work addresses interdependency throughout societal systems. I visualize connections to depict these systems as networks interdependent on a large and continually increasing number of other social entities. The image is generated based on my research on the local art communities I interact with most frequently.



Word x World

Photopolymer film etching

Renhsin Lin, Taiwan
8mbbox@gmail.com



I use a combination of letters and Mandarin characters to create shapes. It looks like Taiwan Island. The texture of the image is completed by photo-polymer film etching. This technique can stack many effects layer by layer, including images, drawing, pictures... can also be cut into many pieces to make a plate. I show skill in employing signs, symbols, numbers and readily-available objects in a repertoire that conveys a comment on the dissemination of information in contemporary society.



Threshold Of Freedom

Woodcut printing

Rosane Viegas, Brasil
rosane.viegas@yahoo.com.br



At the beginning of the pandemic, we were forced to incarcerate ourselves at home. We started working, chatting with friends and even having fun through the computer. The pandemic forced us to give up our relationships, conversations, walks and customary chats. We have been confined for over a year.

But when we have a large part of the world's population vaccinated and we can get back to our usual life, we will come out like wild birds being released from tight cages. Let's fly in flurries of freedom and dreams of joy, far from the confinement generated by the COVID-19 pandemic. I carved on a woodblock, the negative drawing to express our seclusion and the positive drawing to express our freedom.



Untitled
Woodcut

Sanjay Kumar, India
ArtistSanjay@gmail.com



A well grounded center leads to a stable periphery, whether it is within an individual or the systems they subscribe to. Thresholds don't exist on their own.



Buddhist Monk Embraces Untouchable
Etching

Savi Sawarkar, India
savisawarkars@gmail.com



My work of art is a manifestation of a Buddhist conversion movement which took place in 1956 under the leadership of Babasaheb Ambedkar at Nagpur. The psychological dimension of the Buddhist conversion resulted in a psychological independence. From the beginning man himself was the focal point of Buddhism with no place for God. During the conversion ceremony Babasaheb gave us 22 oaths, including the 13th: "I will have compassion for all living beings and try to look after them".

This print is from the series of Buddhist aesthetics which emerge from my direct perception through consciousness. Dependent origination and preamble of Indian Constitution are key aesthetics of my teachers.



Threshold: Monkey Chant Passage

Collagraphic Viscosity with Pochior & Flocking

Brandon Graving, USA
gravingart@icloud.com



This chosen theme of "Threshold" describes this moment so poignantly. The isolation felt here with no Artists working and animating my Print Shop is beginning to transition into Welcoming new techniques and friends to our Inky paradise. This transition involves answering and quelling survival fears brought out by the global pandemic. I find the percussive back and forth sounds of the Kecak-Ramayana monkey chant of Bali, which enacts a battle, also describes the pecking of worries of this time in our shared history. The black gouge marks on the left side of my image, refer to that in this Print matrix. The silver elements embossed on one side of the threshold and debossed on the other, designated by the layered pochoir, and the light interactive pigmented inks in this area of this new varied edition, signal clues to traverse through this next threshold.



Shara Shaiyya (Bed Of Arrows)

Wood Engraving

Shanthi Kasiviswanathan, India
shanthi.kasi@gmail.com



My work was triggered by the horrific rape of a young girl at Hathras (India) in 2020. Whilst the girl, brutally raped, lay fighting for her life; the political battle around this issue took center-stage. The life of an innocent girl and the terrible atrocity inflicted on her seemed incidental. The image of Bhishma Pitamaha from the Mahabharata (a victim of circumstances), lying on a bed of arrows whilst the Kurukshetra battle, a battle for power, raged around him came to mind.

What is the threshold for pain? Is there a threshold for barbarism? My work depicts the girl at the threshold between life and death. I chose to use rice paper to communicate fragility and to complement the visual.



The Walking Exodus
Rubbing, woodcut

Shubhika Lal, India
ShubhikaLal@gmail.com



India went into a sudden lockdown in 2020 in its fight against the pandemic. What followed was the exodus of migrant workers from cities to their native places — a long and perilous journey on foot — walking thousands of miles.

It is this severity of distress and the impact of the pandemic on these domestic migrants which I choose to communicate with my print.



Threshold
Etching (intaglio)

Shweta Urane, India
shwetaurane2@gmail.com



Society draws various boundaries for us and we choose a path for our lives accordingly. Some among us push these limits and bring about changes with the passage of time. While very visible in urban areas, these changes are rarely noticeable in smaller spaces that are left behind in terms of education, gender equality, sex education, etc.

To me threshold means the ones who are not able to develop because of the incessant limitations imposed by society. I want to represent that situation, to develop our society, I am involved in trying to awaken social awareness through my artwork.



Skies In Between

Woodcut

Sigit Ramadhan, Indonesia
sigitramadhan@live.com



In the last two years, humans have been in a state of worry. As people who believe in the existence of a *creator*, this is a reflection where humans have absolutely no power to evade *their* will. It prompts us to reflect on what we are for and what we have done for ourselves and others.

The sky that we usually see when we contemplate symbolizes the most sublime thing. It becomes a symbol of the threshold space between where humans will return to their creators or will remain under them to play their role in the world.



Mountain View

Silkscreen

Sunghee Pae, South Korea
sungheepae@gmail.com



I have created prints, drawings, and installations, the structures of urban places that represent people's lives. I consider these places, constructed by a guiding principle or wealth, as a microcosm of our society.

My recent project, "Mountain View" is a series of panoramic landscapes. We only can see partial scenery outside of the window interrupted by urban concrete. Using the images collected from the surroundings, I create imperfect landscapes that always make us want to have wider and uninterrupted views. Through the imperfection that arose from urban scenes, I see the place we live in as the consequence of the desire we have sought for.



Threshold Of Pandemic

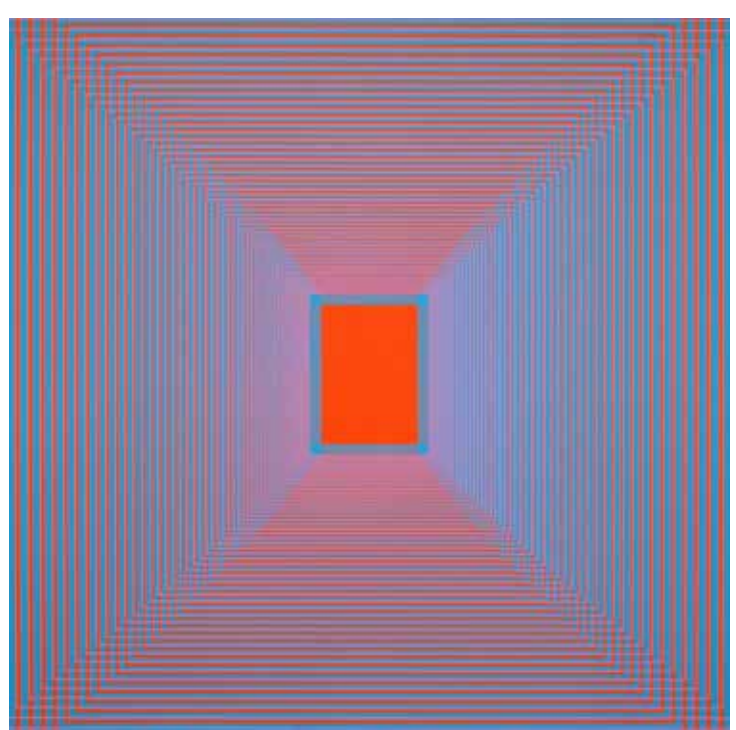
Etching and Aquatint on Zinc Plate

Teesha Shrestha, Nepal
tees.artworld@gmail.com



According to an ancient story, Kathmandu was suffering from a dreadful pandemic. One night the king Guru Kamadev dreamt of the Goddess who requested to worship and perform a dance of the Goddesses. Hence, "DI Pyakhan" a traditional mask dance was performed; the epidemic steadily disappeared and peace prevailed. Subsequently, this dance has been a part of our tradition and performed every year for peace and positivity.

In this period, plagued by the COVID-19 pandemic, the face mask once again has become a crucial part. In this threshold of total tragedy; we see hope in both traditional and medical masks.



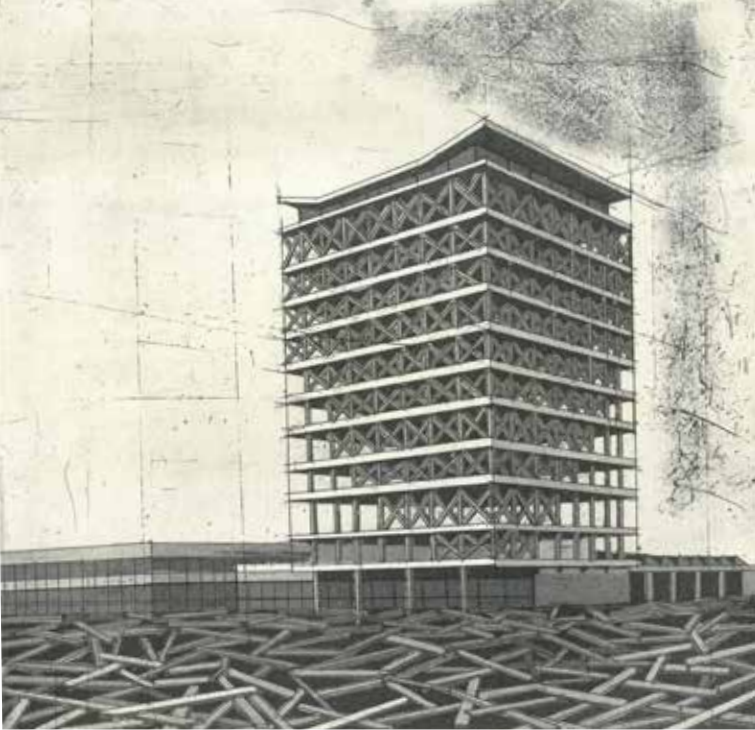
Portal

Serigraph

Travis Janssen, USA
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A corridor comprised of hard-edged linework leads to a doorway bathed in intense color. Architectural depth and a range of hues are conveyed through optical color mixing. When pondering the portfolio's theme of "Threshold", I thought quite a bit about what post-pandemic life will be like and my sense of it is filled with uncertainty. Viewing "Portal" feels like moving down a hallway with a mysterious environment just ahead, just past the threshold. Does the orange color signal caution or is it the warmth of the sun or a friend's embrace?



Uncertain Future Intaglio

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For me, threshold is the architecture of the inevitable. It refers to something that is about to happen, that is on its way. But instead of giving shape to a catastrophic or messianic future, rather, it leads into invisible temporal dimensions of the present.

In my creative process, I choose to work with images of architectural structures that no longer exist, filled with missing histories, people who are gone and memories that have been lost. I project them towards an uncertain future that will never comes to pass.



International Print Exchange Programme (IPEP) India 2021

UNTITLED

FEAR
HORROR | TERROR

HOMELAND

A VOICE ^{TO} A VOICE

Indigestible

**BREAKING
NEWS**

MACROCOSM

VISION ^{DOUBLE}

THRESHOLD

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 among printmakers and creates awareness about printmaking as an art form among its viewers.



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