IMPRESSIONS

'THE HUMAN FOOTPRINT ON A WARMING EARTH'



23rd October - 1 November 2026
Urmila Art Gallery
Kanoria Centre for Arts
Ahmedabad

About the Exhibition

IMPRESSIONS: 'The Human Footprint on a Warming Earth' brings together 81 artists from India and abroad, each responding to the theme of climate change through the medium of printmaking.

At the heart of the exhibition is the idea of an impression, a mark left behind. Just as printmaking involves transferring an image or mark onto a surface, human activity leaves its own impressions on the earth, shaping landscapes, ecosystems and the environment around us. Some of these marks are visible, while others emerge gradually over time.

Through a wide range of traditional and contemporary printmaking techniques, the exhibition presents diverse artistic interpretations of our changing planet. The works explore ideas of consumption, pollution, loss, adaptation and renewal, offering perspectives that are both personal and collective, direct and subtle.

Presented by **Kanoria Centre for Arts** as part of Ahmedabad Cultural Week 2.0, *IMPRESSIONS* celebrates the versatility of printmaking while inviting us to reflect on our relationship with the natural world and the lasting marks we leave behind.

PARTICIPATING ARTISTS

Aakash Sharma
Aasha Keshwala
Akshay Bhat
Alpesh Patel
Amit Ambalal
Anant Nikam
Ananya Dalal
Anil Majmudar
Anita Jung
Annu Gupta
Archi Bhardwaj
Attri Chetan
Banu Kadir
Bhaskar Jyoti Borgohain
Darshin Kapadi
Debraj Goswami
Deepak
Deepika Sakhat
Dinesh Muduli
Dipti Batlawala
Dr Rajkumar Mazinder
Durgaprasad Bandi
Eunkang Koh
Garvita Anchaliya
Hemant Shinde
Isha Sharma
Jayanti Rabadia
Jayesh Shrimali
Jyotirmay Dalapati
Jyotsana Mandapaka
Kajal Shah
Kashyap Parikh
Kate Gorringe-Smith
Kavita Shah
Kavya Gaddi
Koustav Nag
Krishna Reddy Muchintala
Madhulika Verma
Malav Padariya
Manasa Adari
Manohar Dana
Megha Bhavani
Neetu Gaikwad
Neha Suthar
Nisha Dhinwa
Nitin Kumar
Oli Ghosh
Omkar Vishwas Mohite
Pancham Gaur
Pritam Deuskar
Pulkit Prajapati
Remille Bargi
Sabine Delahaut
Sachin Bonde
Sagar
Sandipan Paul
Sanjay Kumar Yadav
Sarika Mehta
Satyanarayana Gavara
Savitha Ravi
Shefali Sadhu Banerjee
Shilpa Nikam
Srikanto Paul
Srishti Sah Jagati
Sucheta Ghadge
Sunil Darji
Surabhi Kochar
Suvradeep Samanta
Sylvia Taylor
Tanaya Paul
Tanuja Rane
Urvashi Solanki
Venu Gopal VG
Vijay Bagodi
Vishakha Apte
Vishala Patel
Vivek Agravat
Vrundavan Solanki
Walter D'Souza
Yash Jani
Yashika

AAKASH SHARMA



Layers of Restless City
Lithograph, Etching,
Drypoint & Serigraph, 2026
26.5 x 19 inches



The Weight of Progress
Salt Etching, 2026
23 x 17.5 inches

These works trace the imprint of human activity across an increasingly constructed landscape. Infrastructure, buildings, electrical networks, roots, rubble, and discarded materials become fragments of this transformation. Through layering, transfer, and erosion, I examine how development reshapes natural systems and how these interventions accumulate as persistent marks on the earth and its environment.

AASHA KESHWALA



Falling Pole
Serigraphy, 2024
15 x 11 inches

Falling Pole explores the blurred boundaries of the modern landscape, where nature and human infrastructure collide.

Set within a rural farm, the pole serves as a dual symbol capturing the immediate reality of an electricity cut-off while highlighting the fragility of man-made systems. The artwork suggests that no contemporary landscape is truly pristine; our technological footprint is everywhere. By framing this industrial failure against the land, the piece invites viewers to contemplate the precarity of human progress and our deep, often vulnerable, dependence on the grid.

AKSHAY BHAT



Kshetra
Etching & Aquatint, 2025
30 x 20 inches

Everything here operates on the basis of harmony and trust. Although nature is inherently balanced, human personal desire has disrupted that equilibrium. The sense of "I" has emerged from within the body, and its poison has spread to everything around us. Rather than getting caught up in debates of right and wrong, if we utilise things only when necessary, nothing goes awry.

Nature is the subject of my artworks; it exists both within the body and outside of it. Everything from the five elements onwards is present in both realms. We must view this with equality and balance, and the effort to achieve that is an ongoing process.

ALPESH PATEL



Corneal Topography
Lino etching, 2025
22 x 29.5 inches

Story of Triumph: Lost Eyesight but Gained More Insight

For over three decades, my artistic journey in printmaking and painting has reflected my experiences, struggles and personal growth. In 2023, a routine cataract surgery led to the sudden loss of vision in my right eye for nearly a month, bringing uncertainty and challenges to everyday life.

Although my eyesight was eventually restored, the experience profoundly changed my perspective on life and art. It taught me resilience, deepened my connection with my inner self and gave me a greater appreciation of emotions, memories and the world beyond material things. My linocut and etching works reflect this journey, transforming a period of darkness into an expression of hope, renewal and the enduring strength of the human spirit.

AMIT AMBALAL



The Dream
Etching & Aquatint
24 x 24 cm



Mor Pari
Etching & Aquatint, 2016
24 x 33 cm

ANANT NIKAM



Dhamdha 1, 2, 3
Etching, 2025
10 x 10 inches (each)

My Dhamdha series draws inspiration from the unique Kalash Mandir in Chhattisgarh, an architectural marvel built entirely of handcrafted terracotta pots and diyas. In these circular prints, printmaking's incisions mirror marks left on the earth: sacred architecture built from clay transforming into a meditation on human permanence and ecological footprint. Acid-bitten plates evoke both kiln fire and environmental erosion, while the rhythmic terracotta textures embody collective devotion. Viewing the kalash as an enduring symbol of cosmic containment and organic vulnerability, the work reflects how faith, human habitation, and natural elements continually reshape our fragile landscape.

ANANYA DALAL



Morbid Mutagenesis II
Woodcut, 2025
20 x 40 inches

As the visuals suggests this work shows an amalgamated form projecting narrow tree branches and complex machinery form . The main purpose of this work was to reflect on the intricate relationships between 'where we exist' and 'how we exist'. In the work the mechanical portion is shown like an extension or transformed part of the branches. Mutagenesis literally means a process resulting into gene mutation. Thus my plan was to show how our ways of life may alter other life forms and force them to cripple. We might progress limitlessly to arrange heights of comfort and convenience without any concern for the other lifeforms around us. But slowly it may kill us too. Thus it resonates Strongly with the given theme of 'IMPRESSIONS' Marks of human activity and its impact and raise these following questions; How are we living? Where are we going? What kind of world would we leave behind? This work is an attempt to question our own doings, intentions and its ultimate consequences.

ANIL MAJMUDAR



Fragmented
Drypoint, 2026
48 x 72 cms

An organic moth form is split across separate panels, echoing habitat fragmentation caused by roads, construction and urbanisation. The incomplete body suggests loss and vulnerability, while the gaps between panels represent the disconnect between human and nature.

ANNU GUPTA





Urban Symphony I, II
Relief Print, 2023
17 x 22 inches

Urban Symphony explores the delicate balance between nature and urban development. A solitary bird perched on a tree branch stands amid ageing buildings and modern high-rises, symbolising nature's resilience within an ever-expanding city. Its stillness contrasts with the surrounding concrete, steel and noise, reflecting the coexistence of the natural and man-made. The work reminds us that even amid relentless urban growth, nature continues to find its place and make its presence felt.

ARCHI BHARDWAJ



The Other Side
Woodcut, 2025
12 x 12 inches

The yellow line in my work begins as a familiar marker within railway and metro spaces, a boundary between where we stand and where we are asked not to go. I use this ordinary architectural detail to think about the many boundaries humans create to organise, control and occupy the spaces around us. Within the context of IMPRESSIONS, the line becomes a quiet trace of human intervention: a small mark that points towards the larger ways in which our movement and infrastructure reshape the environment. These spaces, built for constant movement and connection, also leave their own impressions on the landscapes they pass through. The repeated lines, tunnels and pathways become reminders of how deeply human systems have become part of the world we inhabit.

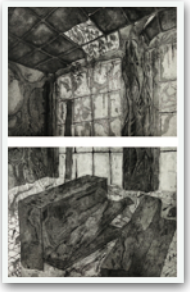
ATTRI CHETAN



Enclosure & Openings I to V
Woodcut, 2026
5 x 8 inches (each)

Attri explores daily observations through relief printmaking, using geometric forms, linear textures, and minimalist compositions to examine the structures surrounding us. His works reflect the tension between human-made order and the gradual changes within the natural environment. Through restrained colours and precise arrangements, he considers the quiet marks that human activity leaves on the landscape, inviting viewers to pause and reflect on our relationship with a changing world.

BHANU KADIRGAMASAMY



The work titled 'The trees will still grow... and, the fish will still swim' is a diptych that explores the possibility of a future where human actions lead to their extinction.

Earth will always find a way to adapt with the destruction that humans cause but there is a possibility that it would adapt without human beings. My work depicts an abandoned room that is taken over by nature. The only remaining human influence is the abandoned structure. This shows that in the grand scale of time, we will be nothing but impressions in nature if we continue down this path of destruction.

The Trees Will Still Grow...and, The Fish Will Still Swim
Aquatint and sigma ink 2026
10 x 12.5 inches (each)

BHASKAR JYOTI BORGOHAIN



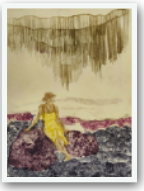
Encompass Nature
Lithography, 2026
26 x 19 inches

My work explores the impact of technological and industrial advancements on society and the natural world, questioning the balance between progress and environmental preservation. Through lithography and viscosity printmaking, I use repetitive patterns, organic forms, textures and layered colours to highlight the contrast between mechanical structures and nature. These works reflect on humanity's changing relationship with technology, the consequences of industrialisation and the need to reconsider how our actions shape the environment.

DARSHIN KAPADI



Homeless Turtle
Etching, 2026
6.5 x 7 inches



Wherefore a Chandelier, Not a Chattel
Etching, 2024
8 x 11 inches

I aspire to be less human.
I aspire to be less human. As I see the world from inner gaze, my tether to the exterior often feels distant. Yet, even in that distance, I receive an intuition that transits from itself into imagery. I paint to capture a still animation, moments that hover between movement and pause.

Coming from a coastal region, I am drawn to the changing atmosphere of seascapes and their subtle transitions. My work captures these shifts through soft gestures, quiet tones and suspended movement, reflecting the rhythm of waves and thoughts that rise and recede. Working primarily with oils and printmaking, I explore layered imagery, textures and unexpected marks to create a sense of atmosphere and stillness, inviting viewers to immerse themselves in the work.

DEBRAJ GOSWAMI



Nightmare
Woodcut, 2018
26 x 20.5 inches

DEEPAK



Impact on Nature
Etching, 2026
10 x 11 inches

Impact on Nature explores the effects of human activity on the environment. The vessel symbolises nature, while the pouring ladle represents human intervention and consumption. Cracked textures, strong lines and earthy tones reflect environmental degradation and the fragile balance between development and preservation.



Adaptation
Etching (Aquatint, Sugar Lift) 2026

Adaptation explores how people and spaces adjust to changing environments. A worn, fragmented interior, with weathered furniture and architectural elements, reflects the passage of time and the process of transformation. Through etching, aquatint and sugar-lift techniques, the work conveys impermanence, resilience and the need to adapt to changing conditions.

DINESH MUDULI



HUG
Lithograph, 2026
14 x 12 inches



Breathing of Absence
Lithograph, 2026
14 x 12 inches

This exhibition addresses the climate crisis by exploring a mutual understanding between technological growth and natural geography. Rather than relying on industrial fixes that ignore root causes, the artwork advocates for a harmonious, eco-friendly existence with nature. Grounded in the lived experience of coastal communities, the installations integrate native materials bamboo, palm leaves, and fishing nets to illustrate how traditional seaside livelihoods adapt, coexist, and embrace the environment rather than exploit it.

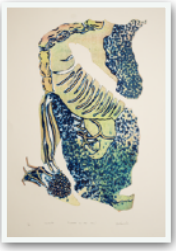
DEEPIKA SAKHAT



Untitled I, II
Relief Print / PVC Linocut, 2022
12 x 16 inches / 12 x 13 inches

My work explores birds as symbols of nature and freedom, capturing their movement, energy and delicate expressions. Their presence and songs amid the noise of the city inspire a connection between nature and human emotions. Through mindful observation, these works become personal reflections of freedom, healing and my relationship with the natural world.

DIPTI BATLAWALA



Where is my Tail I?
Viscosity, 2026
28 x 20 inches

"Where Is My Tail -1?" is a viscosity print depicting a hybrid animal whose tail has disappeared, symbolising the disruptions caused by climate change. Its distorted anatomy and hybrid morphology evoke a speculative evolutionary trajectory in which environmental pressures generate unfamiliar and aberrant forms of life. The unfamiliar creature reflects an imagined future in which evolution produces unexpected forms may reshape biodiversity, survival, and the very appearance of life on Earth. Even species are compelled to to leave it's last appearance as Residual of "Where Is My Tail - 1?" is etching print white on white print.

DR RAJ KUMAR MAZINDER



Death of Poetry
Mezzotint, 2026
15 x 17 inches

Deep concern and awareness about the alarming environmental issues of my native land Assam are the essence of my mezzotint print titled Death of a poetry. Perhaps these images are coming from day to day experiences, affected by recent decadence, depreciating human behaviour against the nature of our society. It shows pain and grievances as well as behind carelessness and politics for such natural man-made disaster, calamities.

DURGAPRASAD BANDI



Untitled
Tea tone on Cyanotype, 2023
16.5 x 11.7 inches

"Earth" from Five Elements
Land grounds the body, but in the cyanotype, its surface appears eroded, cracked, fading. The interplay of the two silhouettes speaks of belonging and displacement of humans' impact upon the soil that sustains us. The toning recalls rust and decay, echoing the degradation of Earth's surface and the instability of our roots.

GARVITA ANCHALIYA



What we set alight
Monoprint on Ceramic, 2026
55 x 39 cms

What We Set Alight examines the devastating impact of human intervention on the natural world through the image of a forest engulfed in flames. Made using seven layers of mono-printing with coloured slips on stoneware, the work employs bold colours and stark contrasts to convey a sense of urgency. Fire, both a force of transformation and destruction, becomes a metaphor for the fragile balance between creation and loss. The burning forest invites reflection on the human footprint on a warming earth and the landscapes we stand to lose.

HEMANT DATTATRAY SHINDE



Breathing Space (Echoes of Nature -3)
Etching, 2026
48 x 32.5 cm

My work addresses the ongoing conflict between human civilisation and the natural environment. Series - 'Echoes of Nature'. In the work "Breathing Space" trying to show environmental suffocation, "capturing the heavy, claustrophobic pressure placed upon nature by rapid industrialisation and urban expansion. In the work "Vulture" work reflecting loosen habitat of birds from the urban, the "Ice-berg" work is reflecting consequences of climate changes. The act of biting into a plate with acid mirroring the permanent marks and scars. humanity leaves upon the landscape. I build dense, textured narratives that reflect structural gridlocks and atmospheric choking. My work confronts a core paradox of existence: nothing is permanent, yet every change brought forth by human progress carries a dual weight. Change can usher in necessary advancements, but it inevitably brings severe, unforeseen complications to our ecosystems.

ISHA SHARMA



Absence and Presence
Etching & Aquatint, 2024
5 x 6.5 inches (each)

My work approaches loss through the family photograph as an archive of presence and absence. Photographs and belongings inherited after a death become material traces through which fragmented memories continue to exist. After the passing of family members, photographs and objects become traces of relationships that can no longer exist in the present. By erasing the faces of the figures, I transform the photograph into a site of absence, where what is missing becomes as significant as what remains. I reconstruct these familial images within contemporary contexts, disrupting their original temporality and creating a dialogue between memory, inheritance, and the present. Through this process, I examine how loss reshapes personal histories and how images become vessels for remembering, preserving, and negotiating absence.

JAYANTI RABADIA



Untitled
Etching 2023
49 x 37 cm

JAYESH SHRIMALI



A Journey of Growth I, II
Woodcut and wood, 2026
38 x 97 cm (each)

My work explores the positive relationship between human life and nature. Through the natural textures and marks of wood, I bring the human figure into a space that reflects growth, resilience and transformation. The work celebrates the ability to move forward, grow through experiences and remain connected to nature. It reflects life as a continuous journey of learning, hope and new possibilities.

JYOTIRMAY DALAPATI



Dreamy Bathroom
Etching, 2026
13 x 20 in



Aqua Life
Etching, 2026
13 x 20 in

My drawings and prints explore the impact of urbanisation and pollution on nature and its ecosystems. Having moved from a rural village to a growing town, I have witnessed the gradual disappearance of trees, plants, birds, insects and other living beings. Through my work, I reflect on environmental degradation, the loss of biodiversity and the growing imbalance between human development and the natural world.

JYOTSANA MANDAPAKA



Being Still
Etching 2026
74 x 49 cm

My work looks at interior spaces and the ordinary objects within them; therefore, vessels, books, cushions, and chairs are the repetitive motifs in my work. These ordinary objects carry special memories of the people dear to me and also become evidence of how human life occupies and transforms its surroundings. I may not be an “environmental artist” but it enters through those various things, for eg., the dried-up flowers, small plants in glass bottles or vessels, the altered light. Environmental loss is felt not only through the dramatic catastrophe, but through the disappearing plants, gradual alterations of the spaces, through the small losses; in a more poetic way it's felt through the familiar interiors and still life arrangements of vessels with plants etc, that is immediate meditation on coexistence, adaptation and renewal.

KAJAL SHAH





Vanishing Realities
Silkscreen on board, 2026
15 x 15 in / 14 x 14 in

These works are all about one common feeling - losing our home.

We keep running, thinking life will be better somewhere else. We build roads, cities, and endless ways to move forward, but end up lost. Animals do the same, stepping into our world just to survive. And now, with the earth getting hotter and forests burning, both of us are left with nowhere to go.

KASHYAP PARIKH



Tree of Life
Serigraphy, 2022
27 x 17 cm

KAVITA SHAH





Ecology I, II
Cyanotype, linocut, tea tinting
16 x 12 in (each)

Ecology 1 and *Ecology 2* reflect upon the ecological disturbances caused by human activity, global warming, and the continuous misuse of natural resources. Through layered printmaking techniques, delicate avian figures and floral forms are juxtaposed against textured, architectural, and cyan-toned backdrops. These quiet motifs evoke the fragility of nature caught within human-altered environments. The vibrant print overlays signal a state of flux and vulnerability, offering a poignant visual reflection on environmental damage while urging a renewed consciousness toward our shared planet.

KAVYA GADDI



Branches of a Tree
Screen Printing, 2026
11 x 16 in

My artistic practice is inspired by my close observation of nature, especially trees, branches, landscapes, and the relationship between humans and their surroundings. I begin by observing, photographing, and sketching natural forms, focusing on branches, foliage, textures, patterns, and changing light.

I mainly work with woodcut, etching, and screen printing. In woodcuts, I use bold forms, strong contrasts, and carved lines. Through screen printing, I explore colour, layering, transparency, and simplified forms.

My work combines direct observation with personal interpretation. Instead of simply copying nature, I express my emotional response to the landscape. The human figure sometimes appears within the natural environment, representing connections between identity, memory, and nature.

KOUSTAV NAG



A Watch without Wall
PVA Photo Dichromate Print with Block Printmaking, 2026
88 x 40 cm

My practice explores social and political realities through printmaking, photography, and site- specific projects. I examine questions of power, marginality, displacement, memory, and the position of the subaltern within contemporary society. I often work through processes of repetition, layering, transfer, and fragmentation, allowing images and materials to carry traces of lived experiences and historical conditions. My practice moves between traditional and experimental approaches, where printmaking becomes a way of thinking as much as a medium.

Alongside my artistic practice, I am currently researching photographic transfer processes, exploring how photographic images can be translated into alternative print forms and combined with traditional printmaking techniques.

KRISHNA REDDY MUCHINTALE



Fragments of Memory
Drypoint on acrylic, 2026
12 x 17 in

This artwork explores the tension between natural existence and artificial environments. Sunflowers, organic forms, human silhouettes, and architectural fragments merge into a layered visual composition. Through drypoint impressions on an acrylic sheet.

MADHULIKA VERMA



Story of Cedar
Lino etching, 2025
11.8 x 8 in

This lino etching traces the journey of the Deodar Cedar from its native Himalayan forests to Britain in 1831, reflecting the impact of colonial botanical extraction. A ship surrounded by concentric circles symbolises maritime trade, the passage of time and ecological disruption. Through shifting forest imagery, the work explores how human intervention has altered biodiversity, contributed to forest degradation and affected the natural environment.



Adaption & Renwal
Aquatint, 2025
10 x 10 in

This print depicts a severed tree trunk symbolising deforestation and environmental damage. Delicate blossoms and greenery emerging from its hollow centre reflect nature's resilience and ability to regenerate amid destruction.

MALAV PADARIYA



Technofossils
Reduction Linocut, 2026
12 x 16 in

Technofossils imagines a future where everyday plastic waste becomes archaeological evidence of human consumption. Using reduction linoprint techniques, the work depicts a plastic bottle embedded within textured, stone-like surfaces, suggesting how objects discarded today may remain in the environment for centuries. It reflects on plastic pollution and the lasting traces humanity leaves on the planet.

MANASA ADARI



After the Cultivation
Aquatint and Cyanotype, 2026
10 x 13 in

My work reflects on the salt cultivation fields connected to my childhood and surroundings.

Once used for salt cultivation, these spaces have gradually fallen out of use, leaving behind traces of their earlier life. The cracked land represents this change, while the fading blue cyanotype suggests the memory of water and cultivation that once shaped the landscape. The footprints become traces of people moving through a space that has changed over time.

MANOHAR DANA



Visible & Invisible Trap
Etching & Emboss, 2026
65 x 45 cm

My artwork reflects the idea of a changing landscape through the marks and traces left by human presence. The suspended feet symbolise our relationship with the environment, while their repetition suggests the gradual transformation of the spaces we inhabit. Through printmaking, I invite viewers to consider how everyday human activities reshape our surroundings, leaving lasting impressions on the landscape over time.

MEGHA BHAVANI



Puzzles
Etching, aquatint, collograph, 2023
12.8 x 11.9 in

This etching explores "Impressions" as the traces left behind by human life, memory, culture, and time. Puzzles reflects the fragmented nature of life and the memories we carry.

The work reflects on what remains after something changes or disappears suggesting that, just as human actions leave lasting marks on the earth.

Through this work, I explore how loss and change reshape what we remember and what we preserve. The work invites us to look at the quiet traces of human presence and consider how every action, however small, contributes to the changing world around us.

NEETU GAIKWAD



Freedom
Etching, 2019
50 x 20 cm

This work brings together childhood memories of watching my Baba sew with the textures, traces and everyday objects I encounter today. Through printmaking, I explore lines, threads and marks that connect past and present experiences. Tangled and unravelled forms reflect the continuous journey of memory, giving visible form to quiet, personal moments.

NEHA SUTHAR



Rooted
Etching, 2004
8 x 14 in



Embrace
Etching, 2004
9 x 13.5 in

Human is Nature, Nature is Human.

I present three Etchings prints.

These figures of mine do not stand in nature,..they are nature.

These prints reflect on impact, loss, and interdependence. In a warming world, the footprint is not on the land; but within us. In how we have forgotten that we are rooted, fragile, and inseparable from the outer world.

NISHA DHINWA



The Wait - 1
Etching, 2024
20 x 30 in

Insects have been a constant presence in my visual language, rooted in childhood memories of growing up among fields and gardens. In my recent prints, I transform insects into human-like figures and place them within familiar, constructed and imagined environments. This merging of human and insect identities allows me to reflect on our shared habitats and the ways human presence alters the spaces around us. Through these quiet narratives, I explore coexistence, adaptation and the fragile relationship between human life and the natural world.

NITIN KUMAR



Change of Poles
Lithograph, 2025
33 x 25 cm

In Change of Poles, I explore how urban development and human intervention disrupt the natural movement and absorption of water. Concrete surfaces, built structures and altered landscapes increasingly contribute to water-logging and environmental imbalance. Through lithography, I bring together architectural forms, water and fragmented landscapes to reflect on these changes. The title suggests a shift in natural equilibrium, inviting viewers to consider the impact of human activity on the environment and our responsibility towards the Earth.

OMKAR VISHWAS MOHITE



Before-After
Etching, 2025
8 x 12 in

My work explores the transformation of urban spaces and the changing relationship between humans, nature, memory and the city. I observe Mumbai through its constant construction and demolition, where pollution, concrete structures and development shape everyday life. In *X-ray*, I imagine what a mountain might reveal beneath its surface after decades of development, broken structures and traces of human intervention. In *Urban-Rural*, a person holding a plant questions our attempt to reconnect with nature after destroying existing landscapes. Through these works, I reflect on the impact of human development on nature and how changing environments shape our memories, emotions and sense of belonging.

PANCHAM GAUR



Poru lala gunta-gunt
Etching & Serigraphy, 2025
35 x 19 in

This print captures the collision between human expansion and cultural heritage. It's an etched image made on zinc plate in which the harsh asphalt road and chaotic cluster of traffic lights serve as a metaphor for the climate crisis, flashing conflicting and confusing signals of technological "progress" alongside warnings of ecological collapse. Tumbling helplessly across the road, a figure in traditional attire embodies the physical and cultural toll of rapid urbanisation, their bandages signifying bodily and environmental loss. Yet, amidst this disruption, tiny blades of grass pushing through the concrete curb offer a quiet message of hope, reminding us of nature's relentless resilience, adaptation, and capacity for renewal. "Poru-lala" in the title is a nickname and "Gunta-gunta" is a childhood phrase for falling down, it's a memory which got real in present day situation.

PRITAM DEUSKAR



Getting Down
Etching & Monoprint, 2026
50 x 33 cm

I make images. Any person who paints, draws, shoots, will invariably be able to claim that. Whether they would want to is a different question. All of us make images or "have images come to be" in different ways, i.e. our modes of producing images are varied. I am a printmaker. But along with that I am an artist as well. The process of image making changes depending what one identifies as in a particular instance. I am sometimes a teacher, sometimes a student again. These identities alter my process of image making, which already has an othering, i would like to have been ironic here, by the name of printmaker. My outlook to art is at once concerned with aesthetics of image, but also with the economics of its dissemination, and the physical conditions of its production. My image tells a story less of what is being seen, more of how it has become visible. So if one sees a flower or building or a building along with a flower of my making, they are seeing a series of subtractions.

PULKIT PRAJAPATI



Eroded Landscape
Linocut & Drypoint, 2026
10 x 12 in

This artwork serves as a visual parallel between human intervention, environmental degradation, and the ongoing climate crisis driven by global warming. Just as human activities relentlessly disrupt and erode natural landscapes, I have intentionally disrupted and defaced my own original landscape creation.

By physically deconstructing and altering the artwork, the process becomes a direct metaphor for environmental damage. The expressive, violent marks superimposed over the structured print reflect the chaotic impact of industrialisation and climate change. The deliberate destruction of the image mirrors the loss of natural beauty, balance, and stability in our ecosystem. Through this act of artistic intervention, I seek to evoke a feeling of urgent responsibility and reflect upon the irreversible scars we leave on the Earth.

REMILLE BARGI





Wild Plants in Baroda
Woodcut block (teak), 2026
24 x 9 in

Blue Mistflower
Frottage on Lokta paper 2026
19 x 30 in

My practice involves careful observations and studies of plants that are labelled as weeds. I begin with spending time outdoors, exploring and searching for plants that are often overlooked and othered, most of the plants that I paint usually grow below human eye level. I spend a considerable amount of time observing and paying attention to each plant for as long as possible and then I make drawings, paintings and woodcuts of these plants. Through my work I aim to honour these fragile yet resilient plants. My work does not directly talk about the climate crisis but I believe in order to fight the climate crisis we need to remember how to pay attention and how to care about all kinds of beings that are marginalised. We humans tend to care for things that we can relate to and care for things that we love. In my work I hope to catch the beauty of these plants that are marginalised and share that beauty with other people.

SACHIN BONDE



For War
Etching & Aquatint, 2015
18 x 28 in

For War is part of my ongoing series The Black Metaphors, which explores the irony of development, nation-states, power and the commodification of human desires. For the past decade, I have examined oil politics and oil wars, viewing oil as both a natural resource and a symbol of political and economic power. Through this work, I reflect on the connections between resource exploitation, political alliances, territorial conflicts and global power structures. Drawing from proverbs, myths, archaeology, political history and the natural world, I use metaphor, irony and satire to question human greed, exploitation, nationalism and economic imperialism.

SAGAR



Environmental Crisis
Etching, aquatint and sugar-lift, 2026
25 x 18 cm

SANDIPAN PAUL



Tension of Unseen
Etching and aquatint, 2025
24 x 31.5 cm



Feeling of Concern
Etching, 2025
20 x 30 cm

I approach printmaking as a space for inward reflection. My works are not a direct commentary on the world around me, rather concerns take shape in forms of paper boats, ants and trees and landscapes that express a larger surreal feeling of loss which words cannot describe. Close observation of the surrounding deepens my understanding and aware me of the impression we leave on the world, and that becomes the subject of my art.

SANJAY KUMAR YADAV



Hope
Etching and aquatint, 2021
15 x 20 in

My works are based on the situations and surroundings that I see around me. Life, bathing personal and social, and its nuances become the basis of what I express. My actions reflect changes in human values. I made some works during Covid-19, in which I have shown that people faced a lot of difficulties during Covid-19, they had to see their people moving away from their eyes. Most of my works are done in episodes, series such as “phone", “College", "Assistant" and "Lockdown". In the series, "phone", six prints denote an episode when I needed my mobile phone very much but someone snatches it away from me and after a lot of difficulties I get it back.

SARIKA MEHTA



Autumn I - VI
Drypoint on acrylic, 2026
6 x 6 in (each)

These works explore the quiet rhythms of nature through organic forms, reaching into space with a sense of movement and possibility.

Together, they reflect the changing seasons and the gentle cycles of growth, renewal, and transformation. Like nature itself, life unfolds in its own time - sometimes slowly, sometimes unexpectedly, always finding its way forward.

Through simplicity and restraint, the works invite us to pause and notice the beauty in small beginnings, subtle changes, and the quiet persistence of life.

SAVITHA RAVI



Whisper of Light I
Cyanotype on glass
10 x 6 in (each)

Whispers of Light was inspired by an encounter with fireflies in Coorg, recalling childhood memories of gathering with friends during power cuts to watch their gentle glow. With rapid urbanisation, artificial lighting and shrinking open spaces, such experiences are gradually disappearing. The work reflects on how urbanisation reshapes collective memory and our connection with nature. Using cyanotype on glass with delicate gold foil to represent fireflies, I explore the fragility of these luminous memories and the emotions they leave behind.

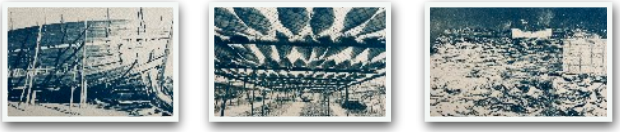
SHEFALI SADHU BANERJEE



Barren Land
Etching and aquatint, 2005
22 x 30 in

The work depicts a deserted, rocky fragment of land, cracked, dry, and seemingly lifeless. Its desolation is a consequence of human error-the cumulative impact of our actions, neglect, and disregard for the natural environment. The thin vertical line cutting through the surface becomes a scar, suggesting a rupture created between human intervention and the natural world. Yet the damaged land remains gently held within the larger presence of the Earth. The surrounding emptiness becomes a space of protection rather than abandonment. Through this contrast, the work reflects on human responsibility, environmental damage, resilience, and the Earth's quiet capacity to endure and embrace even what has been wounded by us.

SHILPA NIKAM



Trace I, II, III
Cyanotype, 2025
7.3 x 11.3 in

Derived from extensive field observations along the Jafrabad coastline, this series of cyanotypes engages directly with the theme IMPRESSIONS. The works translate ephemeral moments of coastal labor—the expansive drying grids, mounds of salted catch, and skeletal boat-building frameworks—into enduring visual records. The cyanotype's deep blue palette inherently evokes the marine environment, while the sun-exposed emulsion acts as an archive of human extraction and adaptation. These prints document the indelible marks left by local trade and consumption, reflecting the fragile equilibrium between human survival and a shifting coastal ecosystem.

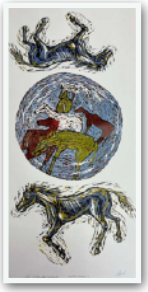
SRIKANTO PAUL



The Parliament Circus
Wood engraving, 2024
30.5 x 40.6 cm

The parliament is supposed to be central to the well being of our country. Its role defines and sustains all fractions of our society. Even the natural world or the environment is not spared from its manoeuvres or many exploitations. Through the victimised representation of animals I tend to explore these equations. Ironies and satires are my means.

SRISHTI SAH JAGATI



My New Muse 2
Woodcut (pinewood & MDF)
31 x 17 in

Srishti's work is characterised by a sophisticated technical mastery of print media and an evocative visual language that has resonated with audiences across borders. Choosing her subject matter to be horse and mules around which she grew in hills. The agony which they suffered for entertainment purposes ,transport and as articles of snob appeal.

SUCHETA GHADGE



We are not flowing alone
Woodcut, 2018
18 x 40 in

My work oscillates between themes: Mountains and the flow of a river: the theme of partitioning, siphoning off water supplies, draining, diversion and fragmentation of natural life. Rivers often are deemed to be temperamental in nature, picking up their influences along the way, playful, nurturing, and sometimes raging, merciless, and violent. Alienation from nature has always proven catastrophic for human beings, as it creates dichotomies in our minds and threatens the notion of faith and unity of being in nature. The work 'We are not Flowing Alone' and 'Shifting Mountains' reflect how we are displacing the surrounding.

SUNIL DARJI



From a Mysterious Poem
Multi-plate Etching, 2025
20 x 16 cm

SURABHI KOCHAR



A geometric pattern derived from nature is disrupted by asymmetric marks, exploring the tension between natural order and human intervention. Imperfections in the printing process reflect how human interference destabilises interconnected ecological systems. Using handmade paper and pigments created through traditional techniques, the work highlights the resistance to perfect reproduction while questioning our reliance on mechanical processes and mass production.

Interference
Serigraph with handmade mineral pigment on handmade paper dyed with natural indigo, 2026
24 x 18.5 in

SUVRADEEP SAMANTA



This work suggest how human activities change the natural environment over time. Using bitumen, aggregate, and sand, the four panels bring together different shades of brown, green, black and white which shows the relationship between construction, urban development, and nature. The changing shades express how natural landscapes are altered by human activities. Through relief printing, this work captures these changes as material impressions, showing the marks we leave on the earth and the tension between environmental loss, and the possibility of recovery.

Untitled
Relief print (bitumen, aggregate, sand)
7 x 8 in (each)

TANAYA PAUL



This print comes from my interest in the relationship between inner feelings and the world around us. The childlike figures represent memories, innocence and emotional experiences that stay with us, while the airplane and surrounding landscape bring in the presence of human activity and movement. The fragmented and layered surface reflects a changing, unsettled environment, where natural and human-made elements exist together. In relation to the theme, I look at how human movement, development and intervention leave visible and lasting marks on the earth. The work also considers how these changing surroundings affect our inner experiences and memories.

Turn off
Etching on aluminium plate, 2026
22 x 15.5 in

URVASHI SOLANKI



Untitled
Collograph, 2026
23 x 34 cm

VENU GOPAL VG



Illuminated Solitude
Woodcut, 2025
35 x 55 cm

Over the years, my practice has served as a critical engagement with the lived realities of our time and place. Navigating at the intersection of personal observation and broader sociopolitical shifts, my work stems from an ongoing internal dialogue—asking questions about changing human relationships, the anxieties of displacement, and the struggle to forge identity within a rapidly transforming world. I view my environment not as a static backdrop, but as a space in constant flux, marked by rapid urban shifts that constantly redefine how we interact.

My imagery captures this delicate threshold, depicting figures and spaces suspended between contemporary dilemmas and psychological uncertainty. Rather than offering literal depictions, I construct a fictitious world derived from a careful interpretation of everyday reality.

VIJAY BAGODI



Day Dreamer
Etching and aquatint
22 x 26 in

VISHAKHA APTE



Untitled
Etching, 2020
10 x 12 in

In this etching, I use my own silhouette, positioned at the threshold between open and enclosed man-made spaces, to reflect on my existence as part of the natural world while acknowledging my identity as an independent individual and a woman witnessing the consequences of uncritical modernisation. The work explores the changing urban landscape and the loss of natural spaces. Architectural elements such as a door, brick wall, table and fragmented spaces suggest solitude and displacement, while also reflecting the human capacity to adapt to changing environments. Beneath this sense of loss lies the possibility of renewal, represented by open space and light emerging from behind, suggesting the continual transformation of both nature and human existence.

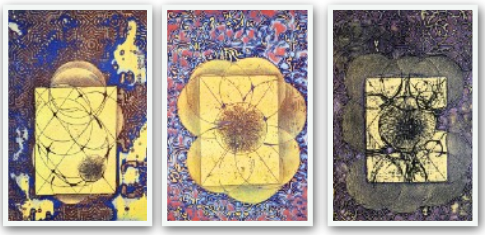
VISHALA PATEL



Nature Rewritten I
Serigraphy on printed cloth, 2026
12 x 17 in

"The Human Footprint on a Warming Earth" reflects the growing tension between nature and human development. The floral patterns on the cloth represent the beauty, balance and rhythm of the natural world. Over them, the bold silhouettes of buildings and factories emerge, symbolising urbanisation, construction and industrial growth. The deep blue forms gradually overpower the delicate natural imagery, suggesting how human expansion leaves a lasting impression on the Earth. This serigraph work questions our choices and reminds us to create progress without destroying the nature that sustains us.

VIVEK AGRAVAT



Intertwined I, II, III
Viscosity, 2026
24 x 16 cm (each)

My practice looks at the surface as a space where forms, memories and human presence come together. In Intertwined, geometric shapes, organic marks and patterns overlap and connect with each other. The repeated forms and layers suggest growth, change and the passing of time. Through viscosity printmaking, I build these layers using colour and marks, allowing each print to develop its own character. The three selected works show different forms of this process, accumulation, disturbance and transformation. Their layered surfaces and changing patterns can be seen as traces of human presence on the environment. Like a print, the earth also holds impressions of what has happened on its surface and continues to change with time.

VRUNDAVAN SOLANKI



Fall
Etching, 1979
11 x 11 cm

WALTER D'SOUZA



Gate
Woodcut, 2026
66 x 39.5 cm

YASH JANI



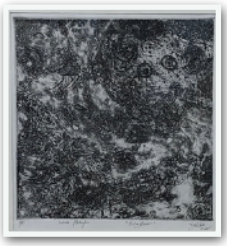
'Tapani'
Etching and aquatint
2026
20 x 13.5 in

Extending my engagement with Old Ahmedabad as a living repository of human experience, this work focuses on a localised winter tradition: residents gathering around a late-night street fire ("tapani") for warmth.

In the dense urban geography of the pols, direct interaction with open nature is limited, making the act of lighting a fire a collective search for basic elemental warmth. However, this survival instinct reveals a stark contradiction that directly responds to the exhibition theme IMPRESSIONS: due to a scarcity of clean firewood, people frequently burn synthetic waste, plastics, and discarded rubber tires.

What begins as an innocent quest for human comfort subtly transforms into an act of environmental degradation. The toxic smoke rising into the night sky leaves permanent, unseen marks on our atmosphere and urban micro-climate. Through the tonal depth of Aquatint, I render the atmospheric contrast between the light of the fire and the lingering smoke settling over the traditional built architecture—highlighting how our daily habits leave indelible footprints on a warming planet.

YASHIKA



Rainy Season
Etching, 2025
25 x 41 cm

PRINTMAKERS COLLECTIVE

Curatorial Brief:
Pollinator Insects and their Fascinating Behaviours

Pollinators have relational intelligence. Every act of pollination is a mutualistic act. A bee senses the faint electric fields of flowers, reading invisible signals that guide its preferences with humbling precision. A fig wasp's life commences and ends inside the hidden chamber of a fig fruit, ensuring the survival of both her offspring and the tree. These intimate exchanges reveal an intelligence that thrives in relation and collaboration.

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ARTISTS CURATOR: KAVITA SHAH

Anil Majmudar	India
Anita Jung	USA
Eunkang Koh	USA
Kate Gorringe-Smith	Australia
Oil Ghosh	India
Satyanarayana Gavara	India
Sabine Delahaut	France
Sylvia Taylor	USA
Tanuja Rane	India

ANIL MAJMUDAR

Insect:
Giant Honeybee

Title:
"In Defense of Vanishing"

Medium:
Serigraphy

Size: 11" X 14"



Anil Majmudar explores the ecological role of Apis dorsata, the Giant Honey Bee, whose seasonal migrations connect fragmented landscapes across South and Southeast Asia. Through layered screenprints, he translates their vast journeys into visual rhythms, highlighting the species' vital role in sustaining genetic diversity, ecosystem resilience, and agroecological productivity.

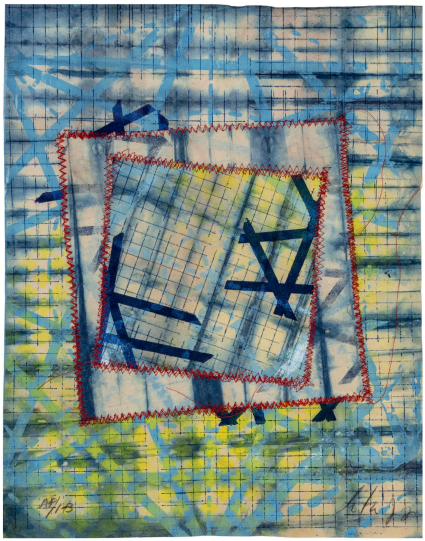
ANITA JUNG

Insect:
European Honeybee

Title:
"Untitled"

Medium:
Natural pigements on Indigo dyed washi paper and silkscreen

Size:
11" X 14"



Anita Jung examines the honeybee's fraught role in North America, where industrial reliance overshadows native species. Addressing colony collapse, monocultures, and ecological fragility, she layers indigo-dyed washi with silkscreen and hand-stitching. Her hive-like forms embody rupture and repair, meditating on biodiversity loss and the urgent need for ecological resilience.

EUNKANG KOH

Insect:
Pollinators on Milkweed Plant

Title:
"Untitled"

Medium:
Lasercut woodcut

Size:
11" X 14"(folded)



Eunkang Koh examines the connections among native milkweed, Monarch butterflies, and solitary bees in the Sierra foothills of Nevada. She uses laser-cut and hand-carved relief prints that turn into three-dimensional forms. These works highlight the delicate balance of dry and wet ecosystems, where plants, insects, soil, and water depend on each other for survival.

KATE GORRINGE-SMITH

Insect:
Blue Banded Bee

Title:
"Blue Banded Bee and Matted Flax Lily"

Medium:
Ecoprint & linocut

Size:
11" X 14"



Kate Gorringe-Smith highlights the Blue-banded Bee, Australia's vital buzz pollinator for native plants and crops, especially flax lilly. Drawing from conservation work along Merri Creek, she combines eco-printing and linocut imagery to depict interdependence between flora and pollinators, underscoring the ecological importance of solitary, ground-nesting bees in sustaining biodiversity and food systems.

OLI GHOSH

Insect:
Common Pierrot

Title:
"Wings of Unshackled Dreams"

Medium:
Serigraphy & digital mixed media

Size:
11.7" X 16.5"





Oli Ghosh focuses on the Common White Butterfly (Pieris rapae), a modest but important pollinator that thrives in everyday places, such as gardens, farms, and roadsides. Through serigraphy and pop-up forms, she emphasizes its quiet resilience and ecological role. She reminds us that even ordinary species help maintain balance and biodiversity close to the ground.

SABINE DELAHAUT

Insect:
Black Bee

Title:
"*The Sanctuary*"

Medium:
Engraving & hand drawing

Size:
11" X 14"



Sabine Delahaut reflects on the European dark bee, once common in France but now endangered by habitat loss, pesticides, and hybridization. Through finely engraved prints layering botanical forms with the bee's presence, she meditates on endurance and vulnerability, asking how humanity can remember, protect, and coexist with what quietly disappears.

SATYANARAYANA GAVARA

Insect:
Carpenter Bee

Title:
"*Keep the Door Open*"

Medium:
Woodcut

Size:
11" X 8"



Satyanarayana Gavara's prints trace the labor of carpenter bees nesting in his childhood home in Andhra Pradesh. Using woodcut, like the bees' own carving, he explores repair, responsibility, and coexistence. Each mark becomes atonement, urging compassion for solitary pollinators and recognition of their essential role in sustaining ecosystems.

SYLVIA TAYLOR

Insect:
Cecropia Moth

Title:
"Fragile"

Medium:
Relief with hand coloring

Size:
11" X 14"



Sylvia Taylor recalls a childhood encounter with the Cecropia moth, which is North America's largest native species. Through prints that blend memory and ecological study, she examines its role as a nighttime pollinator that relies on hardwood forests. Her work reflects on impermanence, biodiversity, and the delicate connections between humans and insects.

TANUJA RANE

Insect:
Moth

Title:
"Towards Light"

Medium:
Etching

Size:
11" X 14"



Tanuja Rane studies moths that navigate by celestial light; become disoriented by artificial illumination. Through etching, she visualizes this detailed representation of a moth's light perception through its compound eyes. Her prints call for awareness of light pollution's ecological impact.


AHMEDABAD
CULTURAL
WEEK
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