



PRESS RELEASE

'IN THE NAME OF GOD'

Organised by **Bridging Culture and Arts Foundation (B-CAF)** in collaboration with **Lalit Kala Akademi** under the purview of the **3rd Print Biennale India**

Curated by: Parag Roy

Venue: B-CAF, Kolkata | **Dates:** 17th January to 1st February 2025

Bridging Culture and Arts Foundation (B-CAF) presents *IN THE NAME OF GOD*, a printmaking exhibition curated by **Parag Roy**, organised in collaboration with **Lalit Kala Akademi** as part of the **3rd Print Biennale India**. The exhibition brings together **23 practising printmakers from West Bengal**, engaging with the idea of faith and belief as enduring forces that have shaped human civilisation, cultural narratives, and social values across time. Using printmaking as a medium rooted in tradition, discipline, and transmission, the exhibition explores how spiritual and religious ideas have shaped personal experiences, collective histories, and social relationships. Rather than addressing belief systems through a singular lens, the exhibition presents diverse artistic responses that invite reflection, dialogue and contemplation.

IN THE NAME OF GOD offers audiences an opportunity to engage with printmaking practices that explore faith, ethics, memory, and human experience, reaffirming the medium's relevance as a space for thoughtful artistic inquiry within contemporary culture.

CURATOR'S QUOTE – Parag Roy

"This exhibition reflects on how ideas of faith and divinity have been understood, interpreted, and expressed across human history. Through printmaking, the artists engage with these themes in ways that encourage reflection and dialogue, allowing multiple perspectives to coexist."

ORGANISER'S QUOTE – Reena Dewan, Director, B-CAF

"At B-CAF, our focus is on creating platforms that encourage thoughtful engagement with culture and society. *In the Name of God* brings together experienced printmakers whose works invite viewers to reflect on belief, tradition, and shared human values through the language of print."

SPOKESPERSON'S QUOTE – Lalit Kala Akademi

"The 3rd Print Biennale India seeks to highlight the depth and diversity of printmaking practices in the country. This exhibition contributes meaningfully to that objective by presenting works that engage with culturally significant themes through a rigorous and time-honoured artistic medium."

Name of Participating Artists

Avijit Mukherjee | Atin Basak | Binita Bandyopadhyay | Dasarath Das | Debojoyoti Dhara
Dilip Kr. Sasmal | Dipanjan Bagli | Jayanta Naskar | Kamal Mitra | Khokan Giri | Manik K Ghosh |
Monoj Baidya | Parag Roy | Paula Sengupta | Rajat Subhra Halder | Rajen Mondal | Ramen Kashta |
Siddharth Ghosh | Srikanta Paul | Sukla Poddar | Srabani Sarkar | Sreyashi Saha | Suchita Barick

ABOUT ARTISTS

Atin Basak is a leading contemporary Indian artist and printmaker whose practice is marked by intellectual depth, technical rigour and an international outlook. Born in Kolkata in 1966, he received his formative training at the Government College of Art and Craft, Kolkata, followed by a Master's degree in Printmaking from the Maharaja Sayajirao University of Baroda, an institution renowned for shaping modern Indian art discourse. This strong academic grounding is reflected in his nuanced engagement with printmaking as a critical and expressive medium. Basak's career spans over three decades and bridges India and Europe through prestigious fellowships and residencies. A recipient of the Charles Wallace India Trust Award and a French Government Scholarship, he has worked and taught at leading art institutions, including École des Beaux-Arts de Caen and La Réunion and participated in major print workshops in the UK and France. His work has been exhibited widely across India, Europe and Asia, with solo exhibitions in galleries in India, Paris, Edinburgh and La Réunion. Honoured with the National Academy Award at the 59th National Exhibition of Art (2018), Basak's works are part of eminent collections. His practice continues to expand the language of contemporary printmaking through quiet intensity, layered meanings and sustained global engagement.

Avijit Mukherjee is a contemporary artist whose practice unfolds through a slow, contemplative engagement with memory, fragmentation and the shifting relationship between self and environment. Drawing from Indian miniature painting, folk visual traditions and lived experience, Mukherjee constructs intimate visual worlds where time collapses and meaning remains deliberately unresolved. Working across drawing, painting, cutting and embossing on paper, his surfaces retain traces of touch, erosion and quiet resistance. Human figures, architectural fragments, flora and animals recur in his work as symbolic forms rather than narrative illustrations, evoking psychological states shaped by personal and social histories. Nature functions as both witness and mirror, holding vulnerability, loss and regeneration within its rhythms. Fragmentation remains central to his visual language, with broken forms and suspended spaces articulating memory as unstable yet enduring. Mukherjee has exhibited extensively in India and internationally, with solo exhibitions in Tokyo, Kolkata, and Pondicherry and participation in major curated shows across Europe, Asia and the Middle East. His international residencies in Norway, Egypt, Thailand and Brazil have further shaped his practice. Working between Kolkata and Santiniketan, Mukherjee continues to explore a poetic intersection of tradition and contemporary consciousness, where art becomes an act of ethical attention and sustained reflection.

Binita Bandyopadhyay is a distinguished Indian visual artist, printmaker and educator whose practice is deeply anchored in the humanist and experimental legacy of Kala Bhavana, Santiniketan. Trained in Graphic Art and Printmaking with a First-Class MFA from Visva-Bharati University, her work embodies a rare synthesis of technical rigour, cultural memory and contemporary socio-political reflection. Working fluently across

printmaking, painting and drawing, she is particularly acclaimed for her engagement with graphic arts and lithography, which she employs as both poetic and critical modes of expression. With over four decades of sustained artistic practice, Binita has participated in more than a hundred exhibitions in India and abroad, including twelve significant solo exhibitions at leading institutions and galleries. She has curated several important shows and remains deeply invested in mentorship, reinforcing her role as a cultural facilitator and thought leader in the visual arts. A recipient of numerous prestigious national and international honours, including the Raja Ravi Varma Painters' Award and multiple Aparajita Samman awards, her works are housed in major public and private collections across India, the USA, Finland, Russia and the Embassy of Germany in India. Currently an Assistant Professor at Grizzly College of Education, Jharkhand, she continues her printmaking practice at her independent graphics studio in West Bengal. Her published work *Dhwangsostupe Gaan* brings together graphic prints and poetry, reflecting her interdisciplinary sensibility. Beyond her studio practice, her most remarkable contribution remains the preservation of a monumental 5,000 sq. ft. mural designed by Nandalal Bose and executed by Surendranath Kar at Bokaro Thermal 'A' Plant, an act that affirms her lifelong commitment to safeguarding India's artistic heritage for future generations.

Dasarath Das is a prominent contemporary Indian printmaker and academic whose practice bridges rigorous technical discipline with deep philosophical inquiry. Born in 1989 in Murshidabad, West Bengal, he received his formal training in Printmaking with a BFA from the Indian College of Arts and Draftsmanship (Rabindra Bharati University) and an MFA from the prestigious Government College of Art & Craft, Kolkata (University of Calcutta), graduating with First Class honours. At the core of his artistic practice lies the concept of the "Contemporary of God", a reflective exploration of divinity, faith, rebellion and human consciousness within the present socio-cultural landscape. Through printmaking, drawing and mixed media, Das examines spiritual coexistence and philosophical awareness, positioning the individual as both witness and participant in the divine continuum. With over a decade of professional experience, Das has participated in numerous national and international exhibitions, including the Asian Art Biennale Bangladesh, the Ulsan International Woodcut Printmaking Festival (South Korea), and major national platforms. His work has been recognised with several prestigious awards, including the Emami Chisel Art Best Printmaking Award, CIMA Merit Award, Rajya Charukala Puraskar and multiple national certificates of merit. A recipient of the Lalit Kala Akademi Research Scholarship and the Junior Fellowship of CCRT, Government of India, Das is currently an Assistant Professor at Sister Nivedita University, Kolkata. As an artist-educator, curator and mentor, he continues to contribute significantly to contemporary printmaking discourse in India.

Debojoyoti Dhara is a visual artist and printmaker whose practice has been shaped by sustained academic training, long-term institutional engagement, and a deep commitment to the graphic arts. He holds an MFA in Graphics from Rabindra Bharati University (2014) and a First-Class BFA in Painting from the College of Visual Arts, Kolkata (2011), where he developed a strong foundation in drawing, print processes, and figurative inquiry. Working primarily with printmaking and drawing, Dhara's imagery is marked by restraint and

introspection. His works explore memory, inner movement, and the quiet presence of the human figure, often balancing figuration with symbolic suggestion. Rather than spectacle, his practice privileges stillness, allowing meaning to emerge through subtle tonal shifts and carefully composed forms. Debojoyoti has exhibited extensively at major national platforms. He has participated in significant international and national printmaking initiatives, residencies and workshops, reflecting his sustained engagement with the medium. His achievements include a Bronze Medal at the 76th All India Exhibition of the Bombay Art Society (2015), the Best Printmaking Award from the State Academy and multiple certificates of merit from prestigious state and university exhibitions. Through consistent practice and institutional recognition, Debojoyoti Dhara has established a serious and evolving presence within contemporary Indian printmaking.

Dilip Kumar Sasmal is an accomplished Indian printmaker and painter whose artistic journey is guided by the belief that “dynamism is life; stagnation is death.” Trained in Graphics at Rabindra Bharati University, Kolkata, he developed a strong command over relief print, woodcut, etching, engraving and lithography; mediums that remain central to his practice. His work is distinguished by its technical precision and thoughtful engagement with themes of nature, time, humanity and socio-political realities. Awarded the prestigious Junior Fellowship by the Ministry of Human Resource Development, Government of India (1997–99), Sasmal was also honoured with a Gold Medal for securing the highest marks in Graphics, along with the Nerod Baran Memorial Prize and Bhunath Mukherjee Smriti Puraskar. These early accolades established him as a significant voice in contemporary Indian printmaking. Alongside his studio practice, Sasmal devoted over two decades to art education, nurturing aesthetic awareness among generations of students while continuing his own creative exploration. His works have been showcased in major national platforms and are held in collections in India and abroad, affirming his enduring contribution to the language and legacy of Indian printmaking.

Dipanjan Bagli is a Kolkata-based printmaker whose practice has evolved through sustained academic rigour and long-term engagement with India’s institutional exhibition circuit. Born in 1984, he completed both his Bachelor’s (2008) and Master’s (2010) degrees in Visual Arts from the Government College of Art & Craft, Kolkata, where he developed a strong foundation in graphic processes and material-led printmaking. Bagli emerged early through consistent participation in student and national exhibitions, receiving multiple Certificates of Merit during his academic years, followed by the Academy Annual Award for Best Graphics (2009), a recognition that marked his technical clarity and graphic discipline. Since then, his work has been regularly exhibited at key platforms. He has been associated with focused printmaking initiatives such as Print on Print exhibitions and has shown extensively with artist collectives like PREKSHAPAT, contributing to dialogues around contemporary graphic practice. His participation in workshops on alluography, screen printing, dokra and raku reflects a sustained commitment to process-based learning and experimentation. Rooted in traditional printmaking yet responsive to contemporary contexts, Bagli’s practice is defined by patience, repetition and a disciplined engagement with form, positioning him as a steady and serious contributor to India’s evolving printmaking landscape.

Jayanta Naskar is a leading Indian printmaker, educator and researcher whose career bridges international practice, academic leadership and sustained contribution to contemporary graphic art. Based in Kolkata, he serves as Senior Assistant Professor of Printmaking at Rabindra Bharati University, where he has played a vital role in advancing printmaking pedagogy and research. Trained in Graphics with First-Class degrees, BVA from

Rabindra Bharati University and MFA from Visva-Bharati University, Santiniketan, his practice is grounded in the rigorous Kala Bhavana tradition while remaining globally engaged. Naskar's achievements are marked by major international and national recognitions, including the Bentara Budaya Jakarta International Triennale Award (2015), an award at the International Printmaking Competition, Painting and Sculpture Museum, Istanbul (2011), and the All India Gold Award for Printmaking from the Prafulla Dhanukar Art Foundation (2016). He is a recipient of the prestigious Charles Wallace India Trust Arts Scholarship, completing a residency at Edinburgh Printmakers Studio, Scotland. His work has been exhibited extensively across Europe, Southeast Asia, East Asia, the USA, and South Asia, alongside major Indian institutions such as AIFACS, Birla Academy, Lalit Kala Akademi and national exhibitions of art. A voter member of Lalit Kala Akademi and an enlisted artist of the Eastern Zonal Cultural Centre, Naskar has also contributed significantly as a writer, curator, juror and speaker on printmaking history and practice. Through exhibitions, publications and teaching, Jayanta Naskar has emerged as a key figure shaping the discourse and future of printmaking in India.

Kamal Mitra is a senior Indian painter and printmaker whose practice spans nearly four decades, marked by sustained national and international presence. He graduated in Painting from the Government College of Art & Craft, Kolkata (1989) and completed his postgraduate studies in Graphic Art at Kala Bhavana, Visva-Bharati University, Santiniketan (1993), a formative training that continues to inform his disciplined approach to image-making. He has exhibited consistently across India's major art centres, including Kolkata, Mumbai, New Delhi, Bangalore, Bhopal, and Chandigarh and internationally in the United States, notably through multiple solo and group exhibitions at Tamarind Art, New York, and shows at Square One Gallery and Cymroza Art Gallery. His participation in prestigious platforms such as the Print Biennale at Bharat Bhavan, Bhopal, Jehangir Art Gallery, Rabindra Bhavan, New Delhi and the National Exhibition of Art underscores the depth and continuity of his career. Mitra's achievements include National Cultural Scholarships (1991–93), Junior and Senior Fellowships from the Ministry of Culture, Government of India and multiple awards from the Karnataka Lalit Kala Academy and Rajya Charu Kala Pradarshani. His works are held in important public collections, including the National Gallery of Modern Art and the K. Madhava Narayan Art Foundation, alongside numerous private collections in India and abroad.

Khokan Giri is a contemporary Indian printmaker whose practice is shaped by strong academic training, sustained institutional recognition and a rapidly growing national and international presence. Raised in the coastal village of Sabitrapur near the Bay of Bengal, his early environment continues to inform his sensitivity to landscape, material and lived experience. Giri completed both his BFA (2017) and MFA in Printmaking (2019) from Rabindra Bharati University, graduating First Class First at both levels with A++ grades, an achievement that firmly established him among the most accomplished students of his cohort. In 2019, he

was awarded a Research Scholarship by the Lalit Kala Akademi, Government of India, enabling focused studio practice and professional development. He is currently associated with Rabindra Bharati University as a Guest Lecturer while working as a full-time artist. His work has received significant recognition, including the West Bengal State Charukala Award (2022), the Manorama Young Printmaker Award (Runner-up), and the Jyoti Bhatt Special Series Etching Press Award. He has participated in major platforms such as CIMA Art Fair, Birla Academy, Dhoomimal Gallery, Gallery Espace, and international exhibitions, including the Queen Sonja Print Award, Norway. Khokan has completed national and international residencies and his illustrations have been published internationally, notably in the UK. With a disciplined printmaking practice and growing institutional engagement, Khokan Giri represents a confident new voice in contemporary Indian graphic art.

Manik Kumar Ghosh is an accomplished Indian printmaker and visual artist whose practice is grounded in the rigorous traditions of graphic art while engaging with contemporary visual inquiry. He holds a Bachelor's and Master's degree in Visual Arts from the Government College of Art and Craft, Kolkata and was awarded a prestigious fellowship at the Escola de Arte Antonio Faílde, Spain, which expanded his engagement with European printmaking traditions. Manik has participated extensively in major state, national and international exhibitions, including those organised by the Birla Academy of Art & Culture, AIFACS New Delhi, Bombay Art Society, Academy of Fine Arts Kolkata, and State Gallery of Art Hyderabad. His work has been exhibited internationally in Spain, the United Kingdom and Russia and is held in private and institutional collections across India, Europe, and the United States. A recipient of numerous awards for excellence in printmaking, including the Graphics Award from AIFACS, Charukala Puraskar (Government of West Bengal) and awards from the Bombay Art Society. He is recognised for his technical mastery and sustained contribution to graphic art. Alongside his studio practice, he actively contributes to art pedagogy, regularly conducting printmaking workshops and mentoring emerging artists. His practice reflects a deep commitment to process, discipline, and the evolving language of contemporary printmaking.

Monoj Baidya is a Kolkata-based visual artist and printmaker whose practice is shaped by strong academic grounding and sustained inquiry into contemporary urban realities. Born in South 24 Parganas, West Bengal, he studied Political Science (Honours) at the University of Calcutta before training in printmaking at Rabindra Bharati University, completing his BFA (2017) and MFA (2019) with First Class distinction. In 2019, he received the prestigious Lalit Kala Akademi Research Scholarship from the Ministry of Culture, Government of India, and worked as a Research Fellow at the Lalit Kala Akademi Regional Centre, Kolkata, an experience that

refined his technical and conceptual approach. He has exhibited widely at major national platforms including the National Exhibition of Art (Lalit Kala Akademi, New Delhi), Birla Academy of Art & Culture, AIFACS, CIMA and Rajya Charukala, with international exhibitions in Poland and Bangladesh. His works critically examine the psychological impact of urban structures, architecture and surveillance on human behaviour, reflecting concerns of alienation, violence and socio-political tension, and establish his evolving presence in contemporary Indian graphic art.

Prof. Parag Roy is a distinguished Indian artist-printmaker, painter and academic, widely recognised for his sustained contribution to contemporary printmaking and art education in India. He currently serves as Professor of Graphics Printmaking and Dean, Faculty of Visual Arts, Rabindra Bharati University, Kolkata, where he has played a pivotal role in shaping generations of artists and advancing academic discourse in visual arts. Trained at Kala Bhavana, Visva-Bharati University, Santiniketan, he specialised in graphics-printmaking and later worked as a Working Artist at the Lalit Kala Akademi (Regional Centre) for nearly two decades. His practice has been recognised with several prestigious honours, including the AIFACS Regional Award, Academy Award from the Academy of Fine Arts, Kolkata, Junior Fellowship from the Government of India and a Lalit Kala Akademi Research Grant. He has held notable solo exhibitions such as Parikrama (1993) and Urban Metaphors (2008), and his work has been widely exhibited in major national and international forums, including exhibitions in Turkey, Bangladesh, Germany and the USA. His artworks form part of important public and private collections, including the National Gallery of Modern Art, New Delhi, Asian Heritage Foundation and IIAC, Singapore. Beyond his studio practice, Parag Roy is an influential curator, writer, illustrator and cultural resource person, regularly contributing to seminars, publications and institutional initiatives that shape contemporary art practice and pedagogy in India.

Dr Paula Sengupta is an artist-pedagogue, curator, and art writer. She is Professor & Head of the Department of Graphics-Printmaking, and former Dean of the Faculty of Visual Arts, Rabindra Bharati University, Kolkata. Trained as a printmaker, Paula's repertoire as an artist includes broadsheets, artist's books, objects, installation, animation, and community art projects. She works across mediums that include printmaking, textiles and embroidery, papermaking, drawing, moving image, and much else. Paula's work addresses gender binaries, enforced migration, loss of home, heritage and environment, and a concern for conservation of societies, communities and ecologies. Her language is distinctly feminine, therefore laying claim to methods

and materials that underline feminist thought. Her curatorial projects include Living a Dark Night for The Kala Chaupal Trust, Gurgaon 2021-23; a soul (un)gendered: Anupam Sud - A Retrospective for DAG MODERN in 2019-20; Ghare Baire at the Old Currency Building, Kolkata for DAG MODERN and the ASI in 2019; Popular Prints and the Freedom Struggle at the Drishyakala Museum, Red Fort, Delhi for DAG MODERN and the ASI in 2019; Trajectories: 19th-21st Century Printmaking from India and Pakistan for the Sharjah Art Museum, Sharjah, UAE in 2014; and six editions of The Printed Picture: Four Centuries of Indian Printmaking for DAG MODERN, India from 2012-18. Paula is author of The Printed Picture: Four Centuries of Indian Printmaking published by the Delhi Art Gallery, New Delhi in 2012 and Foreign & Indigenous Influences in Indian Printmaking published by LAP Lambert Academic Publishing, Saarbrucken, Germany in 2013, amongst other publications.

Rajat Halder is a Kolkata-based printmaker, researcher and educator whose practice bridges academic inquiry with an expansive exhibition career in contemporary graphic art. Trained initially at Rabindra Bharati University and later completing his MFA from Indira Kala Sangit Vishwavidyalaya, Halder earned his Ph.D. in Printmaking (2023) from Rabindra Bharati University, establishing him among a rare cohort of research-driven print practitioners in India. His work has been presented widely at major national platforms including AIFACS (New Delhi), Birla Academy of Art & Culture, CIMA, Camel Art Foundation, The Art Society of India and international exhibitions across Bangladesh, Turkey, Russia, the USA and global print exchanges. He has participated in international print exhibitions and workshops in Bangladesh, Poland and Thailand, engaging with cross-cultural graphic practices and contemporary print discourse. A recipient of significant awards such as the East Zone Silver Medal for Printmaking (Prafulla Dahanukar Art Foundation) and multiple honours from AIFACS and leading art institutions, Halder's practice is further strengthened by his scholarly publications in UGC-CARE approved journals. Alongside his studio practice, he is an active academic, currently serving as a Guest Teacher at Rabindra Bharati University and an External Moderator at Brainware University. Halder's work critically examines socio-political histories, material processes and the evolving language of printmaking in South Asia.

Rajen Mondal is a senior Indian printmaker and academic whose practice and career span over two decades of sustained engagement with contemporary graphic art. He completed his Bachelor of Visual Arts in Painting and Master of Visual Arts in Graphics/Printmaking in First Class from the Government College of Art & Craft, Kolkata, one of India's most respected art institutions. Mondal has been a regular participant in India's most prestigious exhibitions, including the National Exhibition of Art (2008, 2014, 2019, 2022, 2025), and has represented Indian printmaking internationally at the 7th International Biennial of Engraving, Île-de-France, France. His works have been exhibited at leading platforms such as Birla Academy of Art & Culture, Lalit Kala Akademi, Academy of Fine Arts, Kolkata, and international venues including Brownson Art Gallery, New York.

A recipient of major honours including the Rajya Charukala Academy Award (2014), Birla Academy Awards (2004, 2013), and the Haren Das Award, Mondal's contribution to printmaking is widely acknowledged. Since 2013, he has been an active member of the Society of Contemporary Artists, participating consistently in its annual exhibitions. Currently, he serves as Assistant Professor of Printmaking at The Indian College of Art and Draftsmanship, Kolkata, where he plays a significant role in shaping the next generation of printmakers while continuing his professional practice.

Ramendra Nath Kastha is a distinguished Indian printmaker whose practice spans over three decades, marked by sustained international presence, institutional recognition, and academic depth. He completed his B.V.A. and M.V.A. from Rabindra Bharati University, Kolkata and undertook advanced studies as a Guest Scholar at the Staatliche Akademie der Bildenden Künste, Stuttgart, Germany (1996), a formative experience that significantly shaped his graphic language. Kastha has participated in major international print biennials and triennials across Germany, France, Poland, Denmark, the UK, Japan, the USA, Romania, Bangladesh, Taiwan, Russia and Turkey, including the International Print Biennials at Bharat Bhavan, Île-de-France Biennial, Kyoto International Woodcut Exhibition and Intercontinental Biennial of Small Graphics, Romania, where he received a distinction. His works are held in prominent public collections such as Lalit Kala Akademi, New Delhi, museums in Germany, Poland and Denmark and significant private collections worldwide. A recipient of prestigious honours including AIFACS Awards, West Bengal State Award, Birla Academy Award and multiple Government of India Fellowships (National Scholarship, Junior and Senior Fellowships), Kastha has also undertaken notable residencies at CIMA, Santiniketan, Bharat Bhavan, Baroda, Goa and international centres. His practice remains central to contemporary Indian printmaking discourse, combining technical rigour with sustained global engagement.

Siddhartha Ghosh is a highly respected Indian printmaker, educator and art administrator with over three decades of sustained contribution to contemporary printmaking in India and abroad. He completed his B.F.A. in Painting and M.F.A. in Printmaking from the Faculty of Fine Arts, Maharaja Sayajirao University of Baroda, one of India's foremost centres for printmaking practice. He is a recipient of several major national and international honours, including the National Award in Printmaking from Lalit Kala Akademi, the Karnataka Lalit Kala Akademi Award and an Award at the International Print Biennial, Bharat Bhavan, Bhopal. His international stature is underscored by prestigious fellowships such as the Fulbright Fellowship to the USA and the Charles Wallace India Trust Award to the UK. He has also received Junior and Senior Fellowships in Plastic

Arts from the Ministry of Culture, Government of India, along with a Lalit Kala Akademi Research Grant. He has held residencies at the Manhattan Graphic Centre, New York and the Ruskin School of Drawing and Fine Art, University of Oxford and served as Visiting Professor at the University of California, Santa Cruz. He has presented numerous solo exhibitions in India, the UK and the USA and his works are housed in major public and private collections, including the National Gallery of Modern Art and the Library of Congress, Washington DC.

Srabani Sarkar is an accomplished Indian printmaker whose practice is rooted in sustained academic rigour, national recognition and international engagement. She completed her B.F.A. in Graphics (Printmaking) from Visva-Bharati University, Santiniketan, followed by an M.F.A. in Graphics from the Faculty of Fine Arts, Maharaja Sayajirao University of Baroda, two of India's most influential centres for printmaking education. She is a recipient of the Junior Fellowship from the Ministry of Culture, Government of India and the Lalit Kala Akademi Research Grant, marking her as a significant practitioner within the national art ecosystem. Her awards include honours from the Rajya Charukala Parishad, Government of West Bengal, AIFACS, New Delhi, the Kalanand Grant from the Prafulla Dahanukar Art Foundation and an early Gold Medal from Pullaiah Kala Nilayam, Hyderabad. Her work has been widely exhibited at major national platforms such as the National Exhibition of Art, Lalit Kala Akademi, CIMA Awards Show, Birla Academy of Art & Culture and Emami Art. Internationally, she has represented Indian printmaking in exhibitions and workshops in Thailand, Malaysia and the United States, including Voices from India in Cincinnati, USA, and woodcut printmaking programs in Bangkok. Srabani Sarkar's practice critically examines human nature, behaviour and inner psychological states, positioning her as a mature and reflective voice in contemporary Indian printmaking.

Sreyashi Saha is a visual artist and printmaker based in India, whose practice is marked by a sensitive engagement with form, texture and quiet emotional registers. She is currently pursuing her Master of Fine Arts in Printmaking from Rabindra Bharati University, Kolkata, one of India's significant centres for print-based practice. Rooted primarily in printmaking and painting, her work unfolds through subtle narratives that explore introspection, memory and the evolving relationship between material and emotion. Her works reflect a disciplined technical grounding combined with a contemplative visual language that continues to mature through research and experimentation. She has participated in several group and annual exhibitions alongside state and university-level exhibitions. Her practice has also gained visibility through national and

international online exhibitions and printmaking platforms, connecting her work to wider contemporary discourses across borders. Sreyashi Saha has actively engaged in printmaking workshops and collaborative projects, including international print initiatives and curated thematic exhibitions. With a growing exhibition record and a committed research-driven approach, Sreyashi Saha represents an emerging voice in contemporary Indian printmaking, steadily shaping a thoughtful and resilient artistic presence.

Srikanta Paul is a distinguished visual artist, printmaker and educator with over two decades of sustained engagement in contemporary Indian art. Trained at two of India's most prestigious institutions, he holds a Master of Fine Arts in Graphics (Printmaking) from Maharaja Sayajirao University, Baroda and a Bachelor of Visual Arts in Painting from Rabindra Bharati University, Kolkata, both with First Class distinction. He is a recipient of the National Scholarship from the Ministry of Human Resource Development, Government of India. Currently an Associate Professor at Anant National University, Ahmedabad, Srikanta Paul has previously taught at Rabindra Bharati University and the Institute of Fine Arts, Modinagar, contributing significantly to art pedagogy, mentorship, and curriculum development. He is a long-standing member of the Society of Contemporary Artists, Kolkata, where he has played an active role in shaping exhibitions and artistic discourse. His practice has received national and international recognition, including a nomination for the Queen Sonja Print Award, Norway and participation in major global platforms such as the Asian Art Biennale Bangladesh, Trondheim International Festival and exhibitions across Europe, New Zealand, Turkey, Finland and the United States. Deeply invested in socially engaged and community-based art, he has led landmark projects with mental health institutions, autism centres and artisan communities across India. His work bridges contemporary printmaking, cultural memory and collaborative practice.

Suchita Barick is a Kolkata-based visual artist whose practice is rooted in graphics, printmaking and shaped by sustained engagement with material processes and labour. She completed her B.F.A. (2023) and M.F.A. (2025) in Printmaking from Rabindra Bharati University, Kolkata, securing First Class First in both degrees. She is a recipient of the Lalit Kala Akademi Scholarship and has participated in an artist residency at Kala Sakshi Annual Trust, New Delhi. Drawing from her early exposure to a family workshop environment, where machines, tools, and manual labour were integral to everyday life, her work examines the intersections of human labour, industrial spaces, belief systems, and power structures. Through techniques such as etching, relief print, serigraphy, lithography and experimental print processes, she explores repetition, physical endurance, and the complex relationship between the human body and mechanical forms. Her recent work, *Weapon of God*



(2025), an etching measuring 12 × 12 inches, reflects her ongoing inquiry into tools and machines as symbolic extensions of authority, faith, and control within socio-political contexts. Sucheta's work has been exhibited at platforms including Jaipur Pinkfest, AMI Affordable Art Fair, Birla Academy of Art and Culture, West Bengal State Akademi and internationally at Printed Voices from India: Social and Cultural Reflections, Cincinnati, USA. She is currently engaged in independent studio practice in Kolkata, continuing her research and production under the Lalit Kala Akademi Scholarship.

Sukla Poddar is a distinguished Indian printmaker and educator whose artistic career spans over four decades, with significant national and international exposure. She completed her M.A. from Visva-Bharati University, Santiniketan and furthered her studies in Tokyo, Japan, on a Government of India scholarship, laying the foundation for her deep engagement with print media. Her work has been showcased in major international forums, including the Portland Museum International Print Show, Intergrafik Berlin and the 7th International Print Biennale in Finland, establishing her presence alongside leading global print practitioners. She has also participated in the prestigious XI Triennale India. Her solo exhibitions in Tokyo, South Korea, Kolkata, Mumbai and Chennai reflect her sustained artistic relevance, while awards from institutions such as the Birla Academy of Art and Culture, Takman Print Studio (Udaipur), AIFACS and Group 8 testify to her peer-recognised excellence. Poddar has been honoured with both Junior and Senior Fellowships from the Government of India, highlighting her contribution to the field. In addition to her practice, she has worked extensively with eminent printmakers and educators, including Paul Lingren and Krishna Reddy, enriching her technical and conceptual approach. Sukla has also contributed to community art projects, such as the international children's peace mural *Kids Guernica* in Kolkata. Her work is deeply rooted in the expressive potential of printmaking, balancing technical rigour with thoughtful visual language, making her a respected figure in both Indian and global print art circles.