

Printmaking Alumni Presents

স্বপ্নসংসার

2nd Print Exhibition, 2026



সফিউদ্দীন শিল্পালয়
Safiuddin Shilpalay



PRINTMAKING DISCIPLINE

Printmaking Discipline at Khulna University started its academic activities in 2009-2010 by introducing under graduate program that offered Bachelor of Fine Arts Honours degree in Printmaking and the session 2016-2017 introducing MFA in Printmaking program. The under graduate program is designed for a period of four years (eight terms) and the graduate program designed for a period of two years (Four terms) which is based on both theoretical and sessional courses. The curriculum of the discipline has been framed by blending the traditional and modern theory courses. It emphasizes the exploration of endless creative and technical possibilities in the traditional and modern Art. The Discipline provides technical inductions for traditional and modern printmaking, including Relief, Intaglio Planography, Stencil, and digital processes. Printmaking discipline is striving continuously to ensure quality education for Fine Arts students in the Bangladesh.

Mission

- * The program provides professional education and creates opportunities for creative exploration with the most advanced Printmaking techniques.
- * Learners are enriched through the wide range of conversion and collaboration of conventional and unconventional Printmaking media.
- * The program produces critical and competent graduates who implement the techniques of Printmaking for the development of the creative world.
- * Learners are enriched through the wide range of conversation and collaboration of technologies and techniques; principal of aesthetics, basic knowledge of arts and humanities as well as social science.

Vision

Producing knowledge and achieving professional aptitude in an artistic framework that leads the integrated endeavors toward developing a creative environment in Printmaking across the world.

Printmaking Discipline

P r e s e n t s



2nd Print Exhibition, 2026

Venue



সফিকদ্দীন শিল্পালায়

Safiuddin Shilpalay

Safiuddin Shilpalay, House 21A (1st floor), Road 4, Dhanmondi, Dhaka - 1205

Organized by



Printmaking Discipline Alumni
K h u l n a U n i v e r s i t y



2nd Print Exhibition, 2026

Organized by

Printmaking Discipline Alumni
Khulna University

Chief Patron

Dr. Nihar Ronjon Singha
Professor, Printmaking Discipline

Gallery & Selection

Palash Baran Biswas
Md. Ashraful Alam
Sonia Akter
Tamanna Rahman Aysha

Publication

Md. Ashraful Alam
Shafin Imtiaz Shihab
Mihir Saha

Publicity & Media

Shantwana Shahrin
Lutfunnahar Liza
Md. Saimum Islam Rafi
Jerin Sultana Arrna
Kanta Biswas
Jarín Rashine Prova
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Mowmita Saha
Hanana Ashrafi Joty
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Kumari Tonu Sree Rani Das

Convenor

Palash Baran Biswas
Associate Professor, Printmaking Discipline

Curator's

Prof. Dr. Anniina Koivurova
Professor, Art History & Design, University Of Lapland, Finland
Mr. Reyhani Akan
Exhibition Curator, Artist and Art Educator, Türkiye

Inaugural Event Management

Farzana Zaman
Chitram Sen Anik
Shaikh Parvej Al-Mamun
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Jarín Rashine Prova
Israt Jahan Mim

Logistics & Invitation

Asma Chowdhury
Jannatul Royhana
Arpita Mitra
Afifa Easmin
Md. Abu Isa Siam
Sumya Shaheen Ruponty

Artist communication

Shantwana Shahrin
Md. Ashraful Alam
Zeba Faria Miti
Khan Yeasmin Sultana

Volunteer & Guest Management

Chitram Sen Anik
Zeba Faria Miti
Fahima Niha
Sadía Afrin Tua



Message

It is a great pleasure to present the 2nd Print Exhibition, “**Anindya Practan**”, organized by the Printmaking Discipline Alumni of Khulna University. The exhibition reflects a sustained commitment to artistic excellence and contemporary printmaking practices.

I sincerely appreciate our alumni participants, whose works demonstrate aesthetic strength and conceptual clarity. Their continued engagement signifies a lasting connection with the discipline and a progressive evolution of their artistic practice.

I extend my sincere thanks to the convener, **Mr. Palash Baran Biswas**, and all contributors for their dedicated efforts. It is an honour to have **Prof. Rafiqun Nabi** as Chief Guest and **Prof. Syed Abul Barq Alvi** as Special Guest, whose contributions continue to inspire the artistic community.

The support of renowned printmakers and art educators in this initiative is both rare and commendable, reflecting a spirit of academic collaboration and cultural commitment.

This exhibition serves as a platform for artistic dialogue and creative exchange.

I wish all the success for this exhibition.

A handwritten signature in black ink, appearing to read 'N. Ronjon Singha', written in a cursive style.

Prof. Dr. Nihar Ronjon Singha

Head, Printmaking Discipline
Khulna University



Message

This exhibition brings into focus the evolving practices of the Alumni of Printmaking Discipline of Khulna University, whose works reflect both continuity and transformation within the field. Rooted in a shared academic foundation, these artists have developed distinct visual languages shaped by their individual contexts, experiences, and critical engagements.

Their works demonstrate how printmaking extends beyond conventional boundaries. Through a range of approaches—from traditional techniques to expanded and hybrid practices, they explore questions of identity, memory, ecology, and socio-political realities within the Bangladeshi context. Material remains central to their inquiry; surface, texture, and layering actively construct meaning rather than merely support it.

In an image-saturated time, often described by Jean Baudrillard as a condition where images drift from their origins, these alumni practices reassert the importance of process. Each print carries the trace of its making, grounding the image in physical experience. At the same time, the multiplicity of printmaking resonates with what Gilles Deleuze identifies as repetition with variation, where difference emerges through iteration.

As the Alumni of Printmaking Discipline of Khulna University, these artists return not only to exhibit but to position their practices within an ongoing continuum. The exhibition becomes a space where individual journeys intersect, connecting past training with present explorations, and opening a dialogue on the continued relevance of printmaking today.

A handwritten signature in black ink, appearing to read 'Palash Baran Biswas'.

Palash Baran Biswas

Associate Professor and Convenor
Anindya Practan
Printmaking Alumni exhibition



Prof. Dr. Anniina Koivorova

Anindya Practan: Materiality, Memory, and the Contemporary Language of Printmaking

The Alumni (Anindya Practan) emerges as a significant curatorial and intellectual platform that interrogates the evolving language of contemporary printmaking through the practices of emerging artists from the Printmaking Discipline at Khulna University. The exhibition situates itself within a critical nexus where technical discipline intersects with conceptual inquiry, thereby challenging conventional assumptions surrounding printmaking as a merely reproductive medium. Instead, it foregrounds the medium as a site of experimentation, material engagement, and epistemological reflection.

This essay examines how Anindya Practan reconfigures printmaking through an emphasis on materiality, process, and collective pedagogy, while situating these developments within broader contemporary art discourse. It argues that the exhibition not only revitalizes traditional techniques but also positions printmaking as a dynamic field of research and critical practice.

Materiality as Process and Concept

At the centre of Anindya Practan lies a sustained engagement with materiality, understood both as a physical condition and as a conceptual framework. The processes of carving, inking, and pressing extend beyond technical operations to become expressive acts that encode labour, temporality, and resistance. The tactile encounter between artist and matrix generates a dynamic interplay between control and unpredictability, wherein intention is continuously negotiated with material constraint.

This emphasis on process challenges the dematerialized tendencies of digital image production, reasserting the significance of embodied practice within contemporary art. The resistance of the printing surface, the density of ink, and the repetitive act of impression-making collectively produce a temporal dimension that is intrinsic to printmaking. In this context, the medium becomes a site where time is not only represented but materially embedded.

Furthermore, materiality functions as metaphor. The subtractive logic inherent in relief techniques—where removal gives rise to visibility—can be interpreted as a conceptual reflection on absence, erasure, and regeneration. The artists' engagement with layering, fragmentation, and repetition suggests a broader inquiry into memory and transformation, positioning printmaking as a medium capable of articulating complex psychological and cultural narratives.

Reconfiguring Technique: Tradition and Innovation

The exhibition demonstrates a critical re-engagement with traditional printmaking techniques such as relief printing and lithography. Rather than adhering to these methods as fixed conventions, the artists reinterpret them through contemporary sensibilities, thereby expanding their expressive potential. This approach reflects a broader shift within contemporary art, wherein historical techniques are not abandoned but recontextualized within new conceptual frameworks.

Relief printing, with its emphasis on carving and subtraction, foregrounds the physicality of the matrix and the deliberate nature of mark-making. In contrast, lithography introduces a degree of fluidity and immediacy, allowing for gestural expression and tonal subtlety. The juxtaposition of these techniques within the exhibition creates a productive tension between precision and spontaneity, control and contingency.

Importantly, the exhibition also challenges the notion of printmaking as inherently reproducible. While prints are traditionally associated with multiplicity, the artists foreground variation within repetition, ensuring that each impression retains a degree of singularity. Differences in pressure, ink distribution, and surface interaction produce nuanced deviations, thereby destabilizing the assumption of uniformity. In this sense, the print is reconceived as both multiple and unique, occupying an ambiguous ontological position.

The Printed Surface as a Site of Meaning

Within Anindya Practan, the printed surface emerges as a critical site where material action and conceptual meaning converge. Through the manipulation of line, texture, and tonal variation, the artists construct visual languages that oscillate between abstraction and representation. These formal elements are not merely aesthetic considerations but are mobilized as vehicles through which ideas are communicated.

Repetition, in particular, plays a significant role in the construction of meaning. The iterative nature of printmaking processes allows for the accumulation of marks and the layering of images, producing complex visual fields that evoke persistence, endurance, and memory. Such strategies align with broader contemporary artistic practices that engage with temporality and process as central concerns.

Moreover, the exhibition's engagement with abstraction and symbolism reflects a departure from purely representational modes of image-making. The printed works often resist immediate legibility, inviting viewers to engage in interpretative processes that unfold over time. This openness to multiple readings underscores the conceptual richness of the exhibition and its alignment with contemporary critical discourse.

Collective Practice and Pedagogical Context

A defining feature of Anindya Practan is its articulation of collective practice, shaped by the shared pedagogical environment of Khulna University's Printmaking Discipline. While each artist maintains a distinct visual and conceptual approach, the exhibition functions as a collaborative platform that reflects a common intellectual framework.

This collective dimension highlights the role of academic institutions as sites of artistic production and critical discourse. Rather

than serving solely as centres of technical instruction, such environments foster dialogue, experimentation, and reflexivity. The exhibition thus underscores the importance of pedagogy in shaping contemporary artistic practices, positioning the university as an active participant in the broader art ecosystem.

Furthermore, the diversity of approaches within the exhibition reflects the multiplicity of voices that emerge from such pedagogical contexts. From introspective explorations of psychological states to formal investigations of spatial structure, the works collectively demonstrate the adaptability of printmaking as a medium capable of accommodating varied conceptual and aesthetic concerns.

Printmaking in the Contemporary Context

In the broader landscape of contemporary art, Anindya Practan reaffirms the continued relevance of printmaking as a critical and evolving medium. In an era characterized by the proliferation of digital technologies, printmaking offers a counterpoint through its emphasis on material engagement and process-oriented practice. The tactile qualities of the medium provide an alternative mode of interaction that foregrounds physicality and labour.

At the same time, the exhibition situates printmaking within contemporary discourses of research and experimentation. The works function not only as aesthetic objects but also as outcomes of investigative processes that explore the possibilities of materials, techniques, and ideas. This alignment with research-based practices reflects a broader trend within contemporary art, wherein artistic production is increasingly understood as a form of knowledge generation.

Moreover, the exhibition engages with cultural and contextual narratives, positioning printmaking as a medium capable of addressing broader social and intellectual concerns. By situating these practices within the specific context of Khulna University, Anindya Practan contributes to the articulation of a localized yet globally relevant artistic discourse.

Conclusion

Anindya Practan stands as a compelling testament to the evolving language of printmaking, demonstrating how traditional techniques can be reimagined within contemporary frameworks.

Through its emphasis on materiality, process, and collective practice, the exhibition repositions printmaking as a dynamic field of critical inquiry and artistic experimentation.

The works presented within the exhibition transcend the historical association of printmaking with reproduction, instead foregrounding its potential as a medium of conceptual depth and expressive complexity. By engaging with themes of memory, transformation, and material interaction, the artists contribute to a broader redefinition of printmaking within contemporary art discourse.

Ultimately, Anindya Practan not only reflects the current state of printmaking but actively participates in its ongoing evolution. It invites viewers to consider the processes, materials, and conditions that underpin artistic production, thereby fostering a deeper understanding of the medium's significance within both local and global contexts.



ROVANIEMI, FINLAND 7.4.2026

Prof. Dr. Anniina Koivorova

Professor, Art History & Design, University Of Lapland, Finland



Reyhani Akan

Anindya Practan: Contemporary Explorations in Printmaking

The exhibition Anindya Practan brings together a distinguished group of artists who share an academic heritage as former students of the Printmaking Discipline at Khulna University. Their participation in this exhibition represents not only their individual artistic achievements but also the enduring strength of the academic and creative environment that shaped their early artistic development.

Each participating artist has demonstrated exceptional commitment to printmaking through years of dedicated study, experimentation, and studio practice. During their academic journey at Khulna University, they developed a profound understanding of the technical, conceptual, and aesthetic dimensions of printmaking. The works presented in this exhibition reflect that rigorous training while also revealing the evolution of their unique artistic identities.

Printmaking demands patience, discipline, and an acute sensitivity to materials and processes. The artists featured in Anindya Practan embody these qualities through their thoughtful engagement with various printmaking techniques and visual languages. Their works reveal a sophisticated exploration of line, texture, tonal depth, and compositional balance elements that form the foundation of graphic expression. At the same time, their prints communicate diverse conceptual perspectives, demonstrating how the medium can serve as a powerful platform for personal reflection and artistic innovation.

The Printmaking Discipline at Khulna University has long been recognized as an important center for artistic learning and experimentation in Bangladesh. The artists participating in this exhibition stand as proud representatives of that tradition.

Through their continued dedication to the medium, they contribute to the evolving landscape of contemporary printmaking while also strengthening the cultural and artistic presence of their alma mater.

Anindya Practan therefore, celebrates not only the achievements of these talented alumni but also the collective spirit of mentorship, creativity, and artistic excellence that defines the Printmaking Discipline of Khulna University. Their works serve as an inspiring reminder of how academic training can flourish into meaningful and influential artistic practice.

The exhibition Anindya Practan presents a compelling exploration of contemporary printmaking practices by emerging artists. The title, derived from the Bengali words Aninda (meaning pure, graceful, or aesthetically pleasing) and Parkton (practice or tradition), reflects the exhibition's conceptual framework—an intersection of aesthetic sensibility and disciplined artistic practice. Through a diverse range of printmaking techniques, the participating artists engage with the expressive potential of graphic media while exploring personal narratives, social observations, and formal experimentation.

Printmaking has historically served as a medium of both artistic expression and visual communication. In this exhibition, the artists revisit traditional techniques such as relief printing while simultaneously extending their possibilities through contemporary interpretations. Each artwork demonstrates a thoughtful engagement with texture, line, form, and tonal variations intrinsic to the printmaking process. The works reveal how the act of carving, inking, and pressing becomes a meditative dialogue between the artist's intention and the material resistance of the print surface.

The exhibition foregrounds the relationship between concept and technique. Many of the artworks reflect themes of persistence, identity, emotional experience, and social reflection. The physical process of relief printing, where the image emerges through subtraction and pressure, symbolically parallels the artists' exploration of inner resilience and personal narratives. Through repeated impressions and layered textures, the artists transform the printing matrix into a site of both technical inquiry and poetic expression.

Another important dimension of Anindya Practan is its emphasis on collective practice. The exhibition brings together a group of emerging printmakers whose works reflect individual artistic voices while collectively contributing to a broader dialogue about contemporary graphic art. Their works demonstrate how printmaking remains a vital medium within contemporary art education, particularly with conceptual innovation.

The exhibition also highlights the pedagogical environment in which these artists are developing their practice. Within an academic context, printmaking functions not only as a technical discipline but also as a critical space for experimentation and research. The artists participating in Anindya Practan demonstrate a growing awareness of how printmaking can address both formal aesthetics and conceptual inquiry. Their works reveal a dynamic interaction between academic training and personal artistic exploration.

Ultimately, Anindya Practan invites viewers to reconsider the tactile and expressive qualities of printmaking. The exhibition celebrates the subtle beauty of printed surfaces, the rhythm of repeated impressions, and the delicate balance between control and chance inherent in the print process. Through these works, the artists reaffirm the enduring relevance of printmaking as a medium capable of articulating contemporary artistic thought while remaining deeply connected to its historical traditions.

Anindya Practan thus stands as a testament to the evolving language of printmaking, where tradition, experimentation, and artistic sensitivity converge to create images that are both visually engaging and conceptual meaningful. In this context, when we examine and interpret the works of the printmakers featured in the exhibition, we can see and explain that they possess unique forms of expression.

As I see **Lutfunnar Liza's** work reflects a contemplative exploration of surface and visual rhythm. Through layered textures and carefully balanced forms, the artist creates prints that communicate emotional resonance and aesthetic refinement. **Jannatul Royhana's** work reveals a strong sensitivity toward compositional balance and textural complexity. Her prints demonstrate how the physical process of printmaking can translate conceptual ideas into visually compelling forms. **Keya Chakrabarty's** work reflects an interest in the poetic potential of graphic imagery. Her prints reveal a sensitive interaction between texture and form, creating compositions that evoke both narrative and abstraction. **Sonia Akter's** work reflects a sensitive exploration of texture and visual rhythm. Her prints demonstrate how layered impressions can create depth and emotional nuance within the printed image. **Zeba Faria Miti's** prints demonstrate an expressive engagement with mark-making and tonal variation. The work reflects an experimental approach to printmaking where visual rhythm and conceptual inquiry intersect. **Shaikh Parvej Al Mamun's** prints explore graphic expression through bold contrasts and dynamic compositional structures. The work reflects a strong engagement with the technical and expressive possibilities of printmaking. **Chitram Sen Anik** approaches printmaking as a medium for structural exploration. His work emphasizes the relationship between geometric form, surface texture, and compositional rhythm. The resulting prints reveal a balance between controlled design and expressive mark-making, demonstrating the artist's interest in the formal possibilities of graphic language. **Farzana Zaman's** printmaking practice reflects a dialogue between observation and abstraction. Her works emphasize the tactile qualities of the printed surface while exploring themes of transformation and visual memory. The layered textures and structured compositions demonstrate careful engagement with the material language of printmaking.

Asma Chowdhury's work reflects a thoughtful engagement with visual symbolism and compositional harmony. Through the disciplined process of printmaking, the artist develops layered imagery that invites reflection on human experience and perception. The interplay of line, texture, and contrast creates a contemplative visual atmosphere. **Tamanna Rahman Aysha** approaches printmaking as a medium for conceptual reflection. Through careful manipulation of line and tone, the artist constructs compositions that evoke both narrative and abstraction. **Khan Yeasmin Sultana's** printmaking practice demonstrates a strong engagement with visual symbolism and compositional structure. The artist's work explores the expressive qualities of line and tone within the disciplined framework of printmaking. **Israt Jahan Bristi's** work highlights the poetic possibilities of graphic texture. Her prints explore subtle relationships between line, space, and tonal variation, creating compositions that evoke emotional depth. The artist's process reflects a contemplative engagement with the meditative rhythm of printmaking. **Aanna Dola's** prints reveal a poetic sensitivity toward form and texture. Through deliberate mark-making and layered impressions, the artist constructs visual narratives that evoke emotional depth and symbolic meaning. Her work highlights the transformative capacity of printmaking, where material processes and conceptual exploration merge to create visually resonant compositions. **Sadia Afrin Tua's** work reflects a thoughtful exploration of personal narrative through printmaking. The artist utilizes layered impressions and visual symbolism to construct compositions that evoke introspection and emotional resonance. **Md. Saimum Islam Rafi's** prints emphasize

structural clarity and graphic intensity. Through bold contrasts and deliberate mark-making, the artist explores the visual strength of the printed image. **Kanta Biswas** engages in printmaking as a medium of material exploration. Through carefully structured forms and rhythmic lines, the artist creates imagery that emphasizes movement, depth, **Jerin Sultana Arrna's** prints explore expressive abstraction through the interplay of mark, surface, and tonal contrast. The work reflects a dynamic approach to printmaking, where visual energy emerges through repeated impressions and structured compositions. **Shafin Imtiaz Shihab** investigates structural abstraction through the medium of printmaking. His work emphasizes the interaction between geometric form, texture, and spatial organization. **Tonu Sree Rani Das's** work explores symbolic imagery and visual storytelling through printmaking techniques. Her prints reveal a poetic sensitivity to composition and surface texture. **Esrat Esha's** prints explore emotional landscapes through delicate tonal variation and layered imagery. Her work reflects a sensitivity to subtle visual transitions, where the printed surface becomes a space for introspection. Through careful manipulation of printmaking techniques, the artist constructs compositions that evoke both stillness and movement. **Mowmita Saha's** prints demonstrate a subtle interplay between form and atmosphere. The artist's compositions emphasize delicate tonal transitions and expressive textures that evoke emotional depth.

Arpita Mitra Working primarily with lithography, Arpita Mitra explores the delicate balance between spontaneity and control inherent in the medium. Her prints reveal fluid gestures and tonal subtleties that emphasize movement and expressive drawing. The work reflects an experimental approach where the artist investigates the dynamic possibilities of stone and ink in contemporary graphic expression. **Md Abu Isa Siam** approaches printmaking as a site for conceptual investigation. His work combines expressive mark-making with structured composition, resulting in imagery that explores the relationship between material process and artistic thought. **Hanana Ashrafi Joty's** prints present a sensitive exploration of human emotion and symbolic imagery. Through carefully structured compositions and expressive lines, the artist transforms the printing matrix into a site of narrative exploration. Her work reflects both technical discipline and conceptual reflection. **Afia Arefin's** work, *Persistence* explores the psychological and emotional dimensions of endurance. Through the tactile language of relief printmaking, the artist constructs layered textures and rhythmic marks that symbolize resilience and continuity. The composition reflects an inner dialogue between struggle and determination, where repetition and pressure in the printmaking process become metaphors for personal strength and perseverance.

Afifa Easmin's printmaking practice investigates subtle emotional narratives through the expressive potential of line and surface. Her work demonstrates a sensitive engagement with the physicality of the printing matrix, where carved forms and tonal contrasts create a contemplative visual space. The work reflects a quiet yet powerful exploration of identity and introspection. **Effat Ara Rahman's** 'Struggle' captures the quiet dignity of everyday labor through etching and aquatint. Subtle tonal layers and precise lines reflect both physical effort and emotional depth, transforming ordinary scenes into a universal meditation on resilience, time, and the enduring rhythms of common life. **Sumya Ruponty's** 'Promises' reimagines the wedding ring as both an intimate emblem and a universal signifier. Through her refined use of aquatint, she transforms this familiar object into a poetic meditation on commitment, continuity, and the cyclical rhythms of life and nature. **Israt Jahan Mim** investigates themes of perception and transformation through the tactile processes of printmaking. The interplay of carved marks and printed impressions generates a layered visual language that reflects both spontaneity and careful planning.

Fahima Anjum Niha investigates the expressive potential of contrast and pattern within the printmaking process. Her compositions reveal a strong awareness of balance and visual rhythm. Through repeated impressions and textural depth, the artist creates imagery that communicates both personal expression and formal experimentation. **Mihir Saha's** printmaking practice reflects a strong engagement with texture and tonal layering. His work reveals an interest in how the printed surface can embody both visual complexity and conceptual meaning. **Jarin Rashine Prova's** 'Speechless' used traditional relief process is conceptually significant. The line and textures contrasts echo the scars of lived experience, reinforcing the theme of endurance amid adversity. Her sensitive handling of the medium bridge's aesthetic refinement with critical insight.

The participant of the Curatorial Notes Anindya Practan carries conceptual significance. The word Aninda evokes ideas of purity, elegance, and aesthetic harmony, while Parkton refers to the disciplined practice or continuous engagement with artistic processes. Together, these ideas highlight the central theme of the exhibition: the relationship between aesthetic sensibility and artistic labor. Printmaking, perhaps more than any other medium, embodies this relationship through its intricate processes of carving, inking, transferring, and reproducing images.

Within the context of art education, printmaking functions not only as a medium of image production but also as a platform for critical thinking and experimentation. The works presented in this exhibition reflect the artists' engagement with the physical and conceptual aspects of the printmaking process. Through techniques such as relief printing and lithography, the artists explore the expressive possibilities of line, texture, tone, and repetition. The printed image becomes a site where material processes intersect with personal narratives and social observations.

One of the defining characteristics of printmaking is its inherent relationship with repetition and variation. Each impression of a print retains traces of the original matrix while simultaneously introducing subtle differences in texture and tonal depth. This quality creates a dynamic dialogue between control and chance, allowing artists to explore the boundaries between intentional design and accidental transformation. In the works presented in Anindya Practan, this dialogue is evident in the diverse visual languages developed by the participating artists.

Many of the artworks engage with themes of persistence, identity, and emotional experience. The physical act of carving into a printing surface, removing material to reveal an image, can be understood as a metaphorical process of transformation. Through this subtractive process, the artists construct images that reflect both internal reflection and external observation. The tactile qualities of the printed surface further enhance this expressive dimension, allowing viewers to experience the physical presence of the artistic gesture.

Another important aspect of the exhibition is its emphasis on collective artistic practice. Although each artist presents a unique visual language, the exhibition demonstrates how printmaking can create a shared platform for dialogue and collaboration. The works collectively reflect a generation of artists who are exploring the possibilities of graphic media within the broader context of contemporary art.

In recent years, printmaking has experienced renewed attention as artists seek alternative approaches to image-making in response to digital culture. While digital technologies have transformed many aspects of visual production, the tactile and material qualities of printmaking continue to offer a distinctive artistic experience. The artists participating in Anindya

Practan demonstrate how traditional printmaking techniques remain relevant by integrating contemporary ideas and experimental approaches.

The exhibition also highlights the pedagogical role of printmaking within academic institutions. Within a university environment, printmaking studios function as spaces for technical training, creative experimentation, and intellectual exchange. The works presented in this exhibition reflect the artists' engagement with this environment, where learning and artistic exploration occur simultaneously.

Ultimately, Anindya Practan celebrates the enduring vitality of printmaking as a medium of artistic expression. The exhibition reveals how the discipline of printmaking encourages patience, precision, and critical reflection. At the same time, it offers artists the freedom to experiment with form, texture, and conceptual meaning.

Through these works, the participating artists demonstrate that printmaking is not merely a technical process but a dynamic artistic language capable of addressing contemporary themes and experiences. The exhibition invites viewers to engage with the subtle complexities of printed images and to appreciate the depth of thought embedded within each impression.



Mr. Reyhani Akan

Exhibition Curator, Artist and Art Educator, Türkiye



Invited Artists

1. Bazlur Rashid Khan (Rashid Amin)
2. Md. Anisuzzaman
3. Hira Sobahan
4. Sheikh Mohammad Rokonzaman



Bazlur Rashid (Rashid Amin), *Floral Image 2*, Dry point



Md. Anisuzzaman, *Homage to Marina Tabassum*, Woodcut



Hira Sobahan, *Image -71*, Etching, aqua & softground



Sheikh Mohammad Rokonzaman, *Abstract World-74*, Lithography



Invited Artists

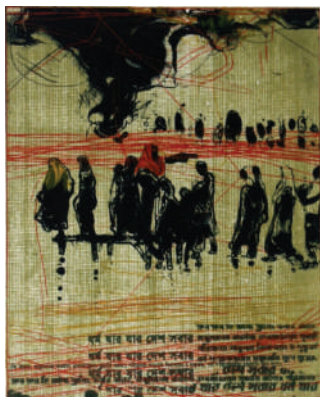
1. Nihar Ronjon Singha
2. Nagarbasi Barman
3. Nityananda Gain
4. Md. Nadimuddaula



Nihar Ronjon Singha, *Source*, Lithograph



Nagarbasi Barman, *Story of fishermen*, Etching & Aquatint



Nityananda Gain, *Departure Point*,
Waterless planographic process



Md. Nadimuddaula, *Delicacy x*, Planography

Invited Artists



1. Palash Baran Biswas
2. Shantwana Shahrin
3. Md. Ashrafal Alam



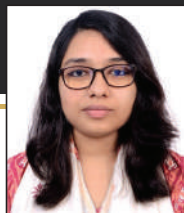
Palash Baran Biswas, *Wheel of Life*, Etching Aquatint



Shantwana Shahrin, *Echoes of nature -3*, Relief Print



Md. Ashrafal Alam, *Heatwave-4*, Woodcut

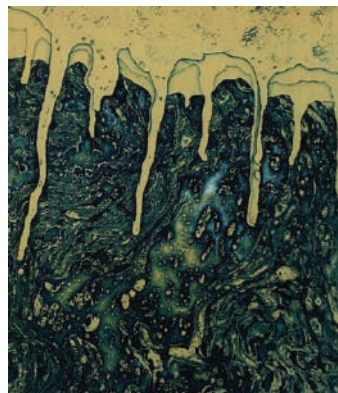


Participants

1. Lutfunnahar Liza - 10 Batch
2. Jannatul Royhana - 11 Batch
3. Keya Chakrabarty - 12 Batch
4. Zeba Faria Miti - 13 Batch



Lutfunnahar Liza, *Enchanted Trap -II* Aquatint



Jannatul Royhana, *Ablution of water, viscosity*

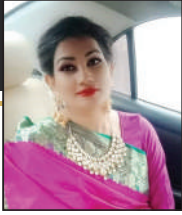


Keya Chakrabarty, *Solitude-1*, Intaglio

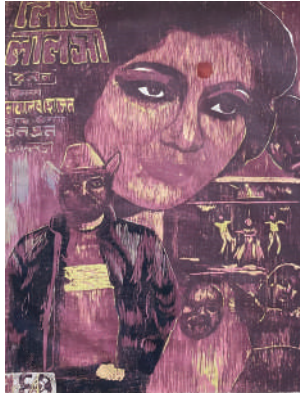


Zeba Faria Miti, *Print of three wheeler 22*, woodcut

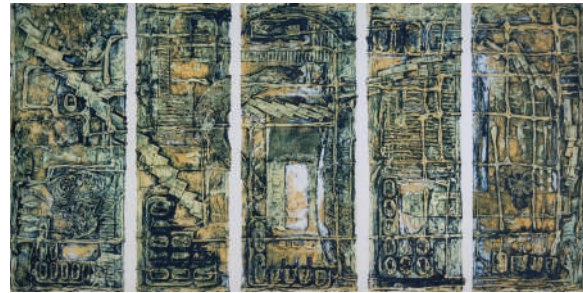
Participants



1. Sonia Akter - 13 Batch
2. Shaikh Parvej Al-Mamun - 13 Batch
3. Chitram Sen Anik - 15 Batch
4. Farzana Zaman - 15 Batch



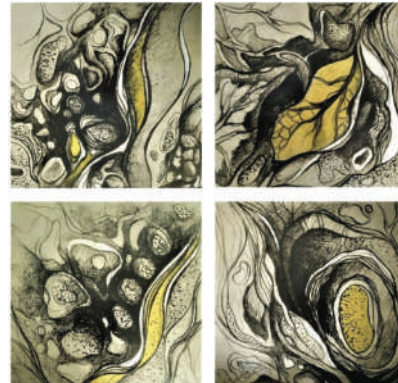
Sonia Akter, *Hand of Touch*, Wood relief



Shaikh Parvej Al Mamun, *Fragile Reconstruction*, Collagraph



Chitram Sen Anik, *Bee or Not to be- 53*, Offset Litho



Farzana Zaman, *Abundance of Life*, Planography

Participants



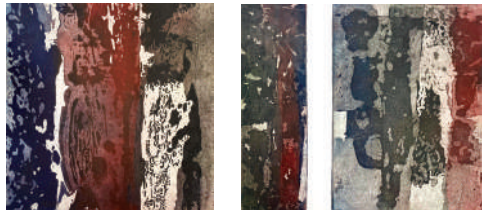
1. Asma Chowdhury - 15 Batch
2. Tamanna Rahman Aysha - 16 Batch
3. Israt Jahan Bristi - 16 Batch
4. Yeasmin Sultana - 16 Batch



Asma Chowdhury, *Uncertain Survival*, Aquatint



Aysha Rahman, *After the Light Left*, Intaglio, Stencil



Israt Jahan Bristi, *Immobility of life: Silent existence*, Aquatint



Yeasmin Sultana, *Reflection*, Planography



Participants

1. Ananna Dola -17 Batch
2. Sadia Afrin Tua - 17 Batch
3. Md Saimum Islam Rafi -18 Batch
4. Shafin Intiaj Shihab -19 Batch



Ananna Dola, *Nature Holds the Fighter*, Etching



Sadia Afrin Tua, *Absurd symphony of life*, Etching

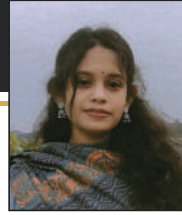
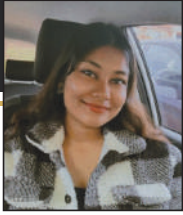


Md Saimum Islam Rafi, *TAGORE PHILOSOPHY*,
Etching Aquatint



Shafin Intiaj Shihab, *Untitled*, Planography

Participants



1. Jerin Sultana Arna - 19 Batch
2. Kanta Biswas - 19 Batch
3. Arpita Mitra - 19 Batch
4. Mowmita Saha - 19 Batch



Jerin Sultana Arna, *Suffocation*, Woodcut



Kanta Biswas, *Fish Story 1*, Etching and aquatint



Arpita Mitra, *Confined Feelings*, Lithography



Mowmita Saha, *Untitled*, Intaglio

Participants



1. Eshrat Zahan Esha -19 Batch
2. Kumari Tonu Sree Rani Das -19 Batch
3. Hanana Ashrafi Joty - 20 Batch
4. Israt Jahan Mim - 20 Batch



Eshrat Zahan Esha , *Insanity II*, Lithograph



Tonu Sree Rani Das, *Consecration*, Intaglio

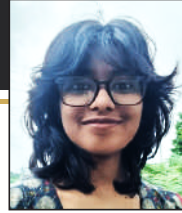
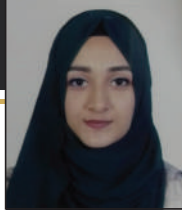


Hanana Ashrafi Joty,
The End of Holding On, Intaglio



Israt Jahan Mim, *This Is How Presence Ends*, Intaglio

Participants



1. Sumya Shaheen Ruponty - 20 Batch
2. Afifa Easmin -20 Batch
3. Md Abu Isa Siam -20 Batch
4. Afia Arefin -20 Batch



Sumya Shaheen Ruponty , *Promises*, Mezzotint



Afifa Easmin, *See the sea-4*, Aquatint



Md Abu Isa Siam, *My Village*, Wood Cut



Afia Arefin, *persistence*, Relief Print



Participants

1. Effat Ara Rahman - 20 Batch
2. Mihir Saha - 21 Batch
3. Fahima Anjum Niha - 21 Batch
4. Jarin Rashine Prova - 21 Batch



Effat Ara Rahman, পরিশ্রমী, Experimental Aquatint



Mihir Saha, *Living Chain*, Experimental Aquatint



Fahima Anjum Niha, *Modernity*, Woodcut



Jarin Rashine Prova, *Second Childhood*, Woodcut



Participants

Lutfunnahar Liza	Assistant Professor, Printmaking Discipline, Khulna University
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Sonia Akter	Assistant Registrar, Establishment-01, Khulna University
Shaikh Parvej al-Mamun	Assistant Teacher, Arts & Crafts, Shalua Purna Chandra Secondary School
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Farzana Zaman	Lecturer, Printmaking Discipline, Khulna University
Asma Chowdhury	Lecturer, Printmaking Discipline, Khulna University
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Khan Yeasmin Sultana	Printmaker, Khulna
Israt Jahan Bristy	Entrepreneur, Joger
Sadia Afrin Tua	Assistant Teacher, International Grammar School, Khulna
Ananna Dola	Assistant Cash Transaction Service Officer(ATSO), City Bank Ltd.
Saimum Islam Rafi	Printmaker, Perth, Australia
Shafin Intiaj Shihab	Teaching Assistant, Printmaking Discipline, Khulna University
Jerin Sultana Arrna	Master's Student-Curtin University, Australia
Kanta Biswas	Master's Student-Industrial design at IIT, Roorkee, India
Arpita Mitra	Printmaker, Jashore
Mowmita Saha	Printmaker, Barishal
Eshrat Zahan Esha	Teaching Assistant, Printmaking Discipline, Khulna University
Kumari Tonu Sree Rani Das	Printmaker, Khulna
Hanana Ashrafi Joty	Teaching Assistant, Printmaking Discipline, Khulna University
Israt Jahan Mim	MFA- Second Year, Printmaking Discipline, Khulna University
Sumya Shaheen Ruponty	Printmaker, Saidpur
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Md Abu Isa Siam	Visualizer, Notionhive, Dhaka, Bangladesh
Afia Arefin	Master's Student-Second Year, Printmaking Discipline, Khulna University
Effat Ara Rahman	Master's Student-Second Year, Printmaking Discipline, Khulna University
Mihir Saha	Teaching Assistant, Printmaking Discipline, Khulna University
Fahima Anjum Niha	Master's Student-First Year, Printmaking Discipline, Khulna University
Jarin Rashine Prova	Master's Student-First Year, Printmaking Discipline, Khulna University



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