



P R E S E N T S

Impr'iant

ATANU BAKSHI
AVNI BANSAL
BIKASH CHANDRA SENAPATI
PRIYOUM TALUKDAR

Curated By
LUBNA SEN

21st June to 31st July, 2025
11:00 AM - 6:00 PM

(Closed on Sundays and Public Holidays)

CURATOR NOTE

The term 'Imprint' resonates with dual significance. On one hand, it refers to the physical act of leaving a mark or impression, a process integral to printmaking. On the other hand, it suggests a lasting impact or memory – an idea, an experience, or an emotion that leaves an indelible mark on our consciousness. The exhibition Imprint is a journey through these impressions that shape us – the visible and the invisible. It features four artists – Atanu Bakshi, Avni Bansal, Bikash Chandra Senapati, and Priyom Talukdar – who bring their unique perspectives on printmaking while translating their own “imprints” into tangible expressions.

Imprint brings together the distinctive oeuvres of these artists, each navigating the intricate relationship between their lived environments – the historical context, culture, and the contradictions that define them. The printmaking process, with its slow but precise and deliberate pace, allows for a depth of reflection and analysis perceptible in the final works. Through each careful mark and layer of ink, the artists distil their narratives, yielding works that are technically sophisticated, visually stunning, and intellectually curious. The resultant body of work in Imprint embodies multi-layered storytelling that invites viewers to engage with the artists' nuanced perspectives.

Atanu Bakshi's practice is deeply rooted in his memory of the struggles of a community forced to live in the hazardous environment of Jharia coal mines. The complex, multi-layered works of Atanu serve as a powerful metaphors to the enduring power of human resilience while highlighting the dynamics between human experience, environment, and industrialization. In search of a similar connection to his homeland, Priyom Talukdar seeks to recontextualize Assam's rich cultural heritage through meticulously crafted visual narratives that weave together legends, myths, and fantastical landscapes. Through a multichromatic palette and dense compositions created in traditional woodcut techniques Priyom navigates the tensions between tradition and modernity, yielding works that are both visually rich and intellectually nuanced. The surreal landscapes of Bikash Chandra Senapati, situated on the cusp of reality and fantasy, embody a serene yet haunting quality. Through the use of intricate lines rendered in multiple mediums involving woodcut, etching, and lithography, Bikash masterfully captures the fragility of the environment we live in. The intersection of reality and surrealism is also where Avni Bansal's practice situates, particularly in her works featuring fascinating bioforms arranged in the fashion of museum record keeping. Avni uses this same archival approach in her series on drapery, in which traditional garments are deconstructed using bold, symmetrical, and geometric lines. Through the use of delicate kozo paper and meticulous lines crafted in relief prints, Avni's art underscores the preservation and appreciation of our collective cultural heritage.

Imprint is essentially about the power of art to preserve memory, challenge perceptions, and inspire dialogue. As we navigate the intricate relationships between nature, culture, and human experience, these artworks remind us that our imprints – whether physical or metaphorical – have the power to shape our understanding of ourselves and the world around us.

LUBNA SEN



ATANU BAKSHI

BIOGRAPHY

Growing up amidst the coal mined landscape of Jharia, Atanu Bakshi developed an artistic practice deeply rooted in his lived experience. He holds a Bachelor of Fine Arts in Printmaking from the College of Arts and Crafts, Patna University, and a Master of Fine Arts in Graphics from Indira Kala Sangeet Vishwavidyalaya, Khairagarh. Through techniques such as etching, woodcut, and experimental textures, he documents the unseen narratives of communities shaped by coal economies and environmental trauma. Atanu's work has been exhibited in Kochi Muziris Student Biennale(2021), International Exhibition of Print & Artist's Books in Rueka Graficari 17.1 and '150 Inherited Impressions - A Comprehensive Look at Printmaking's Past, Present and Future' in Mumbai 2024. Atanu's work does not merely depict mining landscapes but engages with the emotional and psychological dimensions of survival in a place where fire lives beneath the earth. His prints become spaces of remembrance and inquiry, bridging the gap between personal memory and collective history. His practice serves as a visual testimony to a land in crisis and the resilience of those who continue to inhabit it.

ARTIST STATEMENT

My artistic practice is rooted in my birthplace, Jharia, a landscape shaped by coal mines, underground fires, and human resilience. I have not merely observed this place; I have lived its dust, its intensity, and the daily struggles of its people. These experiences have shaped my artistic language, allowing my work to serve as both a personal narrative and a reflection of collective memory. I primarily work with printmaking, using techniques such as etching, linocuts, and layered textures to mirror the fractured and scarred surfaces of the land. Through these processes, I explore themes of labor, transformation, survival, and ecological tension. The raised lines and textures in my compositions serve as metaphors for time, endurance, and the unresolved relationship between industry and nature. My intention is not only to create visual works but to invite contemplation, revealing the human stories and histories embedded in the land. Coal, for me, is not merely a resource; it is a living archive of memory, pain, and resilience. By layering these elements, I aim to initiate a dialogue around loss, resistance, and reclamation. My art is a response to a burning landscape, one that holds both devastation and a quiet, enduring hope.



Untitled | Intaglio, Multi Rubber Mat and Hand Illuminated | 20 x 47 inches | 2022 |
A/P - 1/3



Untitled | Intaglio, Multi Rubber Mat and Hand Illuminated | 20 x 47 inches | 2023 |
A/P - 1/5



Coal Mining Landscape XXI | Multi Rubber Mat | 11.69 x 16.5 inches | 2022 | A/P - 1/4



Untitled | Intaglio, Multi Rubber Mat and Hand Illuminated | 18.5 x 13.4 inches |
2024 | A/P - 1/3



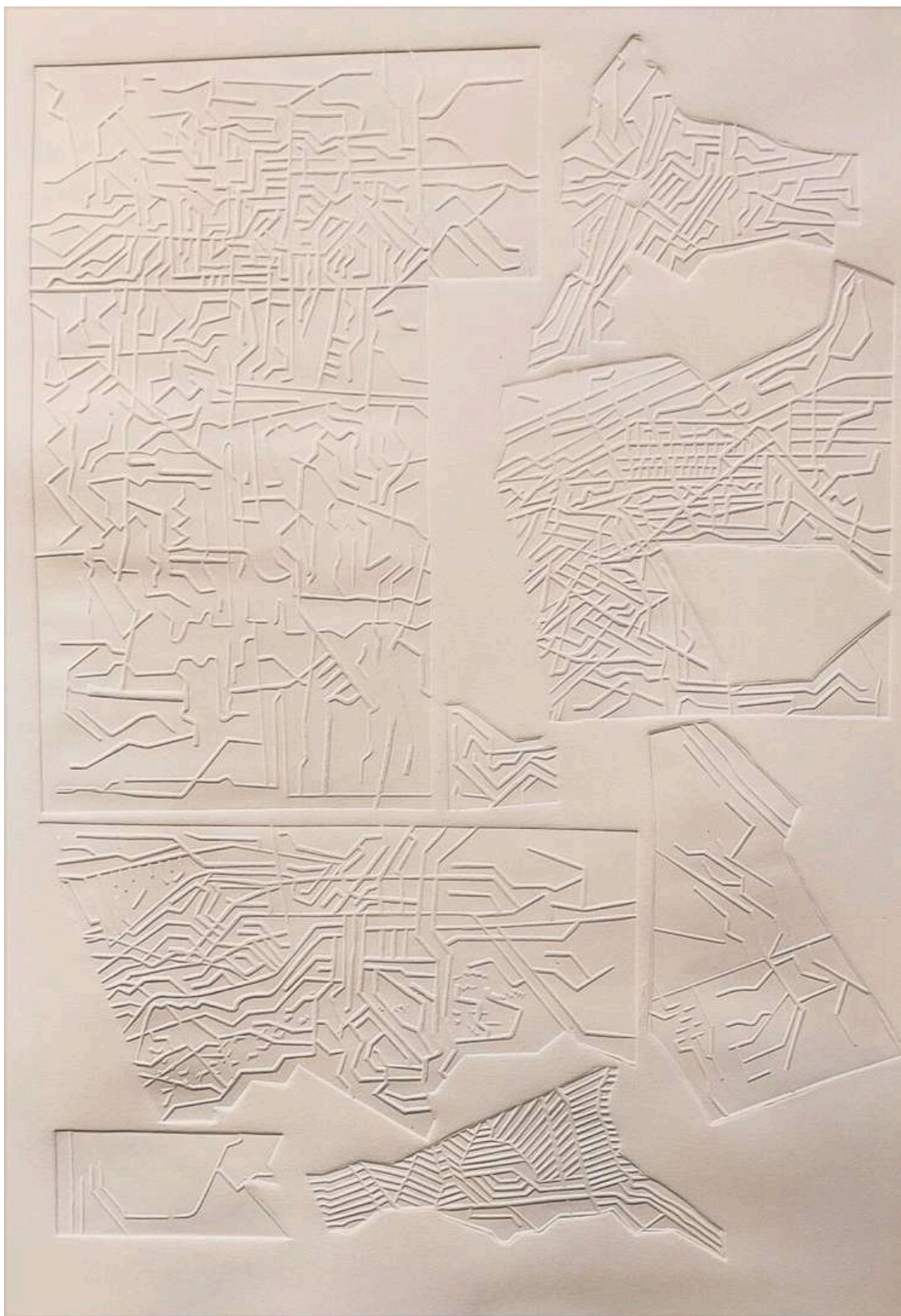
Untitled | Intaglio and Multi Rubber Mat | 11.69 x 16.5 inches | 2024 | A/P - 1/3



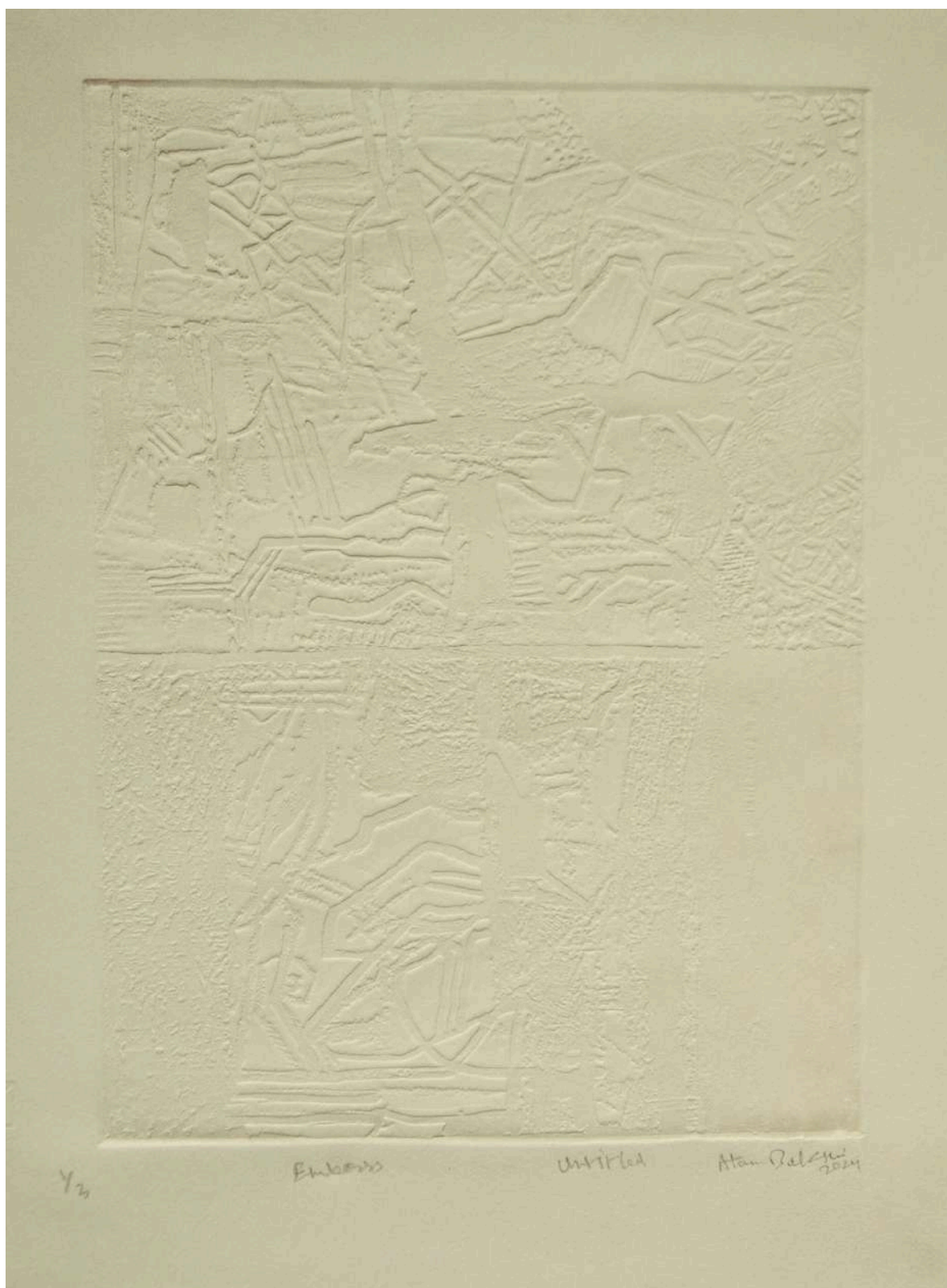
Untitled | Intaglio and Multi Rubber Mat | 11.69 x 16.5 inches | 2024 | A/P - 1/3



Untitled | Intaglio and Multi Rubber Mat | 11.69 x 16.5 inches | 2024 | A/P - 1/3



Untitled | Emboss | 16.5 x 23 inches | 2024



Untitled | Emboss | 11.69 x 16.5 inches | 2024 | A/P - 1/3



Untitled | Emboss | 11.69 x 16.5 inches | 2024 | A/P - 1/3



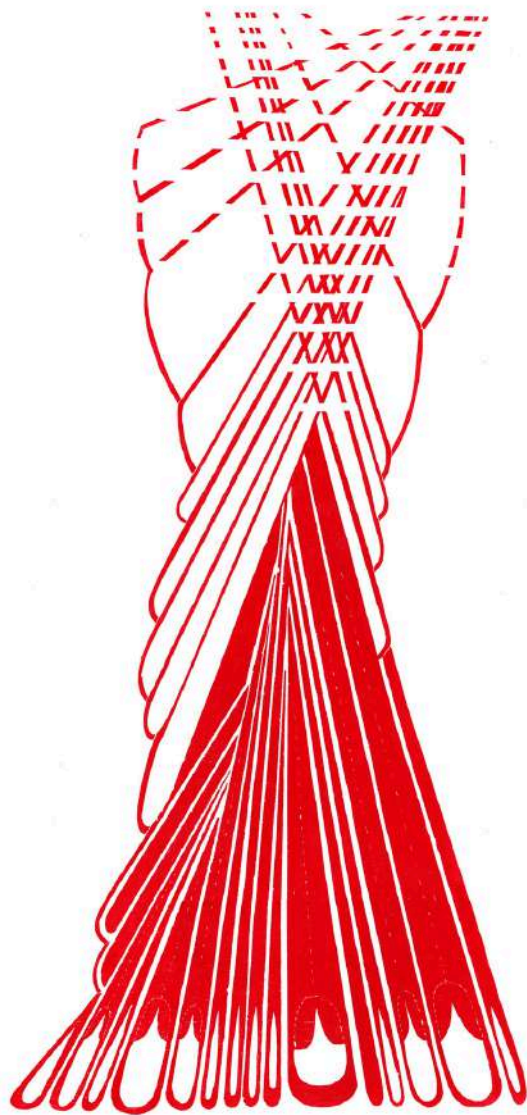
AVNI BANSAL

BIOGRAPHY

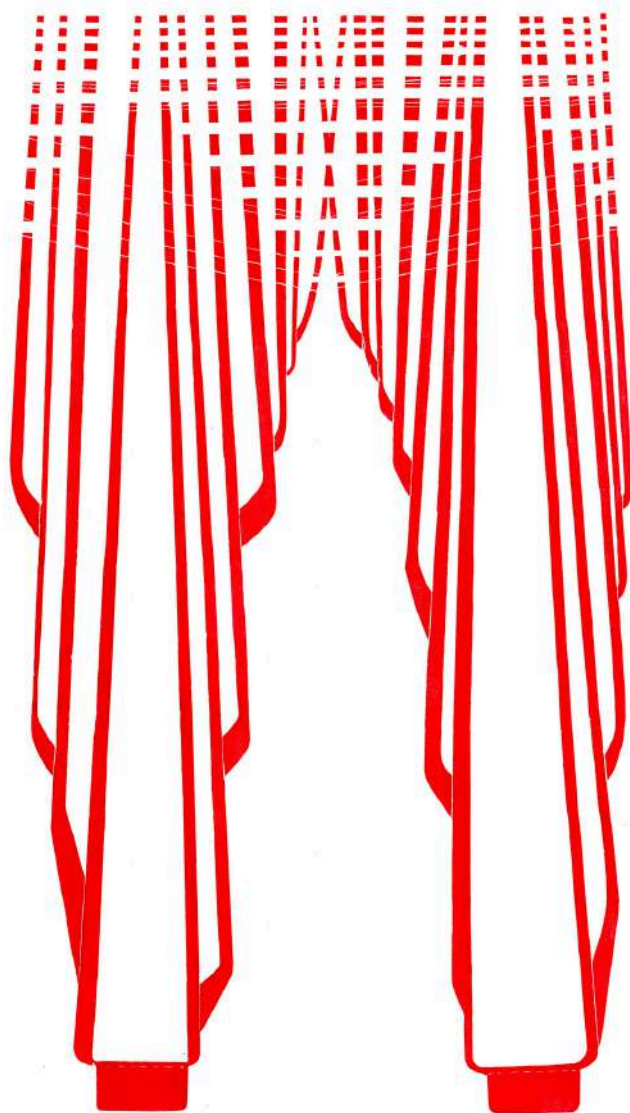
Avni Bansal is a visual artist and printmaker whose practice explores the intersection of self-awareness, cultural memory, and ornamental traditions in Indian art. She holds a Master's degree in Printmaking from Maharaja Sayajirao University, Baroda, and has exhibited extensively in India and abroad, including the London Original Print Fair (2025), Give Me Space at IPCNY, New York, and the 8th Sofia Print Triennale. Notable exhibitions include Encrypted (Apré Art House, 2023), Collective Impact (Exhibit 320, 2023), and Stree Vision (Poland & Mexico, 2019). Her commitment to printmaking includes residencies at Pulp Society, Space Studios, and Uttarayan Art Foundation. She received the 56th National Award by Lalit Kala Akademi and a Scholarship for Young Artists from the Ministry of Culture. Through a nuanced interplay of satire, abstraction, and design, Avni dissects subconscious beliefs, rituals, and decorative motifs, reinterpreting them within contemporary visual culture. Her work blurs the boundaries between high art and craft, using humor and semiotic clues to challenge conventional perspectives on form and meaning. Avni's work is rooted in experimentation, challenging the boundaries of printmaking through material play, collaboration, and storytelling. Avni practices across two cities, Delhi and Chandigarh.

ARTIST STATEMENT

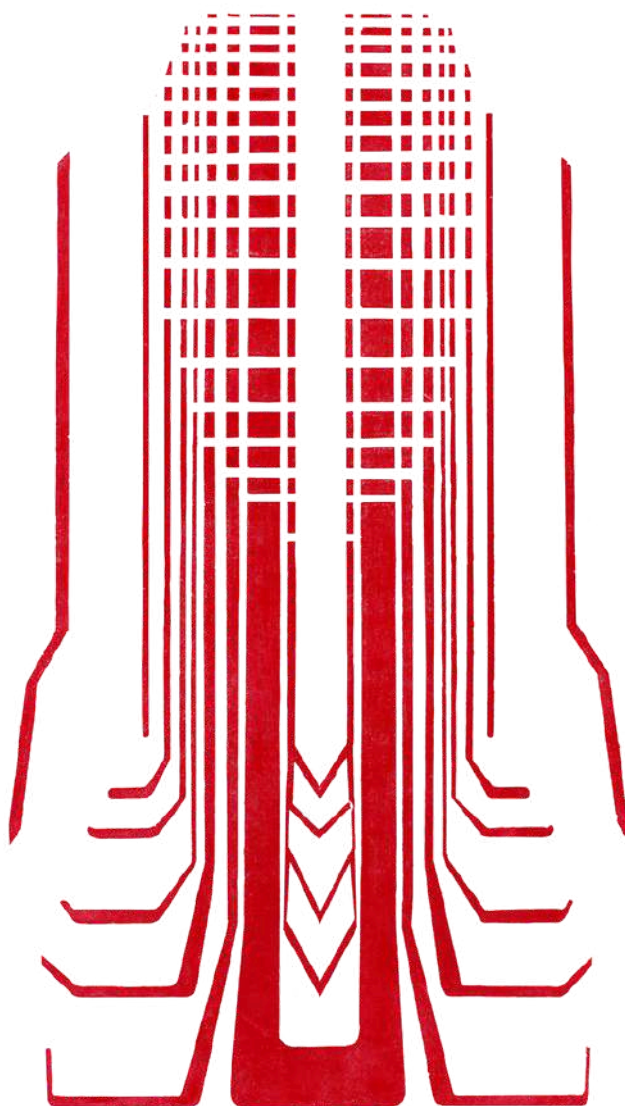
Avni Bansal's artistic practice portrays an awareness of the self being constantly gazed upon and derived by the environment around us. Her practice satirizes a stria of Indian ways of life by recognizing and taking out inspirations from the subconscious moments, beliefs and folies of life persistent in Indian culture, rituals, habits, behaviours and memories. Functionally, it attempts to find and deconstruct the decorative and ornamental elements popularly witnessed in Indian living which can be defined as kitschy elements of art in India by referring to both historical and existent cultural environments represented in the form of new motifs, symbols and visuals. Avni probes the lines of separation between 'high-art' and craft-forms through the visual tool of design. Using wit and humour, she weaves her quest for abstraction through critical theoretical frameworks of mass/popular culture and the phenomena of folk and tribal by appropriation and recontextualization of motifs and forms. Her works speak about the creation and interpretation of forms, how a structure evolves its existence through artistic vision and the subsequent interpretation by viewers based on one's own subjective world-view and knowledge. The works may seem purely abstract but they do have a structure known to the human mind. Arrangement and treatment play vital roles in her work; the words or titles she writes along the works are significant semiotic pointers for interpretation of the artistic forms.



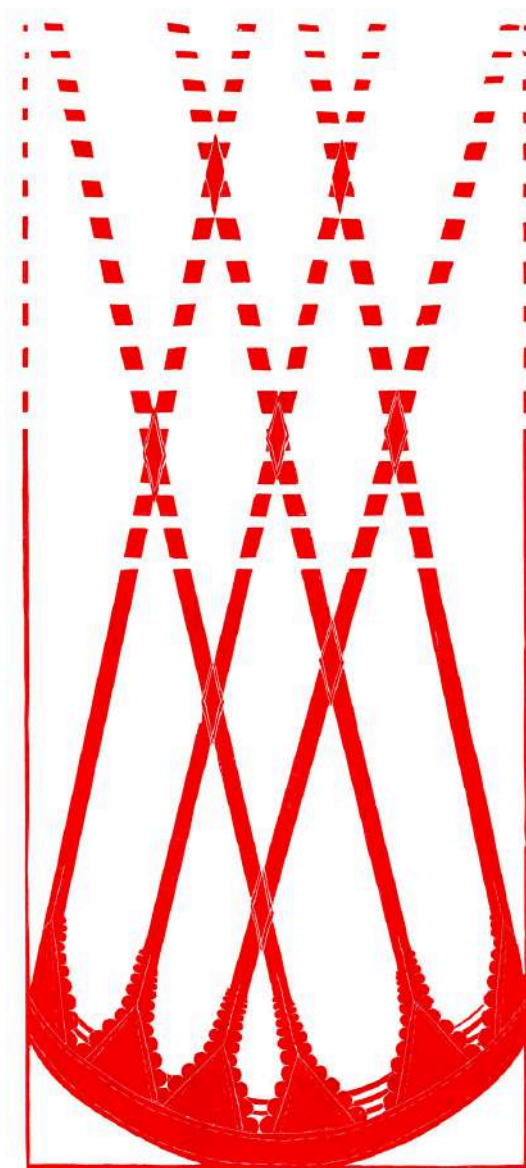
The Pleat | The Drape | The Fan 1 | Woodcut Print on Kozo Paper | 38.5 x 17 inches | 2025



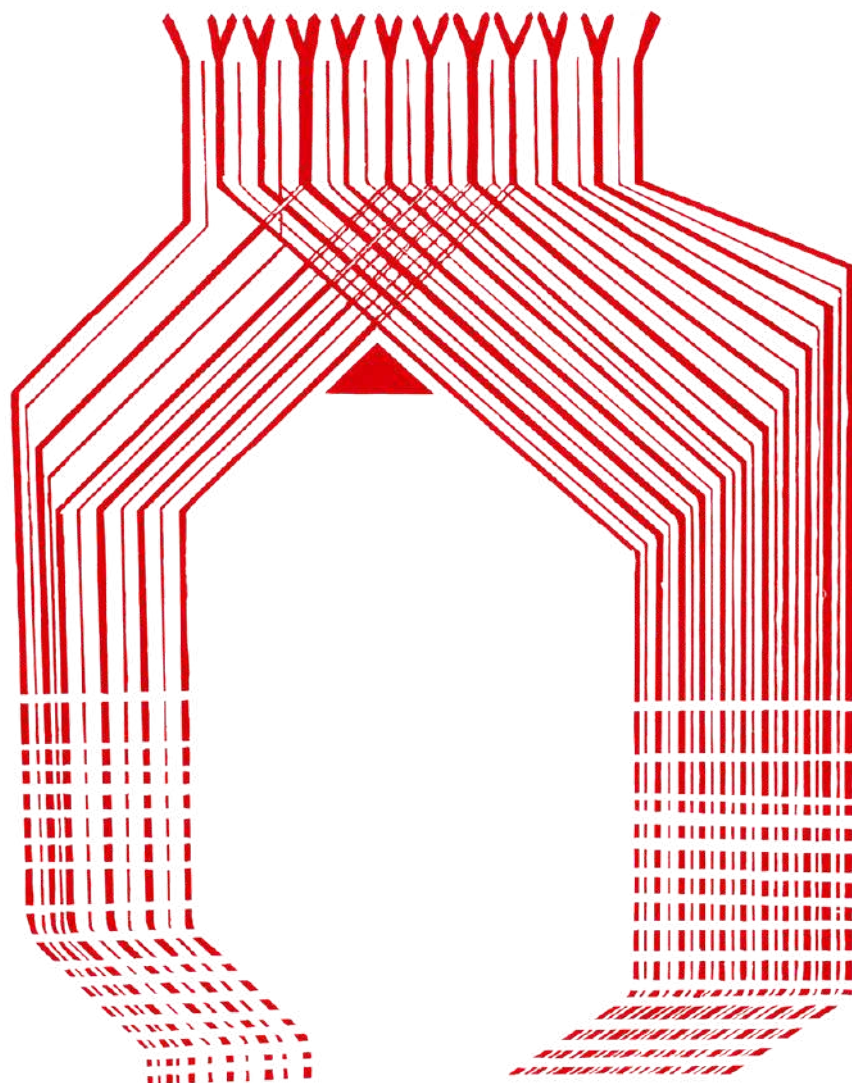
The Pleat | The Drape | The Fan 2 | Woodcut Print on Kozo Paper | 38.5 x 20 inches | 2025



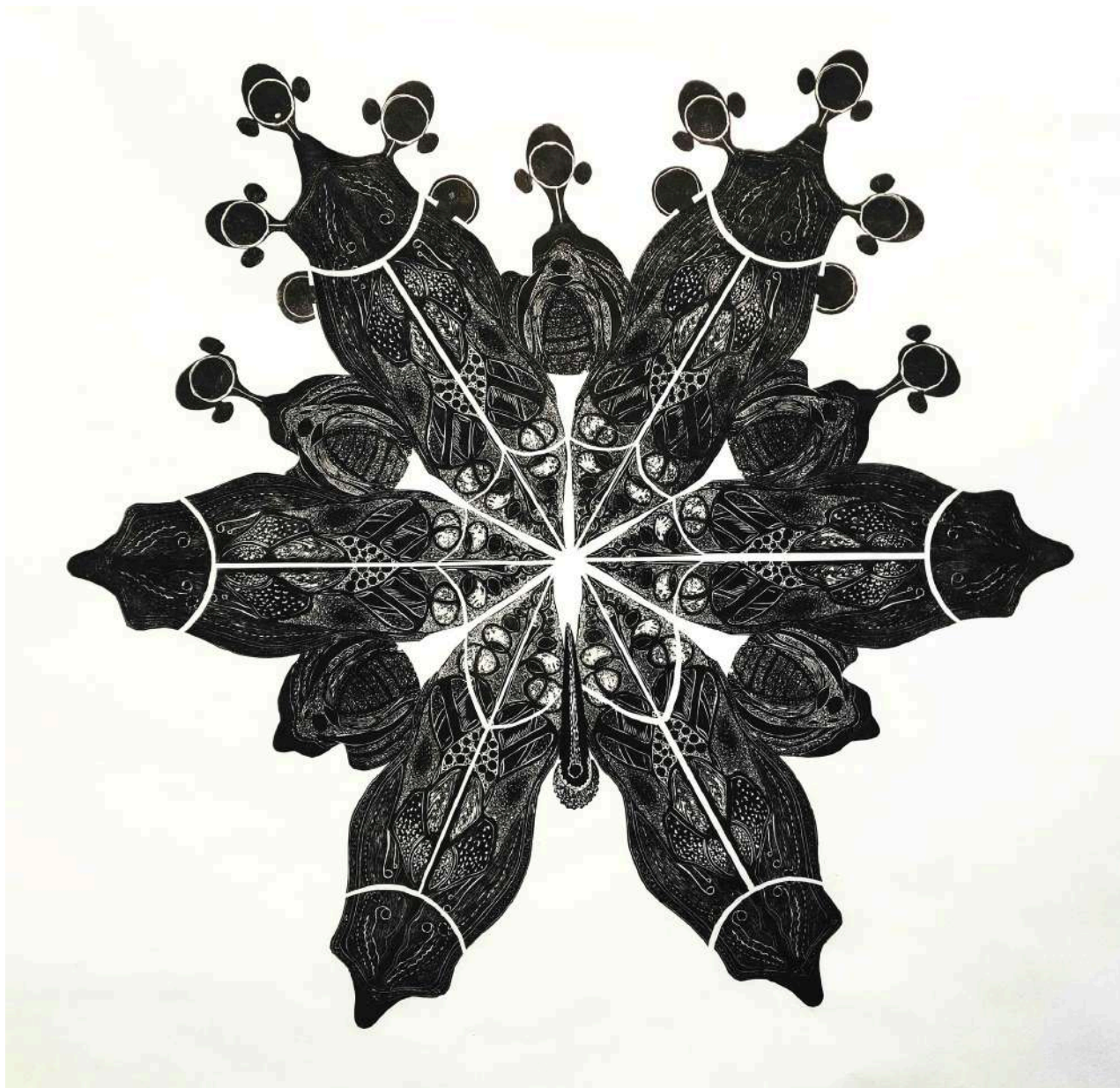
The Pleat | The Drape | The Fan 3 | Woodcut Print on Kozo Paper | 38.5 x 20 inches |
2025



The Pleat | The Drape | The Fan 4 | Woodcut Print on Kozo Paper | 38.5 x 17 inches | 2025



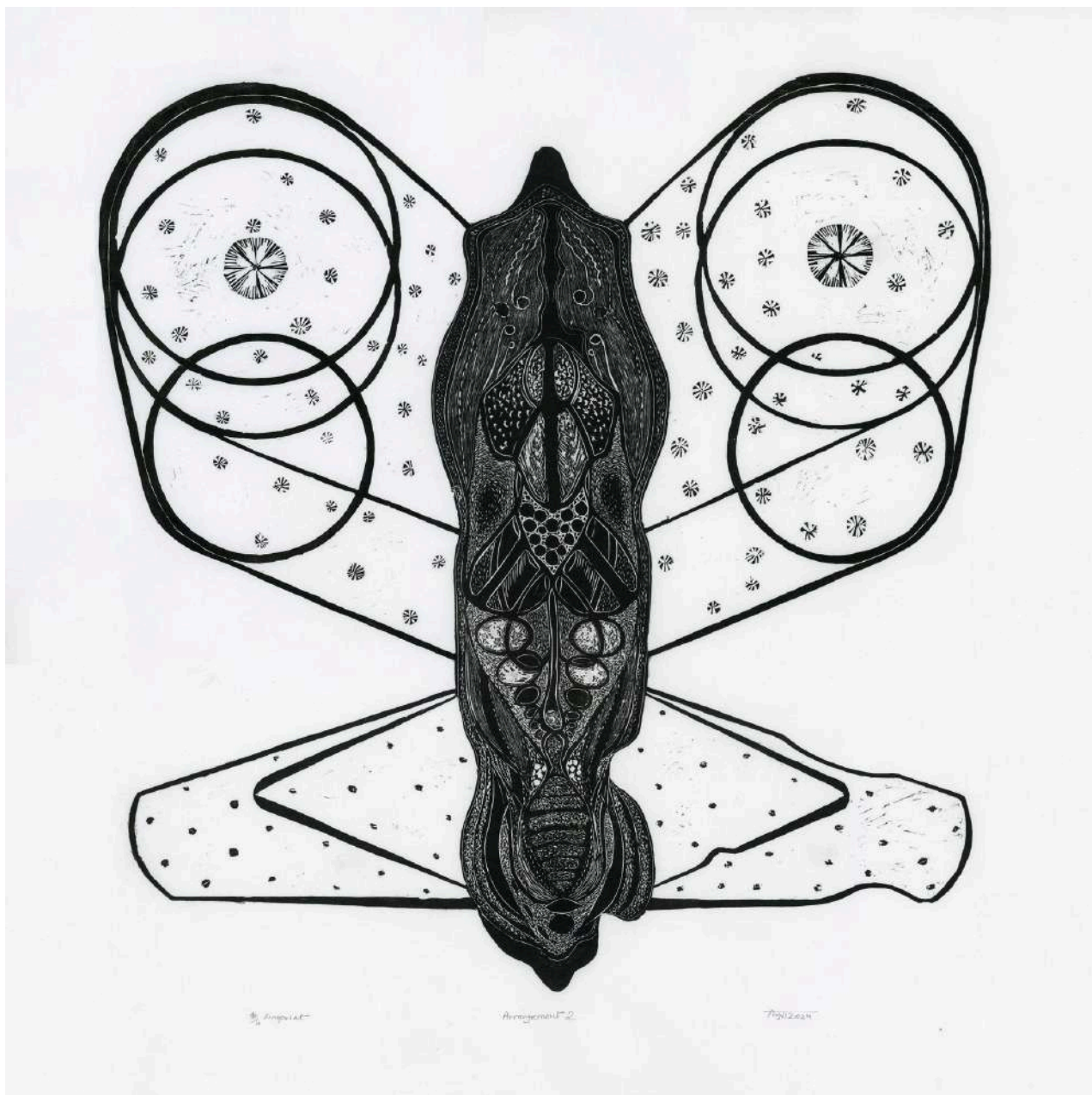
The Pleat | The Drape | The Fan 5 | Woodcut Print on Kozo Paper | 38.5 x 25 inches | 2025



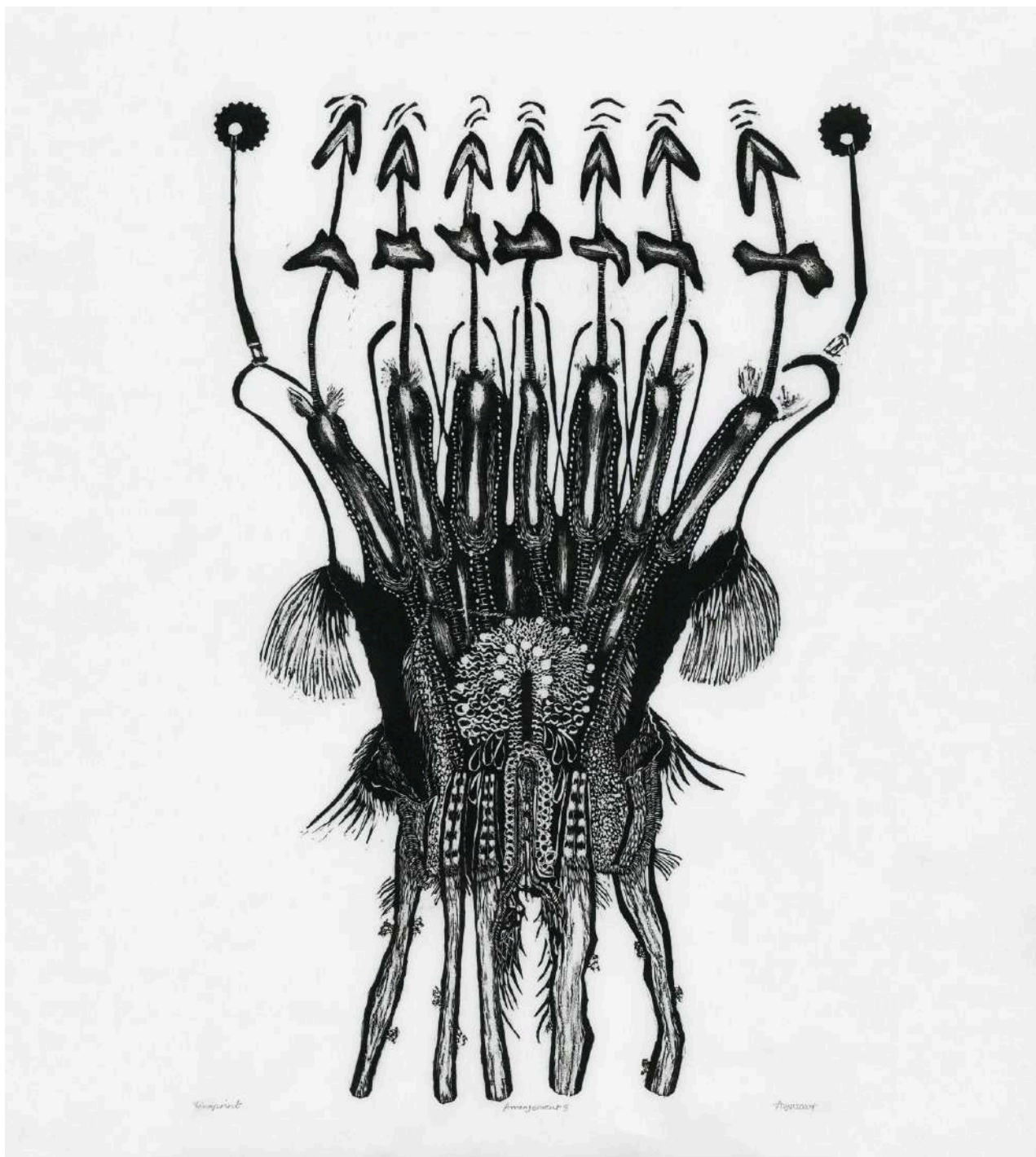
My Flower | Relief Print Collage on Kozo Paper | 30 x 30 inches | 2023



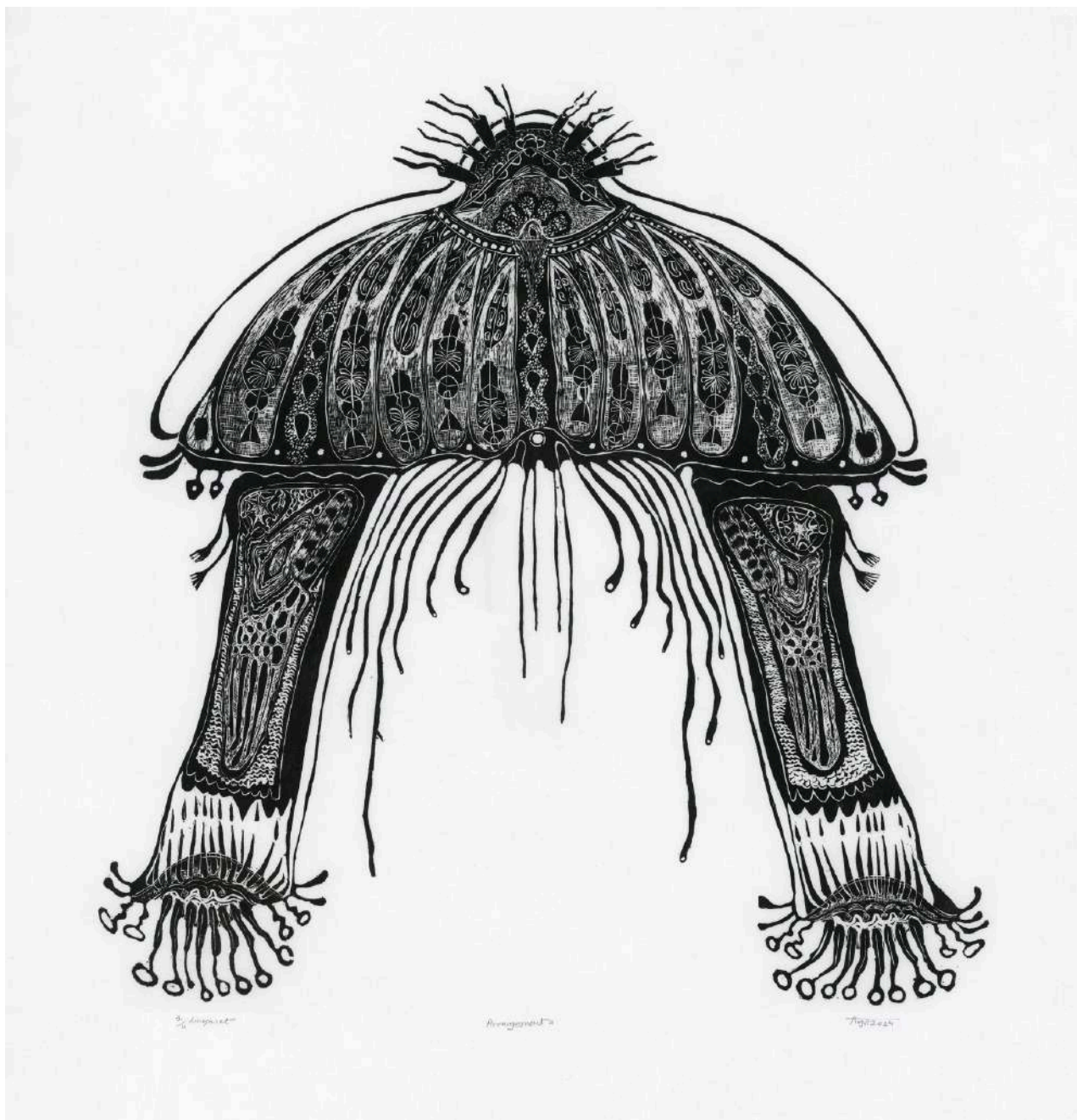
Arrangement 1 | Linoprint on Kozo Paper | 19 x 19.7 inches | 2024



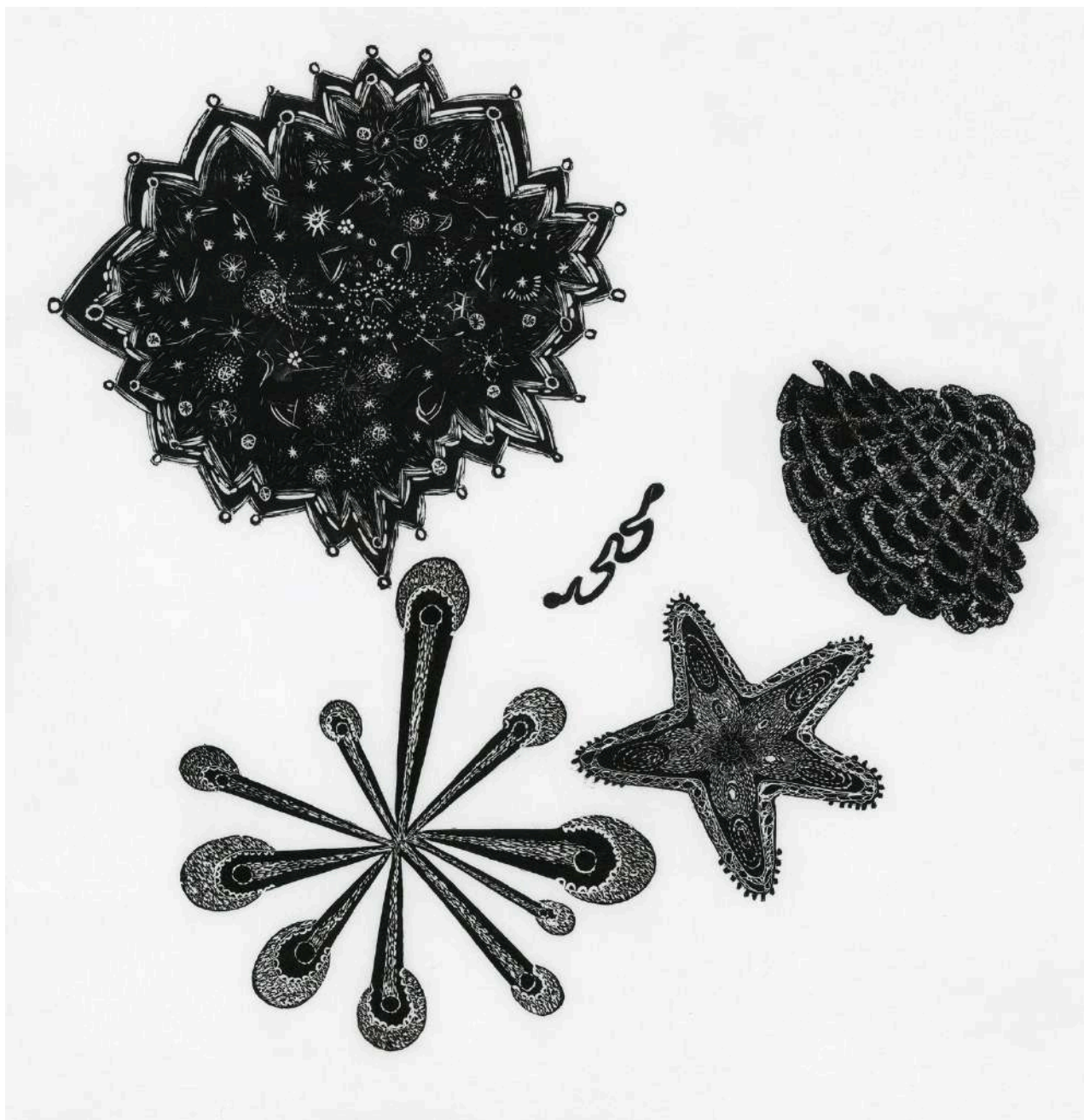
Arrangement 2 | Linoprint on Kozo Paper | 19 x 19.7 inches | 2024



Arrangement 3 | Linoprint on Kozo Paper | 19 x 19.7 inches | 2024



Arrangement 4 | Linoprint on Kozo Paper | 19 x 19.7 inches | 2024



Arrangement 5 | Linoprint on Kozo Paper | 19 x 19.7 inches | 2024



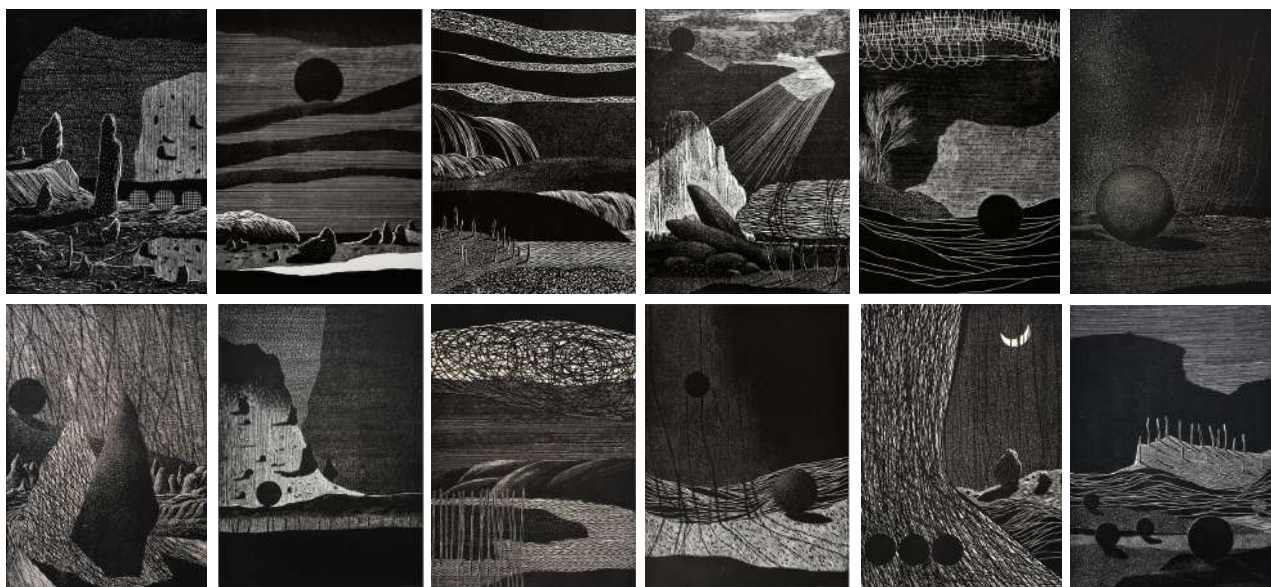
BIKASH CHANDRA SENAPATI

BIOGRAPHY

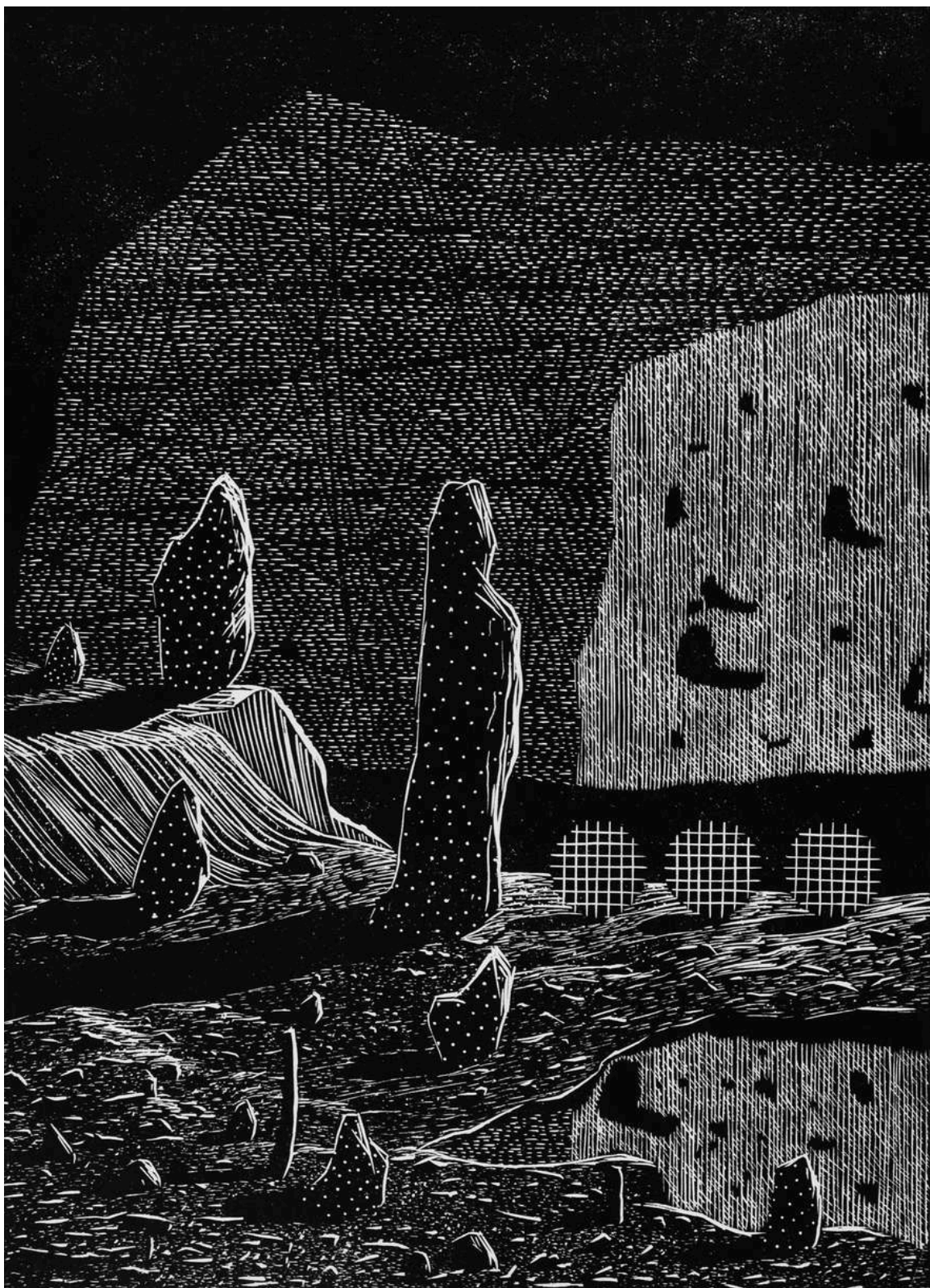
Bikash Chandra Senapati, hails from Odisha, India. He began his formal training at Chitrakala Parishath, Bangalore, where he pursued a Bachelor's degree in Fine Arts with a focus on painting. After graduation, Bikash took a four-year hiatus from academia, traveling across India in search of new perspectives. These journeys became pivotal to his creative expansion, drawing him toward the tactile and process-oriented world of printmaking. He later pursued a Master's degree at Indira Kala Sangeet Vishwavidyalaya, Khairagarh, where he explored multiple mediums and honed his conceptual language. Eventually, he relocated to Delhi with renewed clarity and purpose. In 2021, Bikash's graphic print works have been exhibited in a solo show "Niroopan", at Triveni Gallery, New Delhi. Amongst the various group shows that Bikash has participated are : Shape Shifters and Story Tellers, at Archer Art Gallery, Ahmedabad, 2025, Printed Voices from India at Kennedy Heights Art Centre, Ohio, USA, 2024, and Kochi Muziris Biennale 2019. Today, his work in painting, printmaking, and mixed media reflects a poetic blend of personal memory and collective storytelling, forming a practice rooted in introspection and shaped by the voices and experiences encountered along his path.

ARTIST STATEMENT

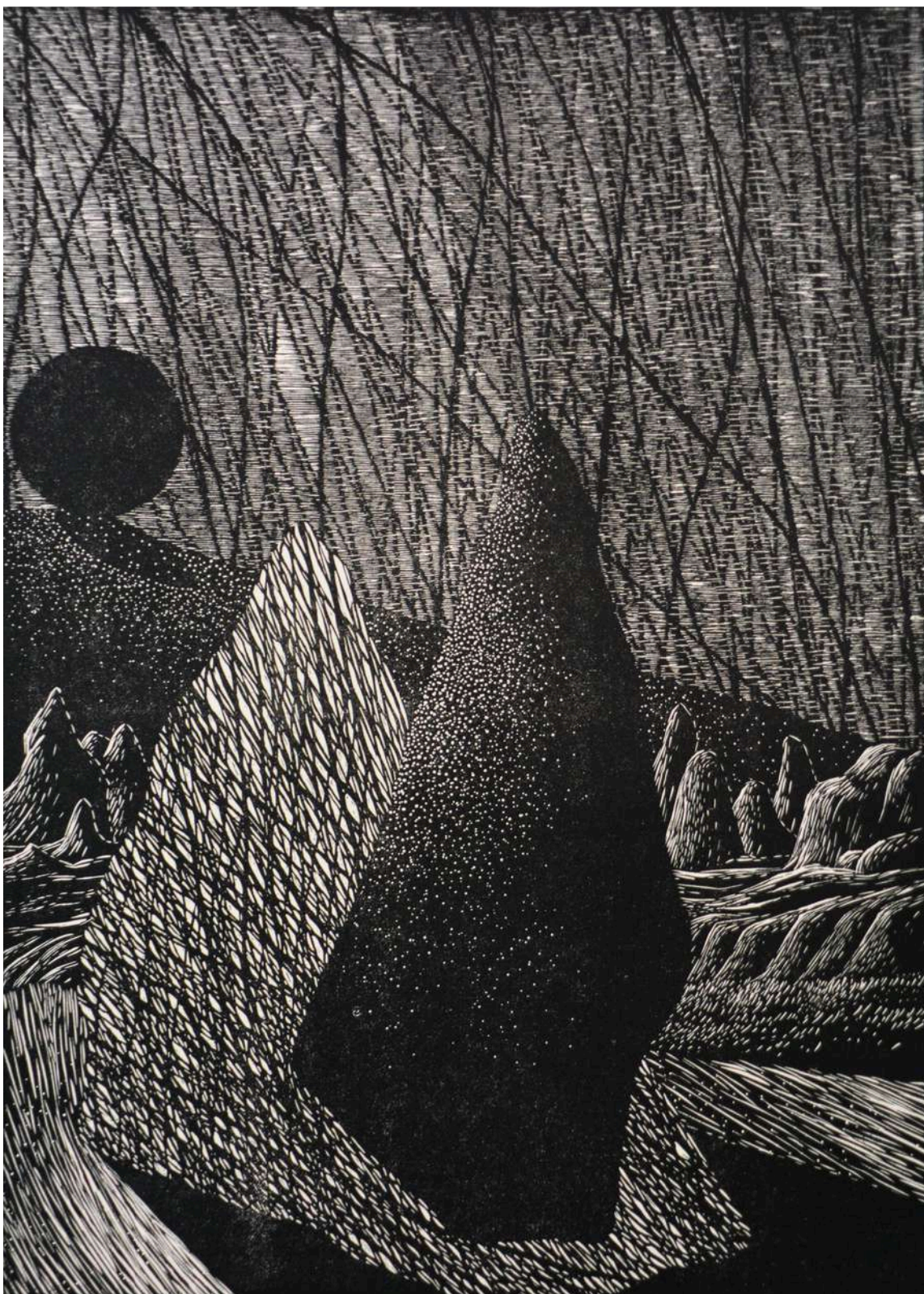
Coming from the rural landscapes of Odisha and transitioning to urban environments like Delhi has deeply influenced my understanding of life and shaped my artistic journey. This contrast between the simplicity of rural life and the complexity of cities forms the foundation of my practice. My work explores the relationship between nature and urbanization, examining the tensions and coexistence between these spaces. While my approach is multidisciplinary, drawing remains central to my expression. For me, it is not just a medium but a meditative, therapeutic process that allows deep engagement with thought and emotion. My lines and forms respond intuitively to the environments I inhabit, whether reflecting the organic flow of rural landscapes or the rigid structures of urban settings. I explore the potential of materials through the lens of form and line, seeking new ways to translate experience into visual narrative. Each work becomes a conversation between past and present, bridging my rural roots with urban life. Through my practice, I invite viewers to reflect on their relationship with the spaces they occupy and consider the delicate balance that connects nature and the built world. My journey remains a pursuit of this balance, driven by curiosity and respect.



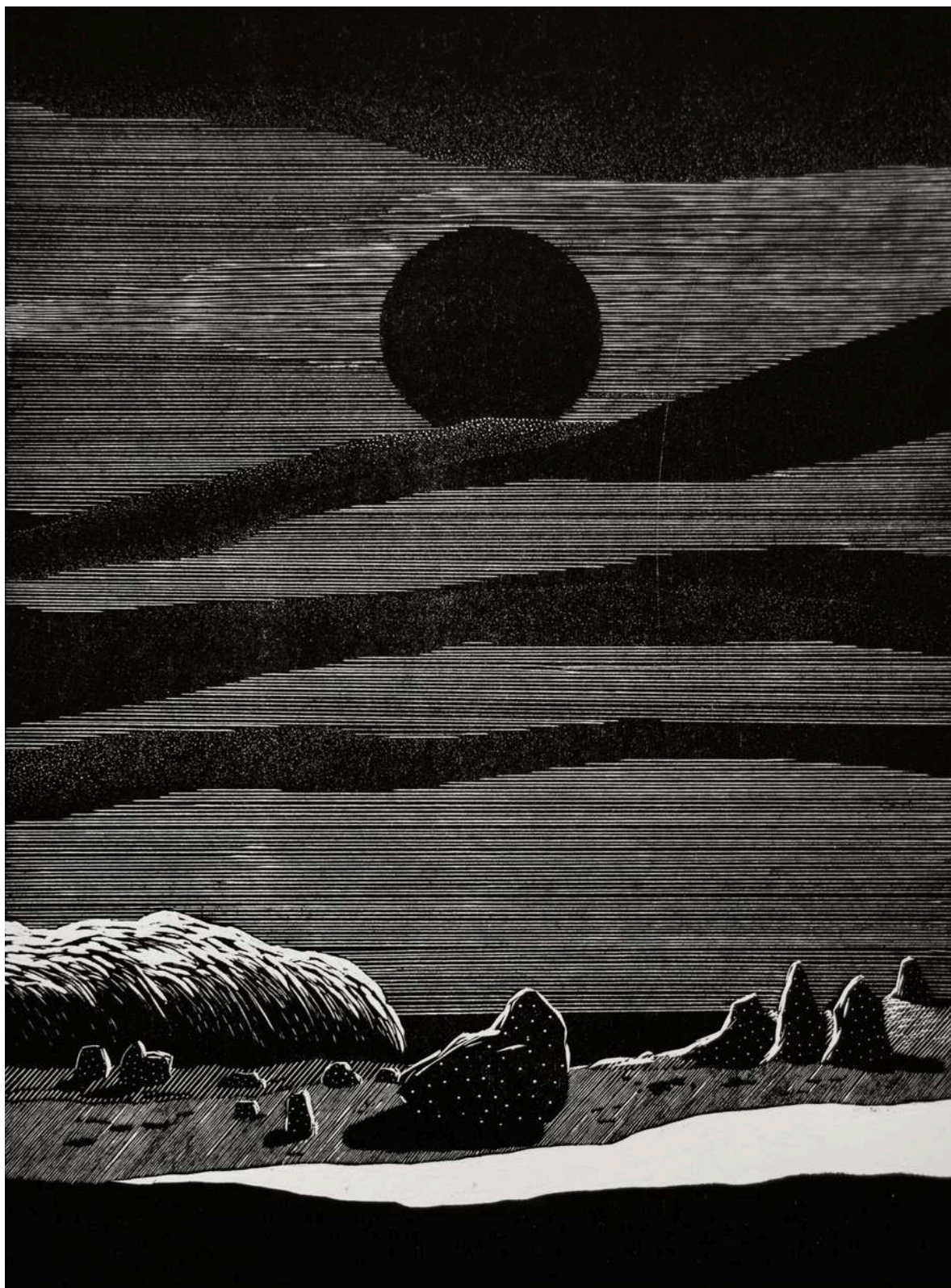
Essence of Nature | Woodcut | 15.7 x 11.4 in each | 2025



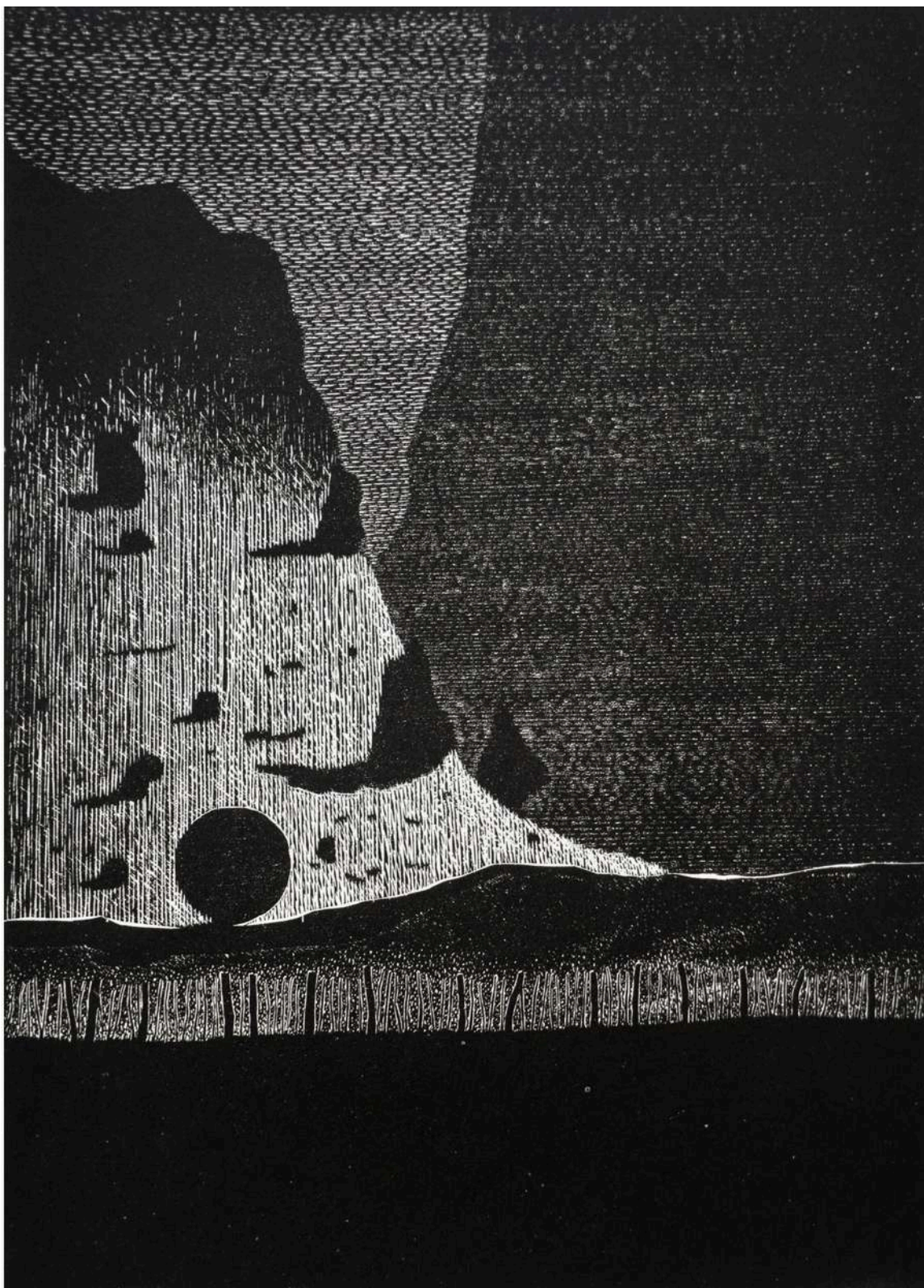
Essence of Nature | Woodcut | 15.7 x 11.4 inches | 2025



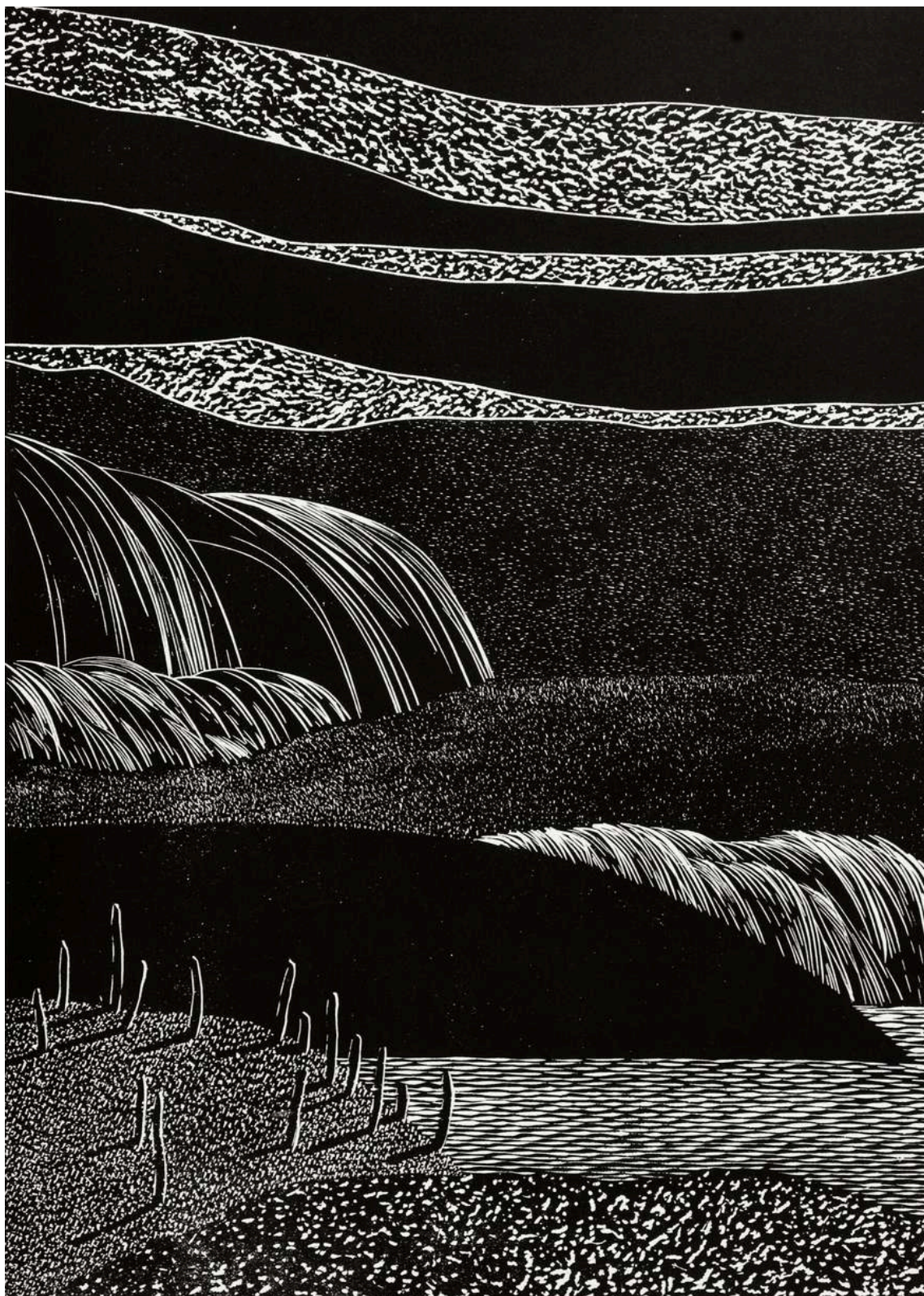
Essence of Nature | Woodcut | 15.7 x 11.4 inches | 2025



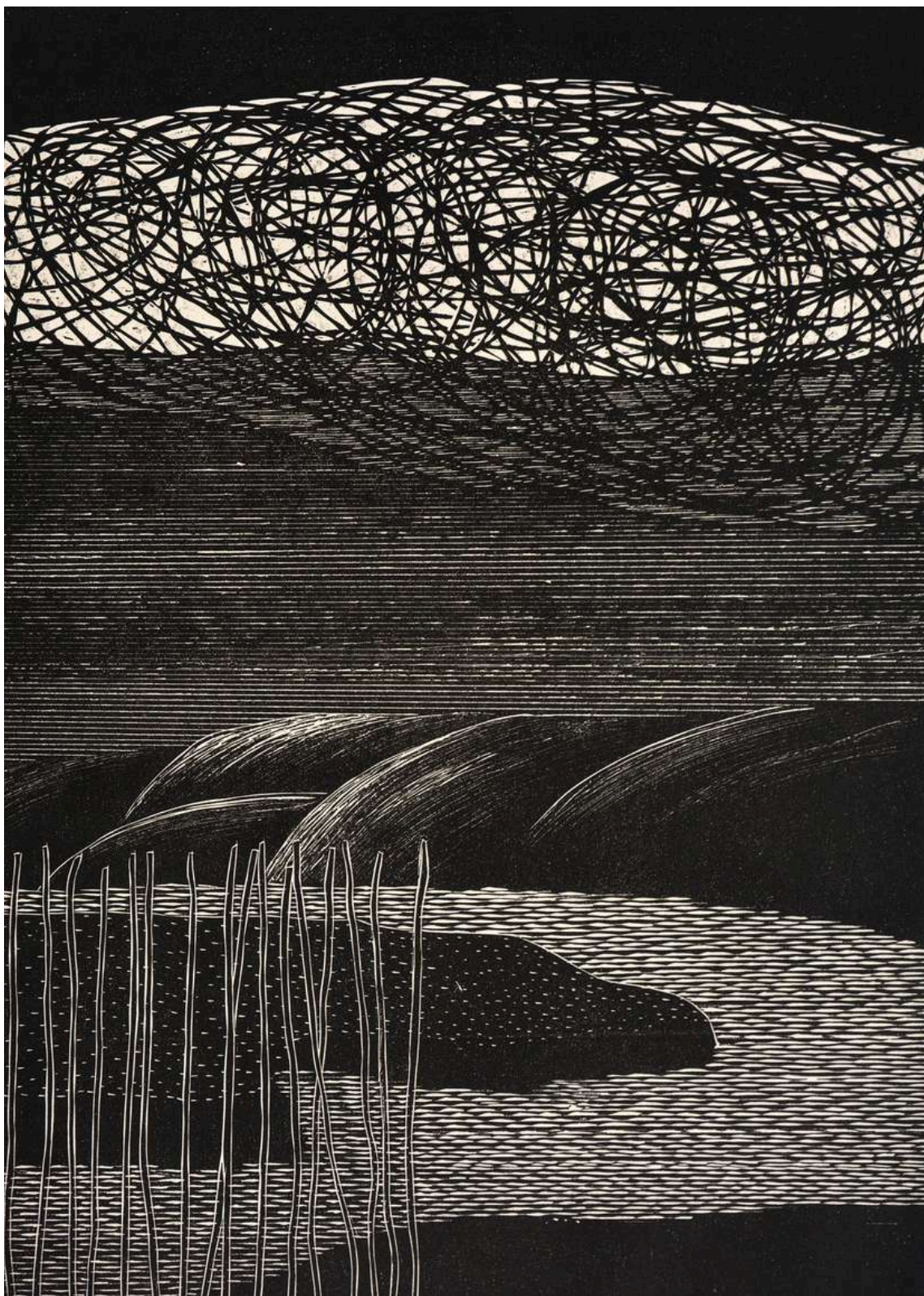
Essence of Nature | Woodcut | 15.7 x 11.4 inches | 2025



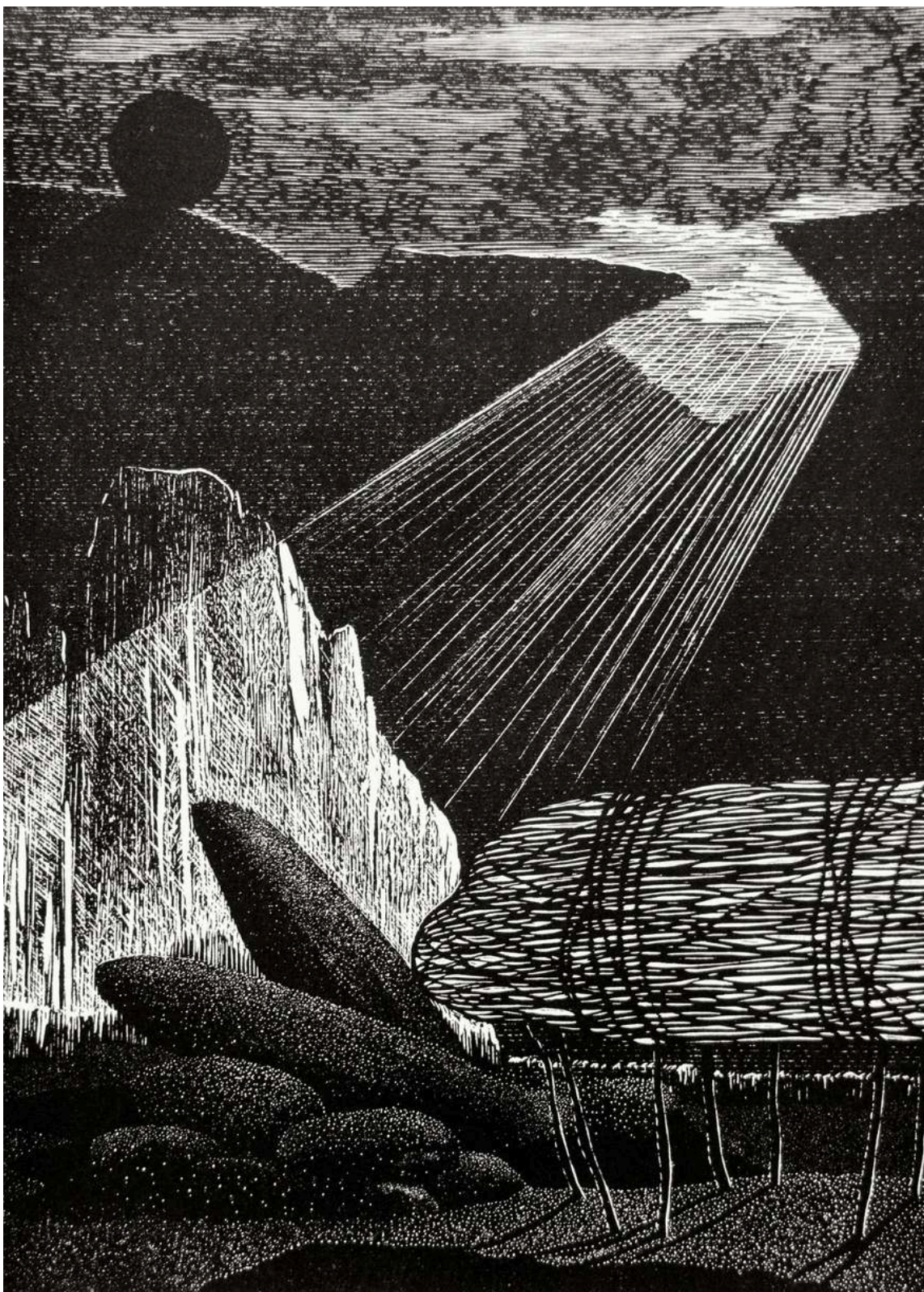
Essence of Nature | Woodcut | 15.7 x 11.4 inches | 2025



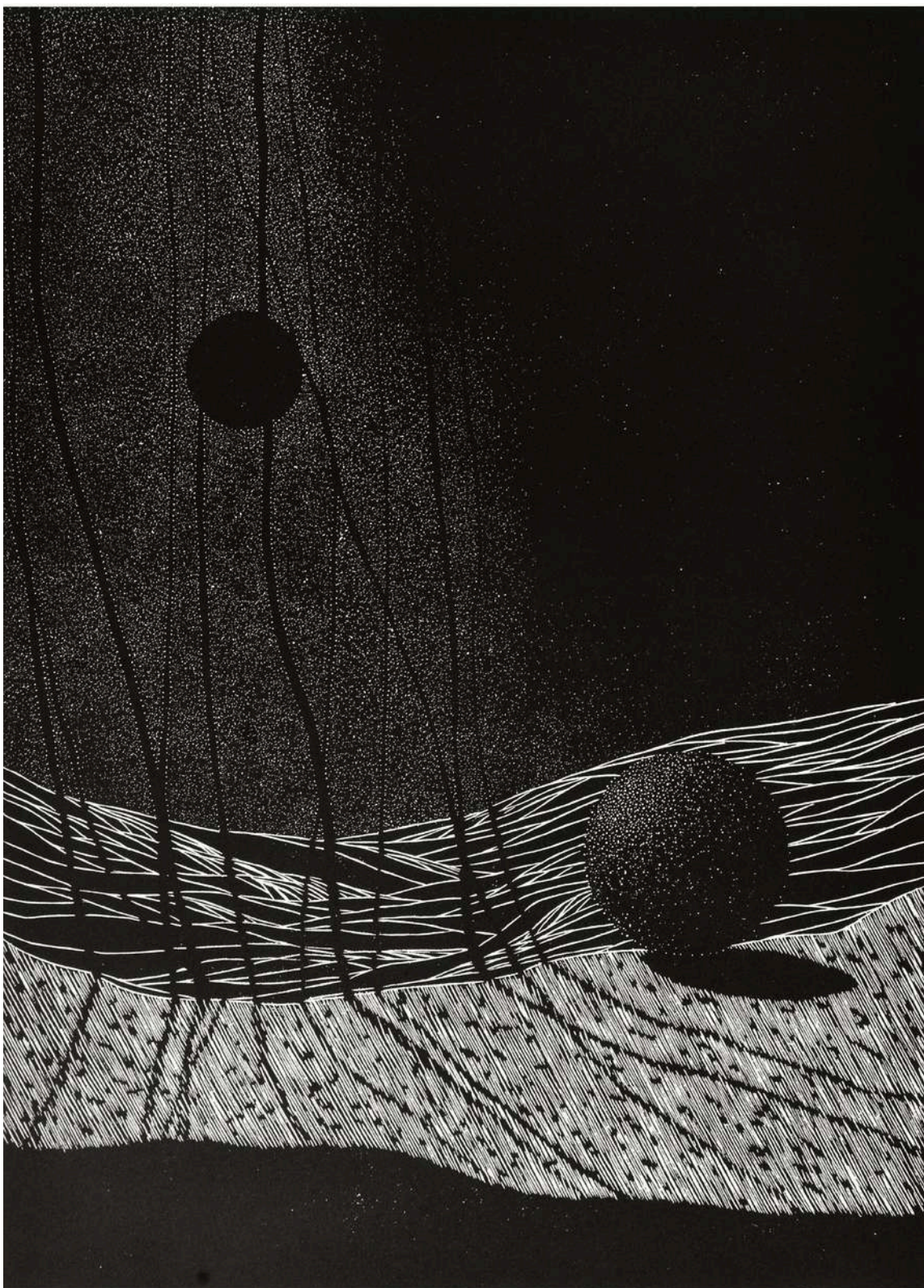
Essence of Nature | Woodcut | 15.7 x 11.4 inches | 2025



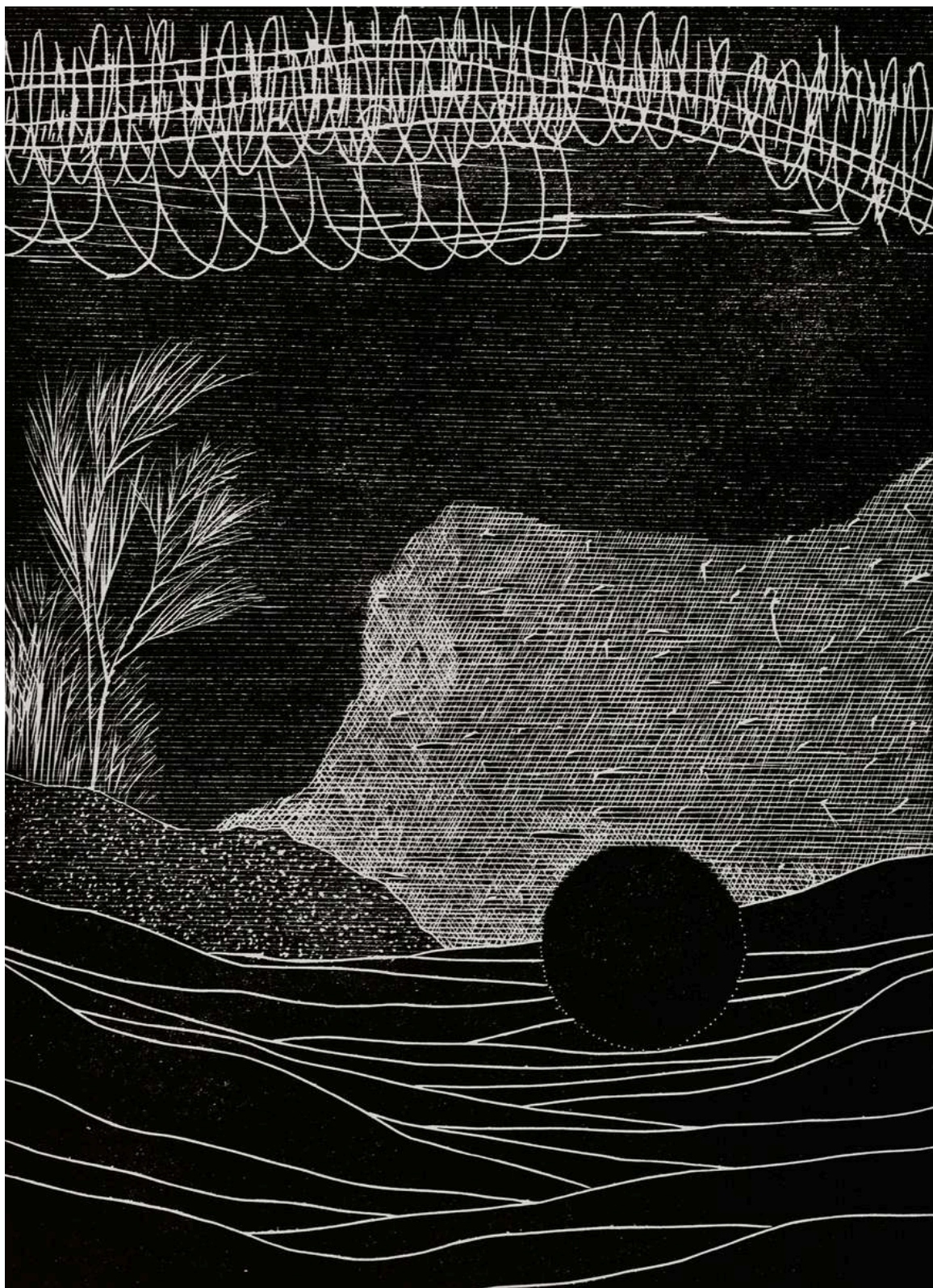
Essence of Nature | Woodcut | 15.7 x 11.4 inches | 2025



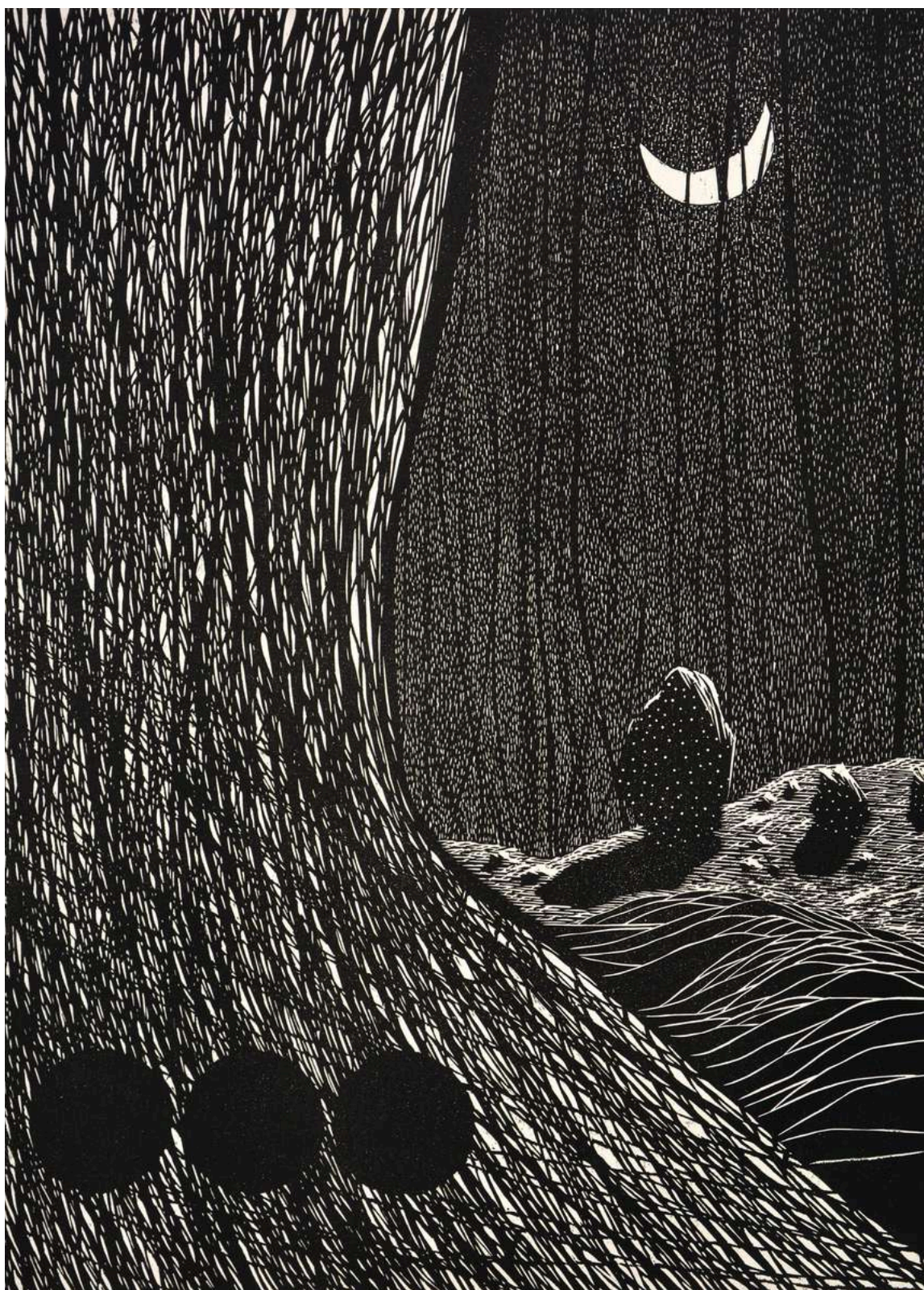
Essence of Nature | Woodcut | 15.7 x 11.4 inches | 2025



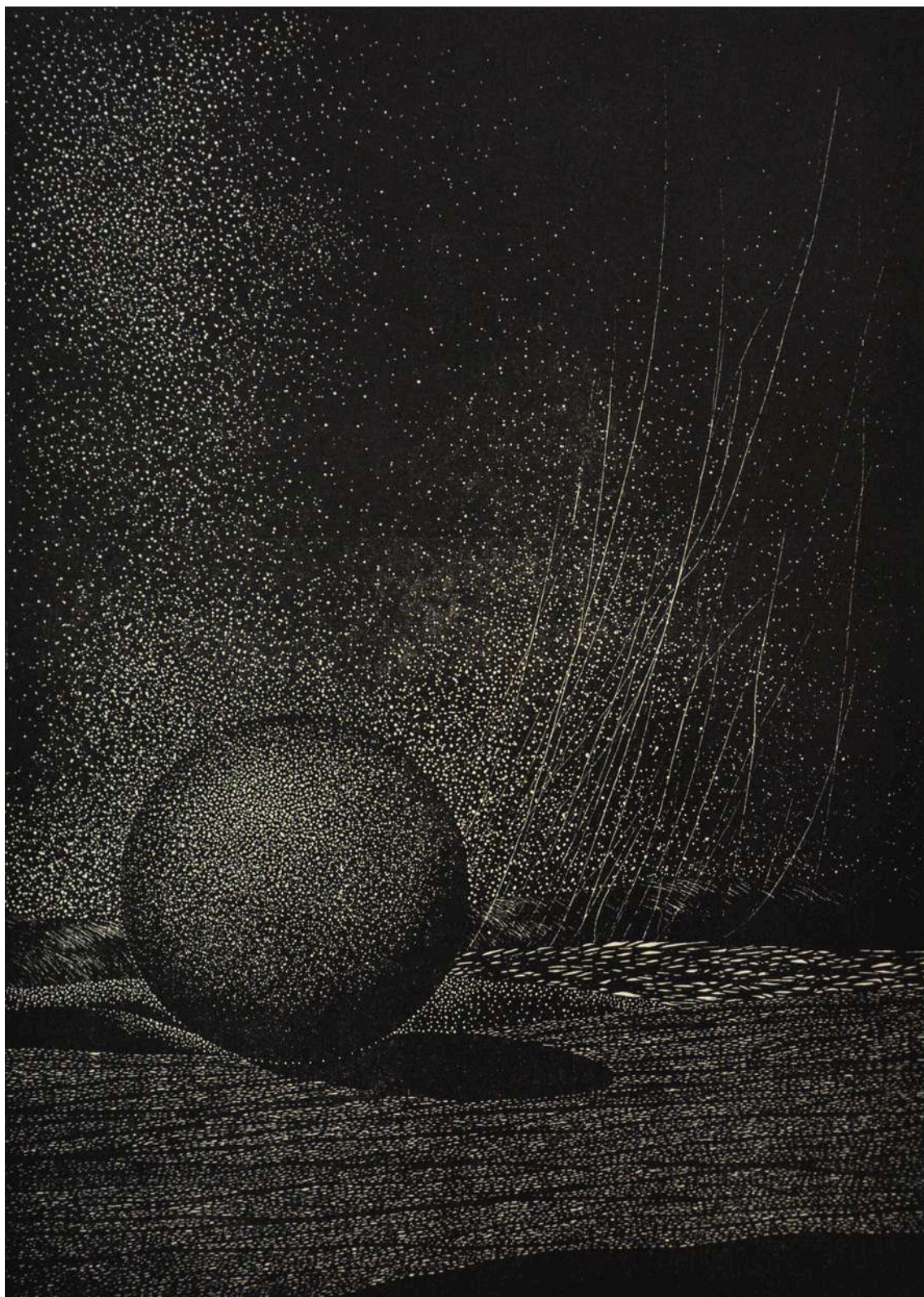
Essence of Nature | Woodcut | 15.7 x 11.4 inches | 2025



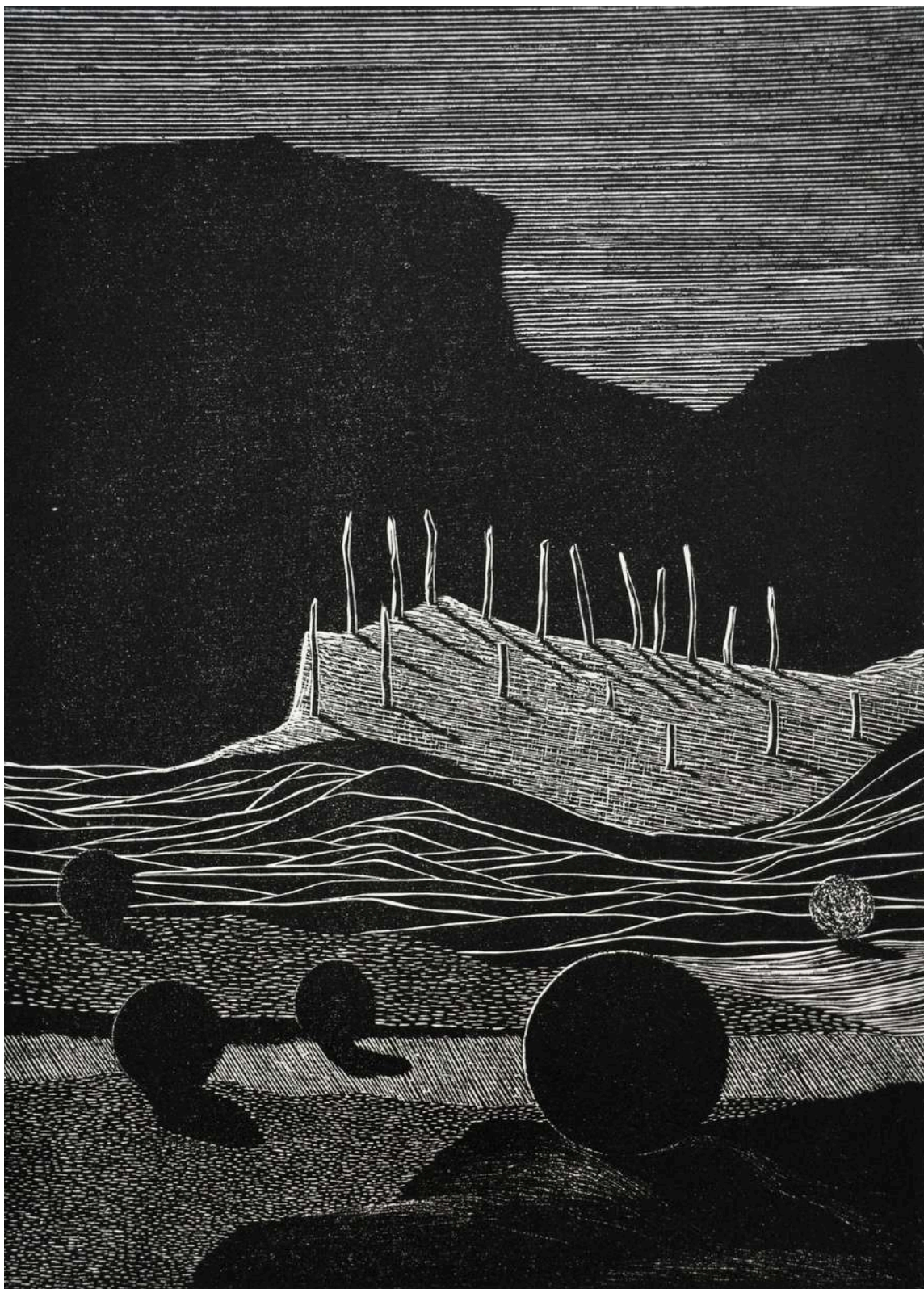
Essence of Nature | Woodcut | 15.7 x 11.4 inches | 2025



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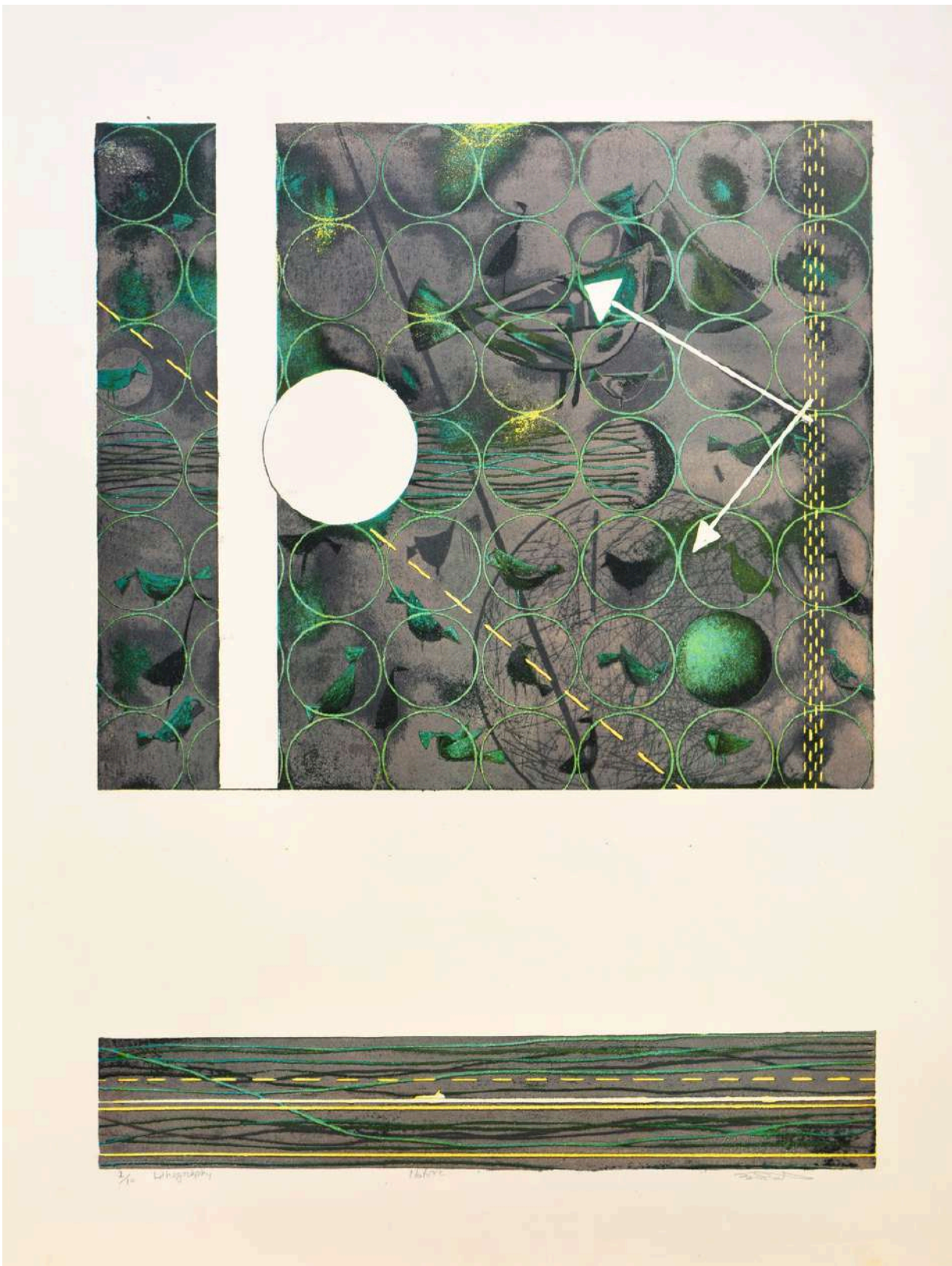
Essence of Nature | Woodcut | 15.7 x 11.4 inches | 2025



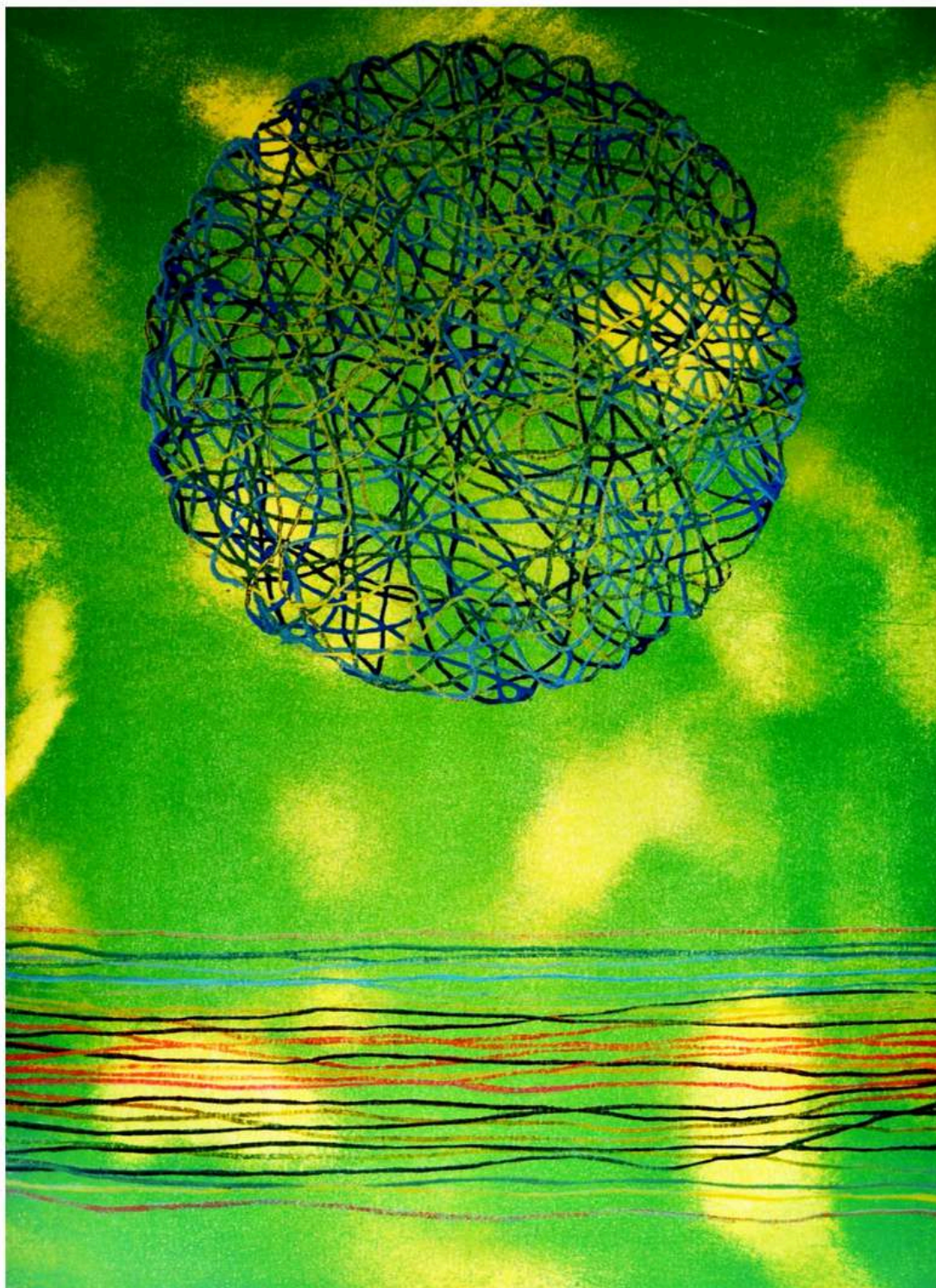
Essence of Nature | Woodcut | 15.7 x 11.4 inches | 2025



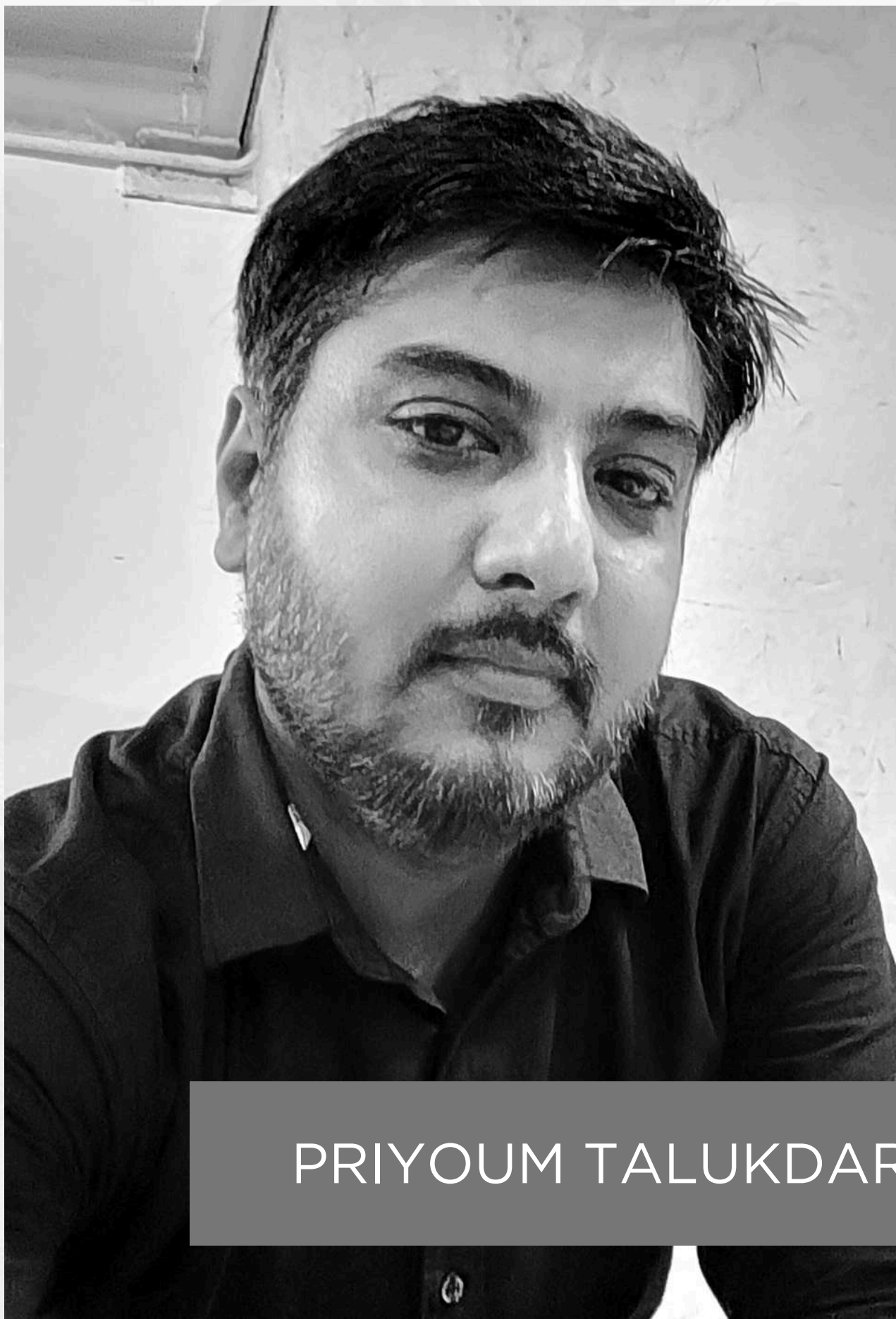
Submerged Memories | Woodcut | 15.7 x 11.4 in each | 2025



Imprint of Nature | Lithography | 26 x 18 inches | 2019



The Journey to my Destination | Lithography | 26 x 18 inches | 2019



PRIYOM TALUKDAR

BIOGRAPHY

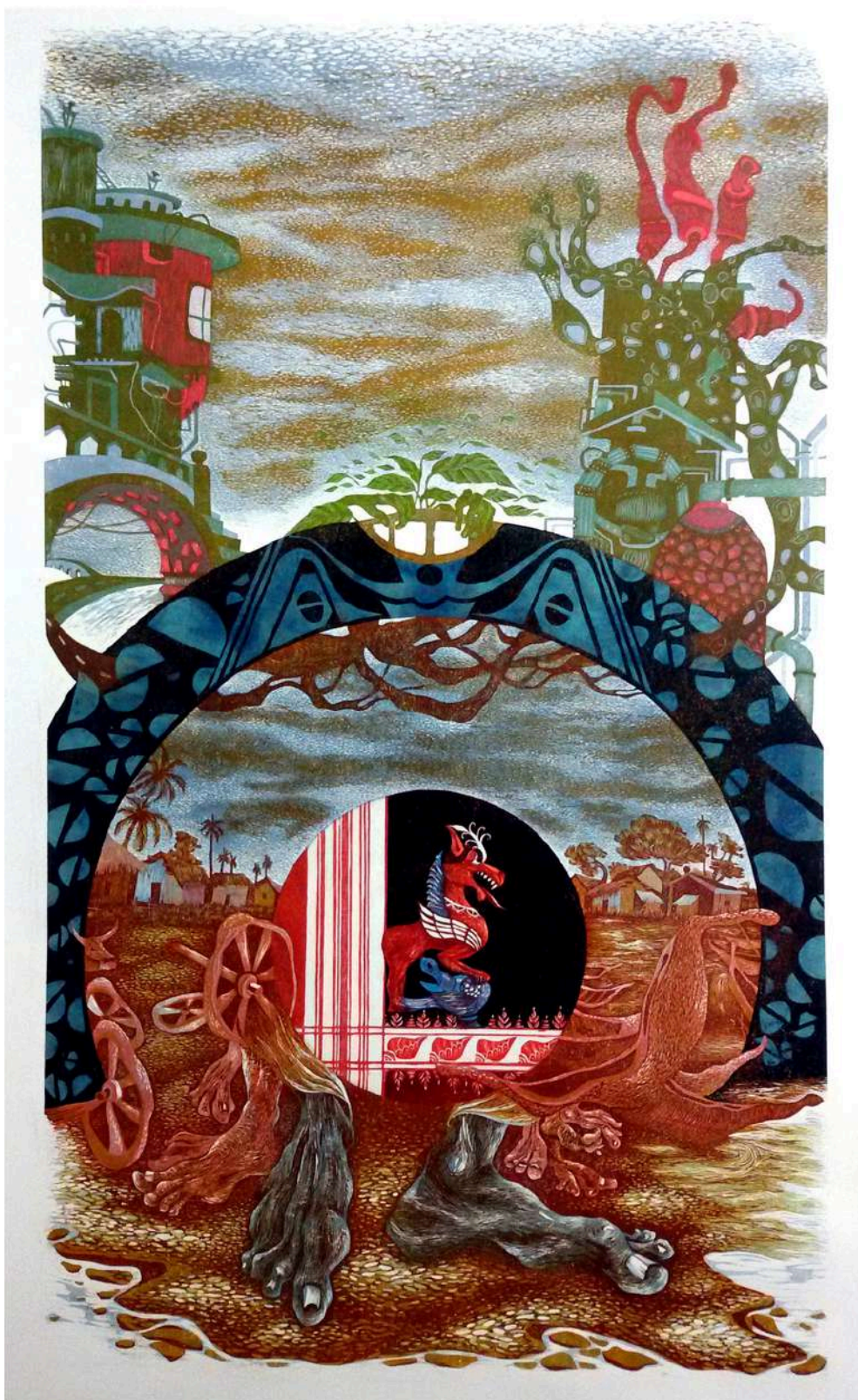
Priyom Talukdar is a printmaker based in New Delhi, originally from Barpeta Road in Assam. His artistic practice is rooted in the traditional techniques of printmaking, with a particular emphasis on the woodcut medium. A graduate in Fine Arts from Assam and a post-graduate in Printmaking from Indira Kala Sangeet Vishwavidyalaya, Khairagarh, he has remained deeply committed to the manual and labor-intensive nature of his chosen craft. Over the years, Priyom has received multiple recognitions including the prestigious Lalit Kala Akademi National Award for Printmaking and research scholarships such as the Junior Research Fellowship in Graphic Art. His work has been featured in over thirty national and fifteen international exhibitions, seminars, and workshops. Deeply inspired by nature and Assamese culture, Priyom's art engages with socio-political narratives and seeks to preserve the spiritual and cultural legacy of Assam, particularly through the teachings of Srimanta Sankardev. His current practice also explores innovative woodcut installations and untraditional surface prints. With a poetic visual language that merges tradition and introspection, Priyom's work speaks to both the inner emotional world and the collective consciousness, offering a powerful contemporary voice anchored in cultural memory and craftsmanship.

ARTIST STATEMENT

My art is a deeply personal journey shaped by my surroundings, my cultural heritage, and the emotional complexities of the human condition. Rooted in the traditions of Assam and inspired by the tranquillity of nature, I use the language of printmaking, especially woodcut, to explore the silent struggles, questions, and chaos that often go unspoken in our daily lives. For me, printmaking is not just a technique; it is a meditative process through which I try to reach the core of human emotion and social truth. My work often reflects on the socio-political unrest I witnessed growing up, as well as the rich, almost forgotten traditions of my homeland. I am especially drawn to the teachings of Srimanta Sankardev, whose spiritual and cultural legacy continues to inspire my exploration of folk, tribal, and contemporary thought. I am committed to preserving traditional techniques while experimenting with new forms, whether through surface printing, installation, or miniature woodcuts. Each piece I create is an attempt to heal, to question, and to reconnect. I believe art has the power to spark reflection and compassion, and through my work, I hope to offer moments of peace and understanding in an increasingly fragmented world.



Domination for Self Satisfaction; Since 1449 A.D. | Woodcut | 59 x 39.4 inches | 2022



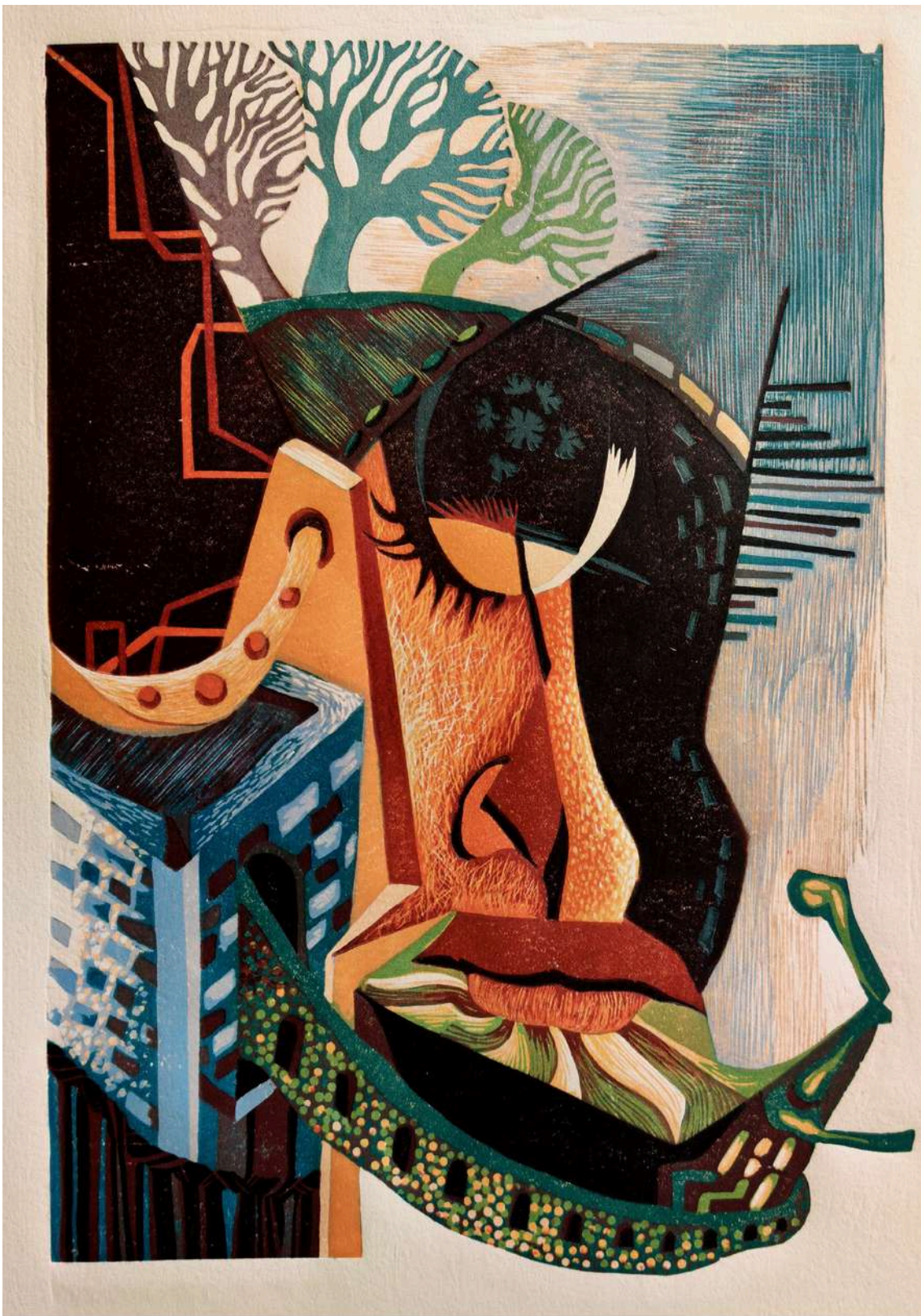
Struggle for Survival; Since 1449 A.D. | Woodcut | 59 x 39.4 inches | 2020



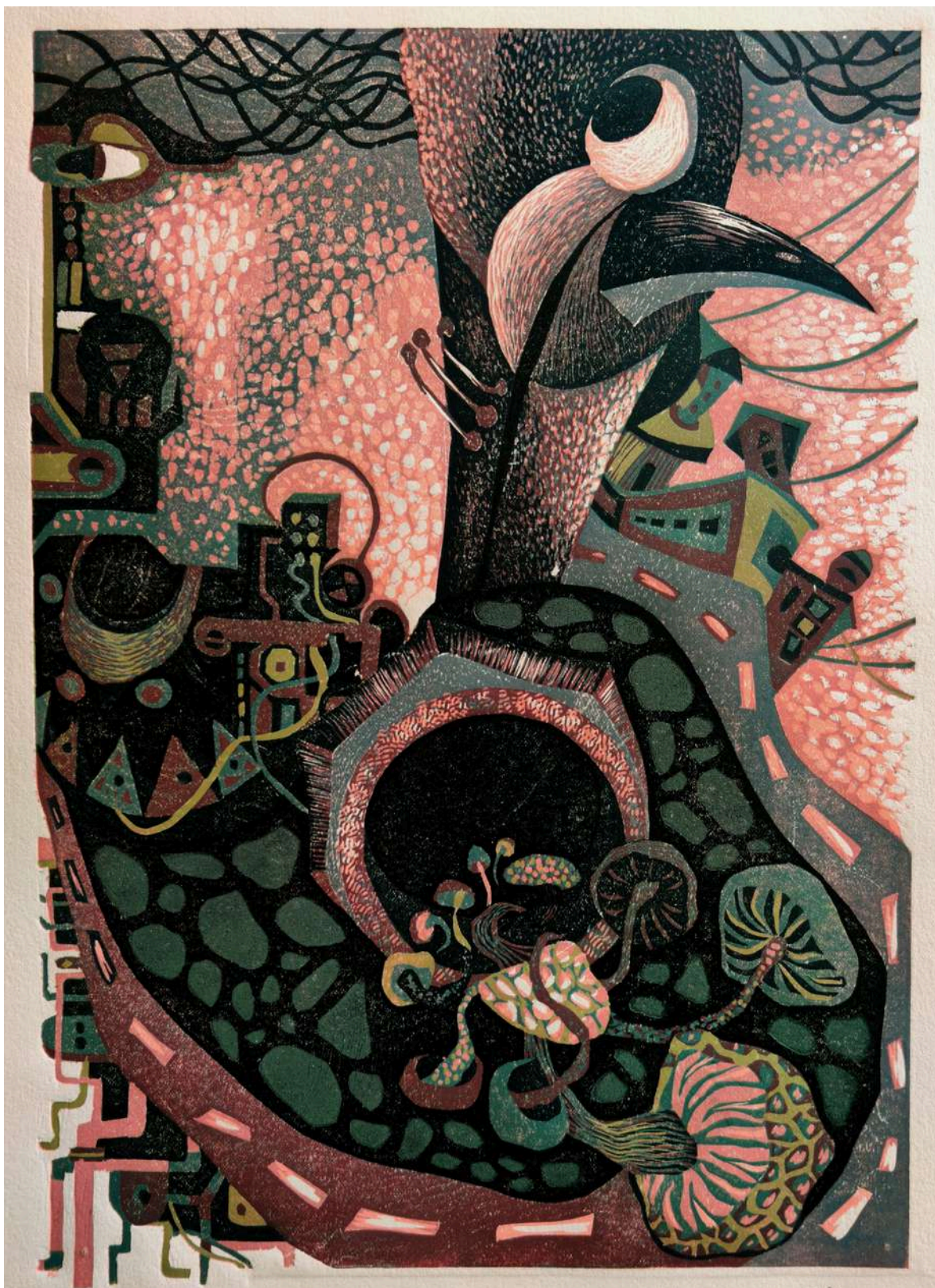
Foundations of Life | Multiblock Woodcut Print | 59 x 25.6 inches | 2011



The Freshness of My Culture, Since 1449 A.D. | Woodcut | 47.2 x 47.2 inches | 2019



Hopeless Thoughts | Woodcut | 19.7 x 13.8 inches | 2020



Watchful Eyes | Woodcut | 19.7 x 13.8 inches | 2019

Imprint

A GROUP SHOW

CURATED BY
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PRESENTED BY

the
artroute
EDUCATE • DEVELOP • PROMOTE