

Tejswini

ENA

LUNA

ONE

MOON

Narayan

ENO

SONCE

ONE

SUN

Sonawane

Razstava prejemnice velike nagrade
35. grafičnega bienala Ljubljana

Exhibition of the Grand Prize Recipient
of the 35th Ljubljana Biennale of Graphic Arts



Ena luna, eno sonce razkriva pomen dvojnosti v enosti.

Razstavni prostor ni en sam, temveč sta dva. Prvi predstavlja najnovejša dela umetnice in ponazarja sedanjost. Drugi je rekonstrukcija umetničinega ateljeja, ki poleg grafičnih preš in orodja, potrebnega za izdelavo njenih del, vsebuje skice, matrice in tudi nekatera dela iz njene preteklosti.

Nasprotujoči si pojmi, kot so javno in zasebno, zunanje in notranje, telesno in duhovno, resničnost in domišljija, se tu razkrivajo kot nepogrešljivi komplementarni elementi na poti, ki si jo je avtorica izbrala za doseganje svobode z umetniškim ustvarjanjem.

One Moon, One Sun discloses the meaning of duality within unity.

The exhibition space is not one, but two. The first shows the artist's most recent works and illustrates the present.

The second is a reconstruction of the artist's studio, in which sketches, matrices and some of her past works are displayed alongside the print presses and tools she needs to produce her works.

Contradictory concepts such as public and private, outer and inner, physical and spiritual, reality and fantasy are disclosed here as indispensable, complementary elements on the path the artist has chosen to attain freedom through artistic creation.



Ena luna, eno sonce: preseganje dvojnosti za doseganje celovitosti v delih Tejswini Narayan Sonawane

*Ženske v Indiji so intimni del narave,
tako v domišljiji kot tudi dejansko.*
— Vandana Shiva, *Staying Alive*, 1988

Grafični bienale Ljubljana že vse od ustanovitve vsakič imenuje mednarodno žirijo, ki podeli veliko nagrado, kar običajno pomeni, da nagrajenim umetnikom omogoči samostojno razstavo na naslednji izdaji bienala. Ta tradicionalni pristop ne zagotavlja le kontinuitete osrednje teme minulega bienala, temveč vzpostavlja tudi tesnejše in trajnejše ustvarjalne vezi med nagrajenimi umetniki, osebjem muzeja in lokalnim občinstvom.

Tejswini Narayan Sonawane je leta 2023 prejela veliko nagrado 35. grafičnega bienala Ljubljana. Takratni bienale z naslovom *Iz praznine so prišli darovi kozmosa* je raziskoval obnovitveni potencial umetnosti, in sicer s poglobljanjem v osebno in kolektivno travmo, izhajajočo iz kolonizacijskih procesov, ter s poudarjanjem zapletenih učinkov teh procesov na oblikovanje identitet. V tem kontekstu so umetničina dela iz dveh serij lesorezov na blago *Feminilnost* (2015) in *Migrant* (2017) izstopala po siloviti odločnosti in močnem poetičnem naboju, ki ga izžarevajo. Obravnavajo namreč različne preobrazbe osebe, na eni strani, ko spol določa njene svoboščine, in na drugi strani, ko njene inhibicije vodijo v izgubo avtonomije.

Na prvi pogled bi lahko rekli, da je v delih Tejswini Narayan Sonawane veliko pravljičnih ali basenskih prvin: v njih sobivajo ljudje in živali, obenem vsebujejo zapleteno zgodbo, v ozadju katere je moralna zagata, ki razkriva univerzalne, ne vedno pozitivne značilnosti

človeške narave. Prisoten je vsevedni pripovedovalec, ki je hkrati protagonist dogodkov, čeprav jih opisuje prek drugih likov. Primerjava med umetničinimi deli in domišljjsko pripovedno zvrstjo bi bila lahko zelo prepričljiva, če se ne bi v njih nenehno odslikavali krutost in ostrina utesnjujoče stvarnosti. Tudi njihov moralni nauk je večkrat nejasen.

Ponavljajoči se motiv njenih del je samopredstavitel v podobi ženske-ptice, ki se v družbi drugih živali osvobodi družbenih vezi in moške nadvlade, da bi uresničila svoje sanje. Upodobljena je kot mitološko bitje, njena figura pa se zlije z drugimi živalmi, ki imajo antropomorfne čustvene poteze, s čimer pooseblja zatirane, vse tiste, ki ne morejo odločati o lastni bivanjski usodi.

Zaradi dvodimenzionalnosti in gostote voluminoznih figur s prefinjenimi, zgoščenimi vzorci, ki dozdevno lebdiijo v nedoločenem polju prostora in časa, včasih celo v nebesnem, lahko umetničina dela spominjajo na nekatere svete podobe iz Indije. Podobno kot v hindujskem panteonu, kjer se v zemeljskih inkarnacijah bogov pogosto prepletajo poteze živali in ljudi, da bi razrešile določen problem ali vzpostavile ravnovesje v svetu, umetnica ustvari svoj lastni avatar v prizadevanju, da bi se spoprijela s patriarhalno pogojenostjo vsakdana.

Edinstveni odnos, ki ga Tejswini Narayan Sonawane upodablja v svojih delih, razkriva ključno predstavo, po kateri so človeška in nečloveška bitja združena in medsebojno povezana, kot da bi bila eno, in slavi vrednote, kot so empatija ter družbena in medvrstna kohezija. Čeprav so te podobe polne lepote in poetičnih nians, s svojim lastnim simbolnim jezikom

hkrati izžarevajo obup, nemoč in jezo, s čimer se oddaljujejo od idealizacije; izogibajo se naivni soodvisnosti med živalmi in ženskami, ki je prispevala k ohranjanju heteropatriarhalne ideologije, ki jih na podlagi njihove drugačnosti popredmeti in zvede na manjvredna bitja.

Eko-feministično gibanje že od svojih začetkov v sedemdesetih letih 20. stoletja opozarja na povezavo med zatiranjem žensk in izkoriščanjem narave ter trdi, da je cilj tovrstnega podrejanja v ohranitvi sistema patriarhalne prevlade, ki sledi interesom, usmerjenim v prisvajanje in izkoriščanje vsega, kar je del narave. V svoji zgodovini je to gibanje razširilo svoja prizadevanja tudi na druge nepriviligirane družbene skupine ter hkrati poudarilo, da moramo biti pozorni na povezave med različnimi strukturami moči, ki prispevajo k ohranjanju androcentričnega nasilja.

Med različnimi perspektivami, ki so se pojavile v tem gibanju, izstopa indijska, ki temelji na hindujski mitologiji in indijski filozofiji in se odlikuje po tem, da je vpeljala celostni pogled na duhovnost in ženskost. Mati Zemlja (ali boginja Mati) predstavlja utelešenje ženske božanskosti in z ženskim principom skrbi za ustvarjanje življenja in zagotavljanje hrane. Precej oddaljena od drugih eko-feminističnih usmeritev, ki sledijo bolj binarni, togi in hierarhični predstavi sveta, ki nas obdaja, ta različica predpostavlja, da življenje v vseh oblikah izvira iz ženskega principa in da zato ne obstaja delitev niti med človekom in naravo niti med moškim in žensko.

Nebesni telesi, omenjeni v naslovu te razstave, luna in sonce, v astrologiji in v različnih mističnih tradicijah veljata za kozmični sili, ki vplivata na življenje ljudi.

Pogosto sta navedeni kot par nasprotij, ki simbolizira dvojnost in neskladje (dan in noč, svetloba in tema, moško in žensko), kar je neločljivo povezano s človeško izkušnjo. V kontekstu hinduizma je treba te dvojnosti doživeti in preseči, da bi lahko dosegli globlje razumevanje sveta, enotnost med vsemi bitji in duhovno osvoboditev.

Razstava *Ena luna, eno sonce* predlaga prekinitev nadvlade binarnega mišljenja, da bi se na ta način oddaljili od vzorcev zatiranja in sprejeli drugačnost kot komplementarni element celovitosti. S tega zornega kota si lahko zamislimo in gojimo drugačne, bolj vključujoče in pristnejše odnose ter s tem ponovno ovrednotimo vedenjske parametre, ki smo jim vede ali nevede sledili doslej.



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Ecofeminism: Feminist Intersections with Other Animals and the Earth, ur. Carol J. Adams in Lori Gruen, Bloomsbury Publishing, ZDA, 2014.

Iz praznine so prišli darovi kozmosa / From the void came the gifts of the cosmos, razstavni katalog 35. grafičnega bienala Ljubljana, slovenska in angleška izdaja, Mednarodni grafični likovni center, Ljubljana, 2023.

Las mujeres que inventaron el arte indio, ur. Eva Fernández del Campo in Sergio Román Aliste, Ediciones Asimétricas, Madrid, 2021, <https://www.amazon.com/MUJERES-INVENTARON-INDIO-Pr%C3%B3xima-aparici%C3%B3n/dp/8417905952>.

Vandana Shiva, *Staying Alive: Women, Ecology and Development*, Zed Books, London, 1988.

Dr. Sujata Roy Abhijah, »Women and Nature: Locating Ecofeminism in Indian Context«, *Indica Today*, 12. 6. 2023, <https://www.indica.today/research/conference/women-and-nature-locating-ecofeminism-in-indian-context/>.

Tejswini Narayan Sonawane, *Migrant*, 2017, lesorez na blago. Foto: Jaka Babnik. Arhiv MGLC.

Tejswini Narayan Sonawane, *A Migrant*, 2017, woodcut print on cloth. Photo: Jaka Babnik. MGLC Archive.

One Moon, One Sun: Surpassing Duality to Achieve Wholeness in the Work of Tejswini Narayan Sonawane

*Women in India are an intimate part of nature,
both in imagination and in practice.*

— Vandana Shiva, *Staying Alive*, 1988

Since its founding, the Ljubljana Biennale of Graphic Arts has appointed an international jury to award the Grand Prize, which usually means that the winning artists have the opportunity to exhibit their work in a solo exhibition at the next edition of the Biennale. This traditional approach not only ensures continuity with the central theme of the previous Biennale, but also establishes closer and more lasting creative links between the prize-winning artists, museum staff and local audience.

Tejswini Narayan Sonawane was awarded the Grand Prize of the 35th Ljubljana Biennale of Graphic Arts in 2023. The Biennale edition, entitled *From the void came the gifts of the cosmos*, explored the restorative potential of art by examining both personal and collective trauma rooted in colonial processes and highlighting the complex effects of these processes on identity formation. It is within this context that the artist's works from her two series of woodcuts on cloth, *Femininity* (2015) and *A Migrant* (2017), stood out for their fierce determination and strong poetic charge. They address various transformations of the self, on the one hand, when gender defines one's freedoms, and on the other, when internalised inhibitions lead to a loss of autonomy.

At first glance, one might say that the works of Tejswini Narayan Sonawane contain many elements of fairytale or fable wherein humans and animals coexist and a complex narrative unfolds beneath which lies a moral conundrum that reveals universal aspects of human nature, although not always at its best. An omniscient narrator is present, who is also the protagonist, even though events are relayed through other characters. The comparison between the artist's works and the fantasy narrative genre might be very convincing were it not for the constant reflection of the cruelty and harshness of an oppressive reality. Their moral lessons, too, often remain ambiguous.

A recurring motif in her works is the self-representation as a woman-bird figure who, in the company of other animals, frees herself from social constraints and male domination in order to realise her dream. She is depicted as a mythological being and her form merges with other animals that display anthropomorphic emotional traits, thus personifying the oppressed, all those who are denied the choice of their own existential fate.

The two-dimensionality and density of the voluminous figures with their refined, condensed patterns, which seem to float in an indeterminate, sometimes even celestial field of space and time, can make the artist's works reminiscent of some of the sacred images from India. Similar to the Hindu pantheon, where the earthly incarnations of the gods often combine human and animal traits in order to resolve a specific problem or restore balance to the world, the artist creates her own avatar in

an effort to deal with the patriarchal conditioning of everyday life.

The unique relationship that Tejswini Narayan Sonawane depicts in her works reveals the core notion that human and non-human beings are united and interconnected as if they were one and celebrates values such as empathy and social and interspecies cohesion. Although these images are full of beauty and poetic nuance, they also exude despair, helplessness and anger in their symbolic language, thereby moving away from idealisation; they avoid the naive interdependence between animals and women, which has contributed to perpetuating a heteropatriarchal ideology that objectifies both based on their perceived otherness and reduces them to lesser beings.

Since its beginnings in the 1970s, the ecofeminist movement has drawn attention to the connection between the oppression of women and the exploitation of nature, arguing that the aim of such subjugation is to maintain a system of patriarchal domination that pursues interests aimed at the appropriation and exploitation of everything that is part of nature. Throughout its history, this movement has extended its efforts to other non-privileged social groups, while stressing the need to recognise the interconnectedness of various power structures that contribute to the preservation of androcentric violence.

Among the various perspectives that have emerged in this movement, the Indian perspective stands out. Based on Hindu mythology and Indian philosophy, it is distinguished for having

introduced a holistic view of spirituality and womanhood. Mother Earth (or the Mother Goddess) represents the embodiment of the feminine divine and, through the feminine principle, is responsible for creating life and providing nourishment. Quite distant from other ecofeminist orientations, which follow a more binary, rigid and hierarchical view of the world around us, this version assumes that life in all its forms originates from the feminine principle and that there is, therefore, no division either between human and nature or between man and woman.

The celestial bodies mentioned in the title of this exhibition, the Moon and the Sun, are regarded in astrology and various mystical traditions as cosmic forces that affect human life. Often referred to as a pair of opposites, they symbolise duality and dissonance (day and night, light and dark, masculine and feminine), which are intrinsically linked to human experience. In the context of Hinduism, such dualities must be experienced and transcended in order to attain a deeper understanding of the world, unity among all beings, and spiritual liberation.

The exhibition *One Moon, One Sun* proposes an interruption to the domination of binary thinking in order to move away from patterns of oppression and embrace otherness as a complementary element of wholeness. From this viewpoint, we can imagine and cultivate different, more inclusive and authentic relationships, thereby re-evaluating the behavioural parameters we have followed, knowingly or unknowingly, until now.

Érika Carcaño Valencia, "Ecofeminismo y ambientalismo feminista. Una reflexión crítica", in: *Argumentos* (Méx.), vol. 21, no. 56, 2008, pp. 183–188, https://www.scielo.org.mx/scielo.php?script=sci_arttext&pid=S0187-57952008000100010.

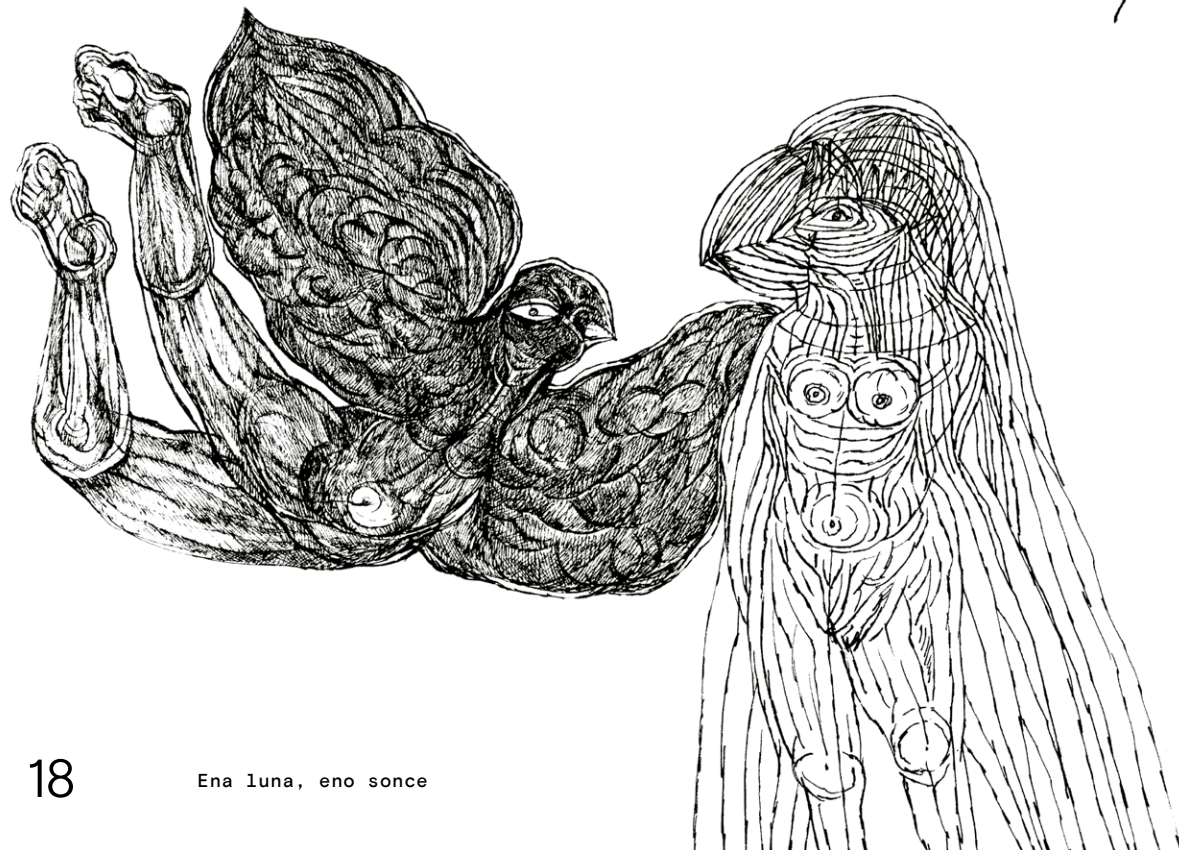
Ecofeminism: Feminist Intersections with Other Animals and the Earth, ed. Carol J. Adams and Lori Gruen, Bloomsbury Publishing, USA, 2014.

Iz praznine so prišli darovi kozmosa / From the void came the gifts of the cosmos, exhibition catalogue of the 35th Ljubljana Biennale of Graphic Arts, Slovenian and English edition, International Centre of Graphic Arts, Ljubljana, 2023.

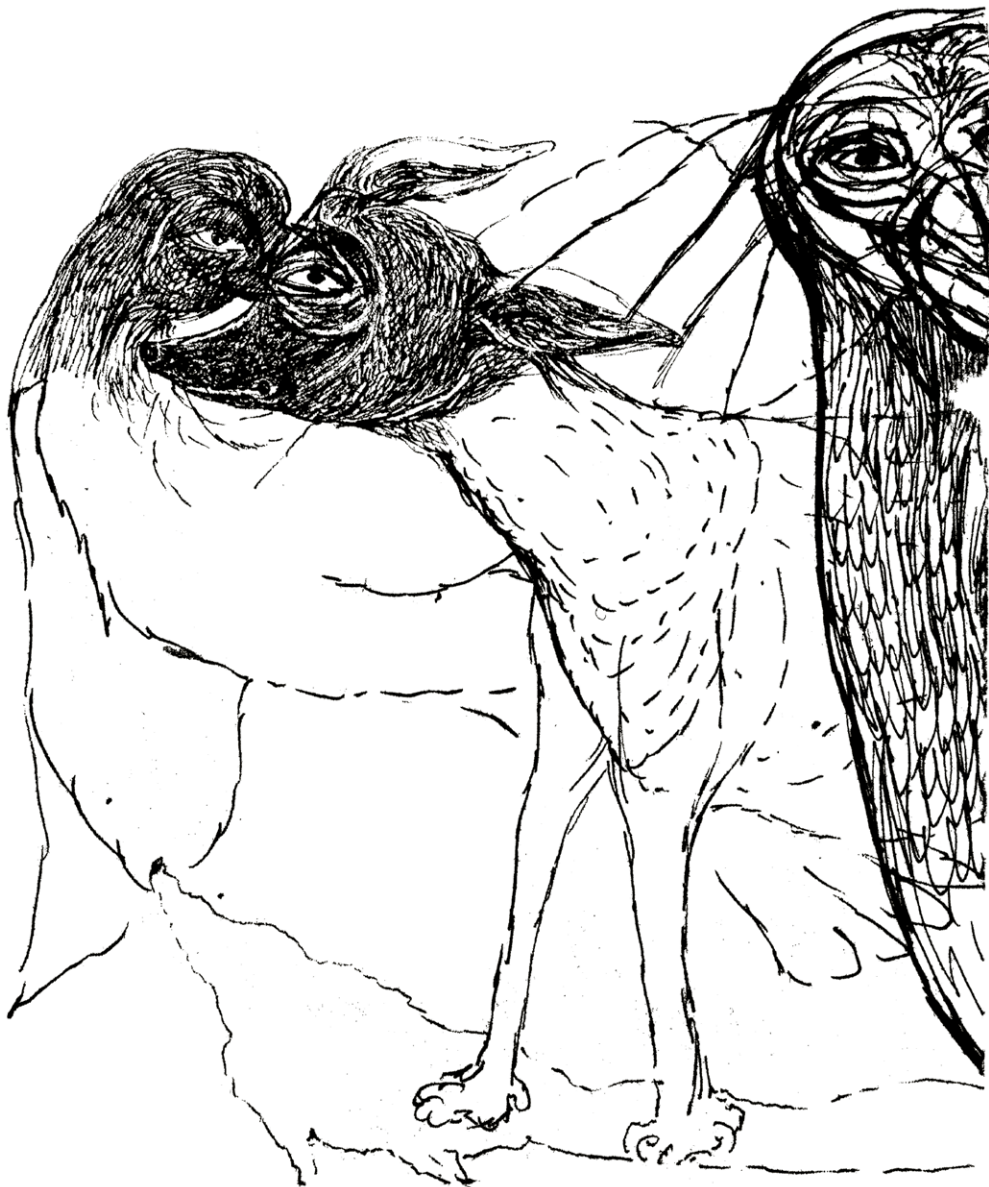
Las mujeres que inventaron el arte indio, ed. Eva Fernández del Campo and Sergio Román Aliste, Ediciones Asimétricas, Madrid, 2021, <https://www.amazon.com/MUJERES-IN-VENTARON-INDIO-Pr%C3%B3xima-aparici%C3%B3n/dp/8417905952>.

Vandana Shiva, *Staying Alive: Women, Ecology and Development*, Zed Books, London, 1988.

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Ena luna, eno sonce



One Moon, One Sun













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Tejswini Narayan Sonawane, *A Migrant II*, 2017, woodcut print on cloth. Photo: Jaka Babnik. MGLC Archive.









Tejswini Narayan Sonawane

Tejswini Narayan Sonawane (1987, Solapur, Maharaštra, Indija) je leta 2009 diplomirala iz slikarstva na Univerzi Pune in magistrirala leta 2011 iz grafike na Akademiji za umetnost Sir J. J. v Mumbaju. Poučuje na Oddelku za grafično umetnost Šole za vizualno umetnost v Bengaluruju. Od leta 2017 vodi grafične delavnice v Indiji in tujini. Uporablja mnoge grafične tehnike, najraje lesorez in jedkanico, ustvarja pa tudi risbe in akvarele.

Samostojno se je predstavila na razstavah *This is why we can not title an exhibition after love?*, Gallery Art & Soul, Mumbai, 2021; Metta Contemporary Art Gallery, Mumbai, 2017; Clark House Initiative, Mumbai, 2015; *Inhabited Beings*, Jehangir Art Gallery, Mumbai, 2014; Sanskriti Lifestyle, Koregaon Park Art Gallery, Pune, 2007. Sodelovala je na številnih skupinskih razstavah, nazadnje na India Art Fair – Young Collectors Programme, The Panorama Beyond the Colour Line, Stir Gallery, New Delhi, 2025; *Indo-Japan Printmaking Exhibition*, New Delhi, 2025; Mumbai Gallery Weekend, *Conversations Among the Ruins*, Gallery Art & Soul, Mumbai, 2025; *Da(r)shak: A Decade of Printmaking & Viewership*, Bihar Museum, Patna, Bihar, 2023; *Ink & Ecology, Eco-stories for sustainable future*, Sara Center, Shimoga, Karnataka, 2023, The Raza Foundation, Yuva Sambhava, Delhi, 2022; *The Image Multiplied*, Art Heritage, Delhi, 2021; The Bombay Art Society, Annual Art Exhibition, Jehangir Art Gallery, Mumbai, 2020; *Stree Vision*, 51 Indian Contemporary

Female Printmakers, Galeria Betonowa/ Gallery Concrete-ASP, Vroclav, 2019; Nanseolheon Artist Exhibition, Gangneung Museum, Južna Koreja, 2019; Busan International Art Fair BIAF, Južna Koreja, 2017, 2018 in 2019; The Showroom, Working Practice, Clark House Initiative, London, 2018.

Redno je uvrščena na pregledne nacionalne, bienalske in mednarodne razstave, med njimi so 35. grafični bienale Ljubljana *Iz praznine so prišli darovi kozmosa*, 2023; 12. bienale Berlin, 2022; 61. nacionalna umetniška razstava, Lalit Kala Akademi, New Delhi, 2020; 8. mednarodni grafični simpozij Latgale, Mark Rothko Art Center, Daugavpils, 2019; 1. mumbajski bienale, *Beyond the Frame*, 2018; *Dak'Art*, Bienale Dakar, 2018. Prejela je številne nagrade, priznanja in štipendije, med njimi veliko nagrado 35. grafičnega bienala Ljubljana, 2023; nagrado International Art Contest, Camel Art Foundation, 2020; nagrado na 61. nacionalni umetniški razstavi, Lalit Kala Akademi, New Delhi, 2020; štipendijo Bendre-Hussain na 128. letni razstavi, Bombay Art Society, Mumbai, 2020; Prafulla Dahanukar Art Foundation, Kalanand West Zone Maharashtra State Award, 2018 (za slikarstvo) in 2017 (za grafiko); štipendijo ministrstva za kulturo indijske vlade, 2013 in 2017.



Tejswini Narayan Sonawane, *Portrait*, 2024, fotograurura. Foto: Jaka Babnik. Arhiv MGLC.

Tejswini Narayan Sonawane, *Portrait*, 2024, fotograurura. Foto: Jaka Babnik. MGLC Archive.

Tejswini Narayan Sonawane (1987, Solapur, Maharashtra, India) received her Bachelor of Arts in Painting from the University of Pune in 2009 and her Master of Arts in Printmaking from Sir J. J. School of Art in Mumbai in 2011. She is Assistant Professor at the Department of Graphic Art, Bengaluru School of Visual Art. Since 2017, she has regularly conducted workshops in India and abroad. Her practice includes a range of printmaking techniques, with a preference for woodcut and etching, as well as drawing and watercolour.

Her solo shows include *This is why we cannot title an exhibition after love?*, Gallery Art & Soul, Mumbai, 2021; Metta Contemporary Art Gallery, Mumbai, 2017; Clark House Initiative, Mumbai, 2015; *Inhabited Beings*, Jehangir Art Gallery, Mumbai, 2014; *Sanskriti Lifestyle*, Koregaon Park Art Gallery, Pune, 2007. She has participated in numerous group exhibitions, most recently in the India Art Fair – Young Collectors Programme, The Panorama Beyond the Colour Line, Stir Gallery, New Delhi, 2025; *Indo-Japan Printmaking Exhibition*, New Delhi, 2025; Mumbai Gallery Weekend, *Conversations Among the Ruins*, Gallery Art & Soul, Mumbai, 2025; *Da(r)shak: A Decade of Printmaking & Viewership*, Bihar Museum, Patna, Bihar, 2023; *Ink & Ecology, Eco-stories for sustainable future*, Sara Center, Shimoga, Karnataka, 2023; The Raza Foundation, Yuva Sambhava, Delhi, 2022; *The Image Multiplied*, Art Heritage, Delhi, 2021; The Bombay Art Society, Annual Art Exhibition,

Jehangir Art Gallery, Mumbai, 2020; *Stree Vision*, 51 Indian Contemporary Female Printmakers, Galeria Betonowa/Gallery Concrete-ASP, Wroclaw, 2019; Nanseolheon Artist Exhibition, Gangneung Museum, South Korea, 2019; Busan International Art Fair BIAF, South Korea, 2017, 2018 and 2019; The Showroom, Working Practice, Clark House Initiative, London, 2018.

She has been regularly included in national, biennial and international survey exhibitions, among others, the 35th Ljubljana Biennale of Graphic Arts *From the void came gifts of the cosmos*, 2023; the 12th Berlin Biennale, 2022; the 61st National Exhibition of Art, Lalit Kala Akademi, New Delhi, 2020; the 8th International Latgale Graphic Art Symposium, Mark Rothko Art Center, Daugavpils, 2019; the 1st Mumbai Biennale *Beyond the Frame*, 2018; *Dak'Art*, La Biennale de Dakar, 2018. She has received numerous awards, scholarships and residencies, such as the Grand Prize of the 35th Ljubljana Biennale of Graphic Arts, 2023; the award of the International Art Contest, Camel Art Foundation, 2020; the award of the 61st National Exhibition of Art, Lalit Kala Akademi, New Delhi, 2020; the Bendre-Hussain Scholarship of the 128th Annual Art Exhibition, the Bombay Art Society, Mumbai, 2020; the Prafulla Dahanukar Art Foundation, Kalanand West Zone Maharashtra State Award for Drawing, 2018 and for Print Making, 2017; the scholarship of the Ministry of Culture, Government of India, 2013 and 2017.



Tejswini Narayan Sonawane, *Moj atelje*, Solapur, 2024, fotograura. Foto: Jaka Babnik. Arhiv MGLC.

Tejswini Narayan Sonawane, *My Studio*, Solapur, 2024, fotografura. Photo: Jaka Babnik. MGLC Archive.

Spremljevalni program

OTVORITVENI DNEVI

torek, 3. junij, 17.00–20.00, Galerija ISIS
Grafična delavnica s Tejswini Narayan Sonawane. Monotipija z uporabo akrilne folije in tempera barv

Delavnica je eksperimentalna, barvita in sproščujoča izvedba grafične tehnike monotipije, ki omogoča odlične likovne rezultate. Postopek vključuje ustvarjanje podobe na gladki površini in njen prenos na papir. Vsak odtis je enkratni, čeprav je mogoče izvesti tudi sekundarne odtise, ki še razširijo izrazne možnosti.
Prijava: trgovina@mglc-lj.si

petek, 6. junij, 10.00–18.00, Galerija ISIS
Odprtje razstavnega prizorišča

nedelja, 8. junij, 11.00, Galerija ISIS
Nedeljski brunch in predstavitev z umetnico in kustosinjo

VODSTVI S KUSTOSINJO

petek, 20. junij, 17.00, Galerija ISIS
nedelja, 28. september, 11.00, Galerija ISIS

Vodi Yasmín Martín Vodopivec.

DELAVNICE

četrtek, 26. junij, 31. julij, 25. september, 17.00–20.00, Galerija ISIS
Ena luna, eno sonce in en atelje

Med soncem in luno je cel mesec, in enkrat v tem obdobju je atelje odprt. Grafične delavnice in eksperimentiranje v lesorezu in suhi igli ter sproščeno druženje z Jakobom Puhom, tiskarskim mojstrom iz Grafičnega ateljeja MGLC.

Accompanying programme

OPENING DAYS

Tuesday, 3 June, 17.00–20.00, ISIS Gallery
Printmaking workshop with Tejswini Narayan Sonawane. Monotype printmaking using acrylic sheets and tempera

The workshop is an experimental, colourful and relaxing engagement in monotype printmaking, which produces excellent graphic results. The procedure includes creating images on a smooth surface and their transfer to paper. Each impression is unique even though secondary impressions, which further expand the possibilities of expression, can also be made.
Bookings: trgovina@mglc-lj.si

Friday, 6 June, 10.00–18.00, ISIS Gallery
Opening of the exhibition venue

Sunday, 8 June, 11.00, ISIS Gallery
Sunday brunch and presentation with the artist and the curator

GUIDED TOURS WITH THE CURATOR

Friday, 20 June, 17.00, ISIS Gallery
Sunday, 28 September, 11.00, ISIS Gallery

Conducted by Yasmín Martín Vodopivec.

WORKSHOPS

Thursday, 26 June, 31 July, 25 September, 17.00–20.00, ISIS Gallery
One Moon, One Sun and One Studio

There is a whole month between the sun and the moon and an open studio in between. Printmaking workshops, experimenting in woodcut and drypoint, and relaxed mingling with Jakob Puh, Master Printmaker from the MGLC Print Studio.

Razstava

Tejswini Narayan Sonawane
ENA LUNA, ENO SONCE

6. 6. 2025–12. 10. 2025
Galerija ISIS, Ljubljana

Razstava prejemnice velike nagrade
35. grafičnega bienala Ljubljana

Producent:
Mednarodni grafični likovni center (MGLC)

Zanj:
Nevenka Šivavec

Kustosinja razstave:
Yasmin Martin Vodopivec

Oblikovanje razstave:
Yasmin Martin Vodopivec,
Anja Delbello, Aljaž Vesel

Grafično oblikovanje:
Anja Delbello in Aljaž Vesel / AA
Grafični atelje MGLC, tiskarski mojster:
Jakob Puh

Asistentka tiskarskega mojstra:
Mirjana Vrdoljak

Načrt izvedbe:
Marko Kavčič

Tehnična izvedba:
Boris Britovšek, Dimitrij Petek, Boštjan Vidmar

Besedilo:
Yasmin Martin Vodopivec

Uredila:
Vesna Česen Rošker

Lektura:
Postulat, Francisco Tomsich

Prevod v angleščino:
Arven Šakti Kralj

Izobraževalni in spremljevalni program:
Lili Šturm

Odnosi z javnostmi:
Sanja Kežžar Kladnik

Trženje:
Petra Klučar

Logistična podpora:
Dušan Dovč, Dijana Lukić

Zahvale:
Pedagoška fakulteta Univerze v Ljubljani,
Studio Černe, Petja Novak

Exhibition

Tejswini Narayan Sonawane
ONE MOON, ONE SUN

6. 6. 2025–12. 10. 2025
ISIS Gallery, Ljubljana

Exhibition of the Grand Prize Recipient
of the 35th Ljubljana Biennale of Graphic Arts

Producer:
International Centre of Graphic Arts (MGLC)

On its behalf:
Nevenka Šivavec

Curator of the exhibition:
Yasmin Martin Vodopivec

Exhibition design:
Yasmin Martin Vodopivec,
Anja Delbello, Aljaž Vesel

Graphic design:
Anja Delbello and Aljaž Vesel / AA
MGLC Print Studio, Master Printmaker:
Jakob Puh

Master Printmaker's Assistant:
Mirjana Vrdoljak

Execution plan:
Marko Kavčič

Technical execution:
Boris Britovšek, Dimitrij Petek, Boštjan Vidmar

Text:
Yasmin Martin Vodopivec

Edited by:
Vesna Česen Rošker

Proofreading:
Postulat, Francisco Tomsich

Slovene-to-English translation:
Arven Šakti Kralj

Educational and Accompanying Programmes:
Lili Šturm

Public relations:
Sanja Kežžar Kladnik

Marketing:
Petra Klučar

Logistical support:
Dušan Dovč, Dijana Lukić

Acknowledgments:
Faculty of Education – University of Ljubljana,
Studio Černe, Petja Novak

Razstavna publikacija

Tejswini Narayan Sonawane
ENA LUNA, ENO SONCE

6. 6. 2025–12. 10. 2025
Galerija ISIS, Ljubljana

Izdal in založil:
Mednarodni grafični likovni center (MGLC)

Zanj:
Nevenka Šivavec

Idejna zasnova publikacije:
Yasmin Martin Vodopivec

Avtorica besedila:
Yasmin Martin Vodopivec

Priprava biografije in podnapisov slikovnega gradiva:
Dušan Dovč

Uredili:
Vesna Česen Rošker, Yasmin Martin Vodopivec

Prevod v angleščino:
Arven Šakti Kralj (osrednje besedilo),
Maja Lovrenov

Lektura:
Postulat, Arven Šakti Kralj, Francisco Tomsich

Fotografije:
Klemen Ilovar (str. 4, 40–45),
Jaka Babnik (str. 5, 46–47)

Oblikovanje:
AA – Anja Delbello, Aljaž Vesel, Urban Šelj

Tisk:
Matformat

Naklada:
700 izvodov

Ljubljana, junij 2025, prva izdaja, prvi natis

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Exhibition publication

Tejswini Narayan Sonawane
ONE MOON, ONE SUN

6. 6. 2025–12. 10. 2025
ISIS Gallery, Ljubljana

Published by:
International Centre of Graphic Arts (MGLC)

On its behalf:
Nevenka Šivavec

Concept of the publication:
Yasmin Martin Vodopivec

Author of the text:
Yasmin Martin Vodopivec

Biographical material and image captions:
Dušan Dovč

Editors:
Vesna Česen Rošker, Yasmin Martin Vodopivec

Slovene-to-English translation:
Arven Šakti Kralj (main text),
Maja Lovrenov

Proofreading:
Postulat, Arven Šakti Kralj, Francisco Tomsich

Photographs:
Klemen Ilovar (pp. 4, 40–45),
Jaka Babnik (pp. 5, 46–47)

Design:
AA – Anja Delbello, Aljaž Vesel, Urban Šelj

Print:
Matformat

Edition:
700 copies

Ljubljana, June 2025, first edition, first printing

© International Centre of Graphic Arts

CIP - Kataložni zapis o publikaciji
Narodna in univerzitetna knjižnica, Ljubljana

7.038.53(540):929Sonawane T. N.

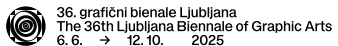
SONAWANE, Tejswini Narayan

Ena luna, eno sonce = One moon, one sun :
Galerija ISIS = ISIS Gallery, 6.6.–12.10.2025 /
Tejswini Narayan Sonawane ; [avtorica besedila
Yasmin Martin Vodopivec ; prevod v angleščino
Arven Šakti Kralj (osrednje besedilo), Maja Lovrenov ;
fotografije Jaka Babnik in arhiv umetnice]. - 1. izd.,
1. natis. - Ljubljana : Mednarodni grafični likovni
center (MGLC), 2025

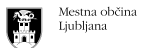
ISBN 978-961-7197-26-6

COBISS.SI-ID 237971971

Producent / Producer



S podpora / Supported by





36. grafični bienale Ljubljana
The 36th Ljubljana Biennale of Graphic Arts
6. 6. → 12. 10. 2025
36.bienale.si