

A close-up, black and white photograph of industrial machinery, featuring several large, interlocking metal gears. The lighting is dramatic, highlighting the metallic textures and the sharp edges of the gear teeth against a dark background.

MEGALO PRINT STUDIO

INTAGLIO ONLINE EXHIBITION

17 AUGUST — 5 OCTOBER

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SAADAHMAD | SUSAN BARAN | HEATHER BURNES | HANNAH CAPRICE
LEAH CLARKE | FIONA DAVEY | JUSTIN DIGGLE | MAYUMI ENOKI
DENIZ EROL | SILVI GLATTAUER | KIM HYUNJU | PETER KOCAK
DAMON KOWARSKY | NATALIA KWIATKOWSKA | STEPHEN LAWLOR
CATHERINE MACDONALD | ROBYN MOORE | AMORNCHAI NAKRATHOK
TOTSAPON PAKDESAKUNCHIJAROEN | MARCO POMA | SHEALAGH
POPE | JANET SANG | MELISSA SMITH | MAGDALENA STACHOWIAK
RUTH STANTON | KELSEY STEPHENSON | EVAN SUMMER | WONGSATORN
TANAPATHOMSINCHAI | PISIT WIRATWISIT | HILARY WARREN

SAAD AHMAD
PAKISTAN



Night Coach
2020

Etching and aquatint
Paper size: 75 cm x 57 cm
Image size: 38 cm x 49 cm
Image courtesy of the artist

Saad Ahmad's work explores the absurdity of life, and his attentive gaze is directed towards its speech, and its curious happenings. By layering staged photographs and drawings and juxtaposing them he creates a dialogue in his imagery. He invokes and playfully manipulates common settings and brings the viewer into the mysterious and the theatrical interpretation of life. The imagery of life represents for him a reference point that articulates a historicity, a past, a present and a future. The tonal and light play blending in the background and foreground confirms his curiosity about the dialogue happening at the time.

SUSAN BARAN AUSTRALIA

Ubud Bali

2020

Photopolymer intaglio and hand colouring

57 cm x 123 cm

Photo: Jane Allen



Bali is known as a tropical paradise, often referred to as the island of the gods. It is one of the most beautiful places I have ever been to, but beyond the beauty the reality is a little different. Over the past few decades since tourists discovered Bali this once quiet island has become overrun with people on holiday transforming it beyond recognition.

The streets are choked with traffic, the beaches are polluted and scattered with rubbish and the hotels and bars are full of people oblivious to the rich culture and traditions of Bali. There are many serious problems that have come with the success of tourism, however the abundant tropical beauty endures as does the kindness of the peaceful and generous Balinese people.

The success of tourism is a double-edged sword for Bali bringing prosperity, however there are overwhelming problems pushing the island to the edges. Currently with the Covid 19 pandemic the tourists have stopped coming to Bali and there is great economic hardship with local people struggling to make ends meet. It is now a shadow of its former self with the once bustling markets and idyllic beaches completely deserted.

HEATHER BURNESSE

AUSTRALIA

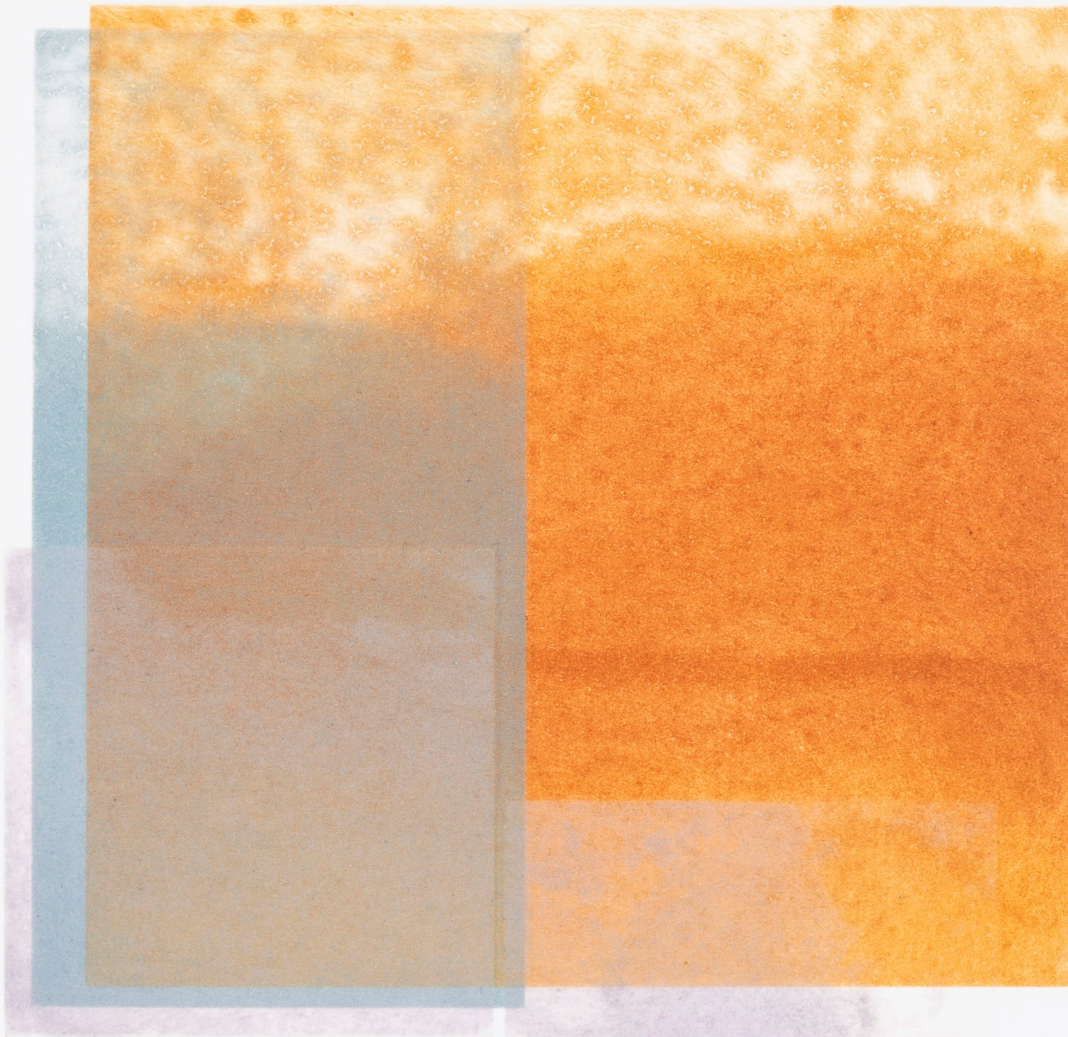
NL/ The Tablelands-1
2020

Multi-plate colour intaglio print from mild steel plates
corroded by waters of Newfoundland

Paper size: 50 cm x 39 cm

Image size: 20.5 cm x 20.3 cm

Image courtesy of the artist



In 2017 I visited Newfoundland during the northern summer. The island has been formed by constant geological change and rearrangement, and an extreme climate. Its geological transitions are physically evident and the flow and drift of the planet's surface through deep time is palpable.

'NL/ The Tablelands-1' is one of 12 prints comprising 'The Newfoundland Suite' that I printed in 2020 from four plates that I took with me three years previously across the island.

As I printed, my memory both dulled and amplified the colours, made more or less of experiences, and expanded and contracted the journey.

This work focuses on a significant site within Gros Morne NP that is a remnant of the Earth's mantle, left exposed after the parting drift of tectonic plates. It is a barren, yellow ochre, ex-glacial cirque and as I walked there in a long northern sunset the air was full of colour.

HANNAH CAPRICE

AUSTRALIA



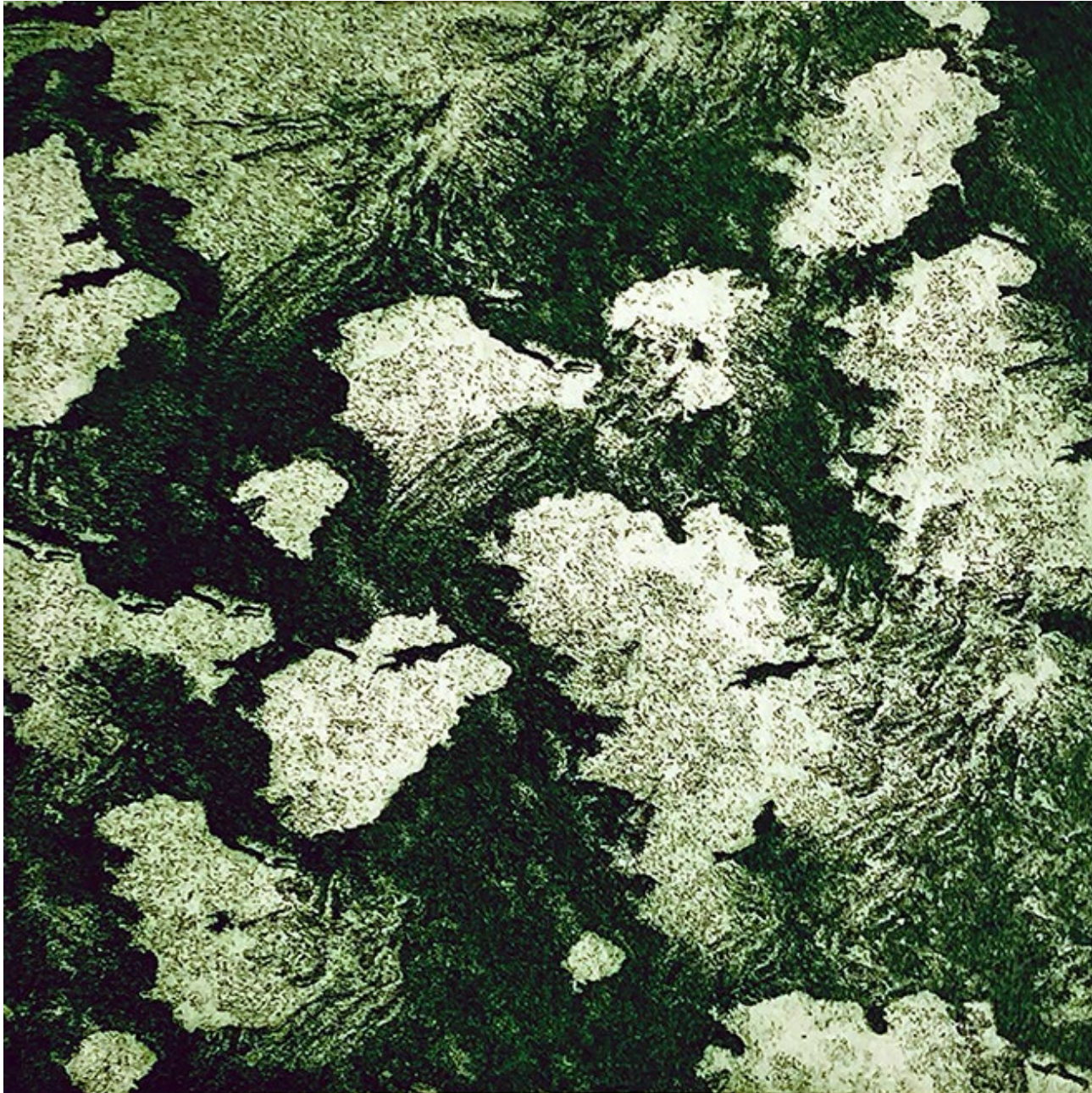
Out of gas
2021

Etching and aquatint
Paper size: 27 cm x 39.5 cm
Image size: 22 cm x 35.5 cm
Image courtesy of the artist

I'm a Canadian–Australian emerging artist with Indo-Trinidadian and Slavic heritage. As someone of mixed heritage, I enjoy finding ways to express my experience of feeling fragmented and complete at the same time.

My work uses magical realism to explore themes such as identity, memory, connection with others and the search for self. The characters I create are made up of many different parts that, together, are still whole.

During 2020, many of us felt strange and stranded. Being locked-down and far from home and family, a wave of emotions seeped into my work: isolation, loneliness, anxiety and fatigue. Although for some, solitude can be a joy, after a while the voices in one's head can become a bit maddening.



LEAH CLARKE AUSTRALIA

Fractured Archipelago
2021

Etching

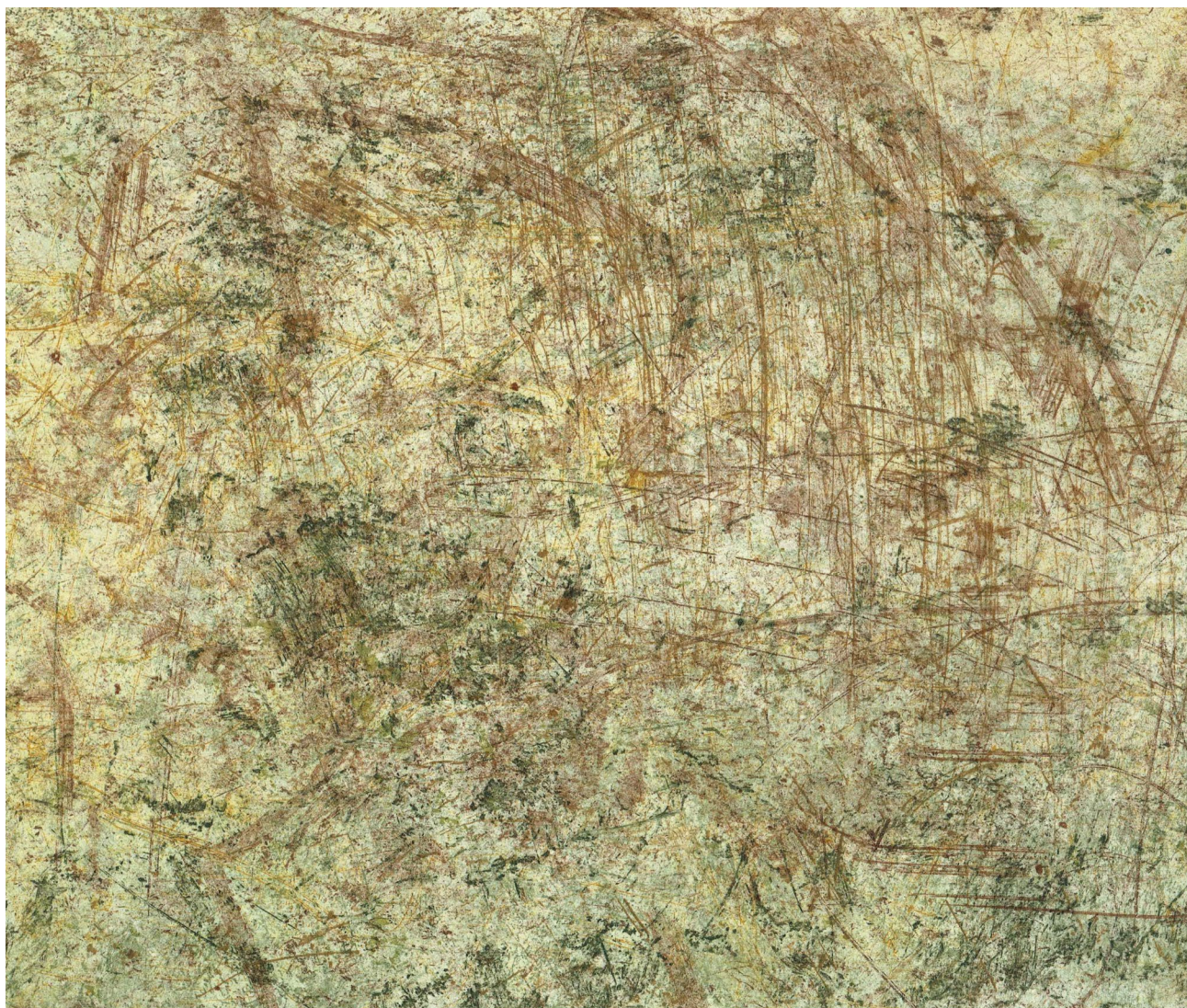
Paper size: 41 cm x 38 cm

Image size: 20 cm x 20 cm

Image courtesy of the artist

Fractured Archipelago is a photographic etch that looks at the relationship between analogue and digital. The construction of the image was made digitally by distorting existing photographs of a holiday in Darwin from the family archives. After I finish digitally altering the original image I then transfer it to a copper plate and reintroduce it into the analogue world.

FIONA DAVEY
AUSTRALIA



Surfacescape #8
2021

Multi-plate etching
15 cm x 18 cm

Image courtesy of the artist

This work is from a series of prints that use plates marked in a variety of natural environments. The work explores connections between different patterns, surfaces and forms within nature; blurring the lines between one landscape and another to express my memory and experience of these spaces. The process of recording these marks of the landscape, through my own gestures and actions with the plates when taking impressions and marks, further looks to reflect the connections forged between person and place.

instagram: @fdavey_art

JUSTIN DIGGLE

USA



A Whale from the Great Salt Lake, Utah.
2021

Etching and photo etching
Paper size: 36 cm x 44.5 cm
Image size: 23.5 cm x 33.5 cm
Image courtesy of the artist

There are stories that an Englishman, James Wickham, caught 2 whales off the Australian coast in 1875, brought them by boat to San Francisco, and then by train to Salt Lake City. After being released into the Bear River they escaped into the lake, where, for a while, there were reported sightings, before they were finally killed in 1877.

This story first appeared in the Utah Enquirer in 1890.

It is in fact quite false. There is no record of a James Wickham in this period and even if whales were introduced into the lake, the concentration of salt in the water would be too high for them to survive (also no food to sustain a whale).

The whale was created, as a collage, from photographs taken around Antelope Island, an island in the lake, and the image also reflects parts of the structure of the island.

MAYUMI ENOKI

JAPAN



Binding and String #3GL0621
2021

Etching, chine collé, metal leaf, Japanese washi
paper

Paper size: 43 cm x 52 cm

Image size: 18 cm x 18 cm

Image courtesy of the artist

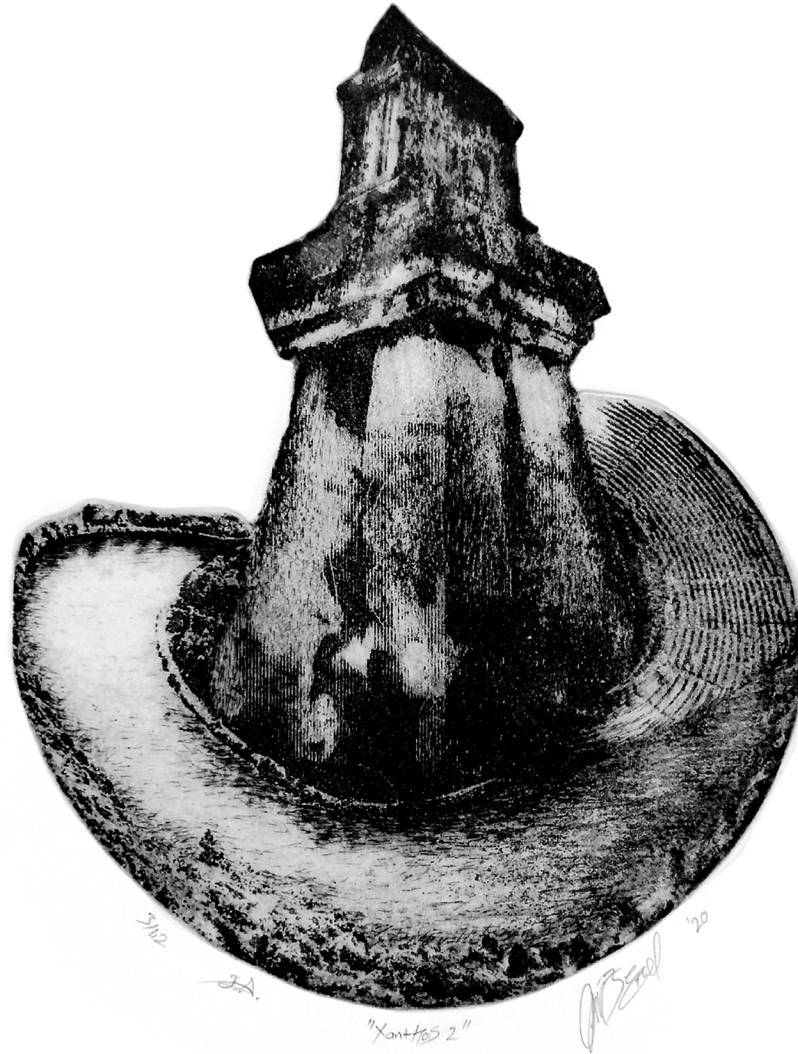
The 'Binding and String' series is inspired by a Japanese dyeing method, in which string prevents corrosion on a metal plate.

My metal-binding technique shows how a plate is corroded over time. A plate treated by this approach is so fragile, and each one has slightly different details thus generating a variable edition. The transformation of materials only happens once and cannot be reversed. I have become very interested in this unpredictability.

In my recent prints, I also use the chine collé technique with metal leaf, inspired by the Japanese tradition of visible mending of pottery with gold. I explore the concept of accepting and caring for the irreversible scars of our everyday existence and how these scars transform us in some way. I view this as a natural process, that we are imperfect and that our lives are full of chance elements.

DENIZ EROL

TURKEY



Xanthos II

2020

Intaglio

Paper size: 42 cm x 30 cm

Image size: 29 cm x 20 cm

Image courtesy of the artist

The city was besieged by the Persian Commander Harpagos in 545 BC. The Xanthosians, who fought heroically against the Persians, killed their women and children and set the city on fire when they lost the war.

“And when Harpagos led his army into the plain of Xanthos, the Lycians came out to meet him, and showed themselves courageous fighting few against so many; but being beaten and driven into the city, they gathered their wives and children and goods and servants into the acropolis, and then set the whole acropolis on fire.

“Then they swore great oaths to each other and sallying out fell fighting, all the men of Xanthos.”

(Herodotus, The Histories,

SILVI GLATTAUER
AUSTRALIA



Distant Garden
2021

Photogravure, chine collé
Paper size: 41 cm x 52 cm
Image size: 29 cm x 40 cm
Image courtesy of the artist

A distant garden, laden with tradition, memories and personal reflections of somewhere else that now feels very far and unreachable.

HYUNJU KIM AUSTRALIA

Pyramid
2020

Etching and aquatint
Paper size: 38 cm x 26 cm
Image size: 30 cm x 20 cm
Image courtesy of the artist



I have provided all kinds of fruit and
grain for you to eat.
And I have given the green plants as food
for everything else that breathes,
including animals, both wild and tame,
and birds.

This world where we are living now is dark, and it's not easy
to resist the darkness. Many people fight to get power and
stand on the high ground to rule the world.

But look at nature - the hopeful, peaceful earth-like mother
where our ancestors sleep. They always stand and exist
where they are, knowing what they are. We can always
resist the darkness. We just need patience.

PETER KOCAK SLOVAKIA



Rebirth of Venus
2020

Mezzotint

Paper size: 65 cm x 90 cm

Image size: 40 cm x 60 cm

Image courtesy of the artist

I transferred the ideal of humanism and beauty, against the background of mythology, from the Renaissance master Botticelli, to the present era, where rules the Internet, social networks, sharing own photographs, distorted applications, improved, embellished, false photographs and others. Comparing the idea of beauty in art with the current view of the world as an offer of consumption distorts the real needs of man. I put a lot of internet icons and a whale as a symbol of the ecological threat coming from heedless consumption in the painting, a faithful copy of the painting.

I shifted the flooded purpose of the mezzotint technique into a paraphrase, with an ironic undertone.

DAMON KOWARSKY AUSTRALIA



Reflection I
2020

Etching and aquatint from two copper plates

Paper size: 38 cm x 56 cm

Image size: 30 cm x 42 cm

Image courtesy of the artist

‘Reflection I’ was made in response to Kate Gorrige-Smith’s Overwintering Project, a project that brings together printmakers from around the world to celebrate the remarkable migratory shorebirds that travel each year from the shores of Australia and New Zealand to their breeding grounds in the Arctic Circle of Siberia and Alaska.

NATALIA KWIATKOWSKA

POLAND



What is held, will not fall apart
2020
Intaglio
Paper size: 160 cm x 125 cm
Image size: 140 cm x 100 cm
Image courtesy of the artist

In my graphics, I depict a state of emotional isolation - a state in which an individual mentally distances themselves from other people. Every human being struggles with fear connected with showing and describing their feelings, fearing misunderstanding, social marginalization and lack of acceptance. Repeated feelings of fear and insecurity often lead to problems in interpersonal communication, as well as the suppression of one's own emotions. I want to normalize showing and experiencing negative feelings and to familiarize the viewer with emotionality and sensitivity.

Despite showing the problem by male primacy, the subject I take up has a universal dimension. The figure is anonymous, what emphasizes the multidimensionality of the issue.

The intended impression of dynamism and expression is obtained thanks to the applied workshop blurring, which is associated with vibrations. The sharp etching and dryorite lines contrast with slightly misty figure and serve to close and combine the composition.



STEPHEN LAWLOR

IRELAND

It Got Quiet
2021

Intaglio

Paper size: 46cm x 37 cm

Image size: 22 cm x 20 cm

Photo: Stuart Smyth

This print is part of a series of portraits of iconic figures which stretch back through history but include classic subjects from cinema and television. This portrait comes from the movie Chinatown, directed by Roman Polanski. The lead character (depicted) runs the gamut of crooked cops and gangster goons but his moral compass through a maze of corruption never wavers. Such anti-heroes from Raymond Chandler or Dashiell Hammett could just as easily have come from Homer or Shakespeare.

CATHERINE MACDONALD NEW ZEALAND



Beach Walker 2
2020

Drypoint

21 cm x 30 cm

Image courtesy of the artist

I work mainly with drypoint on aluminium plate. I enjoy the immediacy of this process, the successive scratches forming an image. For me the beach is a place of relaxation, walking, air and discovery. I made this work while on residency at the Caselberg Trust, Dunedin, New Zealand.

ROBYN MOORE
USA



Being in the Land (Bay Twilight)
2020

Photopolymer gravure
Paper size: 39.5 cm x 56 cm
Image size: 30.5 cm x 41 cm
Image courtesy of the artist

Being in the Land is a series of photographic works inspired by my desire to make contact with the memory and intelligence embodied by landscapes. By making aspects of the land's more latent phenomena visible and material I hope to understand more about its biological capabilities, significance and meaning. I am always chasing ways to give shape to these potencies that haunt me—what seems to me to be the affective power of the land.

I rely on my art practice to facilitate empathy and the imagining of others' worlds, lives, histories and experiences and, in so doing, hope for a kind of access to forces and entities otherwise lost or unknown. I work with photopolymer gravure because it is unpredictable, giving and revelatory. Indeed, I feel the open, experimental nature of this process allows me to access what cannot be seen with a more conventional sense of sight.



AMORNCHAI NAKRATHOK
THAILAND

robot war
2020
Intaglio
40cm x 60 cm
Image courtesy of the artist

Robot wars, where the older takes on the weaker.

facebook.com/amornchai.nakratok

TOTSAPON PAKDESAKUNCHIJAROEN THAILAND



Tuk Tuk car
2020

Intaglio

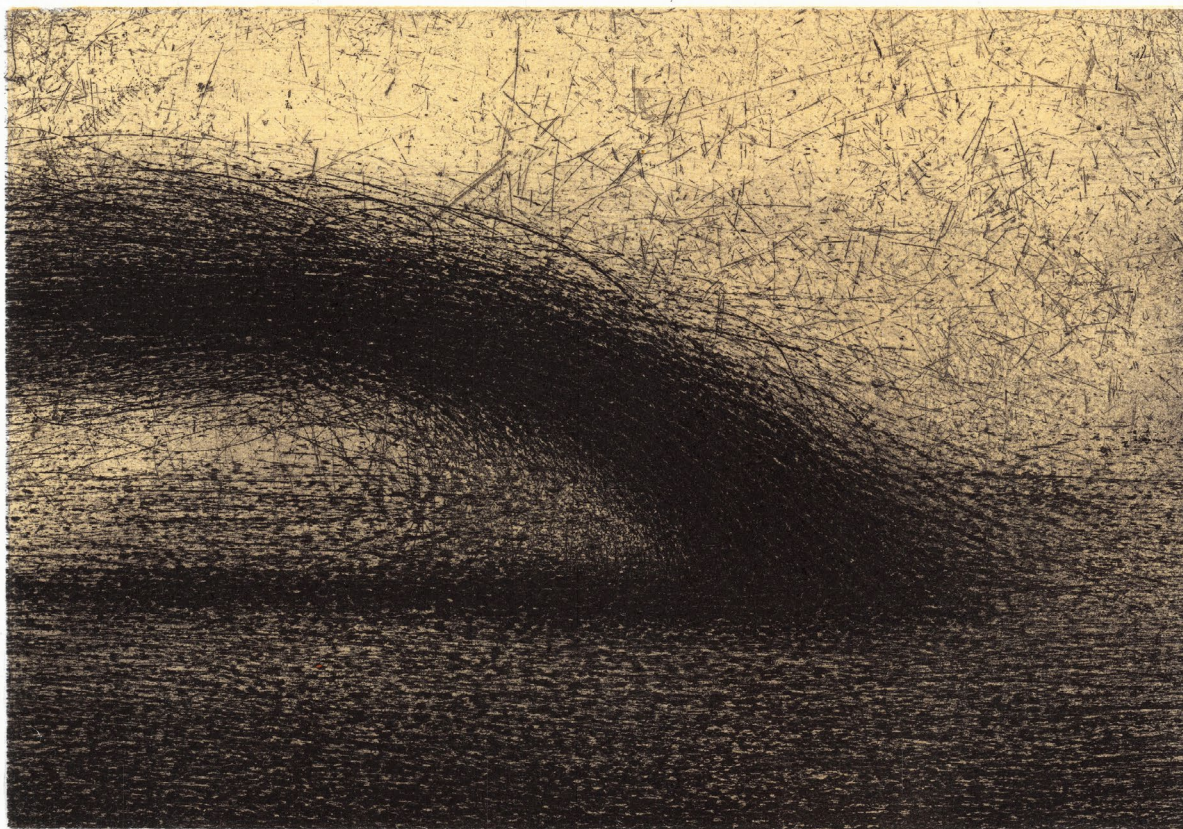
Paper size: 70 cm x 50 cm

Image size: 60 cm x 40 cm

Image courtesy of the artist

The impression for the shape of tuk tuk car and the simple lifestyle of old people, presented through a virtual reality. The beauty of shape and shadows.

MARCO POMA
ITALY



Levante

2021

Etching on zinc

Paper size: 29.5 cm x 44.5 cm

Image size: 15.5 cm x 22.5 cm

Image courtesy of the artist

The work is dedicated to the wind, an invisible but powerful natural force in its action of change. The element represented is nothing more than a transfiguration of the ego, formed by indelible signs and agglomerations that form and deform over the course of time. This wind uproots the signs from the arid ground, taking them with it to those which, together, make up the unity of the figure; yet this,

SHEALAGH POPE CANADA

Transitions: Species shift I
2021

Drypoint, Chine colle, blind embossing

Paper size: 210 cm x 30 cm

Image size: 19.5 cm x 27 cm

Photo: Colin Smith



This print is part of a series about transitions in the Arctic brought on by climate change. In this case, the transition is a possible shift in the dominant predator as grizzlies move north and polar bears decline with the melting sea ice. By printing with white ink on dark blue Moriki kozo, I portrayed the polar bear in shadow. The drypoint was printed on the back of the paper so that the “tooth” of the paper would soften the lines of the ink, blurring the image slightly. The frayed edge of the Moriki kozo further speaks to the precarious situation of these Northern icons. In contrast, I printed the drypoint of the grizzly on kitakata gampi for a very sharp line quality and trimmed the resultant image to a hard edge. The interloper stands out assertively against the snow embossed in the supporting Hahnemühle Copperplate.

JANET SANG UNITED KINGDOM

Un-Picking the Future
2020

Polymer etching
30.5 cm x 50 cm

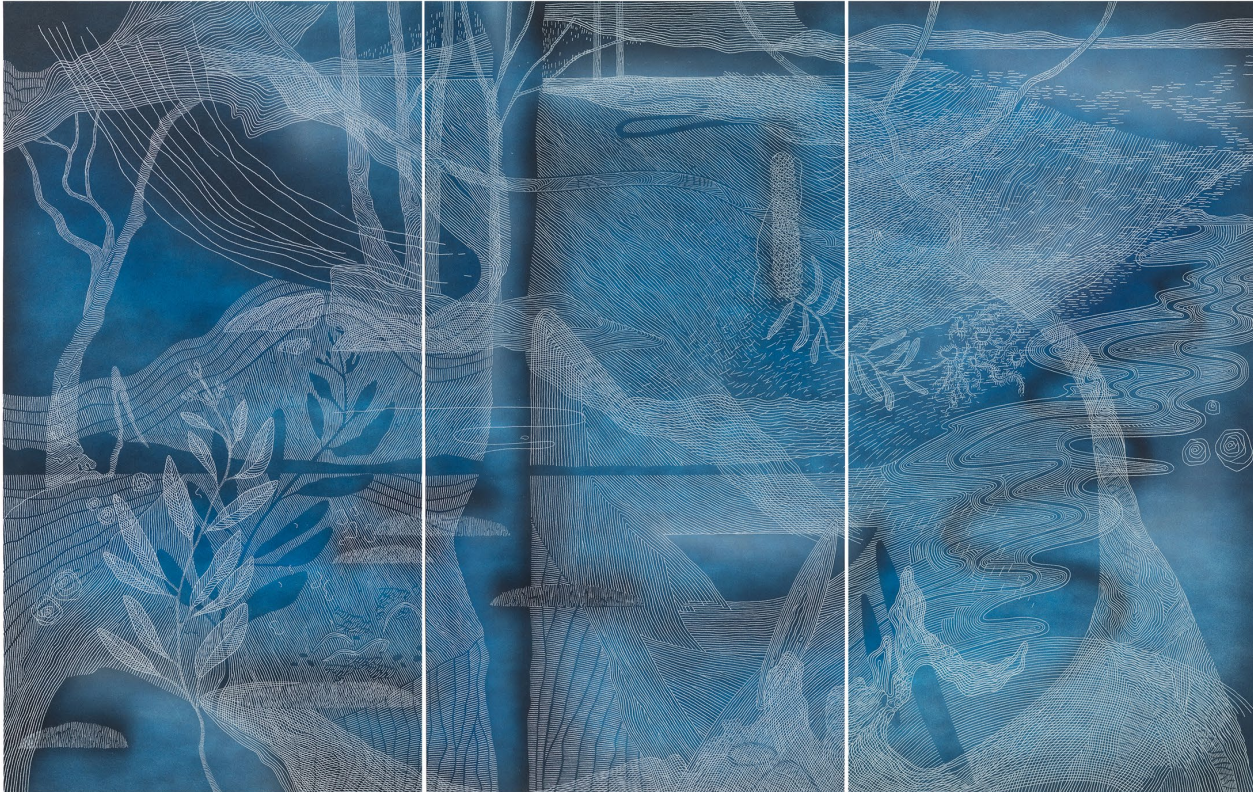
Image courtesy of the artist

\$ 11800



Overlooking the city of Brighton where I live and work is the former Workhouse. Despite its later use as a hospital, the imposing building's association with destitution continues to surface in collective memory. My three-plate polymer etching *Un-Picking the Future* features the activity of oakum picking, which was the gruelling "task work" allocated to women. I cropped and pixellated the archive photograph to suggest the difficulty of retrieving and visualising histories, particularly of the poor.

MELISSA SMITH AUSTRALIA



Listen Deeply - Lake Sorell
2021

Intaglio collagraph

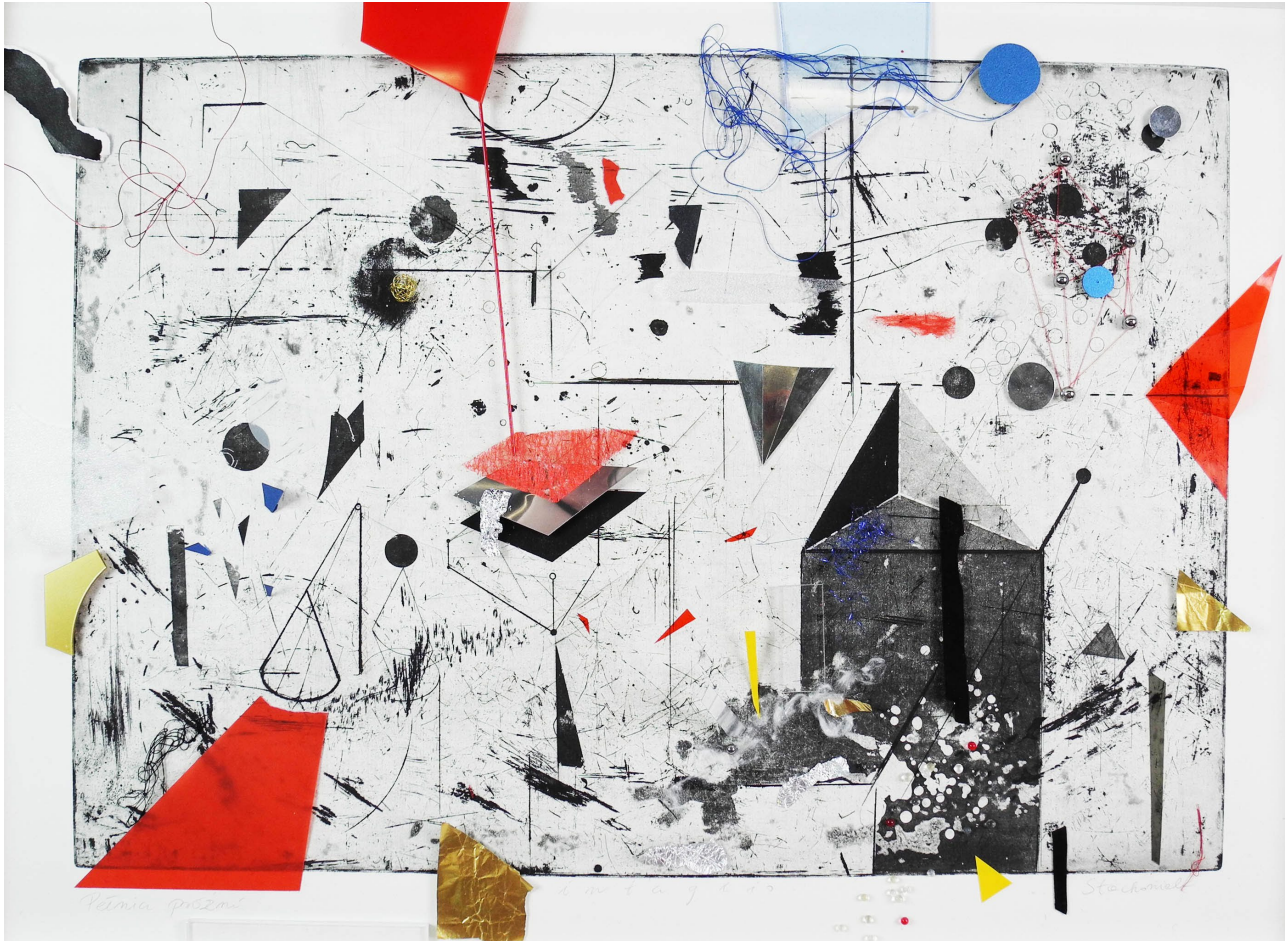
76 cm x 120 cm

Image courtesy of the artist

In Susan Sontag's essay, *The Aesthetics of Silence*, she makes reference to an absolute silence: coming to an end of mental activity. This state is both absolutely vacuous and completely full... like empty wisdom. In this silence there is an opportunity for thoughts beyond thoughts. Lake Sorell on the central plateau in Tasmania is an environment that provides a sense of quietness, layered in its own history and stories. Through listening deeply to this landscape a sense of harmony and understanding can be found. This period of isolation as a consequence of the pandemic has provided the opportunity for many to experience the beauty and solace nature can provide. There has been an 'awakening' associated with such environments where a unique sense of self-awareness is realised that is difficult to describe that in turn emanates a sense of life and hope within our ever-changing world that balances on a tipping point.

MAGDALENA STACHOWIAK

POLAND



Full vacuum
2020

Intaglio, collage
Paper size: 50 cm x 40 cm
Image size: 40 cm x 32 cm
Image courtesy of the artist

The creative imagination almost always wants to show more in a performance than can be comprehended conceptually. The study of fantasy, subconsciousness, feelings and dreams have led me to create graphics, which contain an infinite store of interpretations and possibilities. The specific ability of our mind, which is the creation of representations, manifests itself in attempts to visualise and illustrate representation of aesthetic ideas, which most often located beyond the limits of experience and which cannot be described by means of a concrete concept. By placing visual stories and explorations in a near-space sphere, I have opened up for the processes of imagination a very wide field for the processes of imagination to build conceptual and pictorial connections.



RUTH STANTON AUSTRALIA

Waves 3
2021

Aquatint etching

Paper size: 25 cm x 25 cm

Image size: 15 cm x 15 cm

Image courtesy of the artist

My recent works explore the relationship between ceramics and the places they are made, travel through, and end up. Parklands often mark the locations of former clay pits. Hills of shards and wasters (flawed ceramics) are evidence of productive kiln sites. Lost cargos at the bottom of the sea tell of 17th century porcelain fever and growing global trade routes. All are traces of how ceramic industries have shaped our landscapes.

Waves 3 is inspired by ceramics lost overboard on their journey from Jingdezhen along the Chang River to Lake Poyang and across the ocean. The depicted ceramics include Ming and transitional porcelain recovered from the bottom of the South China Sea. Discoveries such as the Hatcher Cargo and the Wanli Shipwreck give us a picture of the ceramic styles produced during specific periods and how they spread across the world, thus have been central to my research.

KELSEY STEPHENSON CANADA

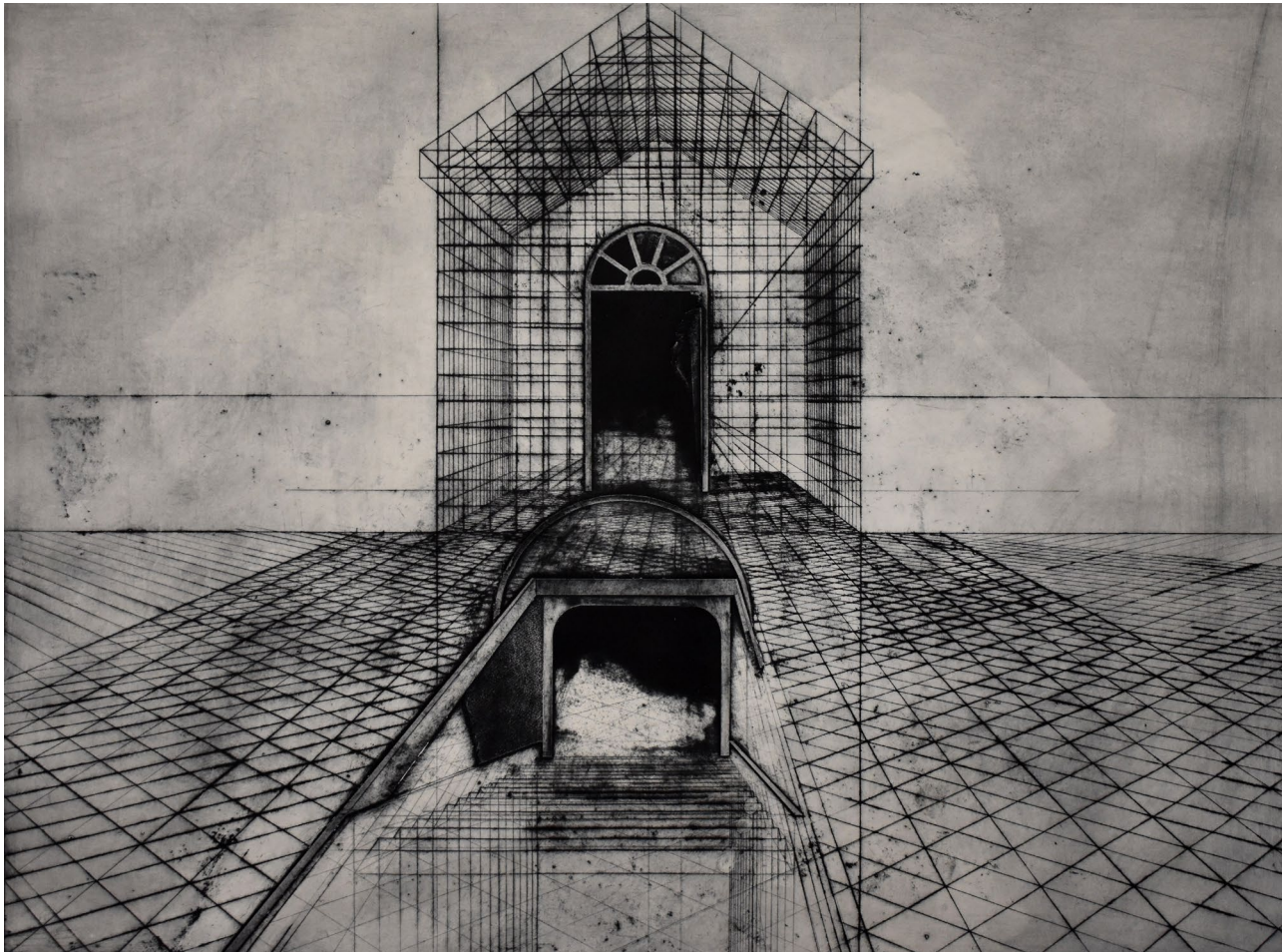


Portrait from 1917 (Saskatchewan)
2021
aquatint, spit bite, hardground
Paper size: 104 cm x 75 cm
Image size: 92 cm x 60 cm
Image courtesy of the artist

Part of a series of works exploring glaciers in the rocky mountains, with repeat photography images either taken by artist in the same location, or sourced from archives prior to 1930. This particular image is of the Saskatchewan Glacier as it was in 1917, with the original photograph taken by Byron Harmon as the start point for the etching. The digitally printed / silkscreen images taken in 2019 show the changes over the last hundred years.

EVAN SUMMER

USA



One Hundred Years
2020

Drypoint and collagraph
Paper size: 104 cm x 135 cm
Image size: 91 cm x 122 cm
Image courtesy of the artist

Most of my work is landscape, usually combined with architectural forms. The images of buildings and landscape reflect the passage of time, a history of construction and deterioration. Memory plays a part in this too. The ideas of isolation and change are important elements of this work emphasized during the time of the pandemic.

I like the challenge of creating something that is simultaneously abandoned, beautiful, mysterious and uncomfortable. It's an aesthetic much more complex and interesting than a landscape that is just beautiful.

My print, One Hundred Years, submitted for this exhibition is primarily drypoint with the addition of collagraph elements. The techniques reflect my interest in tradition, craft and innovation.

WONGSATORN
TANAPATHOMSINCHAI
THAILAND

The Revenge of Nature

2020

Etching

60 cm x 40 cm

Image courtesy of the artist



Humans survive by using their instinct and by relying on nature, which leads to the creation of culture and civilization, making humans learn to develop. The development of civilization will invade nature which is unavoidable, and uses excessive amounts of natural resource to fulfil what we see as human cleverness. Humans take advantage of nature as they think it is a quality of controlling nature; but nature also develops in a fast pace, as it changes shape, form and even species - or in some cases changes its friendly nature into a violent one



HILARY WARREN AUSTRALIA

Painted Lady
2021

Photopolymer photogravure

Paper size: 28 cm x 28 cm

Image size: 20 cm x 20 cm

Image courtesy of the artist

The Australian Painted Lady (*Vanessa kershawi*) is a butterfly frequently seen on Everlasting Daisies. I captured this image as a photograph and I then translated it into an etched plate using the photopolymer photogravure process.

In this process I created a black and white transparency from the photograph which I placed against a UV-sensitive photopolymer plate. Exposure to UV light hardens the polymer in clear areas and in proportion to the tonal range in the transparency. Polymer that is not hardened is washed away with water to reveal an etched plate. In this photogravure print I have inked the etched plate intaglio with Charbonnel black ink and then printed it using the chine collé method onto Kozo paper that is first printed with colour from the original image using pigment inks.



PISIT WIRATWISIT THAILAND

Under the Faith No.2
2020

Mezzotint and aquatint
Paper size: 64 cm x 84 cm
Image size: 50 cm x 70 cm
Image courtesy of the artist

To create this artwork, I wanted to present the principles of belief and reality about arowana or dragon fish. To make spectators aware of the reality. There are some people who believe that dragon fish are auspicious animals, and raising them will bring wealth, money, and success. But in reality this dragon fish is just an animal, if we don't work or do anything to continue our life, raising them will not bring any money or any success. It is impossible to be rich, to have lot of money or be successful by raising dragon fish. Nevertheless the faith is not wrong, but it should be in moderation. Believe, but do not be too ignorant.



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