



MEGALO PRINT STUDIO

LITHOGRAPHY ONLINE EXHIBITION

EXHIBITION DATES 15 SEPTEMBER - 17 OCTOBER 2020

Simon Burder - United Kingdom
Andrew Caruso - United States
Bernard Cociancig - Austria
Danielle Creenaune - Australia
Jacqui Driver - Australia
Ankita Dualatabadkar - India
Mark Dustin - Australia
Prithwin Dutta - India
Paul Galang - Hawaii
Silvi Glattauer - Australia
Jolanta Gmur - Poland
Annalise Gratoovich - United States
Robert Hague - Australia
Kellie Hames - United States
Robert Jancovic - Slovakia
Locust Jones - Australia
Amnat Kongwaree - Thailand
Brett Lysne - United States
Nils-Erik Mattsson - Sweden
Phoebe Middleton - Australia
Carolyn Muskat - United States
Jadranka Njegovan - The Netherlands
Ali Norman - United States
Jim Pavlidis - Australia
Sage Perrott - United States
Belinda Reid - Australia
Minna Resnick - United States
Sheikh Rokonzaman - Bangladesh
Humberto Saenz - United States
Gregory Santos - United States
Kristin Sarette - United States
Nick Satinover - United States
Rachel Shelton - United States
Taro Takizawa - United States
Anna Trojanowska - Poland
Ritesh Umate Mahadeo - India
Nuttakarn Vajasut - Thailand
Abhishek Narayan Verma - India
Paulina Wojciechowska - Poland
Fumio Yamaguchi - Japan



Simon Burder - United Kingdom

www.oaksfineart.co.uk

Instagram @oaks.editions

North Berwick Old Pier, 2019

Paper size: 49 cm x 38 cm

Image size: 36 cm x 28 cm

(3 parts)

In my work I search for a sense of place, particularly influenced by mid-20th century English landscape tradition.

I am drawn to locations that are marked by human activity – journeying, working, dwelling – and look for contrasts of shape, light, colour and texture to establish a dynamic structure in my drawings and prints.

The pier is a location that reminds me of the mass migrations of today. I use lithography to create a connection between the contrasting natural rock and angular concrete pier. The triptych format and shifting horizon allude to frames of a movie, emphasising a sense of movement and being in a boat.

Image courtesy of the artist



Andrew Caruso - United States

Instagram @andrewjcaruso

2010-2019: Red For Ed, 2019

Paper size: 20 cm x 27 cm

This lithograph is one print in a series of six that function together as a timeline. The timeline depicts the tumultuous history of Arizona's public school system since its admission into the United States Union in 1912. Due to continual cuts in funding for schools and teachers salaries, teachers had reached their breaking point. This resulted in a statewide teacher walkout in April of 2018. Thousands of teachers dressed in red, marched through the streets to the state capital in downtown Phoenix. This strike was known as the "Red For Ed" movement. Within this piece, is an inherent dichotomy between the student and the environment. The desk functions as a personification of the student while the rest of the composition depicts the student's surroundings and the educational climate of the era. A red spotlight shines down on the desk placing emphasis on the red color as a symbol in the movement while also speaking to the emergency and danger of a failing public school system. The calamity is reinforced further by a crumbling foundation lying beneath the desk.

Image courtesy of the artist



Bernard Cociancig - Austria

keicie.com Instagram @keicie_arts

Polar Bear, 2019

Paper size: 56 cm x 76 cm

Image size: 54 cm x 65 cm

The increasing danger to wildlife caused by climate change, loss of habitat, and poaching is a recurring theme in my works: whether caused by rain-forest destruction in South America, ivory and rhino horn poaching in Africa, wildfires in Australia, plastic waste or polar ice melting - the list of threatened animals is getting longer every year. With my work (the entire series is titled "On the Edge") I want to remind people that these animals might soon disappear forever.

Image courtesy of the artist



Danielle Creenaune - Australia

daniellecreenaune.com

Instagram @daniellecreenaune

Quadern de Pedra 8

Paper size: 40 cm x 45 cm

'Quadern de Pedra 8' is one in an ongoing series spanning 2018 – 2020. In Catalan language, a Quadern is a booklet and Pedra means stone, thus translating to a booklet of stone. Using small bavarian lithographic limestones as matrices, the landscapes are created as pages in stone; each page exists as a poem of our human experience with nature, history and geology. Quadern de Pedra 8 draws from time spent in Booderee National Park on the south coast of NSW Australia.

Image courtesy of the artist



Jacqui Driver - Australia

Instagram @jaxdriver

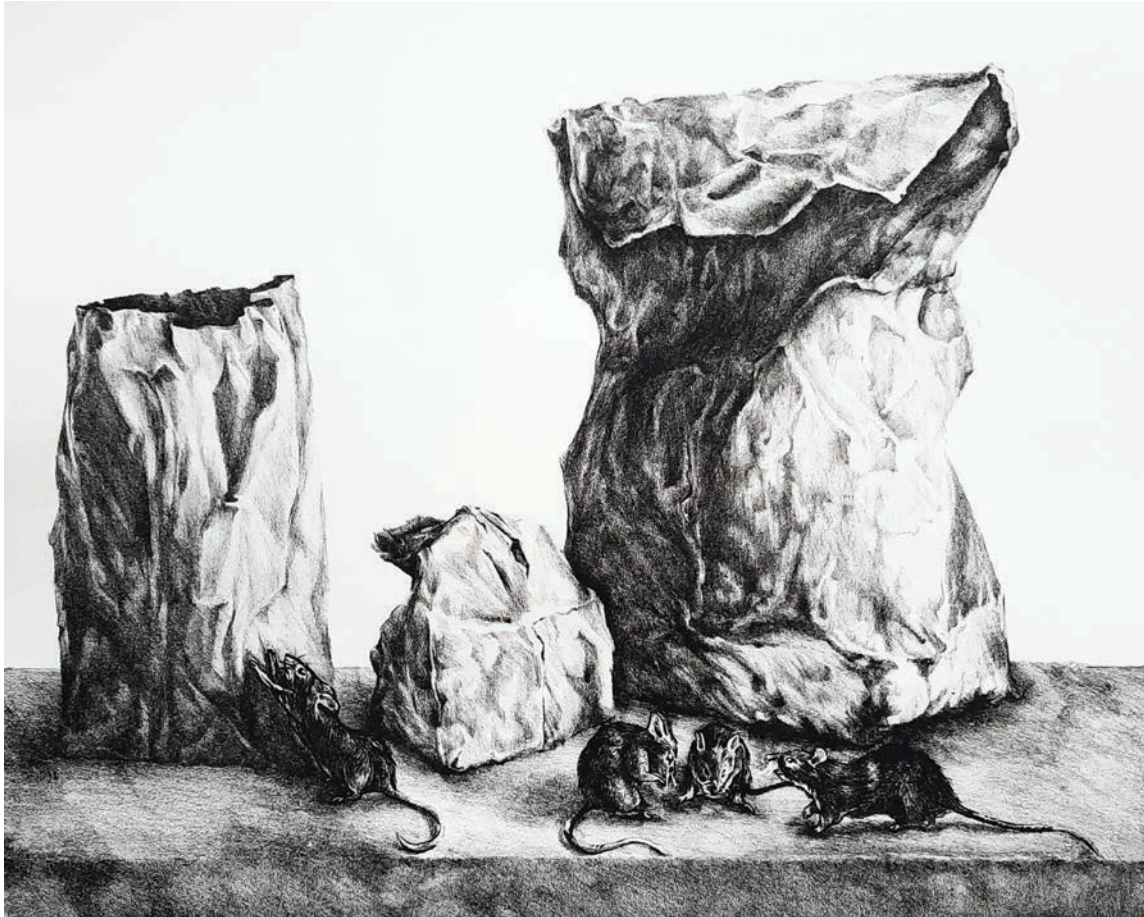
COVID Anxiety, 2020

Paper size: 56 cm x 114 cm

Image size: 56 cm x 114 cm

I explore the physical landscape as a metaphor for being on the edge of control. I observe spaces through the tangled thicket, clinging to the rock edge, like a history of my errors, this othered space becomes a reflection of the underlying influence which populates my memories and gives weight to my anxieties.

Image courtesy of the artist



Ankita Dualatabadkar - India

Facebook @ankita.daulatabadkar

Muse around, 2020

Paper size: 38.1 cm x 38.1 cm

Image size: 30.5 cm x 30.5 cm

My practice carries the day-to-day experiences that I have gone through. My work responds to the emotional experiences that rise up through different situations, I use my daily surroundings to channel these emotions into drawings. In 'Muse Around', I depict aspects of my mind through light and a mundane situation that drags at my time. The rats as pests convey a message of discomfort and uneasiness.

Image courtesy of the artist



20/20

Mark Dustin 20

Mark Dustin - Australia

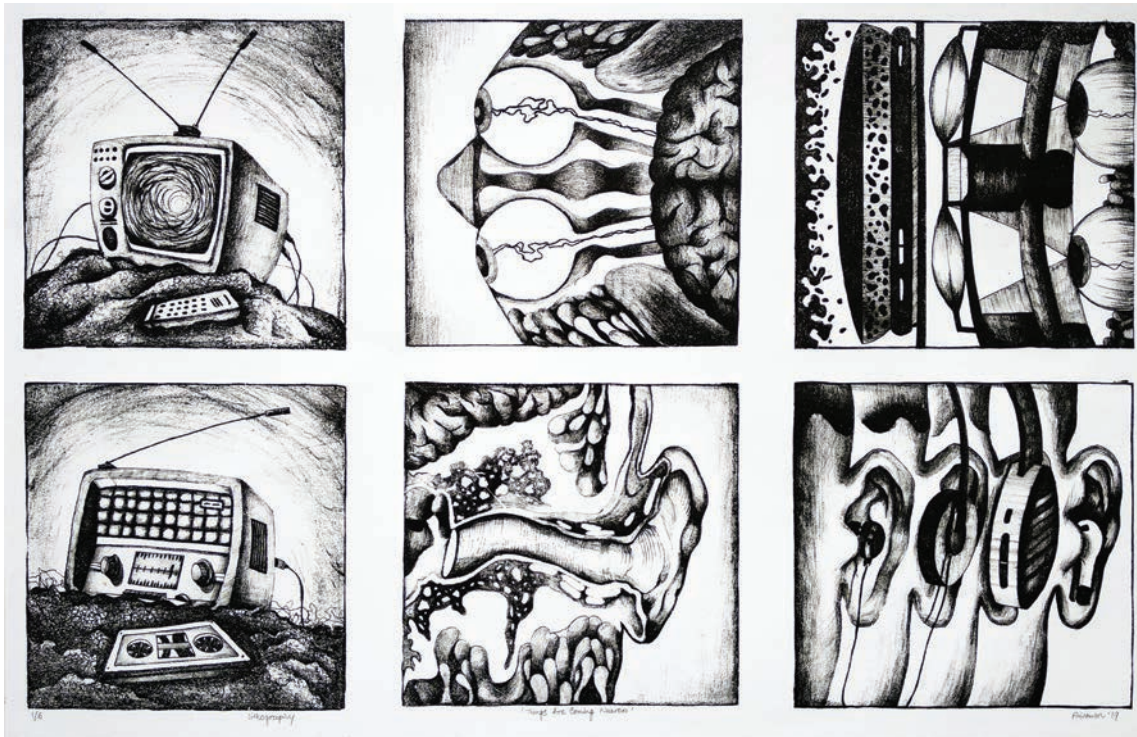
Instagram @markdustin

GR 1200, 2020

Paper size: 70 cm x 56 cm

GR 1200 is a disorientating superposition of images that alludes to widely known, media manufactured imagery, depicting an artificial paradise. The remnants of perfect sunsets and pristine landscapes are deteriorated, in an intersection between the digital and the analogue, between the photograph and the print, between reality and artifice. My work can be seen to investigate the wider contexts of a digitally saturated world in an attempt to re-encode ambiguity and challenge authenticity. My work explores areas of inquiry such as popular culture and media, digital and analogue interfaces, and the construction of the image at the level of the pixel, in an attempt to examine the artifice in contemporary media environments.

Image courtesy of the artist



Prithwin Dutta - India

Instagram @prithwind_wrick

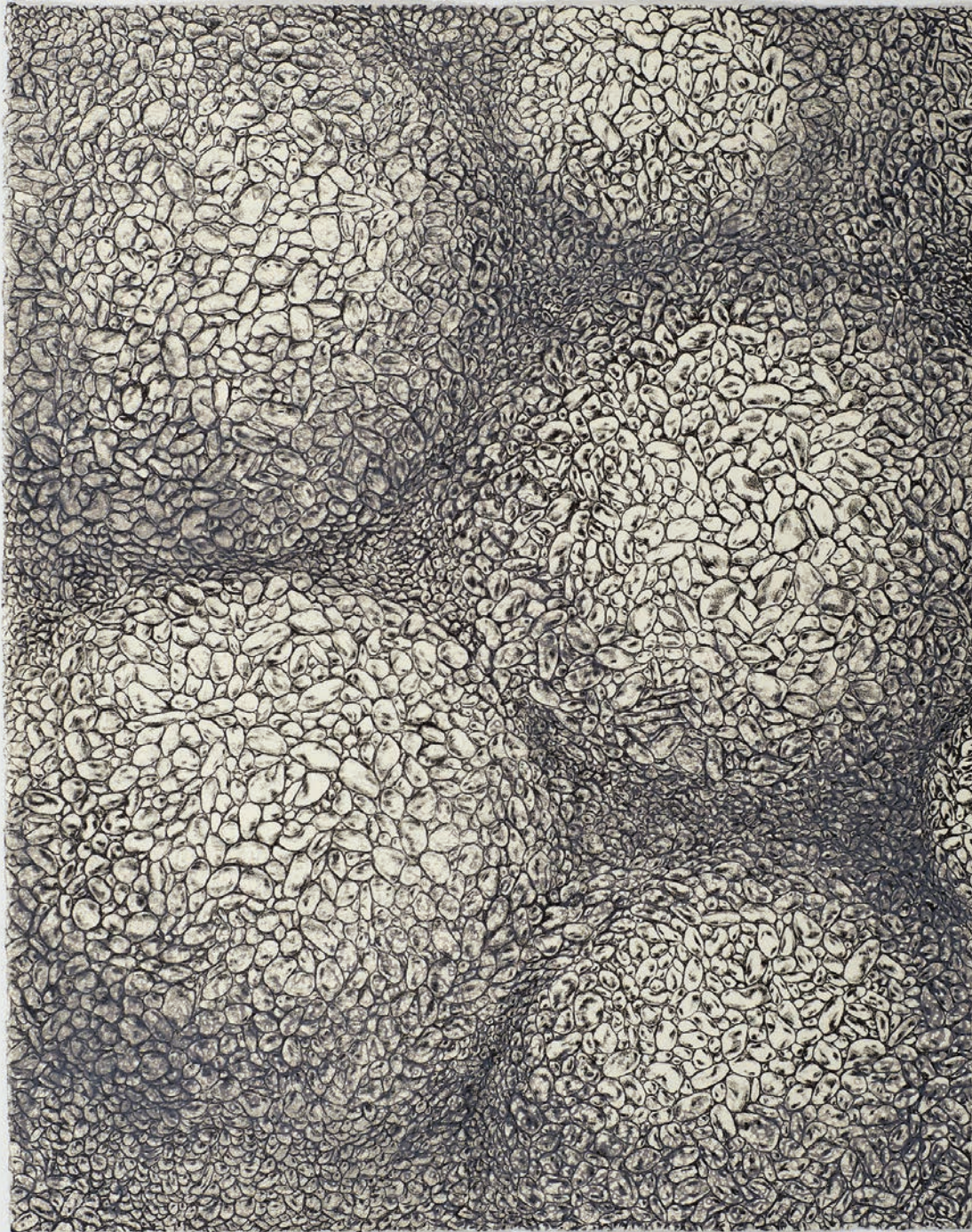
Things are coming nearer, 2019

Paper size: 43 cm x 68 cm

Image size: 38 cm x 61 cm

Television and radio are manmade objects that entertain us, which we sense through our sensory organs. Now these objects of entertainment are slowly coming closer to our physical body and becoming a part of us. We don't know where the advancement of technology will take us - maybe it will seep into our body someday.

Image courtesy of the artist



Paul Galang - Hawaii

<http://www.thepaulgalang.com>

Instagram @thepaulgalang

Sequential Upgrowth, 2019

Paper size: 35.5 cm x 27.9 cm

Image size: 35.5 cm x 27.9 cm

Sequential Upgrowth is a part of a larger cluster of my depiction of a recurring theme of displacement. This process often depicts growth and decay pertaining to both the mind and body. This is a 2-layer stone lithograph.

Image courtesy of Eric Ordorica



Silvi Glattauer - Australia

www.silvi.com.au

Facebook @silvi.glattauer

Oscillations IV, 2019

Paper size: 26 cm x 80 cm

Image size: 26 cm x 80 cm

Photolithography over eco printed Saunders Book paper. These book pages explore a personal narrative of identity that pendulates between Australia and Argentina.

This work began in Australia with eco printing using local bush elements. The pages then made the journey to Argentina where they were overprinted, during a residency at "Proyecto 'ACE" in Buenos Aires, using photographic images from the La Puna region of North West Argentina.

Image courtesy of the artist



Jolanta Gmur - Poland

[behance.net/jolgmur2277](https://www.behance.net/jolgmur2277)

Instagram @litho_girl

Blue wave, 2019

Paper size: 26 cm x 80 cm

Image size: 26 cm x 80 cm

My artistic activity is based mainly on an expressive "here and now" action. It requires an intense mental effort entering in that particular moment as well as creating the gestures that have been planned before.

The expressive gestures and vivid colors are being strengthened by the sense of excitation. They permeate structures and the colours create additional spaces and optical illusions. The lithography, in a particular way, connects various aspects that are of a great importance to me. First of all, it registers each footprint left on a stone and also let me integrate various forms and colours. This specific technique allows me unlimited sense of expression. The stone, patient enough, initiates the creation of the multidimensional forms of graphics made only by gestures.

Image courtesy of the artist



Annalise Gratovich - United States

Instagram @annalisegratovich

Vampir, 2019

Paper size: 15 cm x 18 cm

Image size: 8 cm x 10 cm

The Mischefon is a trouble-making sprite in the lexicon of characters within my work. Here in these haunted woods we stumble upon a Mischefon in the glowing light of a full moon at midnight, unfurling the wings of his costume for us to marvel upon in fright. This Vampir is a proud and playful specter like the spooky bloodsuckers of Halloweens past.

Printed by Gregory Santos for his invitational litho-by-mail publishing project Mixed Grit based in Denver, Colorado.

Image courtesy of Gregory Santos



Robert Hague - Australia

www.roberthague.com

Telling the Bees (after Troedel), 2020

Paper size: 56 cm x 72 cm

The sun sets over Merri Creek (Troedel, 1865) and the metropolis of Melbourne (2020) whilst a lone figure sits on the East Brunswick river bank Telling the Bees (Hans Thoma, 1863) - an ancient cross-cultural tradition of confiding important events with them. Our love and emotional need for communion with nature in times of great sorrow and joy.

Blue Flax Lily (Dianella revoluta) frames this quiet moment of reflection, the lily's a faint colour, a Coolamon (bowl) beside him.

It is unclear what the news is.

Image courtesy of the artist



Kellie Hames - United States

kelliehames.com

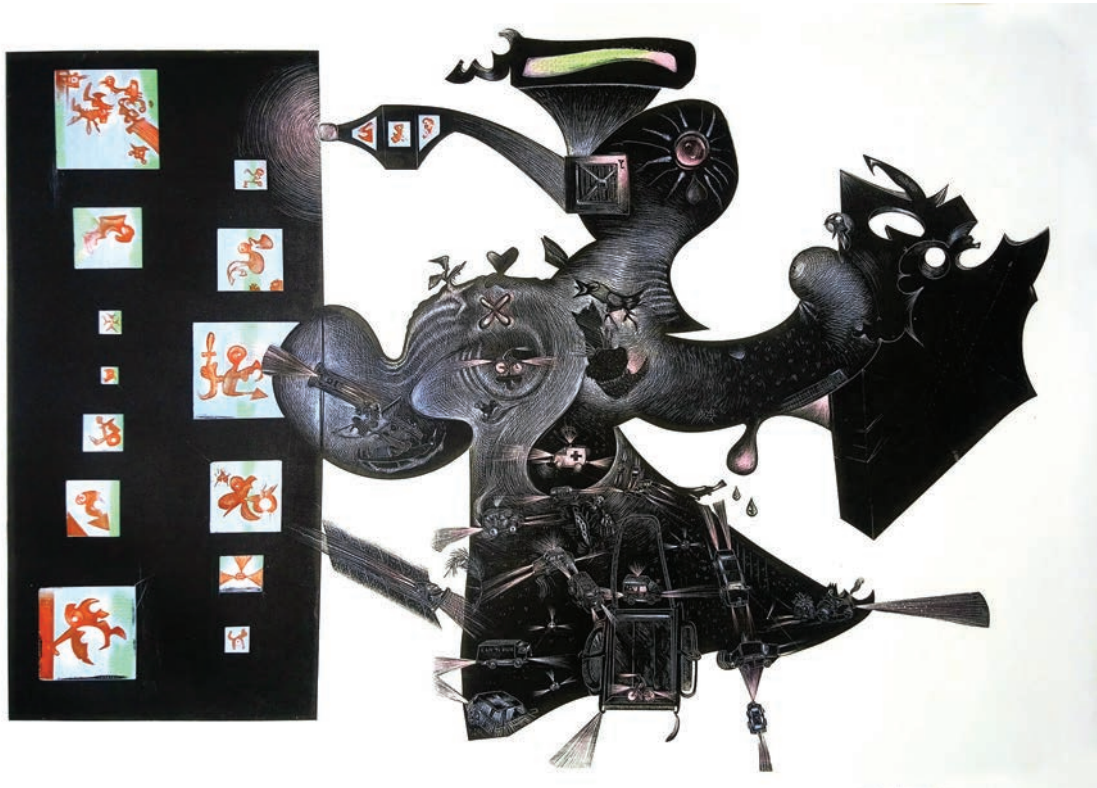
Instagram @k.hames

Sequestered, 2019

Paper size: 60 cm x 45 cm

An exploration of the insular communities of central France with direct inspiration from houses of Massignac, France. Stone and plate lithograph, completed while artist in residence at Atelier Le Grand Village.

Image courtesy of the artist



Robert Jancovic - Slovakia

Instagram @rjancovic

Time is running out, 2019

Paper size: 100 cm x 70 cm

Image size: 92 cm x 66 cm

I understand art as a kind of thinking that solves specific problems in the language of the lines and colors. My work does not want to be a copy of the world in which we live. My graphics want to be a competitor of the world. Not a fashion trend, patiently looking for my individual idiom, which is constantly changing. This will to change helps me to discover the new intellectual landscapes of the soul, inhabited by unprecedented people beings. I am involved in graphics and sculpture. The source of my inspiration in the work comes from social and natural environments. It is about relationships between the personal experience and life space.

Image courtesy of the artist



Locust Jones - Australia

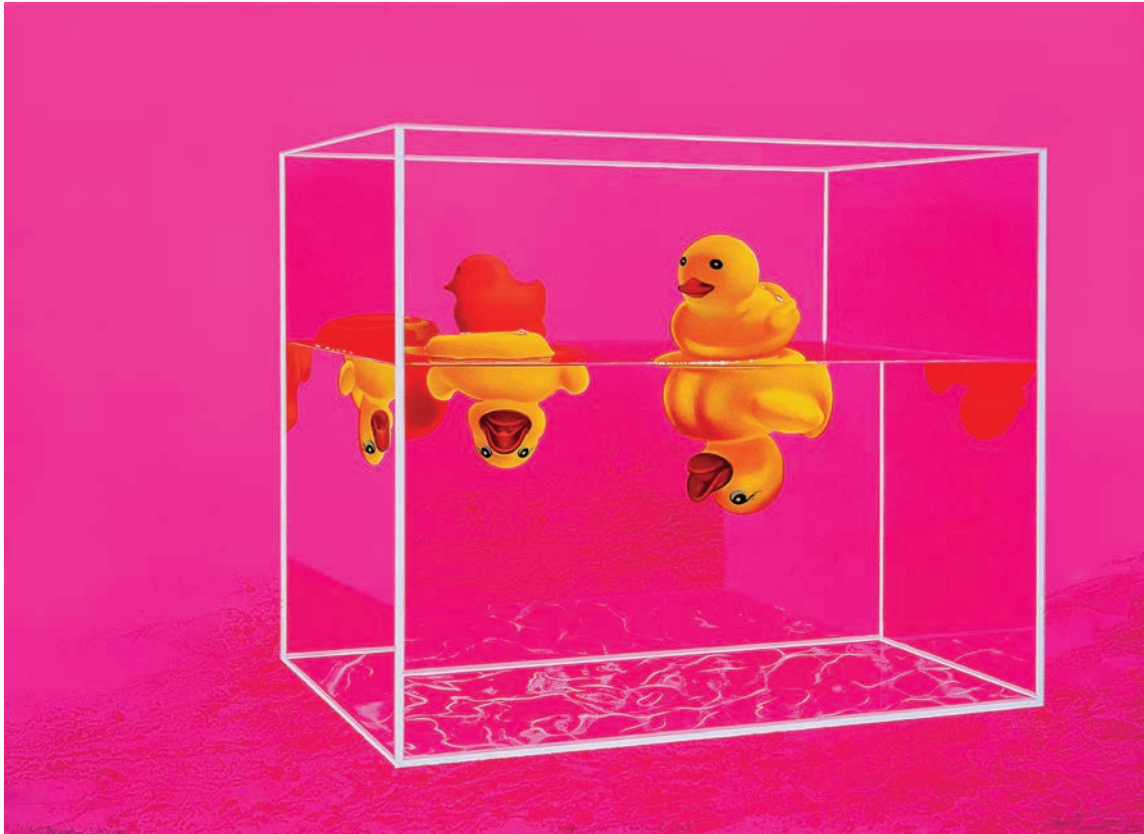
www.locustjones.com Instagram @joneslocust

7.2020, 2020

Paper size: 112 cm x 52 cm

This Diptych was created in July 2020 and is a snap shot in time or a record of what was going on in the world at this particular time and the way I was feeling about them . A timeline of events on this particular day in history.

Image courtesy of the artist



Amnat Kongwaree - Thailand

Escape Space - Confined Space, 2020

Paper size: 70 cm x 100 cm

This work was created on aluminum lithography plates, using eight layers and special reflective pink ink.

The main aim is to express an imaginary space during the outbreak. I explore the affect that the outbreak has on families that share a common space for a period of eight months. It is also an attempt to find a safe space within the confinement.

Image courtesy of the artist



Brett Lysne - United States

brettlysne.com Instagram @brett.lysne

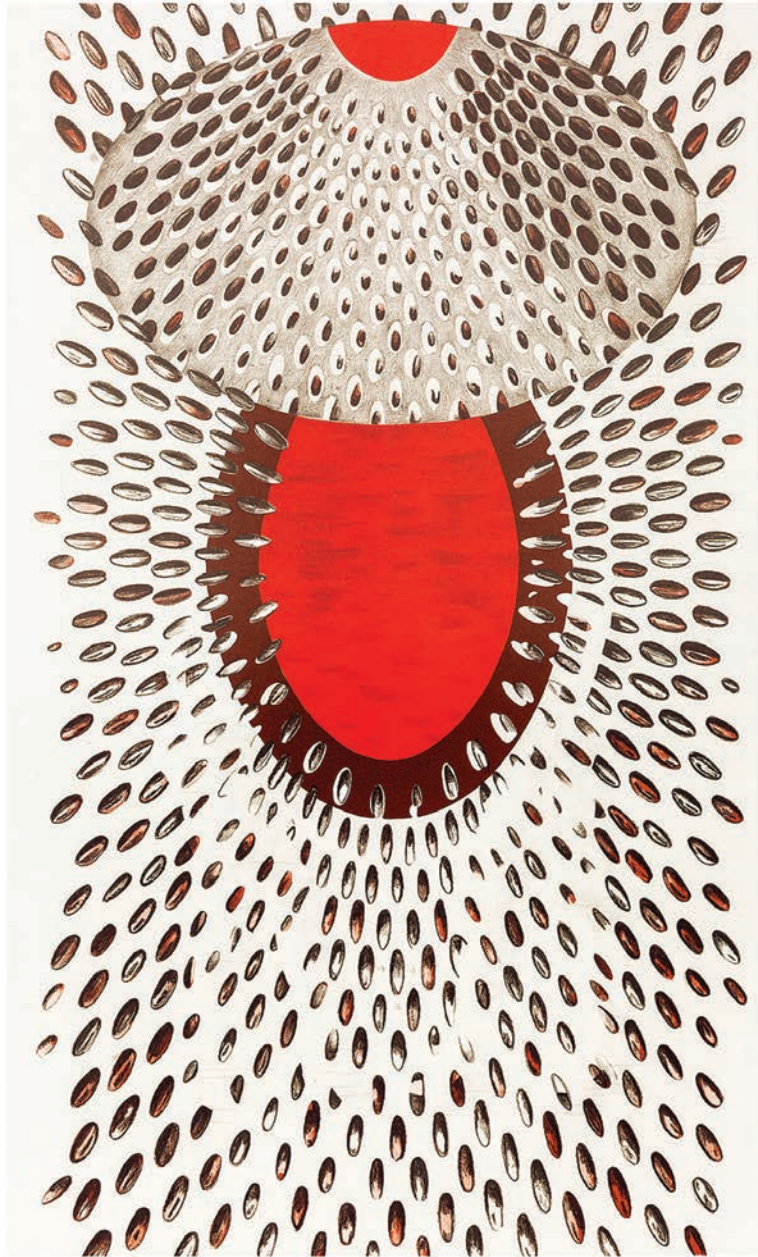
Passage Map

Paper size: 13 cm x 19 cm

Image size: 13 cm x 19 cm

As a diversion from my more literal maps of late, this invented island serves as a vessel for an array of semiotic content including vague symbols and scrawled text. While drawing these forms and letters, I was meditating on the American legal system; the words in the background are the first names of the current members of the US Supreme Court.

Image courtesy of the artist



Nils-Erik Mattsson - Sweden

nilserikmattsson.se

The Tray III

Paper size: 91 cm x 61 cm

Image size: 74.5 cm x 45.8 cm

My suite, The Tray I-V, is a series of images that call for attention. The shape, colour and light vary and carry the language of the image into different expressions.

To the content. I want to say that a tray's simple pattern, like here, can create new stories.

But I open up for more interpretations and associations. Nothing is clearly right or wrong.

The Tray III is printed from lithographic plates in five colours in my studio Everyday Picture Company, Mölndal, Sweden. Edition of 15.

Image courtesy of Urban Höglund



Phoebe Middleton - Australia

Instagram @phoebe_middleton_design

My Marks & Mustard

Paper size: 185 cm x 100 cm

Artist book, concertina with tape-less, Japanese fold cover.

Depicts the unpredictability of life's journey. The colour mustard, representing positivity & happiness, the black, uncertainty, insecurity and self doubt.

Edition 2/5

Image courtesy of the artist



Carolyn Muskat- United States

carolynmuskat.com Instagram @muskatstudios

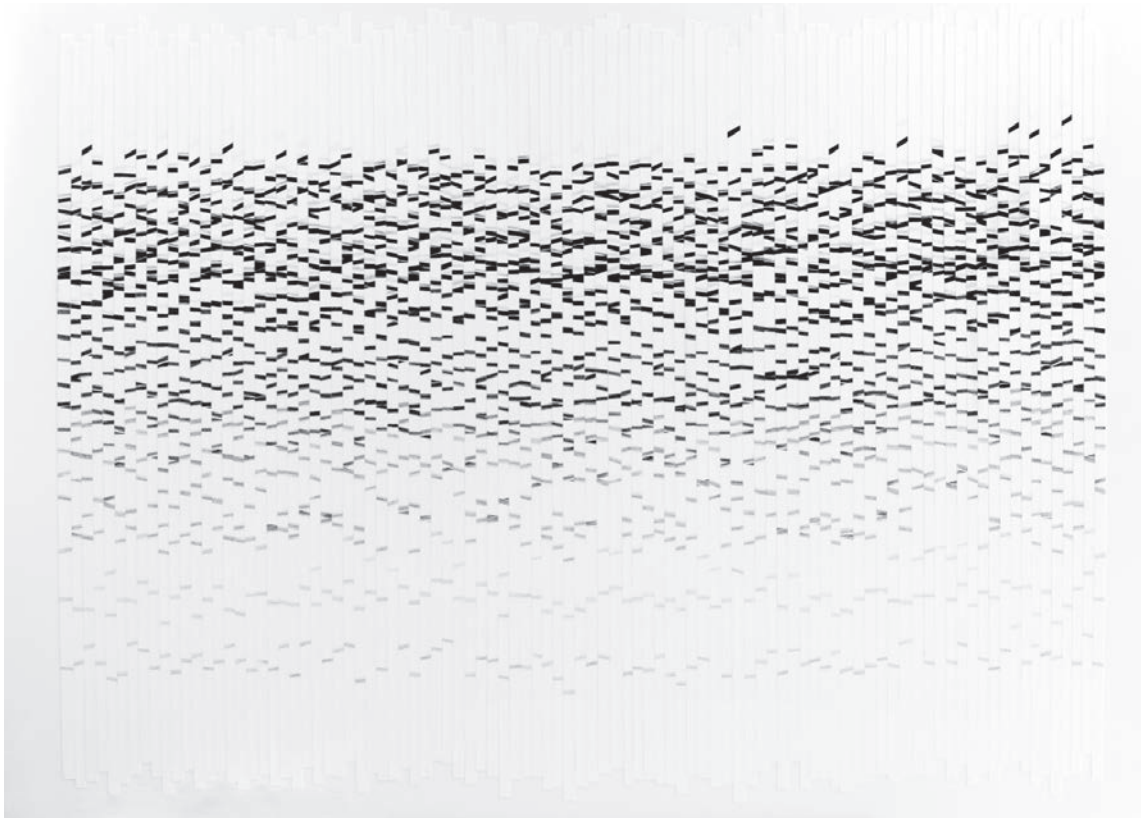
Consequences, 2020

Paper size: 55 cm x 55 cm

Image size: 55 cm x 55 cm

Water, trees, roots – all are affected by climate, which in turn is affected by our actions. Ripples indicate cause and effect; wrapped roots and growth rings speak to the passage of time. All of it relates to our place in the world and our responsibilities to it and to each other.

Image courtesy of the artist



Jadranka Njegovan - The Netherlands

www.jadrankanjegovan.nl

Facebook @jadranka.njegovan

Fuga var, 1, 2019

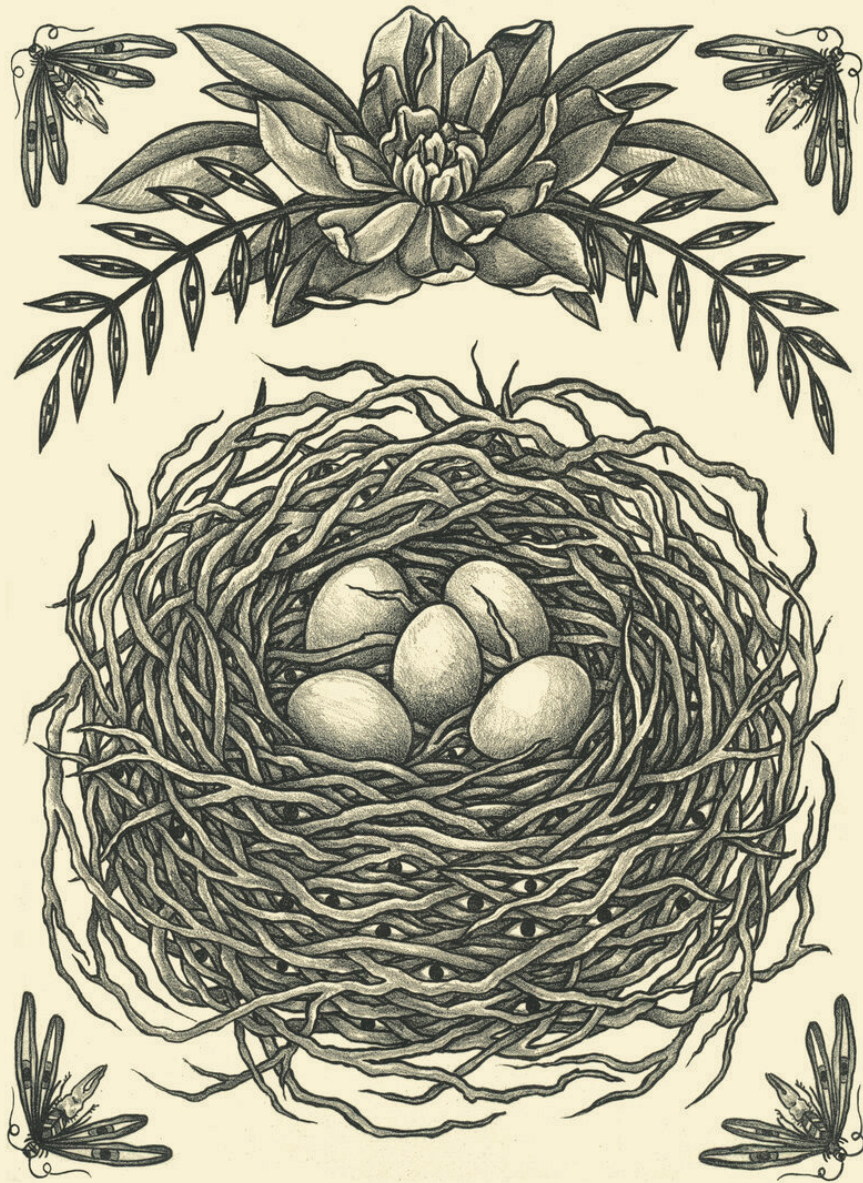
Paper size: 80 cm x 110 cm

Image size: 80 cm x 110 cm

I've cut an edition of 6 lithographs, rearranged the pieces and 'Fuga' came out as a result of this play.

There are two variations, this is var. 1.

Image courtesy of the artist



Ali Norman - United States

alinorman.com

Crown of Glory, 2019

Paper size: 27.9 cm x 38.1 cm

5 eggs, representing the five of pentacles, sit upon the crown of a birds nest which represents new life and the fostering of opportunity. A blooming flower and ferns of eyes show new growth and the visions of many futures one could choose.

Image courtesy of the artist





Jim Pavlidis - Australia

jimpavlidis.com

Instagram @jim.pavlidis

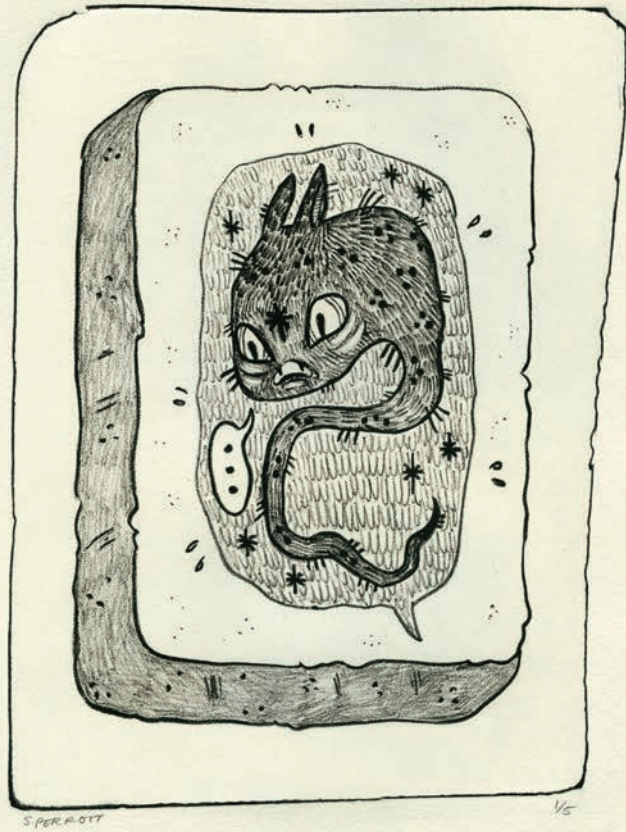
Mountain Chapel, 2020

Paper size: 38 cm x 56 cm

Image size: 31 cm x 50 cm

This lithograph depicts a small and remote mountain chapel on the Greek island of Tinos. I abandoned control of this image from the start when I foolishly used a brush that had previously been used with water, but had not fully dried, to apply the turps-based wash. To the surprise of the printer, Peter Lancaster, every tone survived the etching process. Peter and I have collaborated for 20 years and are still friends.

Image courtesy of the artist



Sage Perrott - United States

www.haypeep.com Instagram @haypeep

Haunted/Ghost Image, 2019

Paper size: 45.7 cm x 38.1 cm
Image size: 20.3 cm x 25.4 cm

A stone within a stone with a ghost come to the forefront.

Image courtesy of Gregory Santos



Belinda Reid - Australia

resolute, 2020

Paper size: 128 cm x 74 cm

Image size: 128 cm x 74 cm

I work with familiar landscapes; photographic images both found and taken, originally used to capture memory of place. Images are digitally fused together to represent the accumulation of such memories; an infinitesimal moment. The resulting image is disassembled and reconstructed in layers, using the process of photographic lithography. Once in their physical form the images are further interfered with through the slicing of the prints which are then physically woven together, mirroring the digital process. The subtle fragmentation that occurs through each of the processes creates a shift. The resulting images have an intangible familiarity.

In my largest work to date I have been able to expand the visual field, giving the utopic landscape expanded depth and detail.

Image courtesy of the artist



Minna Resnick - United States

www.minnaresnick.com

Facebook @minna.resnick

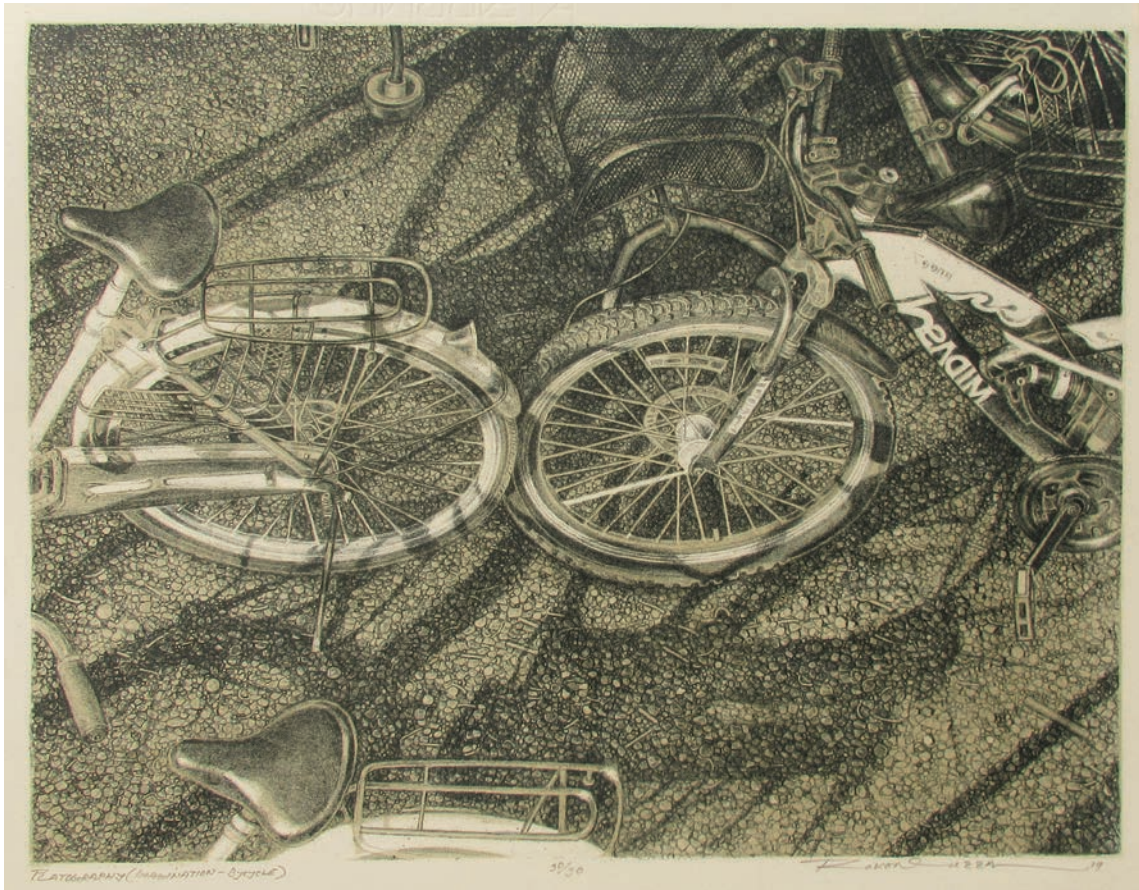
Facade, 2020

Paper size: 48.3 cm x 38.1 cm

Image size: 48.3 cm x 38.1 cm

“Facade” bluntly addresses my long-standing awareness of women’s external appearances in conflict with her internal feelings – most often, the façade of genial appearance masking internal discord, or downright anger. It also speaks about the generational differences of perception of what is acceptable in a woman’s place in society and how those perceptions changes over time. This time, I’ve reversed the perspective. The pink printed background is of a Victorian-era illustration in a children’s book. I’ve always found these period prints a bit creepy to begin with, so I loved pairing her with a contemporary fashion advertisement, contrasting submissiveness and cloyingness with a sensual model presenting a direct stare and assertive attitude.

Image courtesy of the artist



Sheikh Rokonuzzaman - Bangladesh

Imagination series - Bicycle - 71, 2019

Image size: 38 cm x 30 cm

Lithographic paper, inks, and materials are very limited in our country. So, as a practitioner I am trying to establish these practices in our own alternative way. In the context of modern Plate Lithography I planned to use one plate several times without registration. Here I developed and applied a new technique, where we can use one plate for several impressions without taking any registration. I completed the first impression in 2011, then grained it and made a new impression in 2020. The previous image does not print as a ghost image, but we can take the facilities of previous drawings registrations point to point using the Planography technique. I think these techniques are one of the new inventions for the Printmaking world.

Image courtesy of the artist



Humberto Saenz - United States

www.humbertosaenz.com

Jugando a La Guerra - Valero

Paper size: 43 cm x 33 cm

Image size: 43 cm x 33 cm

My artwork is focused on the current events involving the separation of immigrant families. Particularly I am interested in how the children are affected by this fragmentation. In the artwork children are engaged in a playful war between their culture, heritage, and the laws that bound them to their fate. The children play at war with unseen forces which manipulate and monitor their life without their consent.

Image courtesy of the artist



Gregory Santos - United States

www.gregorysantos.com

Instagram @nycgps

Vita Brevis, 2019

Paper size: 31.8 cm x 23.5 cm

Image size: 25.4 cm x 20.3cm

A memento mori of a one-eyed king with two stalks of wheat and one peacock feather.

Image courtesy of the artist



Kristin Sarette - United States

kristinsarette.com

Instagram @rocksurgeon

And Around We Go, 2019

Paper size: 50.8 cm x 38.1 cm

'And Around We Go' is part of the larger series 'Over Any Considerable Period', chronicling the tug of war we mentally play when partaking in a transformative process. The beauty of change is apparent, however the letting go of habits and mindset is a progression which undoubtedly overlaps itself, creating a winding path.

Image courtesy of the artist



Nick Satinover - United States

nicksatinover.com

Instagram [@nicksatinover](https://www.instagram.com/nicksatinover)

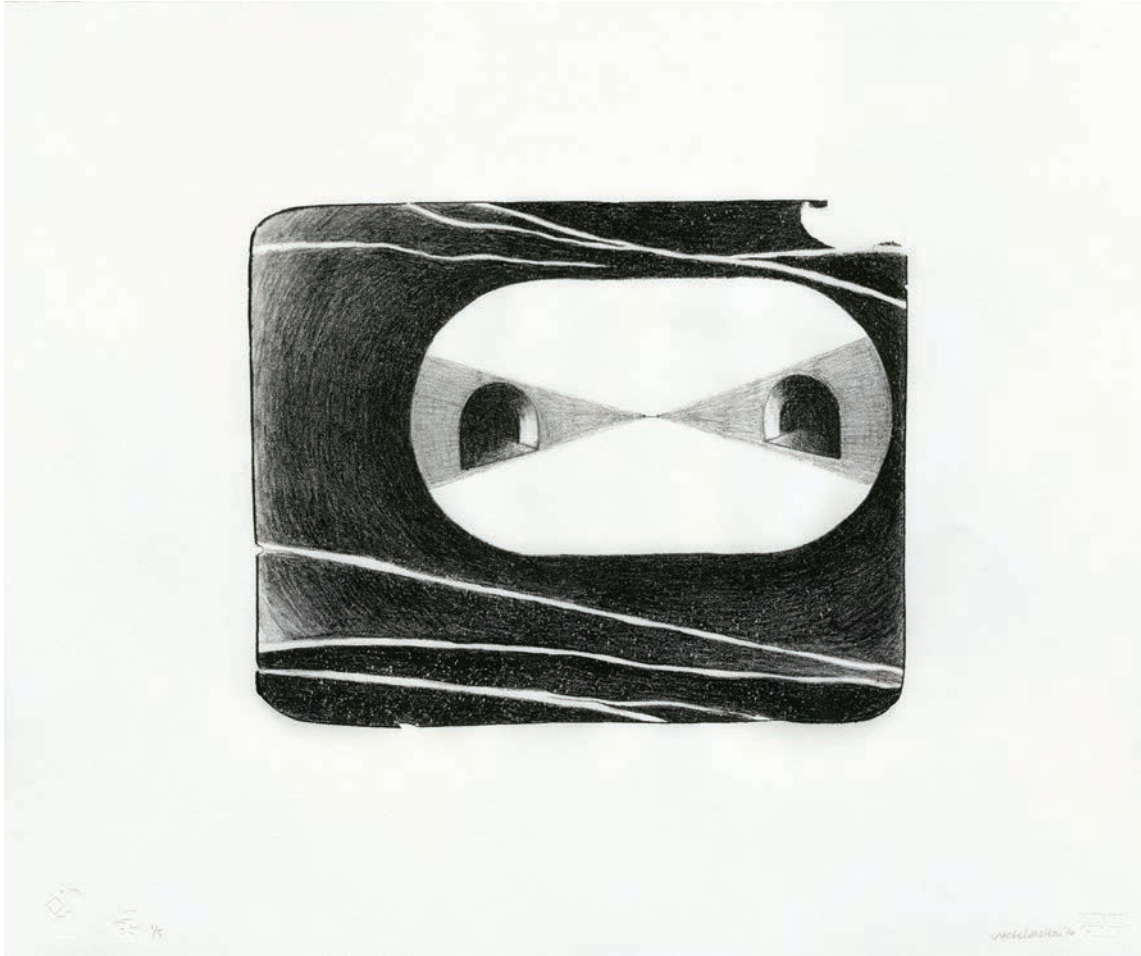
Time is a Distance (4), 2019

Paper size: 35.5 cm x 45.8 cm

Image size: 35.5 cm x 45.8 cm

This simultaneous collapsing of long and short, brief and sustained, quick and prolonged is what my recent work has been considering. For years I have probed the landscape of my surroundings for tangible and poetic examples of ambivalent and contradictory experiences to reflect upon, and throughout, time has been the most abstract but most ever-present. "Time is a Distance" utilises formal strategies of symmetry, contrast, doubling, intervals, repetition, and dichotomies of material and visual languages as a structure in which to evoke ambivalent thinking. My hope in doing this is to reveal a series of statements and meditations about the complexity of being in time: past and present, internal and external, evocative and open, critical yet non-judgmental, personal and universal.

Image courtesy of the artist



Rachel Shelton - United States

www.rachelshelton.com

Instagram @rachelshelton

Untitled, 2020

Paper size: 38 cm x 45.8 cm

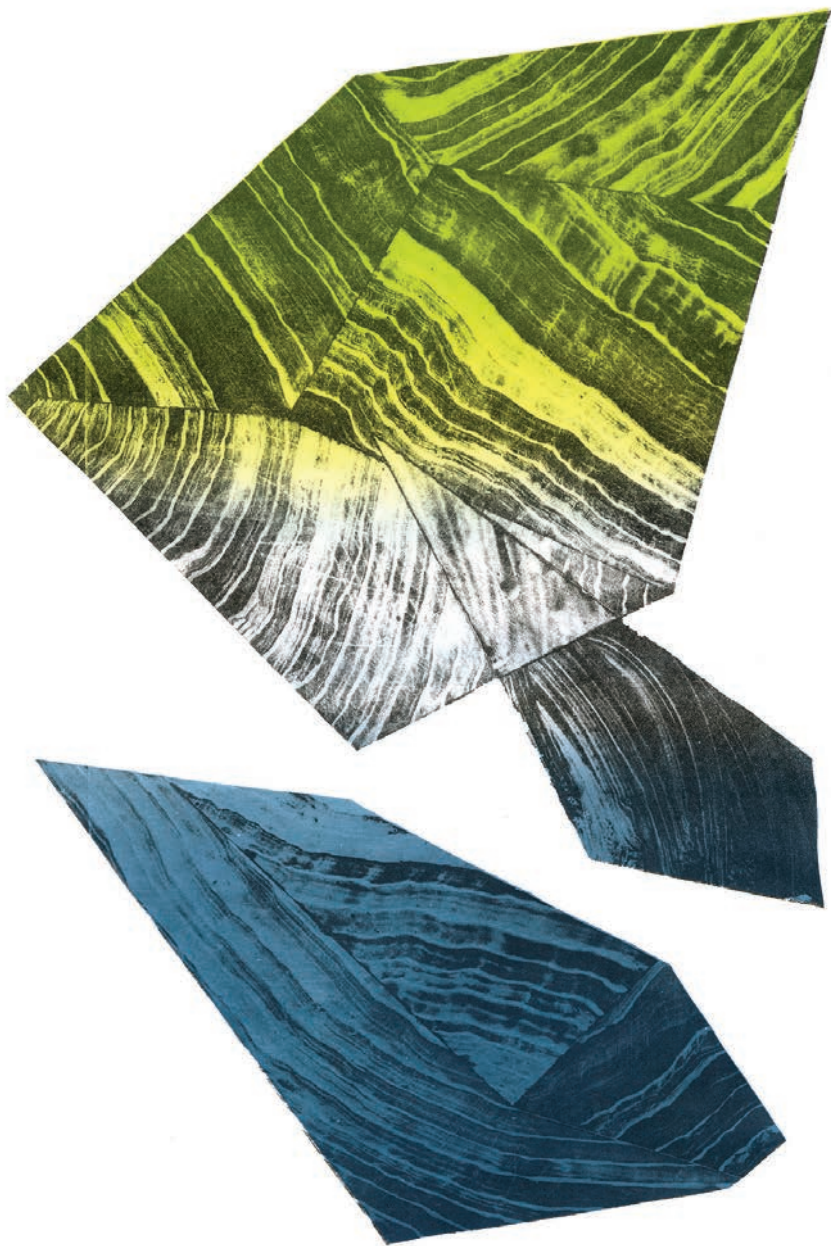
Image size: 20.5 cm x 25.5 cm

This piece is a part of the Mixed Grit project that Gregory Santos is running out of Art Gym Denver. A selection of artists is chosen for each "round" of the project, and Santos mails each artist a lithography stone via USPS Flat Rate Shipping. Each artist draws their image, mails the stone back, and Santos etches and prints. The prints are mailed to the artists for curation and signing, mailed back to Mixed Grit, and then collated into portfolios, each artist receiving one full suite of prints from their round.

My particular print is part of my 2020 series called Interstitial, a body of work about situation, both in the physical and emotional sense. It meanders through connections, relations, pathways, and the spaces between two entities.

The imagery was born of a recurring dream in which there are viewable but unreachable spaces within an architectural body. The feeling of not being able to gain contact with something in plain sight spurred an exploration of methods employable to represent the sense of being outside of something observable, and also the ways in which formal and technical application can be used to convey connectedness versus separation.

Image courtesy of Gregory Santos



Taro Takizawa - United States

cargocollective.com/tarotakizawa

Instagram [@tarotakizawart](https://www.instagram.com/tarotakizawart)

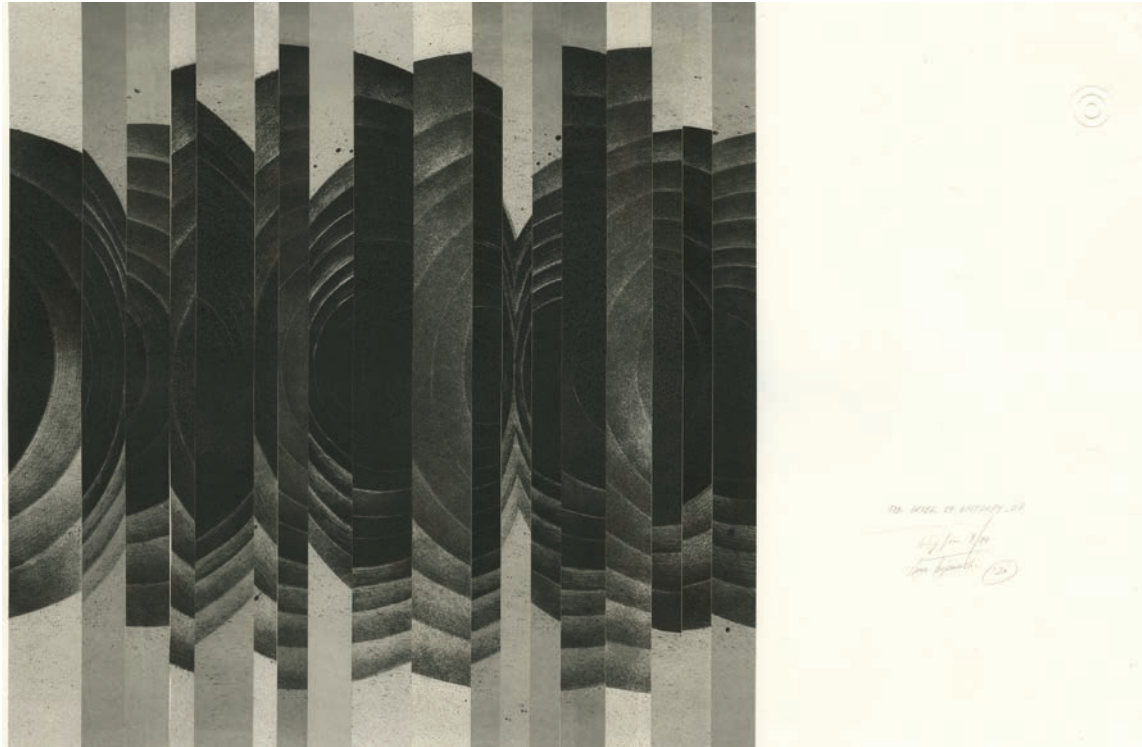
Kiseki, 2019

Paper size: 48.3 cm x 33 cm

Stone lithograph, with screen printed colour layer printed on Masa Paper.

Part of a series of stone lithographs I've been working on with tusche from Autumn 2019.

Image courtesy of the artist



Anna Trojanowska - Poland

litografia.pl

The Order of Entropy_07, 2020

Paper size: 75 cm x 51 cm

Image size: 51 cm x 51 cm

Image courtesy of the artist



Ritesh Umate Mahadeo - India

Facebook @ritesh.umate

Empty Theater, 2019

Paper size: 35.6 cm x 50.8 cm
Image size: 25.4 cm x 35.6 cm

The work captures a narrative direction of a drama surrounding each and every element in the composition. The work doesn't represent any preconceived ideal, but rather it is indirectly focusing on the dialogue surrounding our own perspective. What do we focus on? How do we perceive it? An expression which catches the uncertainty of what is going on and what we can see. The narration is itself indirect and nothing in the frame interacts with each other, but rather giving the viewers an opportunity to react to it.

Image courtesy of Abhishek



Nuttakarn Vajasut - Thailand

Instagram @beeodoubleu

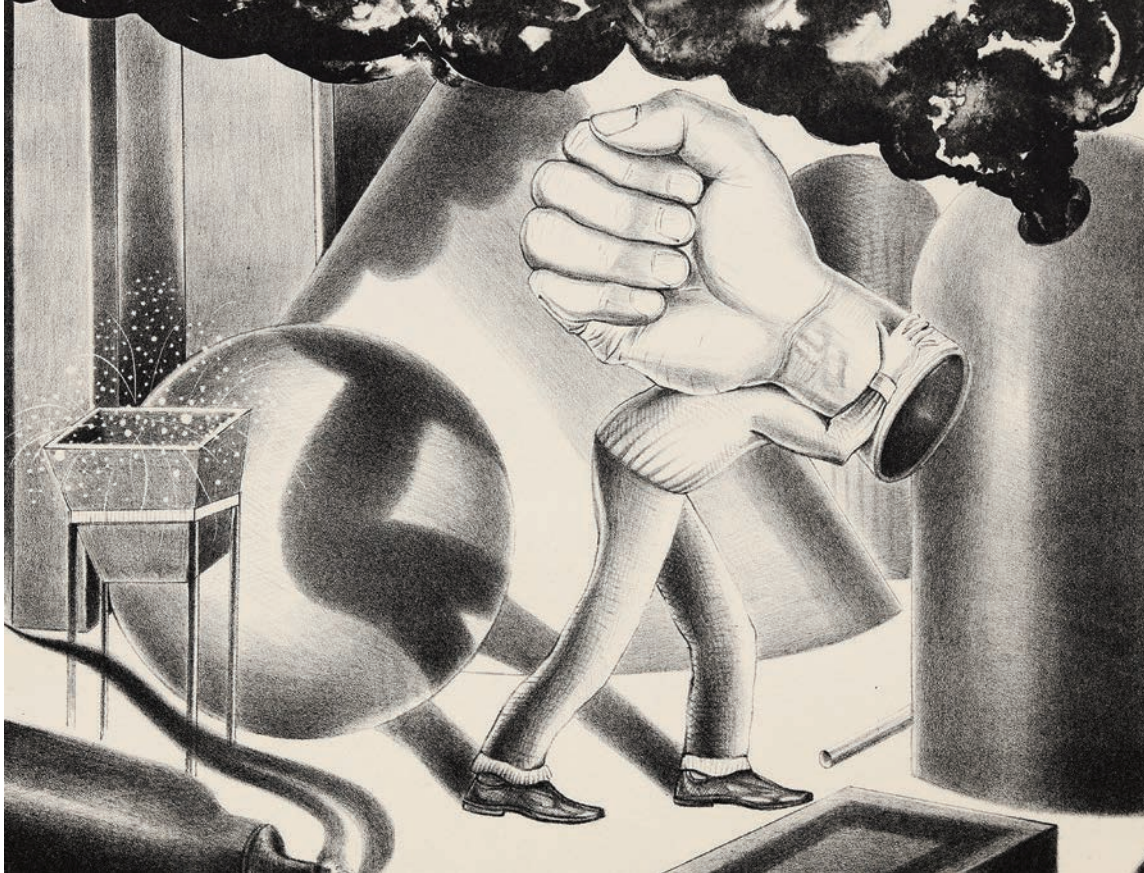
Down in the Dumps, 2020

Paper size: 65 cm x 100 cm

Image size: 65 cm x 100 cm

I want to convey my inner state of mind. Whether it is stressed from various pressures, or from the actions of others - creating an imaginary space allows me to express those feelings and alleviate stress. It is also a way of reviewing my thoughts as a story and refreshing my mind.

Image courtesy of the artist



Abhishek Narayan Verma - India

Facebook @abhi.verma.904

A Game of Permutations & Combinations - II, 2019

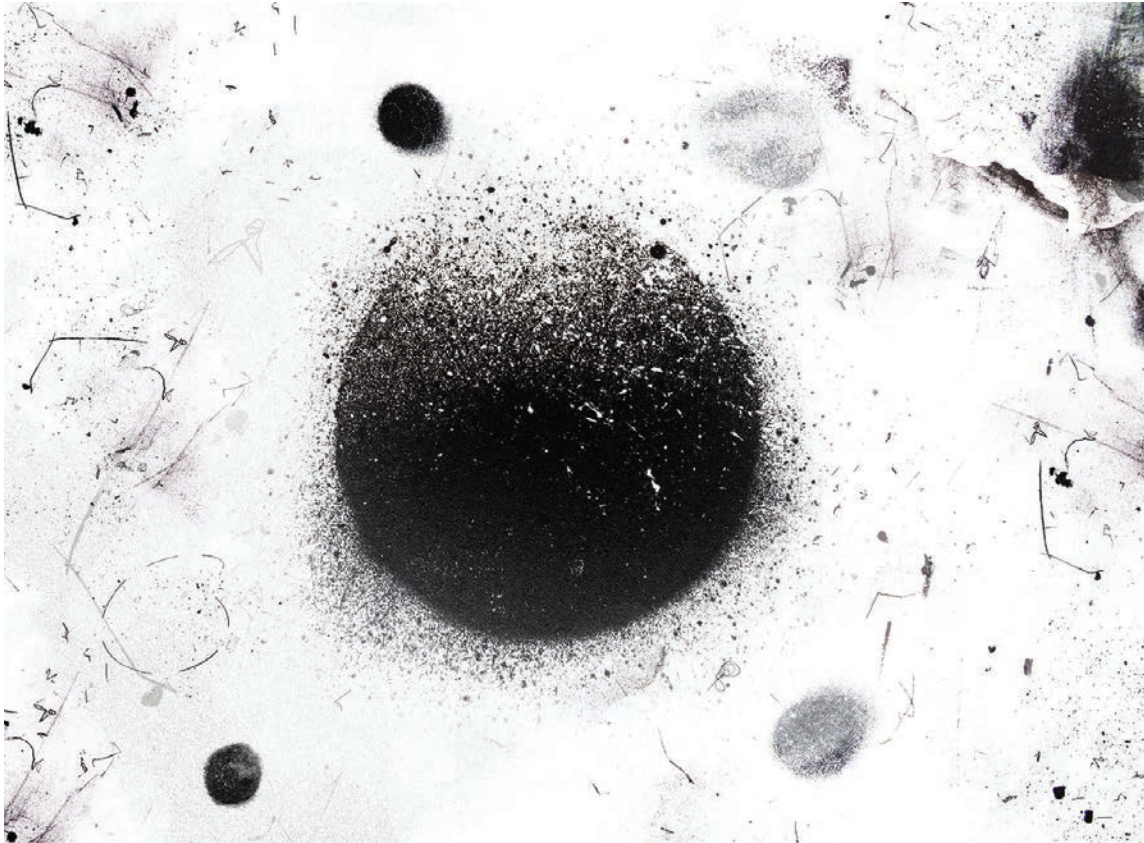
Paper size: 335.6 cm x 45.7 cm

Image size: 29.2 cm x 38.1 cm

“A Game of Permutations and Combinations - II”: The imageries in my lithographic prints have stemmed out of conflicting identities in our everyday life. We are constantly made aware of many unexpected demands and consequences. Changing environments push us to take up a new identity and reform ourselves accordingly. Discomfort leads us to care for belongings, and desire to achieve and overcome. As a result, we act in a certain way that is only a façade of aspired power and pleasure in a moment of anxiety. This series of events breeds a conflict in our everyday existence, between rational and irrational.

The protagonist in this work is consciously portrayed indoors to raise the question: “what if propagandas/agendas which are supposed to be happening in public are performed behind closed doors instead?” By not showing the figure’s face a certain ambiguity is created. When you only see a person in their setting, they tend to take up that identity and become part of that social set-up.

Image courtesy of the artist



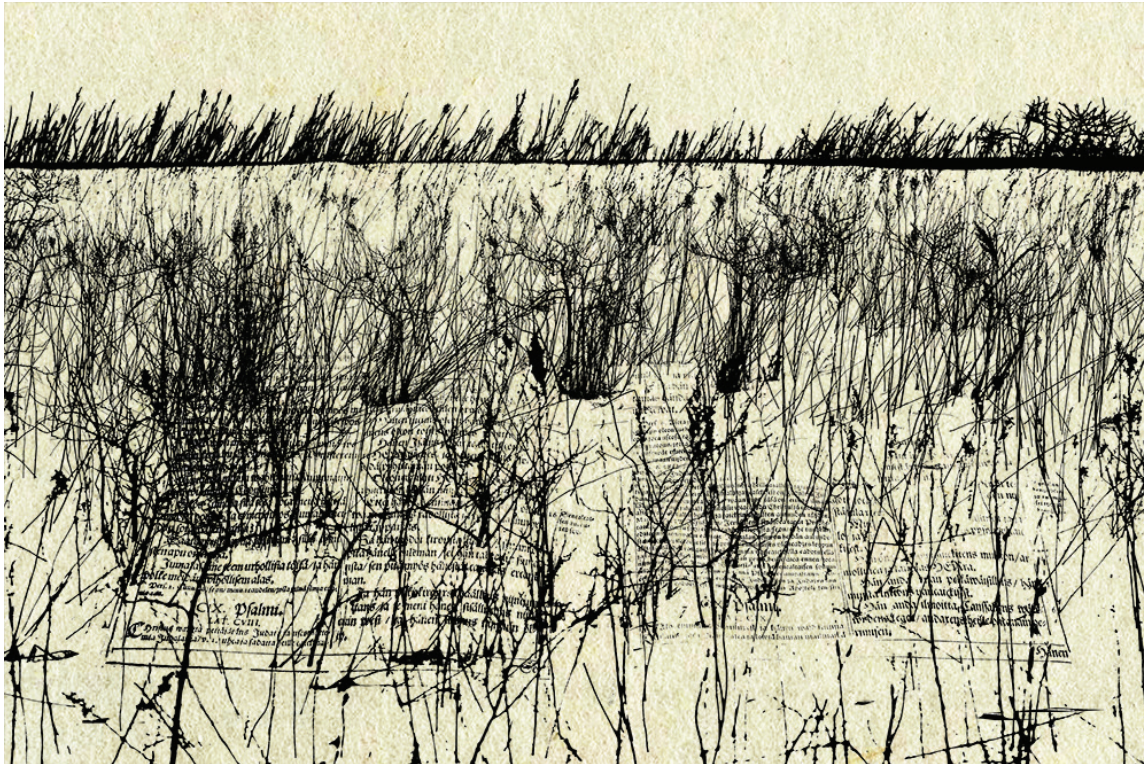
Paulina Wojciechowska - Poland

Where the Sun lives, 2020

Paper size: 45 cm x 33 cm

The work is one page of a book of the same title. Hademaded on stone. The book is about a cosmic journey. One person thinks the sun is always shining for him. Suddenly the sun flies away.

Image courtesy of the artist



Fumio Yamaguchi - Japan

fumio001.wixsite.com/fumio-yamaguchi

Memory of the winter weeds, 2020

Paper size: 74 cm x 100 cm

Image size: 56 cm x 84 cm

"Memory Series" is one of my main motifs. I am interested in the memories that emerge in our minds. The memories are of scenes I have seen - threads of my experience collaged to form new pictures in my mind.

Nature is my favourite thing, I walk in fields, forests, by water, and old villages and hold the visual impressions in my mind to use as material for my prints.

"Memory of The Winter Weeds" refers to a time of walking in the snow covered field, Hokkaido, in the northern part of Japan.

Image courtesy of the artist



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