



MEGALO PRINT STUDIO

RELIEF ONLINE EXHIBITION

EXHIBITION DATES 12 MAY - 13 JUNE 2020

Ben Badock - Germany | G.W. Bot - Australia | Laura Castell - Australia
| Warren Cooke - Australia | Lorenzo Davitti - United Kingdom |
Olesya Dzhurayeva - Ukraine | Tobias Fifield - United States |
Jacquii Goring - Australia | Graham Hall - New Zealand | Orit Hofshi
- Israel | Julie Mia Holmes - Australia | Kate Hudson - Australia |
Sally James - Australia | Roslyn Kean - Australia | Elin Kjøsnes -
Norway | Christine Koch - Canada | Henryck Krolikowski - Poland |
Ankit Kushwaha - India | Julian Laffan - Australia | Pia Larsen - Australia
| Chris Lawry - Australia | Alexander Lazarkov - Bulgaria | Dave Lefner -
United States | John McClumpha - Australia | AHC McDonald - Australia
| John McKaig - United States | Deborah Metz - Australia | Omar Musa
- Australia | Gaye Paterson - Australia | Sumi Perera - United Kingdom
| Noa Persson - Sweden | Raelene Pfeiffer - Australia | Peter Rapp -
United Kingdom | Catherine Rogers - Australia | Ana Spasova - North
Macedonia | Hester Stinnett - United States | Brett Taylor - United States |
Peter Ward - Australia | Ernie Wood - United States | Kemal Yildiz - Turkey



Benjamin Badock - Germany

www.boesermann.org

Instagram @benjaminbadock

Aufstellung - Beach (Hideaway), 2019

Paper Size: 64cm x 47cm Image Size: 59.6cm x 43.7cm

This hand pulled print is part of an ongoing portrait series called Aufstellung (Constellation). This title refers to the psychological practice of the Systemic Family Therapy by B.Hellinger. The modular printing plates are laser cut and reused for all the prints of the series.

Image Credit: Stefan Schacher



G.W. Bot - Australia

www.gwbot.net

Requiem, 2020

Size: 82cm x 32.5cm

'Requiem'. From the destructive force of the 2020 bushfires of known and unknown intensities to a pandemic, the spirit is fearful and exhausted. Is Nature asking us to slow down and think again about what is important in this life? Requiem is a lament for all we have lost and a reflection on what we all could be...

Image Credit: Brenton McGeachie



Laura Castell - Australia

lauracastellart.com

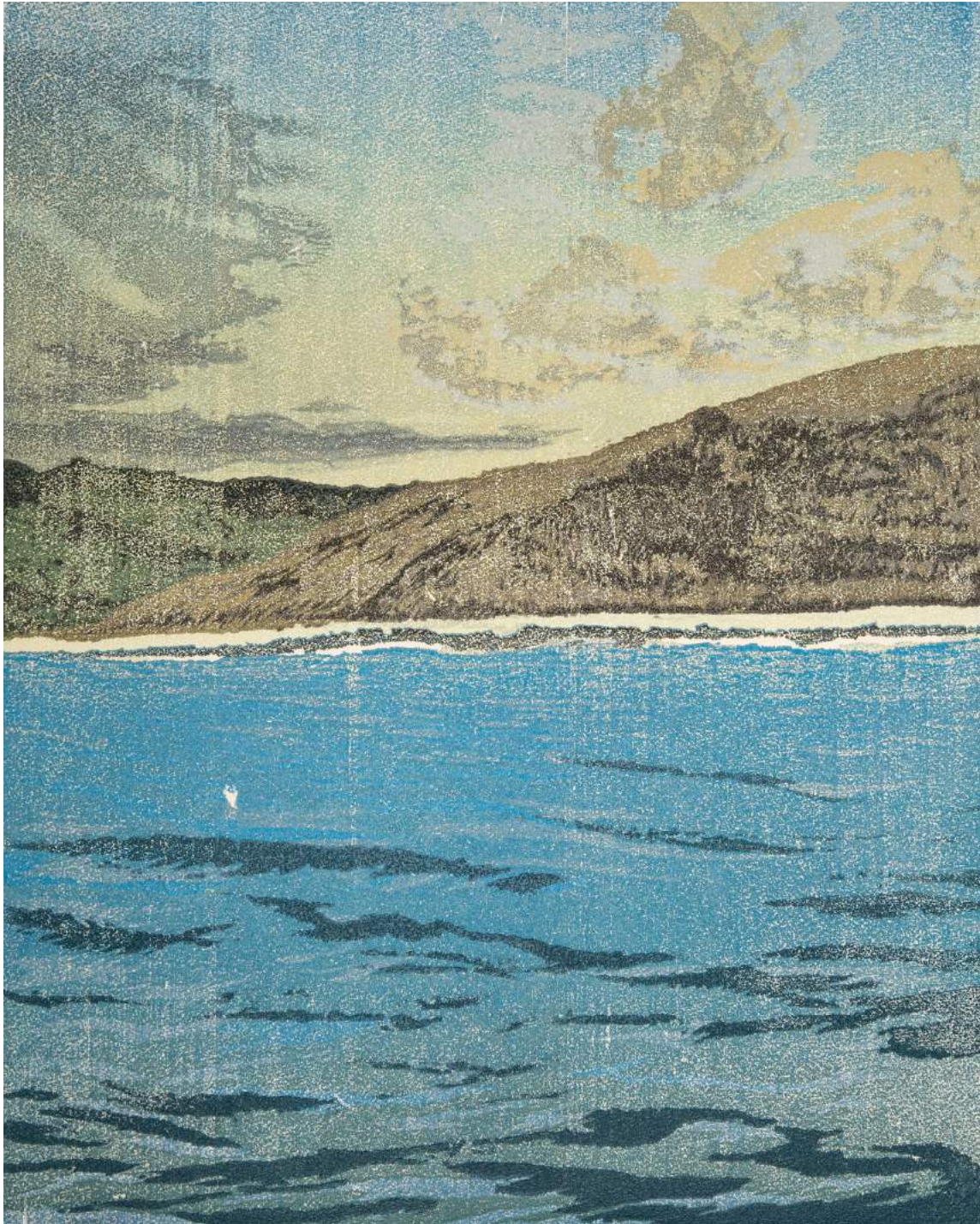
Instagram [@lauracastell7](https://www.instagram.com/lauracastell7)

A moment of Rest, 2020

Paper Size: 56cm x 34.5cm Image Size: 42cm x 29.5cm

This work tries to capture a quiet moment in a child, perhaps a few seconds to rest from play, or a moment to stop before continuing on

Image courtesy of the artist



Warren Cooke - Australia

www.warrencooke.com Instagram @artbycooke

Land and Sea #37, 2019

Paper Size: 66.5cm x 51cm Image Size: 56cm x 45cm

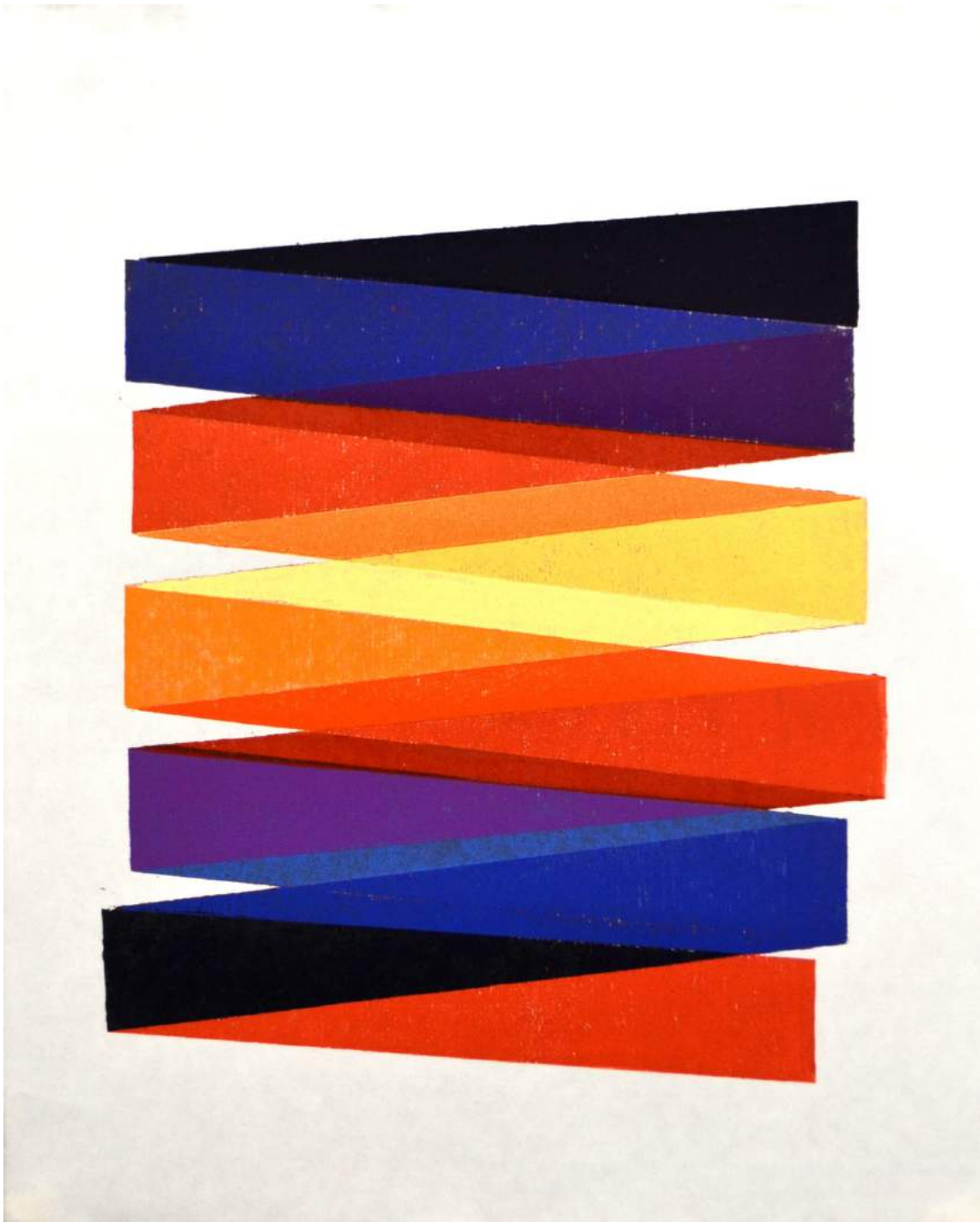
My practice has its viewpoint working from the water looking back towards land. The preparatory drawings and documentation take place from a small boat.

Historical and cultural overlays of exploration by sea, immigration, colonisation, fishing and trade are inherent from this point of view.

The shift in perspective also perpetuates an ongoing fascination with and documentation of a threshold - the dynamic space where land and sea intersect. The work is informed by a resonant connection to nature and its shaping forces.

I am drawn to relief printing processes - one of the most primitive methods of making art in direct opposition to the complex, fast digital age we live in.

Image Credit: Elizabeth Clancy



Lorenzo Davitti - United Kingdom

www.lorenzodavitti.com Instagram @lorenzodavitti

The Longest Days, 2020

Paper Size: 43cm x 52cm Image Size: 33cm x 37cm

The print is inspired by the rainbows that can be seen through the windows, all around London, drawn by children during the lockdown due to the COVID-19 pandemic. This gesture is a universal invitation to keep on hoping for a better future, but also a reminder of the current sacrifice that's uniting every community and individuals.

A reduction woodcut, printed by hand on Japanese paper, the apparent tidiness and geometric perfection is due indeed to chance rather than design: the image was constructed starting from the folds of a ribbon passed through the printing press.

My process is one where accidental gestures are counterbalanced by controlled application of the technique, creating a dichotomy of opposites. This is a working method that aims at reflecting on the potential of printmaking as a creative, generative and spontaneous technique.

Image courtesy of the artist



Olesya Dzhurayeva - Ukraine

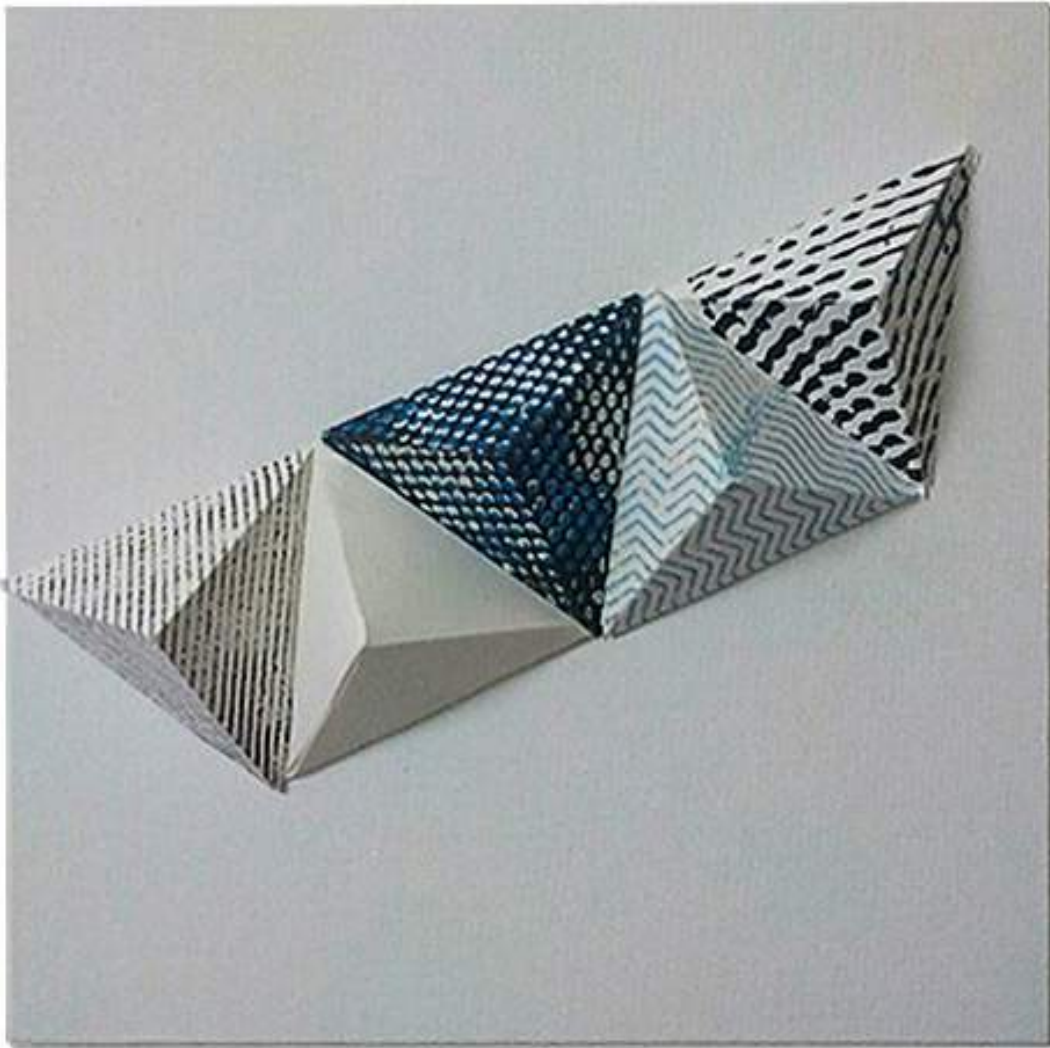
dzhurayeva.art/en Facebook [@olesyadzburayeva](https://www.facebook.com/olesyadzburayeva)

Keep walking, 2019

Paper Size: 35cm x 46cm Image Size: 27.5cm x 40cm

This artwork is a continuation of my series on the life of the city. As before, I am watching him. He lives, breathes, grows, dreams. The city moves, and the engine - people, small "Hearts of cities". This is my world: people and the city. Inseparable parts of my life.

Image courtesy of the artist



Tobias Fifield - United States

tobias-fifield.format.com Instagram @tobikoproject

Relief Mono Prints Assemblages, 2019

Paper Size: 25.4cm x 25.4cm Image Size: 7.6cm x 7.6cm x 7.6cm

My work is a personal documentation; leaving the notion of minimalism representing a monolithic sense with a composition that focuses on the relationship of the individual disconnection with disposable waste contrasted against bold bright bold colors. This methodology in creating a modular wall sculpture represent time as a temporary documentation of our existence in an ever-growing disposable society that is waiting for change. I have adopted a minimalist artistic practice in my work, being subtractive; abstracting the objects that I find into relief mono-prints adding textures, creating modular assemblage installations.

Image courtesy of the artist



Jackie Goring - Australia

Lone Hand Shyness, 2020

Paper Size: 122cm x 81cm Image Size: 75cm x 107cm

This is my neighbour Kev. Kev is shy and mistrusts people. Most of our neighbourhood looks out for him. He has slowly come to trust me as I walk by his place every day with the dog. I love that he paints faces on boulders and collects strange machinery and neatens up the verge by tidying mowing burning and chopping all day everyday. He features a lot in my art practice as I am mainly interested in the human condition mainly rituals and figure in landscape.

Image Credit: Anthony Shcibelli



Graham Hall - New Zealand

Instagram @grahammidlinehall

The third station of the cross.....Jesus falls for the first time, 2020

Size: 80cm x 50cm

Multiblock woodcut

Image courtesy of the artist

Orit Hofshi - Israel

www.orithofshi.com Instagram @orithofshi

Laver, 2019

Size: 265cm x 800cm



I am constantly pre occupied with the human condition, re-searching historical and current contexts and perspectives, questioning humans' place and significance as part of their socio political fabric, individually and as whole communities. While I am aware and seek commonalities of experience that transcend nationalism and sectarianism, I am deeply troubled by the current events and murky future situation in Israel . My Juxtapositions of remains and new foundations stand as universal symbols of loss, absence, and the uphill struggle to find one's place in a fractured world, emphasizing archetypal aspects of the human condition.

Laver is a large-scale piece but in my mind, the triple small water basins starting from the bottom ascending to a barely visible basin on higher ground, is the focus and essence of the piece. Water is, even in modern times, a critical natural resource and one that has also become the center of multiple religious rituals in many religions. So picking the name Laver and not say Pond was intentional.

Laver multiple meanings include:

- 1. A large basin used by the ancient Jewish priests for ablutions.*
- 2. The font or water of baptism.*
- 3. Any spiritually cleansing agency.*
- 4. Archaic. a. a basin, bowl, or cistern to wash in. b. any bowl or pan for water.*

Water in the Middle East is quite limited and at the same time the political situation is not resolved and has been tense in recent years. A disturbing trend has become prevalent in the West Bank in areas, which are under Israeli control. It is a struggle over natural water springs between extreme Jewish settlers and local Palestinians. I am very troubled by these events of forced and one sided apparently illegal takeovers of springs for presumed religious rituals and tourism, depriving Palestinians of their land and means of survival (Water...)

Image Credit: Dima Valerstein



Julie Mia Holmes - Australia

www.juliemiaholmes.com.au Instagram @juliemiaholmes

Carbon Copy, 2019

Size: 93.6cm x 63.6cm

A hand barred linocut of whelks, oyster shells and other mollusc ephemera printed on kozo extra light paper. Treated as if uncovering an archaeological dig, this print serves as a memorial for all things overlooked and forgotten in history and the natural environment around us. We are all but carbon copies.

Image courtesy of the artist



Kate Hudson - Australia

www.katehudsonprintmaker.com Instagram @katehudsonprintmaker

Triangle Vase & Banksias, 2019

Paper Size: 38cm x 28cm Image Size: 26cm x 22cm

Triangle Vase & Banksias is part of an ongoing series of prints of native flowers in black & white geometric vases. I like the stark contrast between the colour and small scale pattern in the plants and the simplicity of the vase. This is a reduction linocut of 10 colours printed from 2 blocks.

Image courtesy of the artist



Sally James - Australia

www.sallyjamesart.com

Sea Scout Regatta, Snug, 2019

Paper Size: 76cm x 56cm Image Size: 70cm x 49cm

Sea Scout Regatta is a hand printed reduction linocut in oil inks, on Fabriano Artístico paper.

Each year, Scout groups from all over Tasmania meet at Snug, a small coastal town in the South East of the state. I was immediately struck by the reflections of the strong sail colours in the choppy water. I was also inspired to try and depict the vibrant human community activity taking place within the wider landscape.

I am frequently drawn to the complexities of moving water as my choice of subject matter. My observations include noting the way that its form is suggested through patterns of light reflected from all parts of the landscape around it. A key challenge for this artwork was to preserve the clean, strong, and clearly man-made sail colours within the muted natural tones of the landscape, and to have them contrast, rather than clash, with their surroundings.

To me, the most important thing is for my artworks to evoke feelings in the viewer that are akin to my own experience of being there. For the Sea Scout Regatta, those feelings include a sense of connectedness, serenity, and protectiveness towards the landscape and the communities within it.

Image courtesy of the artist



Roslyn Kean - Australia

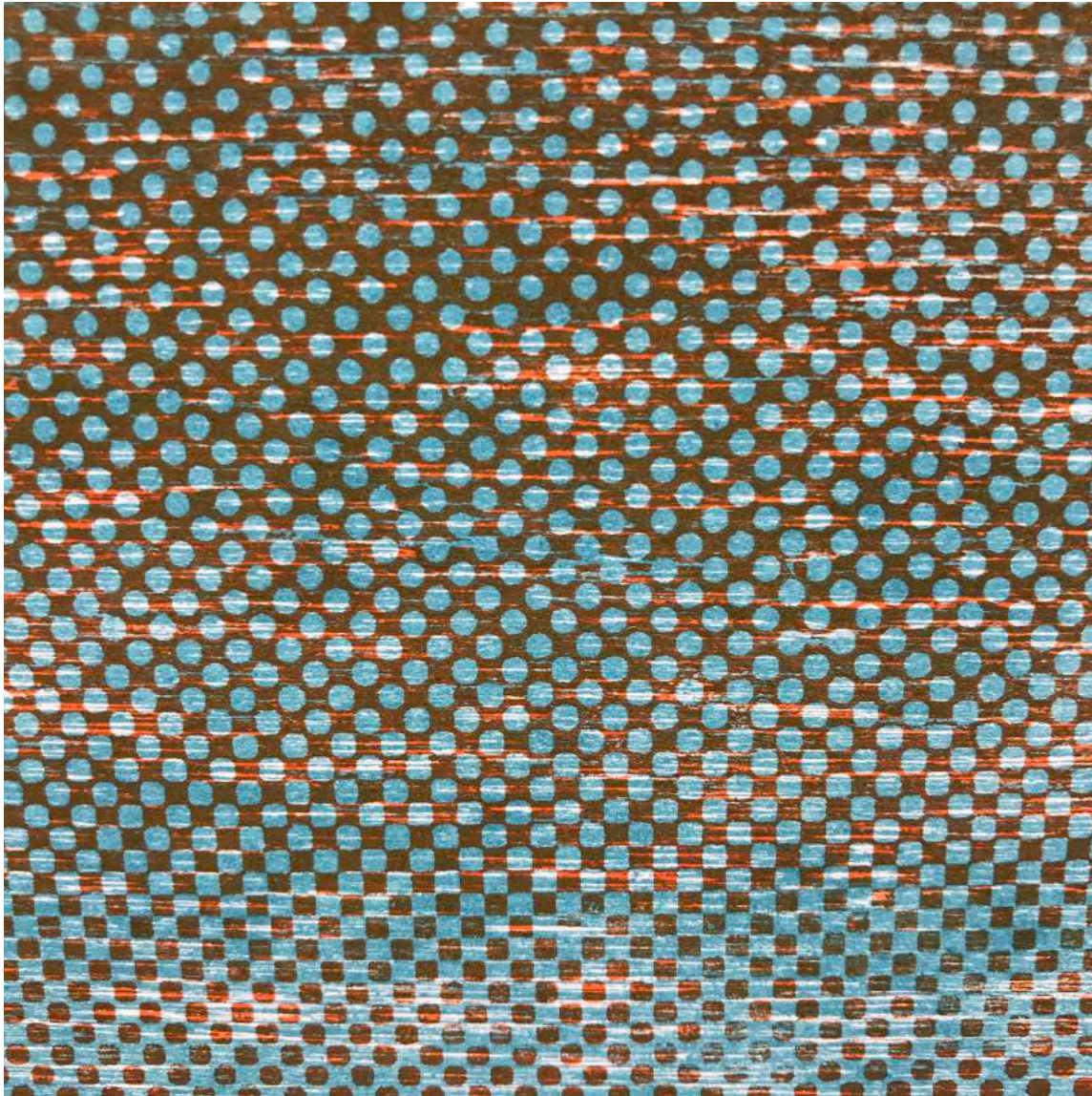
roslynkean.com.au

Reflections of Summer 2020, 2020

Paper Size: 86.5cm x 59.5cm Image Size: 76cm x 50.5cm

The work is a multi block woodcut made in response to the devastation of both fires and flooding during the summer of 2020 in NSW

Image courtesy of the artist



Elin Kjøsnes - Norway

www.elinkjosnes.com Instagram @elinkjosnes

Eternal, 2020

Paper Size: 35.4cm x 35.5cm Image Size: 30.5cm x 30.5cm

Nature's composition of elements are relationships that are transient and "eternal". Wind and water can be power of chance, that governs what meets where. The elements adapt, weather and wind affect its location, shape and longevity. Some last "forever" while other elements life is short. People meet. Everyone is affected by the meeting. The specific elements of nature characterize each other, as the individuals identity and vulnerability develop in relationships. Several qualities to the graphic technique influence the expression.

The contrast between technique, elements and texture becomes a random meeting.

A meeting between elements that affect each other.

Image courtesy of the artist



Christine Koch - Canada

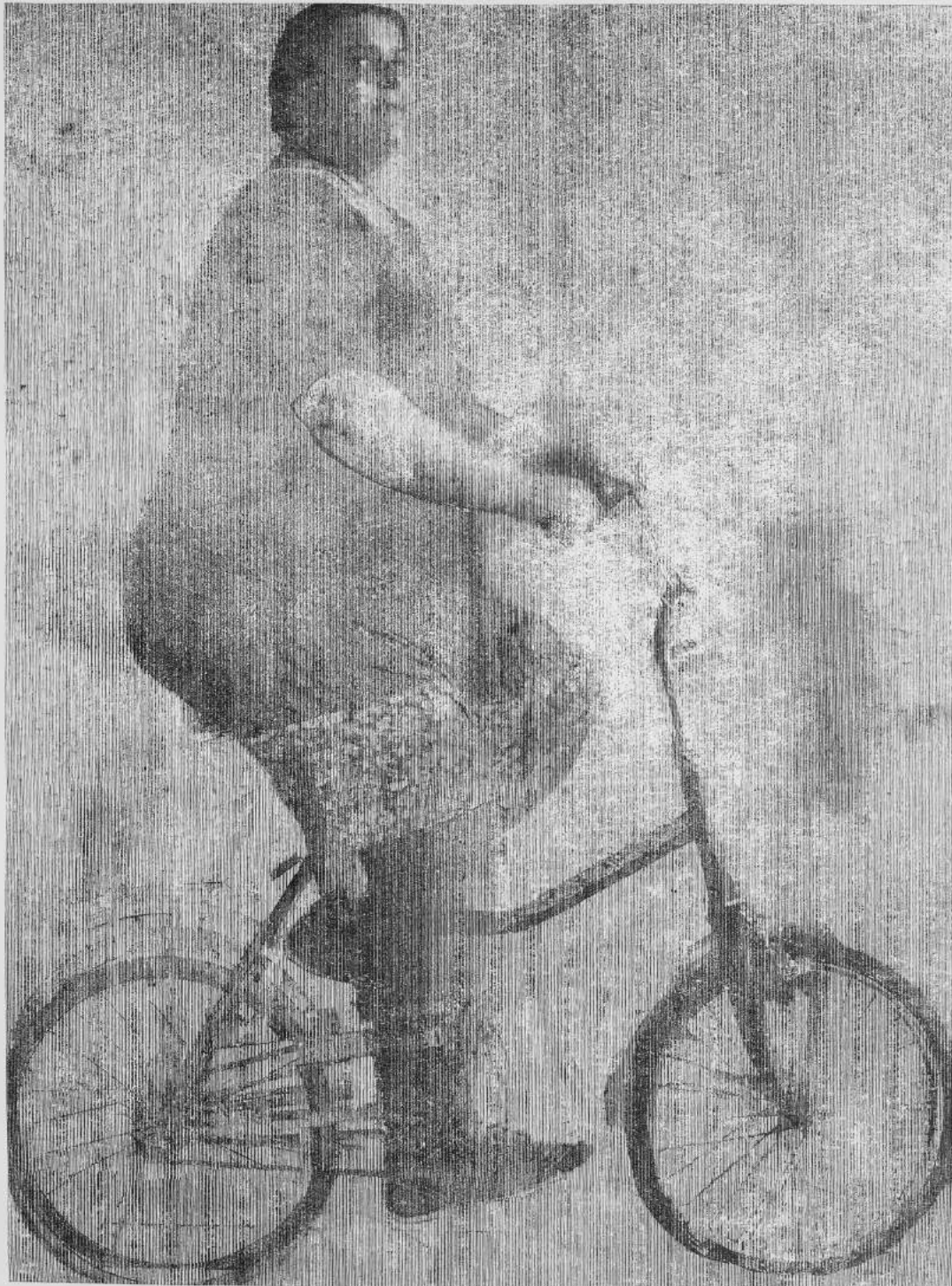
www.christinekoch.com Facebook @christinekochstudio

Tablelands Study, Night, 2020

Paper Size: 27.9cm x 35.5cm Image Size: 20.3cm x 30.5cm

A four-colour reduction linocut inspired by one of the iconic landscapes in Gros Morne National Park, Newfoundland, Canada.

Image courtesy of the artist



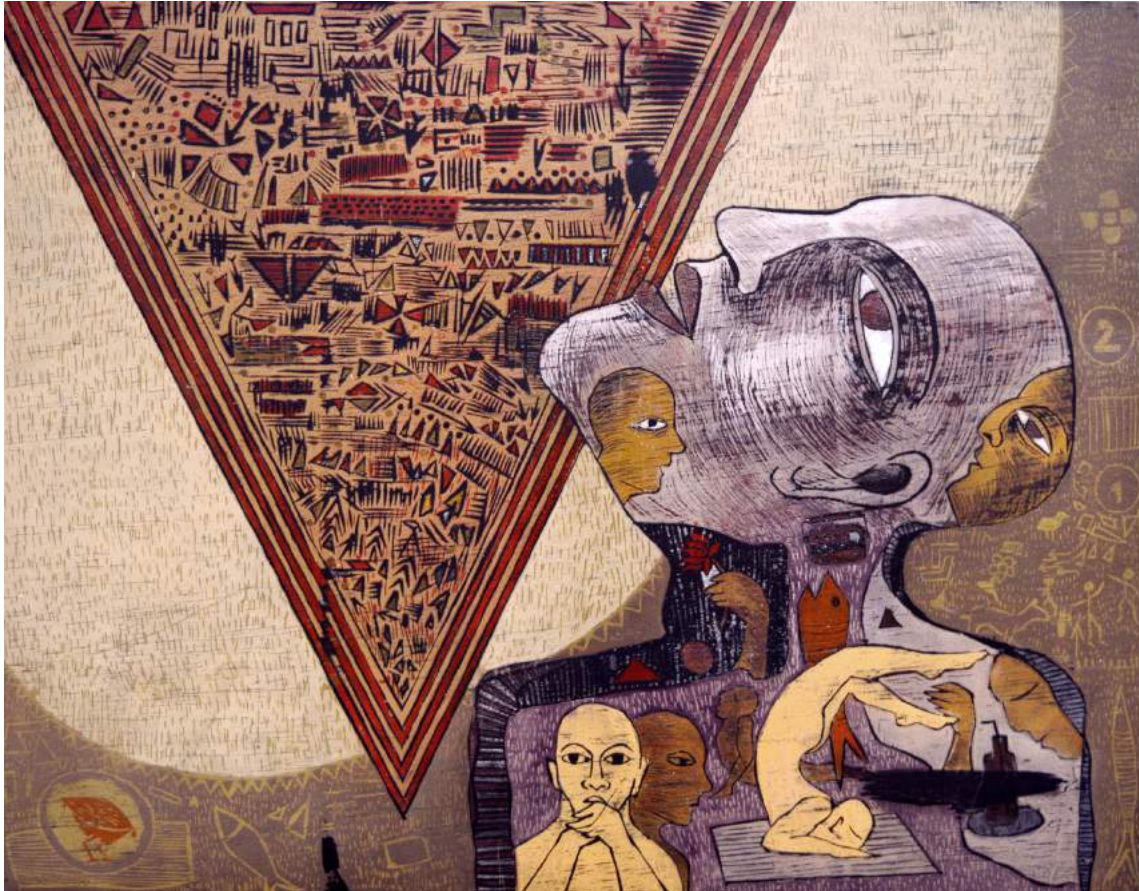
Henryk Krolikowski - Poland

printmaking.pl

Miss Alice, 2020

Paper Size: 116cm x 89.5cm Image Size: 94.5cm x 64.5cm

Image courtesy of the artist



Ankit Kushwaha - India

Struggle of life, 2019

Paper Size: 71.2cm x 58.4cm Image Size: 66cm x 53.3cm

When we talk about ART, Art is not just a word it is emotion and it is a way by which we can achieve our consciousness. Journey from word to emotion is art. All the fine arts are means by which we can find our own art. Art is the method by which consciousness takes shape within us. It can be also said here that art is consciousness. Art is a subject of consciousness. Sea of emotions rising in the heart is art. Art takes birth from where the emotions arise.

As far as image is concern my idiom is mainly human and it's spiritual existence. I belong to such socio cultural background where spiritualism is a part of life. The human being and their personal relationship all are interrelated with spirituality. I observe these relationships in our socio culture activates with our myths and our religious text. Our spiritual connections are expressed through various symbols and metaphors. These are the base of my creative thinking. I involve in search of new ideas from the myths which are related to our social life.

Image courtesy of the artist



Julian Laffan - Australia

julian-laffan.squarespace.com Instagram @julianlaffan

Return of the Wattlebird (After the fire), 2020

Size: 38cm x 38cm

The 'Return of the Wattlebird' depicts a significant individual who regularly visits my studio in Braidwood NSW. The autumn rain brought life back to the garden and the surrounding farms and bushland. This work acknowledges the importance of Australian birds as some of the earliest songbirds and important pollinators and their role in ongoing interconnected ecosystems.

Image courtesy of the artist



Pia Larsen - Australia

www.pialarsen.com.au

Remembrance of Things Past, 2020

Size: 31cm x 29.2cm

The image fragments memory and the drama of place using layered text, form and pattern. The context and details of everyday life reconfigured and recombined in a re-telling of the family story.

Image courtesy of the artist



Chris Lawry - Australia

Facebook @chrislawryprintmaker

The Night Before Lockdown at Sooki Lounge, 2020

Paper Size: 49cm x 56cm Image Size 48cm x 39cm

It was a somber evening, wondering if our lovely local lounge bar will survive to return the Covid 19 shutdown. The last couple of years I have focused my Lino cuts on Forests, but before I left Sooki, I told the proprietor "I will make you a print". So I did.

Image courtesy of the artist



Alexander Lazarkov - Bulgaria

Instagram @alexanderlazarkov

Time, 2020

Size: 200cm x 70cm

Time - art installation.

Many people think that time is constant, actually it is not. The only constant in our universe is gravity. The installation refers to the bending of the line of time caused from the gravity which affects the object on top of the installation. The twist is that the object is the same installation but rolled in a cylinder shape. That shows time is an object on its own and this cause itself to bend, because only objects are affected by gravity.

Image courtesy of the artist



Dave Lefner - United States

www.davelefner.com

Instagram @lefner_editions

Endless Summer (Diptych), 2020

Size: 71.1cm x 165.1cm

This diptych of a 1946 Ford Woodie station wagon is a reduction linocut printed from two linoleum blocks, both in 12 color stages. It is part of an on-going series of vintage cars that are classic Americana. It is printed with Cranfield Traditional Relief Inks (oil-based) on Rives BFK Heavyweight Paper. My press is a 60in x 30in Conrad Machine Company hand-cranked Monotype press.

Image courtesy of the artist



John McClumpha - Australia

Instagram @biggusgiovannus

The End of the Line, 2019

Paper Size: 50cm x 52cm Image Size: 43.5cm x 44.5cm

This is two plate linocut print, depicting an imaginary cemetery gate. It invites the viewer to ponder the question: Does one continue to be sentient (able to experience feelings - able to perceive or feel things) after they've ceased breathing and started to decompose? Opinions vary. All writings on the matter have been by living people. I suppose we can only speculate and never know.

Image courtesy of the artist



AHC McDonald - Australia

www.ahcmcdonald.com Instagram @ahc_mcdonald

Catfish Under The Mangroves, 2019

Paper size 56cm x 76cm, Image Size 53cm x 73cm

Catfish swirl under mangrove trees, both ugly, and both stunningly beautiful. A unique state relief print composition using hand cut rubber stamps.

Image courtesy of the artist



John McKaig - United States

johnmurraymckaig.com Instagram @john.mckaig

Blind Crown II, 2019

Paper Size: 73.6cm x 114.3cm Image Size: 63.5cm x 101.6cm

An older style portable brass Braille machine, suspended over royal violet draped fabric. The image is a representation of the royal nature of my father, who was blind, and who still found a way to be a truly loving father in the truest and best sense of the word.

Image courtesy of the artist



Deborah Metz - Australia

Dark Sky, Lake Tekapo NZ, 2019

Paper Size: 38.5cm x 28cm Image Size: 34cm x 23cm

The technique I used for 'Dark Sky, Lake Tekapo NZ' is the Traditional manner of Japanese Woodblock Printing or known also as Mokuhanga. Water based pigments were used on Awagami 8gsm paper, with four separate wood blocks.

Lake Tekapo is a glacial Lake in New Zealand's South Island. A very cold region where ice and snow appears in winter. The glacial action of grinding rocks to powder creates the 'milky' aqua of the lake. It widely known for its dark sky, a good spot to view the solar system; it is for me an area of wonderful mystery. The swirls, arabesque shapes and squiggles in the image symbolise the mystery of this wilderness and I was inspired by the Maori beliefs of the spirits and legends of the area.

Image courtesy of the artist



Omar Musa - Australia

Instagram @omarbinmusa

All Was Ablaze, 2019

Size: 120cm x 81cm

“All Was Ablaze” is a woodcut inspired by the devastating Australian bushfires of 2019/2020. It is a tongue-in-cheek look at escapism in the face of what I see as a vulgar parade of nationalism, climate change denial and superficiality in Australian society and politics. The style pays homage to Bornean woodcut collective Pangrok Sulap, Roy Lichtenstein and smartphone emojis.

Image Credit: Miranda Kielland



Gaye Paterson - Australia

www.gayepatersonart.com

Fleeing a definite death for an indefinite life, 2019

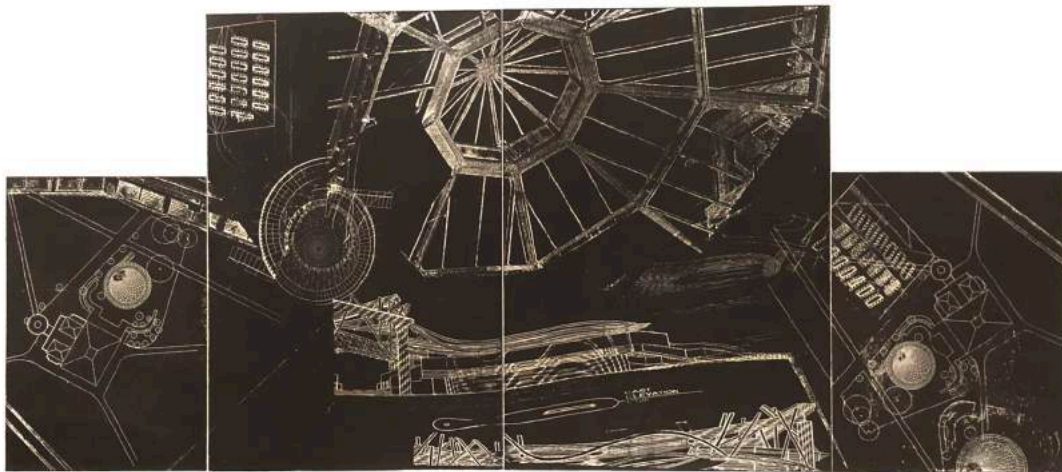
Size: 130cm x 75cm

Respect in a kinder world. A society that can assist and understand anyone caught in the many disasters striking our world; from those who have fallen through the cracks of bureaucratic welfare, victims of domestic violence, many of whom are children, the everyday homeless in our neighbourhoods, to the loss of land and livelihood from floods, drought, fires, religious violence and government incompetence.

As Banksy once quoted "art should comfort the disturbed and disturb the comfortable".

In this case the shapes are soft and soothing but the message is not.

Image courtesy of the artist



Sumi Perera - United Kingdom

www.saatchiart.com/sumiperera Instagram @sumi_perera

MIND THE GAP-BETWEEN THE INSIDE & THE OUTSIDE,
2020

Size: 50cm x 70cm

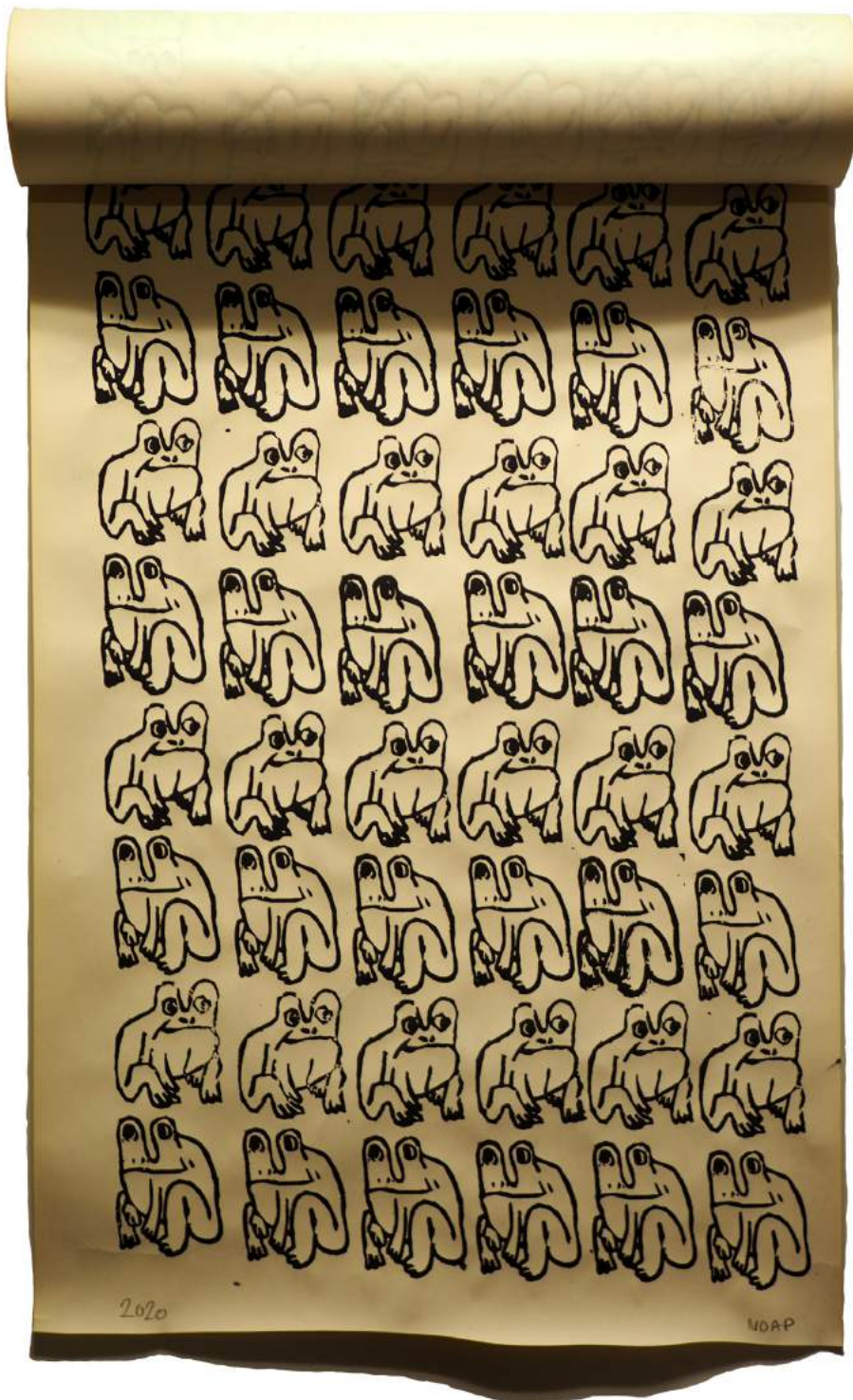
MIND THE GAP is an ongoing series since 2007, featuring cracks & gaps, on the London underground tube stations during building works. It was a 50 meter loop installation of prints & artist books that began inside a glass cabinet, traversed the walls, up to the ceiling & down again through Perspex boxes and onto the ground and back into the cabinet, designed for the show LOOP 2007. The words MIND THE GAP with a strikethrough, were cut out & scattered around the installations.

Since then it has many re-incarnations: a larger installation at the lower ground floor of the Shoreditch Townhall at the exhibition: Going Underground.

In 2018 MIND THE GAP-BETWEEN THE..., depicted the gap within the economic differences between two stations in the same borough, in which the Grenfell Fire led to the loss of many lives. The opulence of one above the austerity of the other, being collateral damage/consequences leading to the fire. This print is in the Victoria & Albert Museum within a box set.

MTG BETWEEN THE INSIDE & THE OUTSIDE is about Covid19 virus lockdown & self isolation. Contemplates these restrictions imposed upon those with or without a garden, deprived of ventilation & exercise.

Image courtesy of the artist



Noa Persson - Sweden

Instagram @nosepose

Frogs in April, 2020

Paper Size: 45cm x 1500cm Image Size: 30cm x 1450cm

"Frogs in April" is a wallpaper made with woodcut block printing and it depicts frogs in a zickzack pattern.

I made this because I've been thinking a lot about nature and climate change while in quarantine. The frog-season has just started here in Sweden so that's what I've been around these days. I have also thought a lot about printmaking at home and printmaking in a sustainable way, thereof the easy and accessible materials.

My work depicts two types of frogs that almost feel like a mass product in this large quantity, which is how we humans see a lot of animals. I wanted to make this nearly infinite amount of frogs, partly for the meditational aspects but also to honour nature and all the animals that thrive when humans don't interfere.

Image courtesy of the artist



Raeleen Pfeiffer - Australia

www.strayleaves.com.au

It's on Our Hands, 2020

Paper Size: 56cm X 38cm Print Size: 40cm x 30cm

In response to the messages received during the pandemic

Image courtesy of the artist



Peter Rapp - United Kingdom

www.peterrapp.com

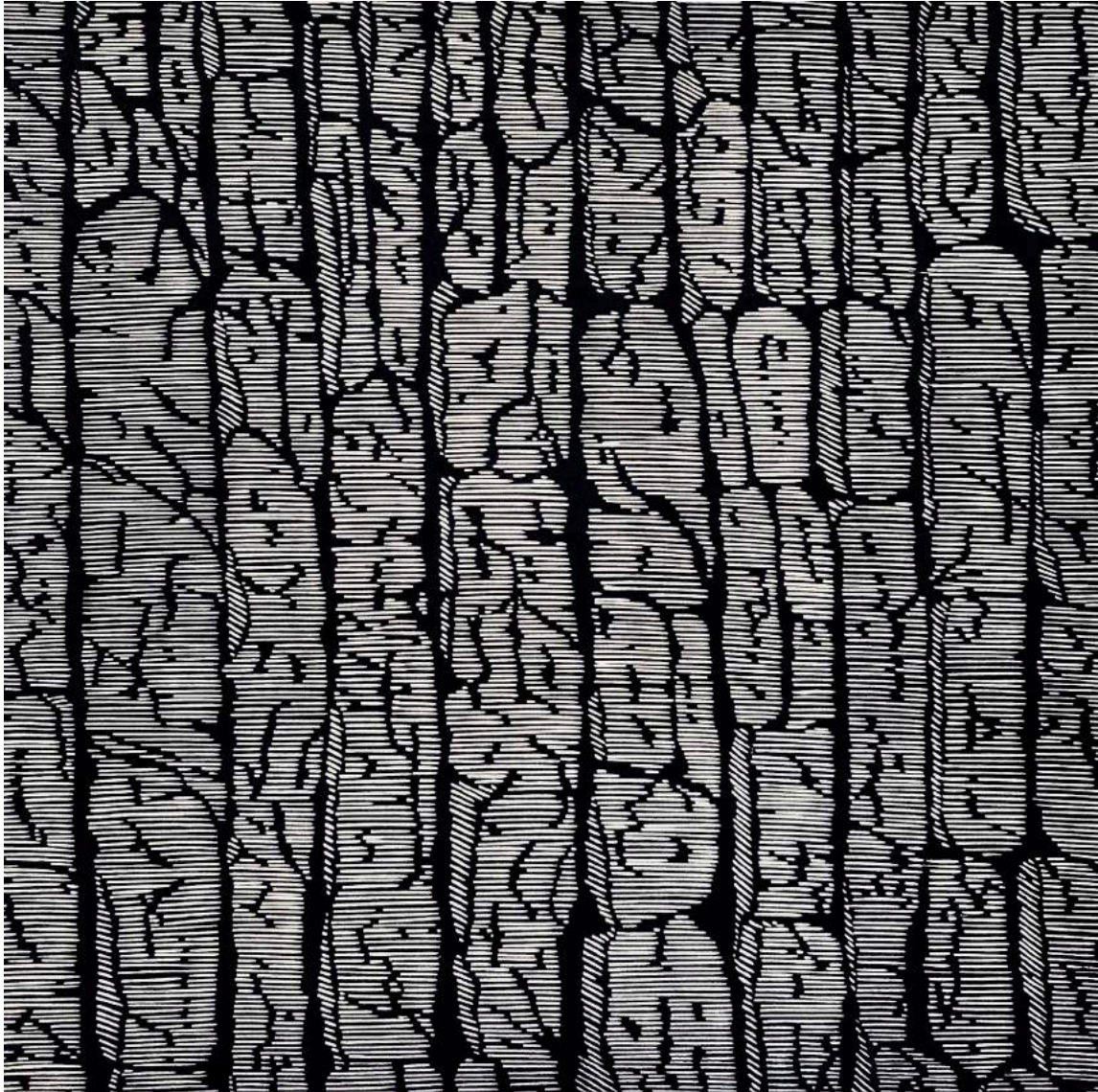
Instagram @squonkink

La Barba del Conte, 2019

Paper Size: 42cm x 59cm Image Size: 32cm x 43cm

This work is part of a series of linocuts I am making which are based on Italo Calvino's collection of Italian Folktales. This image is inspired by the tale of "The Counts Beard".

Image courtesy of the artist



Catherine Rogers - Australia

www.catherinerogersprint.com

Statues, 2020

Size: 29.5cm x 29.5cm

'Statues' reflects an ongoing investigation of the geological forms of the dolerite pillars on mountaintops and sea edge cliffs in the Tasmanian landscape.

While appearing as strong, almighty, and overbearing from afar, weathering and glaciation have altered and degraded these pillars, causing fractures and rifts, making them appear somewhat fragile and precarious.

Image courtesy of the artist



Ana Spasova - North Macedonia

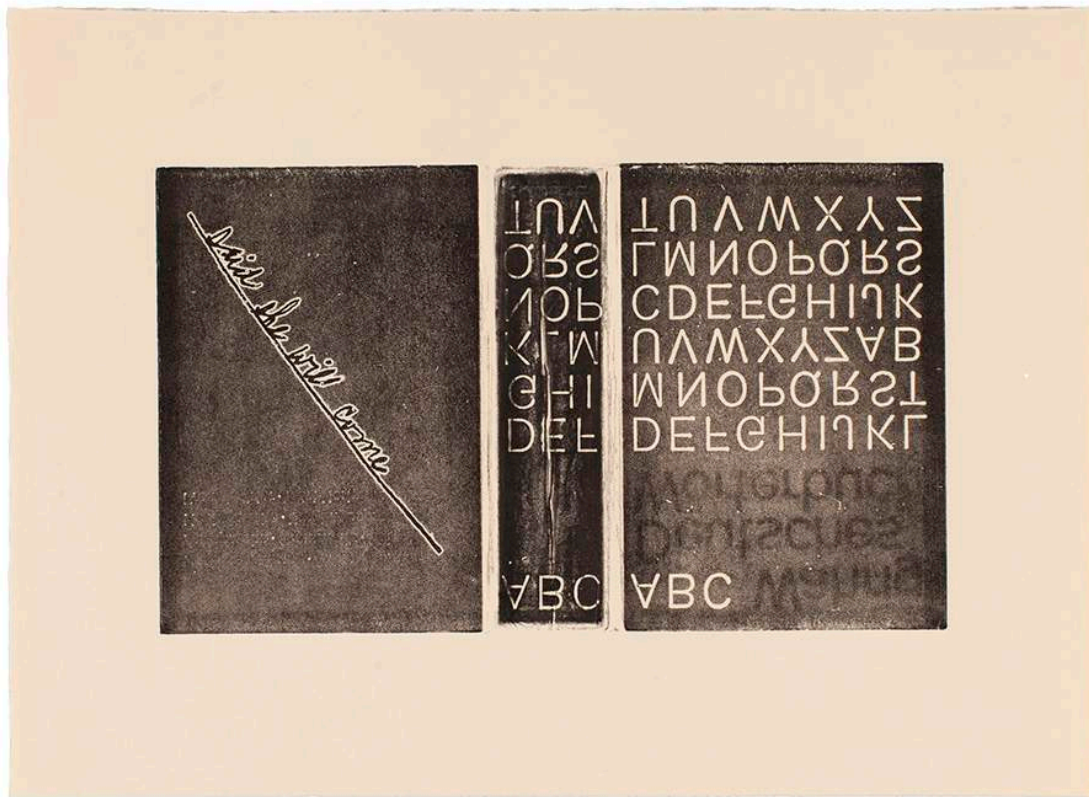
Interrupted View, 2020

Paper Size: 62cm x 50cm Image Size: 54cm x 42cm

The work is concerned with the nature of the human awareness - it explores the relationship that exists between the conscious and the unconscious mind. The quivering shapes that emerge from the surface are to be seen as a reference to the contents that belong to the realm of the unconscious - the vague, obscure and the repressed - which lie hidden beneath the visible, the known and the tangible.

The concealed content interferes with our thinking. It affects and influences our behavior in a certain way. It is up to the individual to make a choice - whether to identify the source of this content through introspection or refrain from it and remain inhibited and constantly interrupted by the ambiguous. (Medium: linocut)

Image courtesy of the artist



Hester Stinnett - United States

www.hesterstinnett.com

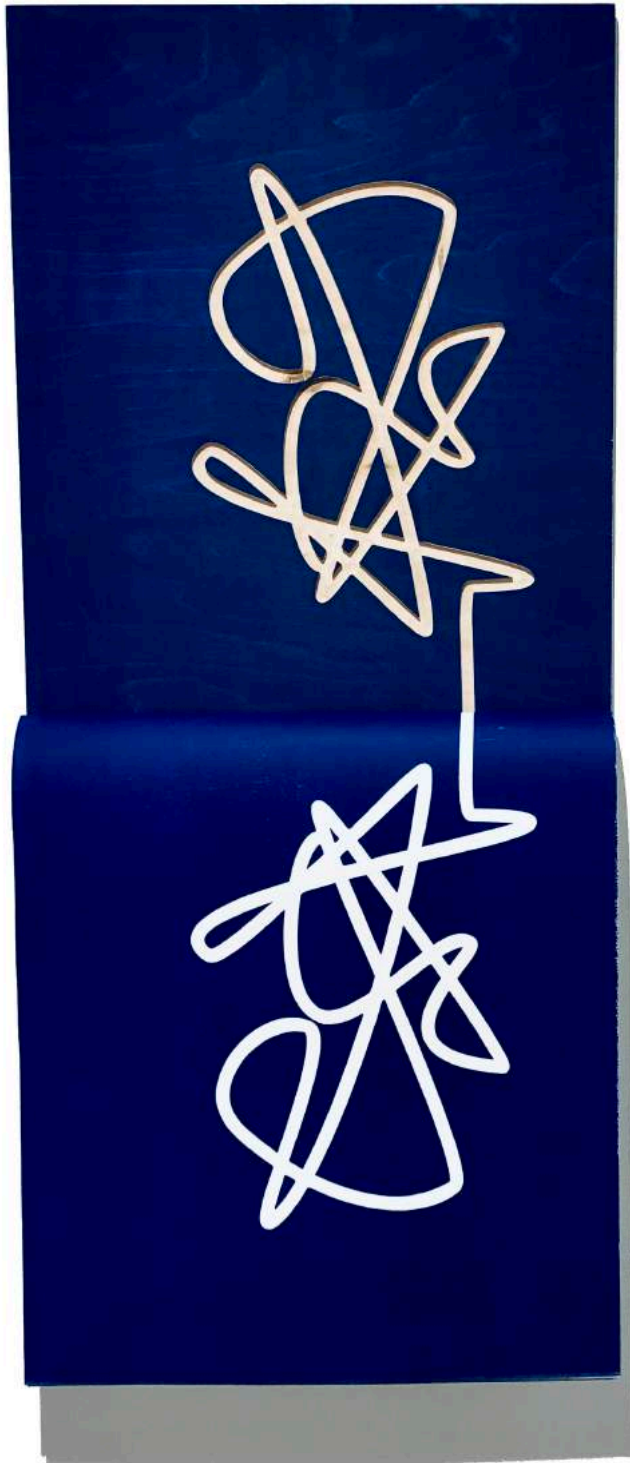
She said She, 2020

Paper Size 40.6cm x 55.9cm Image Size: 24.1cm x 40.6cm

Books stripped of their contents become shells, Dictionaries without words, a Collection of Myths with no stories a Do It Yourself handbook with no directions. Authoritative, public voices that are now quiet. Libraries, give old books away or remove the pages for pulping and throw away the hardback covers. On trash or moving day books are heaped on the sidewalk with hopes of someone picking them up before entering the waste cycle. Easily replaced by digital versions, books take too much space on the shelf or in the moving van.

During the past year, I have started collecting discarded reference books and if the pages haven't been removed, I cut them out. I then use the hardback book covers as printing plates. When printed the covers reveal nicks and dings, the wear and tear of use and handling. Their embossed titles and logos are now backwards, a puzzle to read. I pair each book with handwritten phrases engraving them into the book cover's surface. The phrases are taken from notes that my Mother left behind as she progressed through a dementia process.

Image Credit: Haigen Pearson



Brett Taylor - United States

www.bretttaylorprints.com Instagram @bretttaylor_studio

Trace, 2020

Size: 76.2cm x 228.6cm

Trace, encourages close looking at the drawing out and over the indications of existence through shifts in small marks. This work, consisting of a baltic birch relief block and the entire edition of twelve prints, captures the traces of life that exist between horizontal and vertical states.

Image courtesy of the artist



Peter Ward - Australia

peterwardprintmaker.com

Caravan Of Despair, 2020

Paper Size: 76cm x 56cm Image Size: 56cm 49cm

Image courtesy of the artist



Ernie Wood - United States

Nesting Dolls, 2020

Paper Size: 40.6 x 58.4cm Image Size: 30.5cm 40.6cm

As a former architecture student, arts journalist and author of non-fiction books, I am interested in real places and things. But in those, I also see the abstraction and structure of shapes and spaces, colors and materials.

Recently, I'd been thinking about all the abstract things puffy clouds and leafy trees have in common - rounded forms; deep shadows; and undulating, wind-blown movement. Then one morning I walked out onto my porch and there was the perfect juxtaposition - a cloud and a tree looking so much alike in everything but size. They reminded me of those wooden dolls that fit inside one another.

Image courtesy of the artist



© Kemal Yildiz

"Arşival Belgeler-III"

Kemal Yildiz 2019

Kemal Yildiz - Turkey

cargocollective.com/kemalyildiz

ARCHIVAL DOCUMENTS-III, 2019

Paper Size: 70cm x 90cm Image Size: 60cm x 80cm

The woodcuts focusing on the relationship between art and the notion of memory are the applications of time imagery which have become immanent in the archive records. The marks of yellowing, wearing, tearing and erasing on these documents draw a route for dissolution as the destiny of the archival record can only be described with dissolution; fire, flood, data loss.

Image courtesy of the artist



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