

MEGALO PRINT STUDIO

INTAGLIO ONLINE EXHIBITION

EXHIBITION DATES 4 AUGUST - 5 SEPTEMBER 2020

Tony Ameneiro - Australia
Lucinda Bird - Australia
Heather Burness - Australia
Ruben Castillo - United States
Tony Curran - Australia
Soumen Das - India
Sarsha Demirci - Australia
Fabio Di Lizio - Italy
Amanda Durig - United States
Mayumi Enoki - Japan
Marnix Everaert - Belgium
Kasia Fabijanska - Australia
Silvi Glattauer - Australia
Yuji Hiratsuka - United States
Anita Hunt - United States
Hui Ju Chang - Taiwan
Nilesh Kashyap - India
Morteza Khakshoor - United States
Damon Kowarsky - Australia
Alexander Lazarkov - Bulgaria
Sally Mumford - Australia
Malgorzata Oakes - United States
Marco Poma - Italy
Kabi Raj Lama - Nepal
Yogesh Ramkrishna - India
Maxwell Roath - United States
Jenny Robinson - United States
Ricky Salvador - United States
Douglas Schofield - Australia
Ewelina Skowronska - Japan
Melissa Smith - Australia
Art Sokoloff - United Kingdom
Tim Southall - Spain
Magdalena Stachowiak - Poland
Ruth Stanton - Australia
Taro Takizawa - United States
Ritesh Umate Mahadeo - India
Kate Vassallo - Australia
Chandrashekhar Waghmare - India
Hilary Warren - Australia



Tony Ameneiro - Australia

www.tonyameneiro.com

Instagram @tonyameneiro

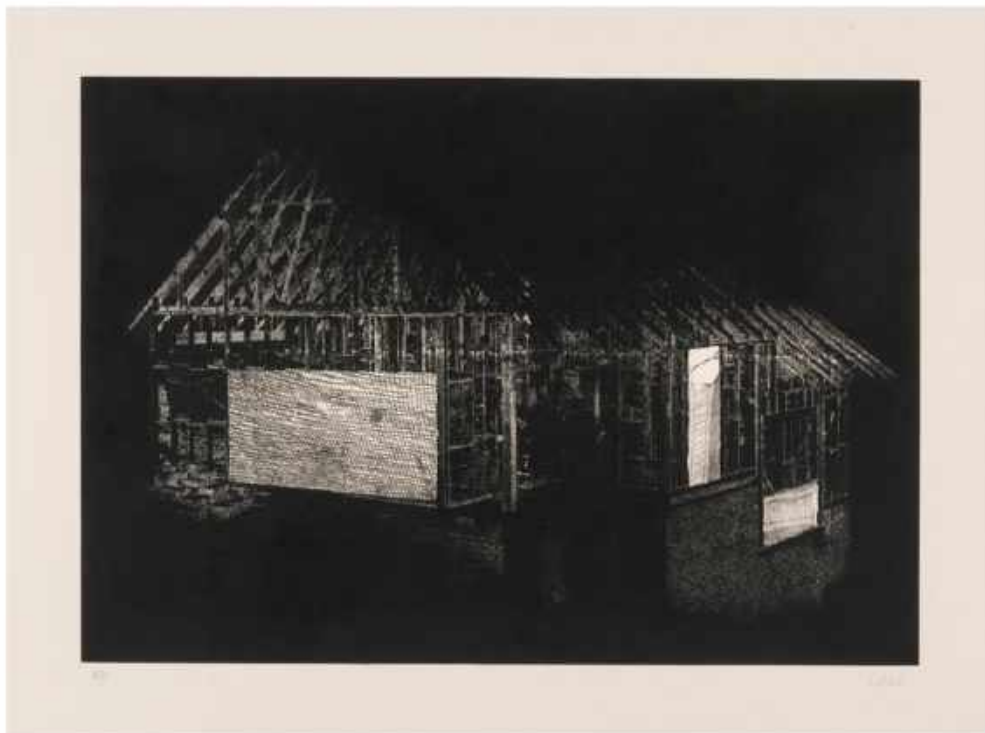
Nattai River Landscape, 2020

Paper size: 112cm x 78cm Image size: 90cm x 60cm

This work is from a series exploring an area of the Nattai River in NSW visited by Fred Williams in the late 1950s where he had worked over several months.

I'm interested in creating a response to some these same landscapes, deliberately utilising the immediacy of drypoint, something not far from Williams' own approach.

Image courtesy of the artist



Lucinda Bird - Australia

lucyalicebird.wixsite.com/mysite-1

Instagram @lucybird24

Untitled 2, 2019

Paper size: 62cm x 82cm Image size: 50cm x 70cm

The artwork was created from an image found in one of my family's photo albums, a photograph of my childhood home being built. This was the beginning, Mum and Dad and eventually, me. Collaged together with images of holes in my tights the work interrupts the photo archive, to explore a narrative of personal identity, femininity, and questions the notion of home as a safe place.

Image courtesy of the artist



Heather Burness - Australia

www.heatherburness.com

Instagram @heatherburness

Honeysuckle Interference SW+A, 2019

Paper size: 70cm x 70cm Image size: 60cm x 60cm

Honeysuckle Interference SW + A is from a series I made after an in-field onsite installation of steel plates I undertook at the abandoned Honeysuckle Creek Tracking Station (HSK) within Namadgi National Park in the Australian Capital Territory. Four plates were placed on the concrete footings of the HSK dish site, each on the primary intercardinal directions (NW, SE, NE and SW). A fifth, an anomaly within the installation, was leant against a tree near some boulders within the overtaking forest. Overnight, their surfaces corroded with condensation, mists, a pre-dawn shower, windborne dust, insects, curious mammals and perhaps my fingerprints.

Parabolic curves are used in designing and constructing the data-reflecting surfaces of space tracking communication dishes such as HSK. I used squares in this series as a basal field of colour, in reference to mapping and because I like their geometry. The colours were influenced by the experience of 'being there' in the late evening at sundown and at first light. Looking up at the sky colours, outward from within the blue bubble of our benign (to us) atmosphere, the moment was punctuated by intersecting contrails above the site; x marked the spot and the time.

Image credit: Rob Little RLDI



Ruben Castillo - United States

www.rubenbcastillo.com

Instagram @rubenbcastillo

Our Pillows (Tuesday, at 7:37am), 2019

Paper size: 48.3cm x 58.5cm Image size: 30.5 x 38cm

The imagery for this work comes from my own archive of photographs recording mine and my partner's bed each morning after waking up. This changing still-life of pillows and ruffled bedsheets charges the scene with the impact of the couple, created in collaboration by their bodies being together in one space. How do domestic spaces and objects act as portraits of individuals? The series as a whole becomes a meditation on intimacy while also paying homage to Felix Gonzalez-Torres and the lineage within the queer archive.

Image courtesy of the artist



Tony Curran - Australia

www.tonycurran.net Instagram @tonygcurran

Horizontal Attention Machine, 2019

Paper size: 40cm x 31cm Image size: 22cm x 19.5cm

Horizontal Attention Machine (2019) is a three colour etching made with aquatint and printed by Cicada Press in Sydney. The separations are in red, green and blue in reference to digital colour which enfames so much of what we pay attention to.

The gradation and layers of colour suggest a landscape through striated bands but the composition is abstract - not referencing or anchoring the viewer in any particular landscape. It's a post-digital landscape ideation.

Image credit: Brenton McGeachie



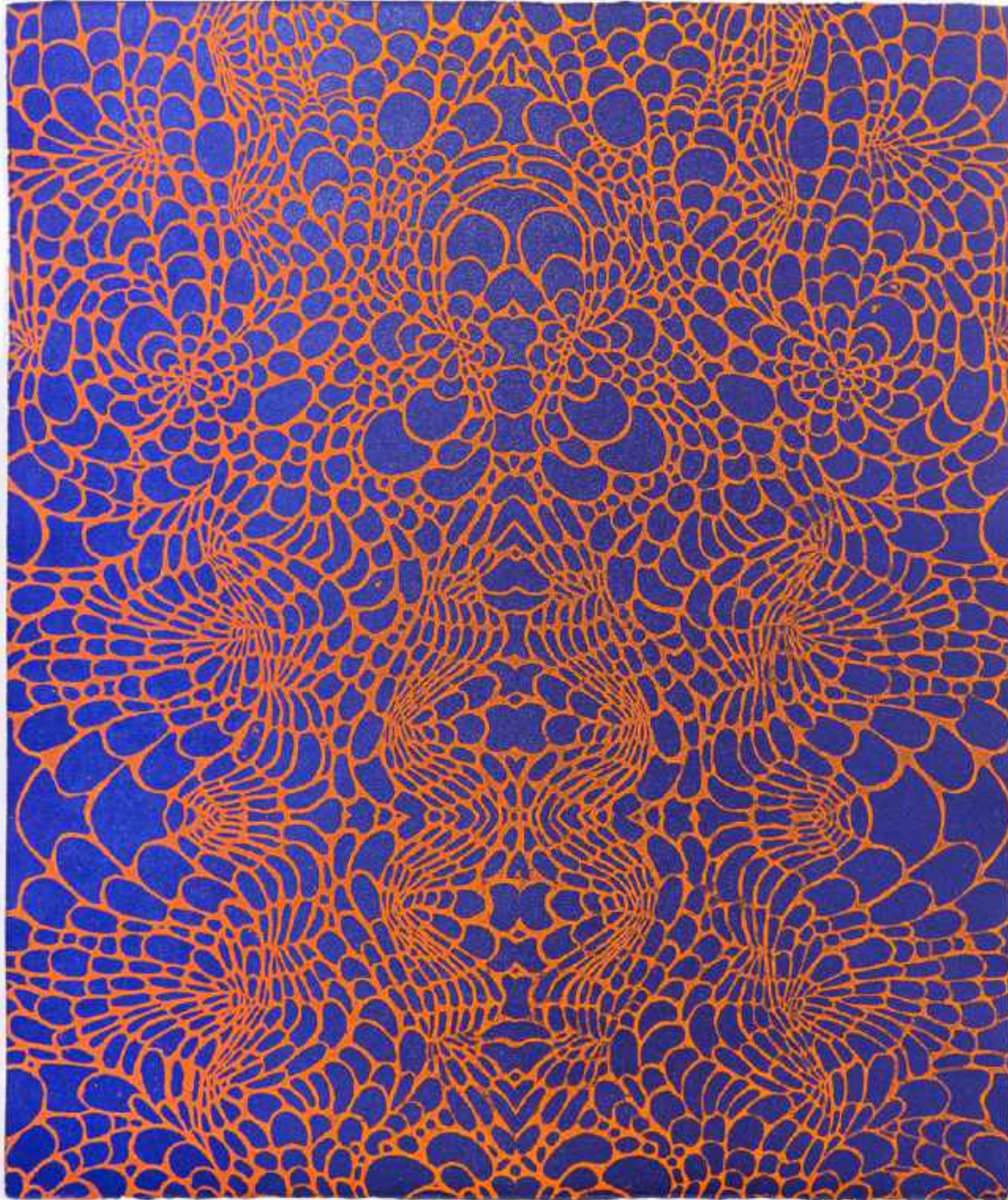
Soumen Das - India

Untitled, 2019

Paper size 20.4cm x 30.5cm Image size: 10.2cm x 20.4cm

Usually what I feel in deep meditation that I express throughout my art work. I do not give any title in my painting. I want that after seeing my painting the viewer can think and realize freely with their own ways. My realisation on this particular piece of painting is that, when I do meditate at a time I start to observe my mind. Whatever is appear in my mind simply I see those things. I do not Imagine anything else. Thus I get theme and composition for my painting.

Image courtesy of the artist



Sarsha Demirci - Australia

www.sarshademirci.com

Instagram @sarshademirci

Rorschach, 2019

Paper and image size: 43cm x 36cm

'Rorschach' is an explorative work aiming to create conscious awareness of the involuntary reactions the viewer's mind and body create in response to certain stimuli. It invites the viewer to question their perception, engage in meditation and being present. Organic forms are used to illustrate individual cells growing and shrinking in streams, creating illusions of movement and depth. By utilizing patterns evocative of cellular biology, 'Rorschach' represents the internal workings of the body.

Image courtesy of the artist



F.D.L.

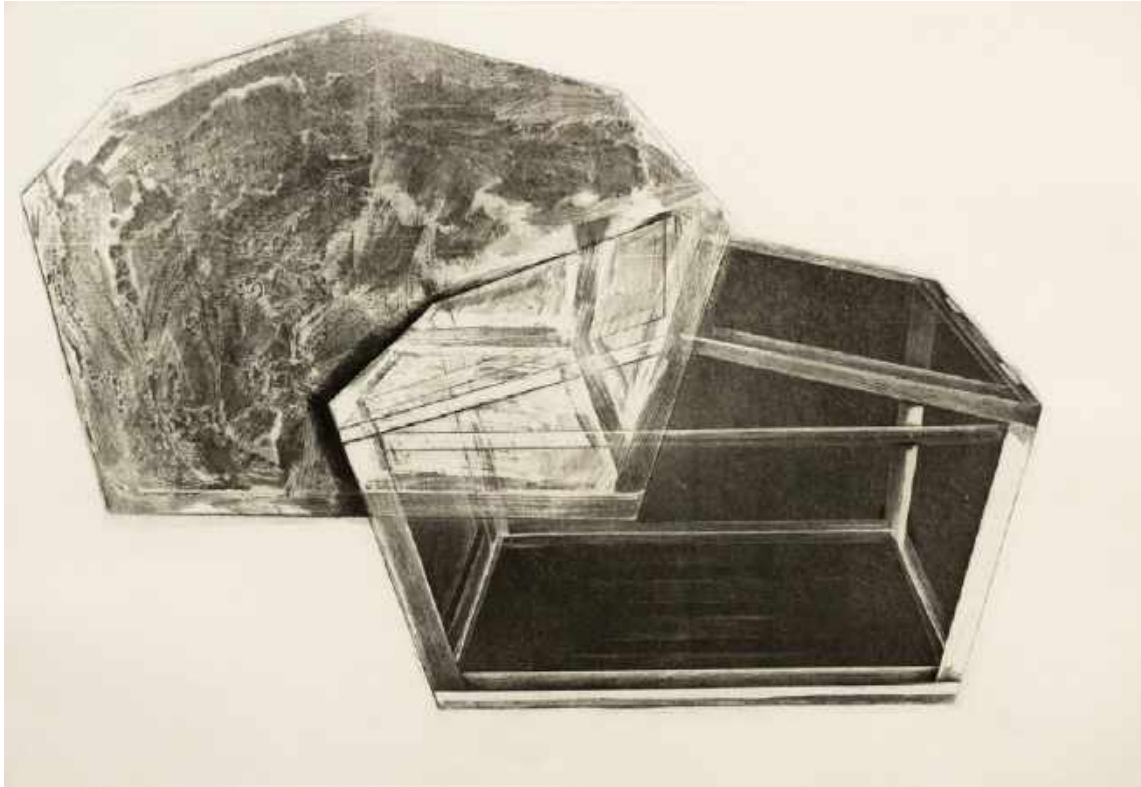
F.D.L.

Fabio Di Lizio - Italy

Good Morning, 2020

Paper size: 42cm x 39cm Image size: 28cm x 19cm

Image courtesy of the artist



Amanda Durig - United States

amandajdurig.com Instagram @manderrrjane

Awareness of the Other, 2020

Paper size: 76.2cm x 55.9cm Image size 66.5cm x 45.8cm

This work is an exploration into my interests in the in-between realms of the human mind and how it is influenced by the objects in one's environment. I focus on gardens, greenhouses and grow-box structures and how the visuals influences one's memory and how it is retrieved.

Image courtesy of the artist



Mayumi Enoki - Japan

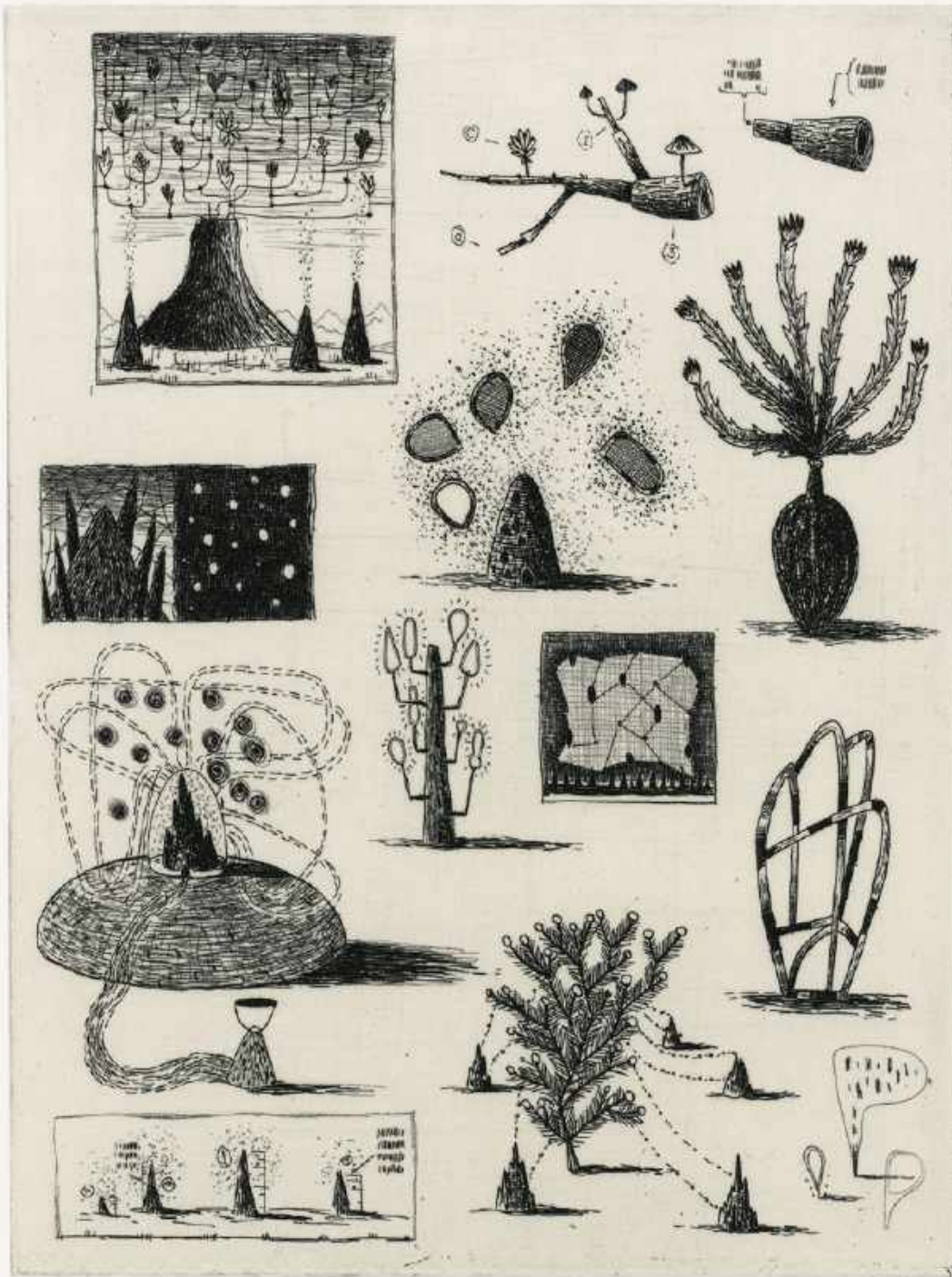
mayumienoki.com

Binding and String #2, 2019

Paper size: 48.5cm x 65cm Image size: 15.5cm x 19.7cm

In the "Binding and String" series, my metal-binding technique is inspired by a Japanese dyeing method, in which string prevents corrosion on a metal plate. A plate treated by this technique is so fragile that it can only create three prints. Moreover, each print has slightly different details, so it generates a variable edition. I think a print traces not only an image of the plate but also transfers a physical phenomenon; the things happening on a plate during corrosion and printing. I have become involved with this, and I realise that it is quite natural because our lives are full of chance elements, such as signs of impermanence, with regard to the Japanese sense of beauty.

Image courtesy of the artist



Marnix Everaert - Belgium

www.marnixeveraert.com

Instagram @marnix_everaert

Spinning Mountain, 2019

Paper size: 43cm x 35cm Image size: 20.8cm x 15.6cm

I create an unknown, parallel world but yet looking very familiar to ours. The idea of marvel is strongly embedded as a reaction to our timeframe in which everything is explained and taken for truth.

'Look around and see again the beauty and wonders that nature (on earth and in the universe) has to offer' seems the message, but actually goes beyond that. I hope the viewer will take a moment of time to contemplate the nature of a myriad of things surrounding us. But also to think about our place in this world and in this universe.

Image courtesy of the artist



Kasia Fabijanska - Australia

kfabijanska.com.au Instagram @kasiafabijanska

Narrow Pass, 2019

Paper size: 78cm x 61cm Image Size: 45cm x 60cm

From a series of works in which I aim to visually articulate the mood or state of mind brought on by time spent in various landscapes. This topic about the experiential value in nature and what it brings to human life stems from an interest in environmentalism, and what are the fundamental reasons that drive people to act to protect nature.

Image credit: Tim Gresham



Silvi Glattauer - Australia

www.silvi.com.au

Facebook @Glattauer

Dunas Blancas - La Puna Argentina, 2019

Paper size: 120cm x 40cm Image size: 100cm x 20cm

These large format photogravure prints continue the series of "LA PUNA". Altiplanic landscapes that explore a personal narrative of identity that pendulates between Australia and Argentina

Made with multiple plates in a panoramic format, the prints relate the vastness of the altiplanic landscapes they represent.

Image courtesy of the artist



Yuji Hiratsuka - United States

www.yujihiratsuka.com

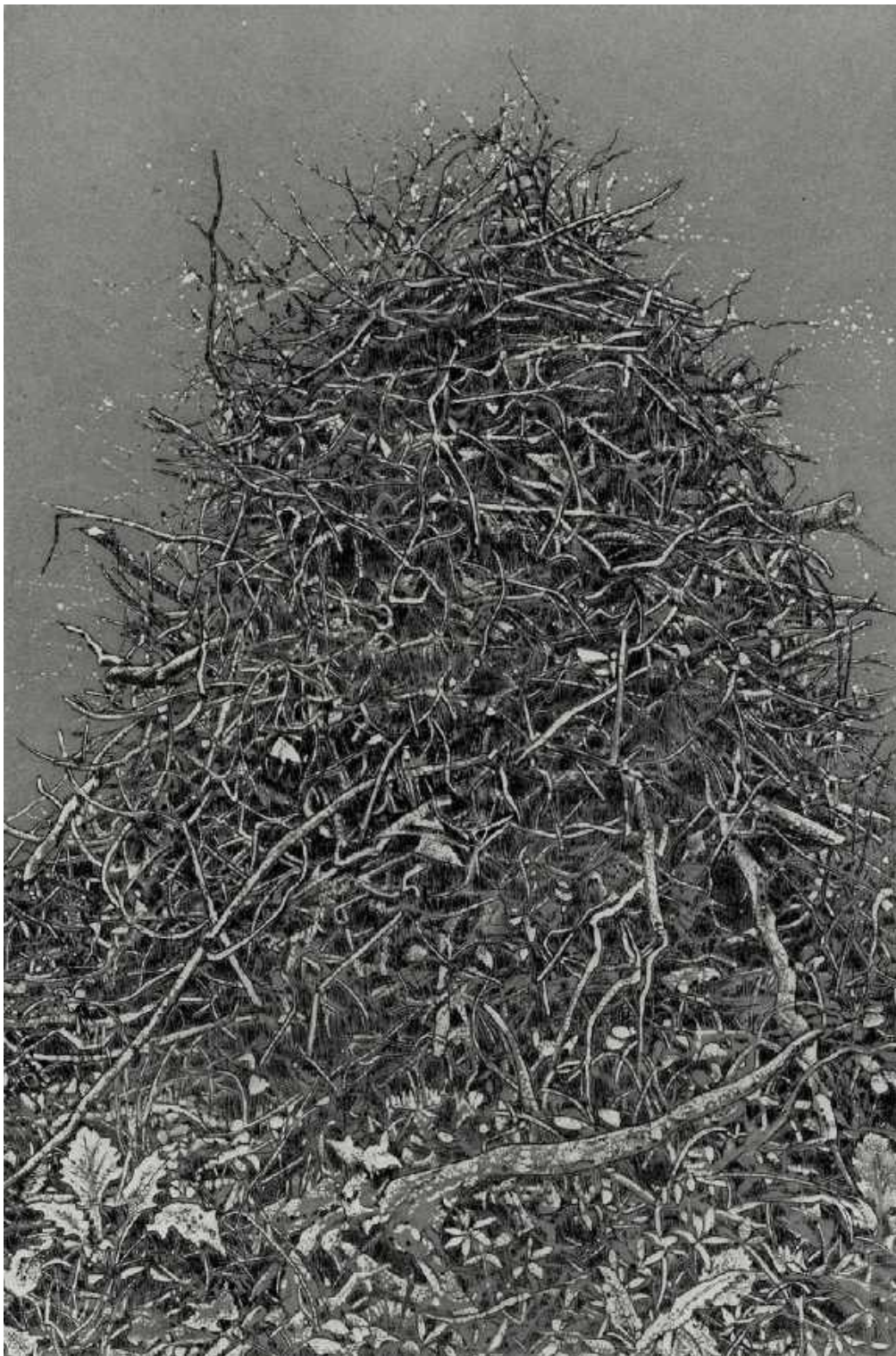
Instagram @hiratsuy

Featheriel, 2019

Paper size: 99cm x 71.1cm 91.5cm x 61cm

This is one of my winged figure series. These particular wings are derived from Egyptian Angel (Isis). The title "Featheriel" is somewhat inspired by names of Archangel.

Image courtesy of the artist



Anita Hunt - United States

www.anitahunt.com Instagram @batworthy

Summer Stick Pile, 2019

Paper size: 38.1cm x 28cm Image size: 23cm x 15.3cm

This image is from an ongoing series of etchings regarding transient outdoor structures made from found natural materials by animals and humans, including beaver dams and lodges, brush piles, bonfires and cairns. I work from direct observation, using on-site photography and drawing as interim steps in the process toward etchings on copper plates.

Image courtesy of the artist



Hui Ju Chang - Taiwan

Instagram @joanchang_creative

Hiking, 2020

Paper size: 20cm x 20cm Image size: 10cm x 10cm

The dream is far away and real, I am moving towards it.

Image courtesy of the artist



Nilesh Kashyap - India

Slaughter - ii, 2019

Paper and image size: 51cm x 51cm

If I talk about the subject and the idea, I am a middle-class family, I am from an urban area, I am from a city, I am in the vicinity of things, or events, such as if I do the cows in the streets of the river or a dead cat or a dog in the road. Or a nest of a bird in the windows of my house, or an event that the whole society is talking about, I have to make use of these things in my work style. That you can see in my artworks.

As a student of art, we have a duty to dedicate ourselves to this society in the matter we work with and the place we are preparing. As I have chosen graphics as my main subject, I feel that developing our vision and playing a role for art lovers and new direction in art from their own artworks, which the people of every section of my art have to play today world in peace.

Image courtesy of the artist



Morteza Khakshoor - United States

www.mortezakhakshoor.com Instagram @mortkhakshoor

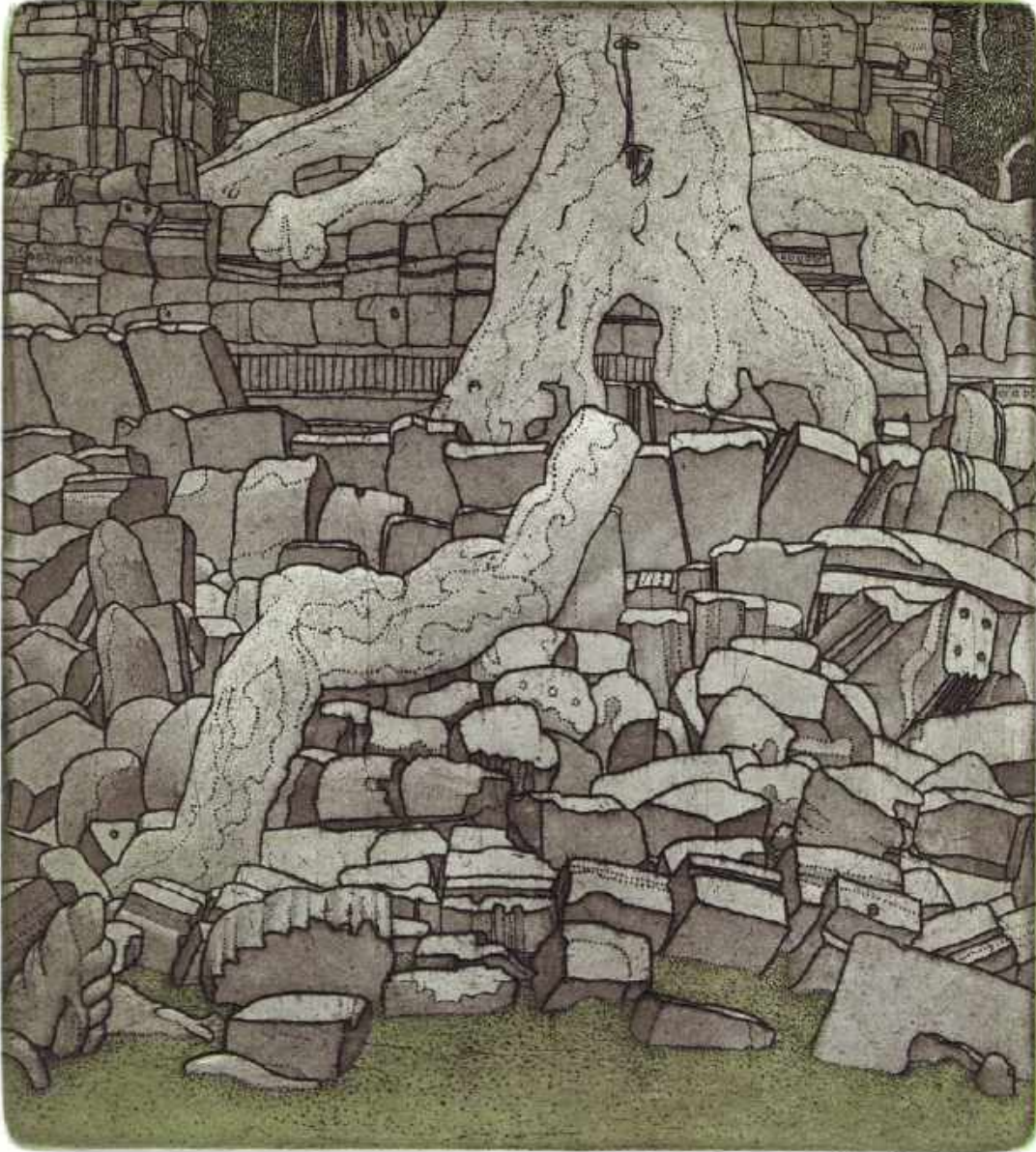
Tiles, 2019

Paper size: 55.9cm x 70cm Image size: 23cm x 30.5cm

'Tiles' is a four-plate etching and aquatint print depicting a rising stack of creatures with a bold abstract pattern surrounding them. This picture is one of several intaglio prints I created during an art residency in Boston in summer of 2019. The title refers not only to the tile-like pattern in the background, but also the overall jigsaw look of the entire composition. Like many pictures I created during this period, my interest in folk art and handicrafts such as tiles, oriental carpets, and decorative historical objects can be seen in this composition. Human figures specifically male bodies, animals, and oriental decorations have been frequent motifs appearing in my pictures for the last couple of years.

I am interested in creating a hybrid world that suggests a sort of discombobulated view of the body recalling a more psychological bent. History is another element that is often present in my work. The history in my work has a broad meaning that includes factual and non-factual past events, ancient Middle Eastern and Mesopotamian literature and mythology, pre-revolutionary Iran, and anything in between.

Image courtesy of the artist



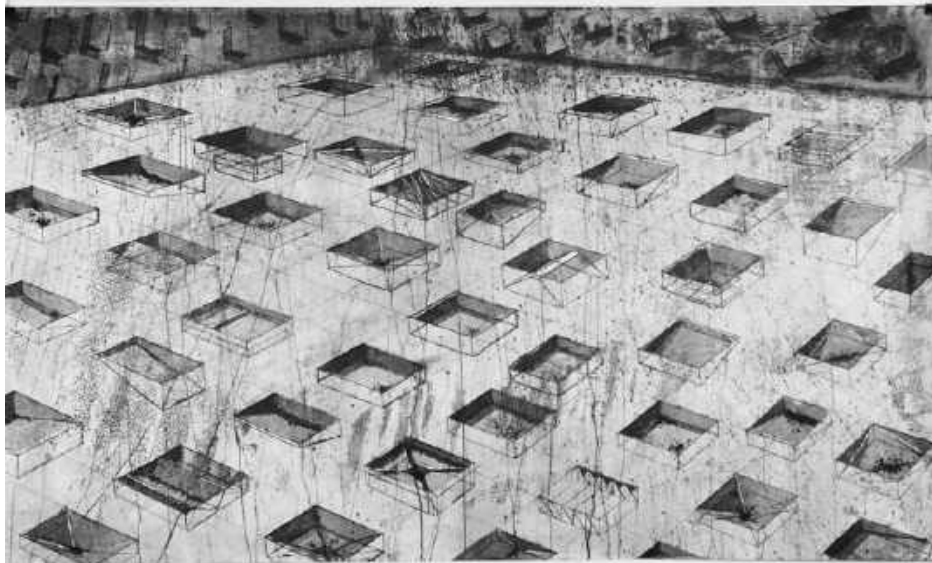
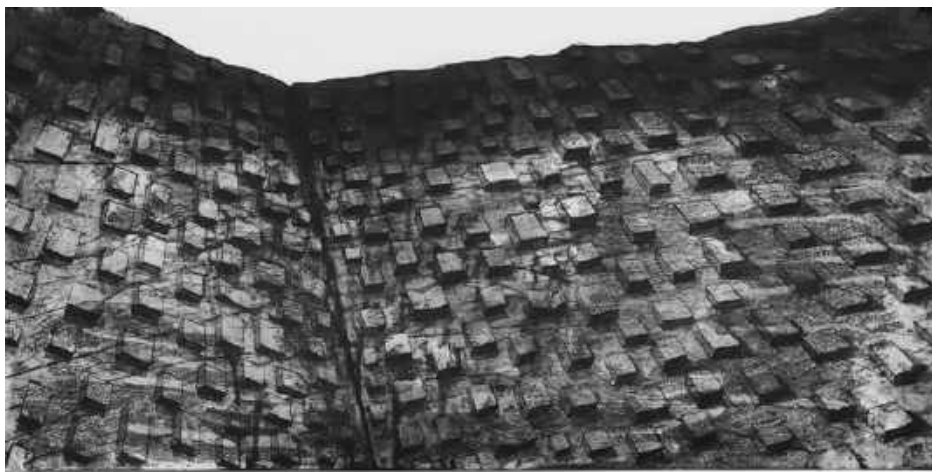
Damon Kowarsky - Australia
damon.tk Instagram @damonkowarsky

Angkor II, 2019

Paper size: 38cm x 28cm Image size: 23cm x 21cm

Etching and aquatint from two copper plates

Image courtesy of the artist



Alexander Lazarkov - Bulgaria

Instagram @alexanderlazarkov

Personal Purification System, 2020

Paper and image size: 160cm x 100cm

This is a personal purification station, this means that I am representing the mechanism of purification of the thoughts in our mind. The way of deciding which thought is important and which is not, to the point you are left with only valuable and concentrated thoughts. The process is personal because you are the only one deciding what to think about.

Image courtesy of the artist



Sally Mumford - Australia

sallymumford.com

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

Tree Pulse, 2019

Paper and image size: 106cm x 78cm

This image was created using the repetition of the technique of dry point etching upon a mono printed background. It is inspired by the living energy held within old trees.

Image courtesy of the artist

Malgorzata Oakes - United States

www.malgorzataoakes.com

Instagram @malgorzataoakes_printmaking

Passing Horizon, 2020

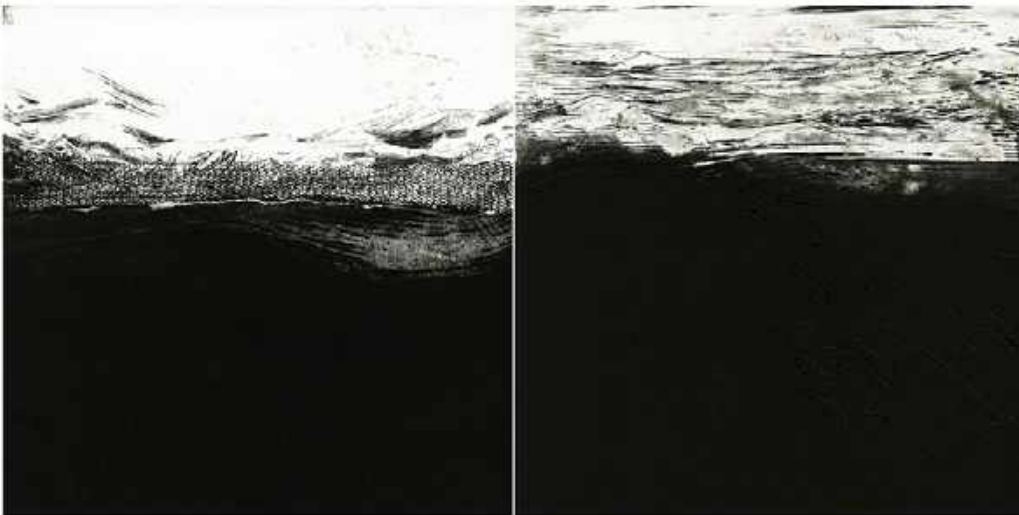
Paper size: 61cm x 76cm Image size: 30cm x 60cm

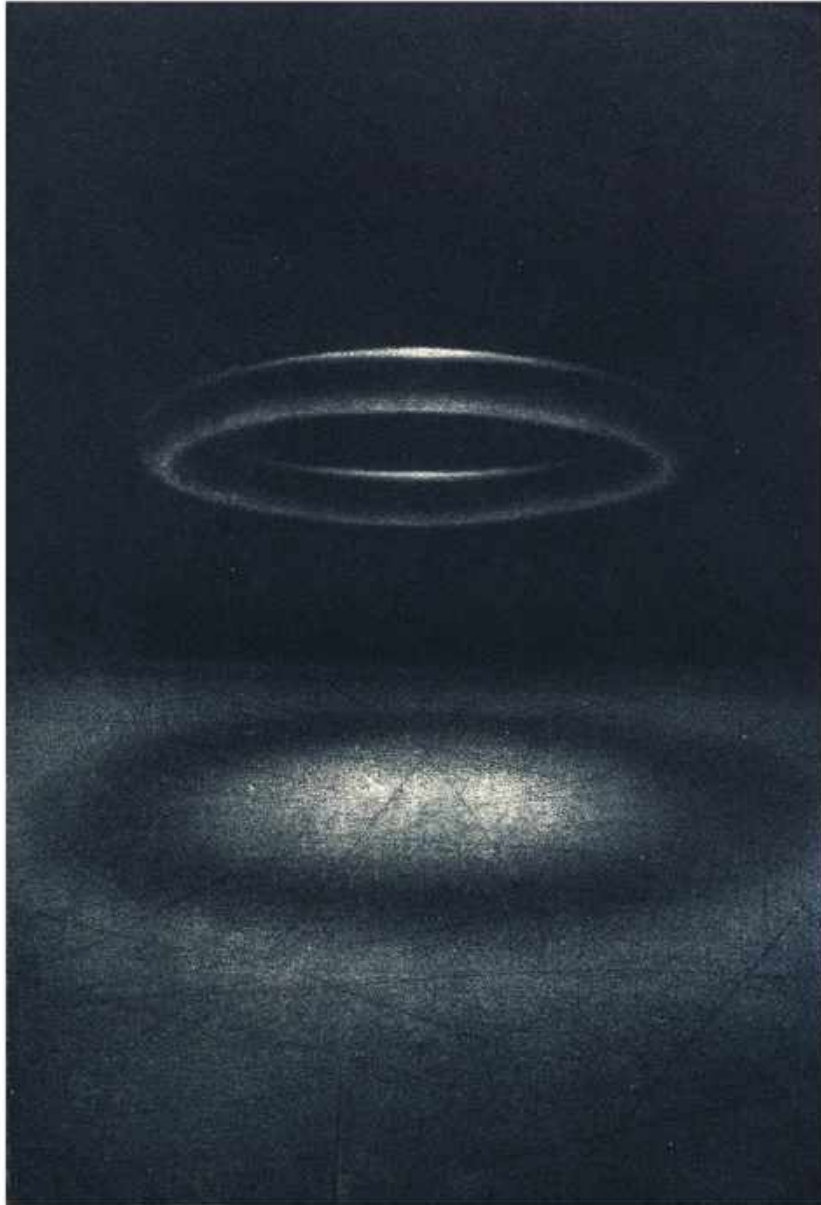
Working strictly with Non-toxic methods in printmaking I speak about global concerns such as changes in the environment or waste issues. I alternate the use of paper and traditional matrix with reused, repurposed materials, sourced recycled textiles or random everyday objects.

My latest body of work represents experimental approaches in safer intaglio focusing on search for alternative processes. I investigate the ability to find new ways to repurpose nature elements. I often experiment and explore further accessible objects around print shops, such as waste materials or random pieces of copper. I source repurposed elements to speak about environmental awareness, involvement, inclusion, and pollution concerns. Pieces of string, plastic packaging, parts of recycled textiles speak for sustainable methods of working with waste giving random objects different meaning, creating their new beginning and a new story.

Here I speak about Passing Horizon, connection between fleeting momentum and a landscape, emotional state of a human being, memory loss and nature. I used pieces of random fabric that I found in the local park as part of my matrix to address sustainability concerns.

Image courtesy of the artist





Marco Poma - Italy

Instagram @marcopoma_art

Solo, 2020

Paper and image size: 45cm x 35cm

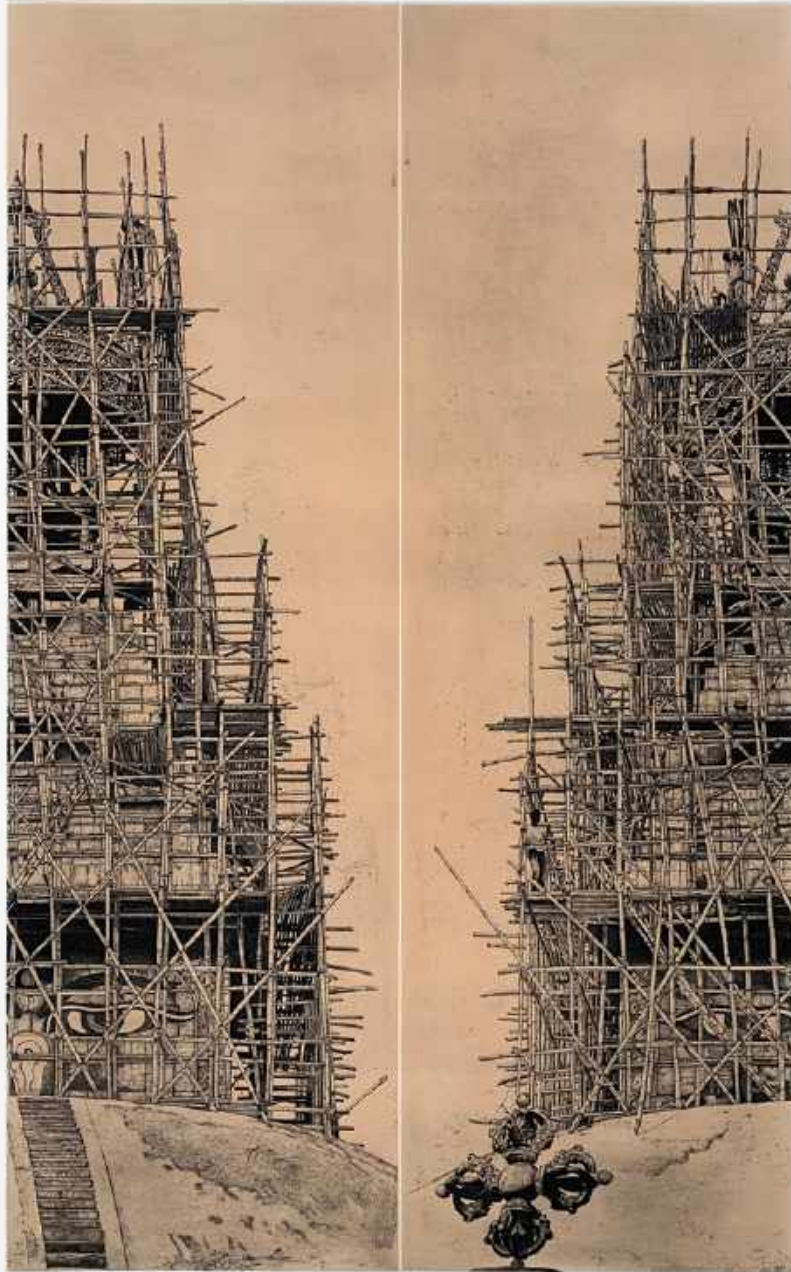
SOLO is a work conceived and created during the quarantine. The work has evolved more and more in the direction of a story of solitude, despite the intentionality of this narrative cue was not yet fully aware during the design phase. The ring is a mirror of the individual who finds himself isolated, faced only by his own shadow, with whom he seems to want to establish a dialogue. The figure floats in the void, which makes it extraneous, foreign: as if it were the first time, whatever its origin. The circular shape of the subject and of the shadow it casts are attributable to the cyclical nature of time that repeats itself identical, again and again.

Image courtesy of the artist

Kabi Raj Lama - Nepal

The Taste of Time, 2019

Paper size: 81cm x 124cm Image size: 60cm x 100cm



I had two direct experience confronting traumatic natural disaster the 2011 tsunami in Japan and the 2015 Gorkha earthquake in Nepal. My work examines themes of natural disasters, trauma and healing. To me the complexities of natural disasters is multidimensional, affecting both in tangible and intangible worlds . I tried to explore how the expectations and backgrounds of individual victim further compounds the impact of natural disasters.I also tried to investigate religious faith and its influence on the outlook of those affected by disasters.It is a meditation on the harrowing disasters I have personally lived through.

This series is a homage to the 9000 people who died in the great earthquake of 2015. It is a tribute to the courage and resilience of my people in the face of such unprecedented tragedy.

Post disaster those affected submitted inspirational optimism and outlook despite great loss, faith held them together it helped them make sense of the calamity while instilling a belief in something better to come .

This series of works captures this unrelenting and selfless act of belief through the image of Nepal's tangible heritage damaged in the quakes . I encountered these particular Nepali holy shrine of Buddhist (Boudhanath)and image of different Newari architecture at the time of earthquake. It shows the moment of renovation of the great stupa Boudhanath . I marvelled at its craftsmanship, the realism which was instilled through labor. Here I tried to document the process of reconstruction from Kathmandu's world heritage sites which is on the progress .The process of reconstruction inspired me a lot and helped me to understand the historical facts and took my work into completely new dimension of composition.

Image courtesy of the artist



Yogesh Ramkrishna - India

Instagram @yogesh__ramkrishna

Tales of the Badlands, 2019

Paper size: 50.8cm x 81.3cm Image Size: 35.5cm x 48.3cm

The map was drafted exploring various socio-political incidents that happened in the area through the memory of an artist. The idea was to explore various places from the city regarding various incidents happened at those places rather than architectural formations. The map explores places where various harsh, highly impacted self-experienced incidents were through the memories of the artist during the stay of a month. It also exhibits the small highlights of those incidents in the form of bubbles on the map. Work explores how people are adopted to these everyday struggles, mob fights, harassment from police, accidents, and acted very normal in the city which turned down into the Badland.

Image courtesy of the artist



Maxwell Roath - United States

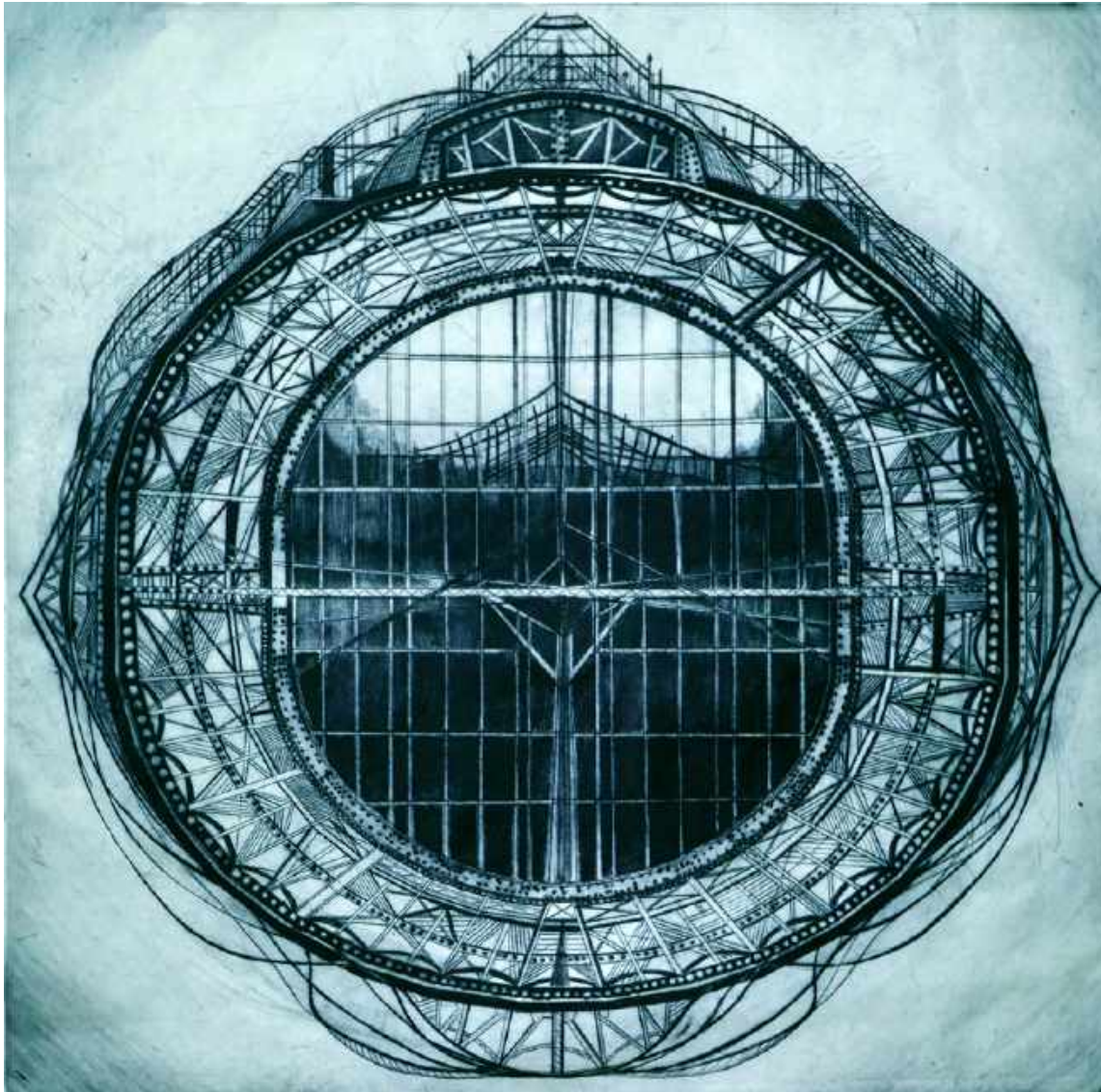
www.maxwellroath.com

Instagram @maxwellroath

Premature Hygiene, 2019

Paper size: 35.6cm x 55.9cm Image size: 25.5cm x 45.3cm

Image courtesy of the artist



Jenny Robinson - United States

jennyrobinson.com Instagram @jennyrobinsonprints

Rotondo #1, 2020

Paper size 72cm x 74cm Image size: 61cm x 61cm

The 'Rotondo' portfolio, (an Edition of 6 Drypoint intaglios) was developed during my 16 weeks of covid 19 Lockdown in Europe, starting at the end of February 2020 and only now slowly returning to some kind of normality.

As our social media screens filled our isolated lives with the images of the worlds deserted cities, the series became an exploration of what it means to live in a city empty of human interaction, a meditation on how our surrounding can become suddenly something more tenuous and fragile than we could have imagined.

The self contained format, the circle, floating in space, represents the isolation and solitude of that momentary reality, as we tried to understand that alternative view of the world without us.

Image courtesy of the artist



Ricky Salvador - United States

rnsalvad.wixsite.com/rickysalvador Instagram @creative_outlet_p

An Inkling of Native Beauty, 2020

Paper size: 55.9cm x 49.6cm Image size: 44.5cm x 36.9cm

The goal of using technology has been to progress further into a "Utopian" society where everyone has comfortable access to food and housing. Using this image, I argue that technology has caused us to push nature too far into the unnatural; replacing almost all native environments with manmade structures. Technology should not be eradicated but rather, a balance should be found between the natural, and the unnatural productivity we strive for. Photomontage with digital kozo on Cream BFK

Image courtesy of the artist



Douglas Schofield - Australia

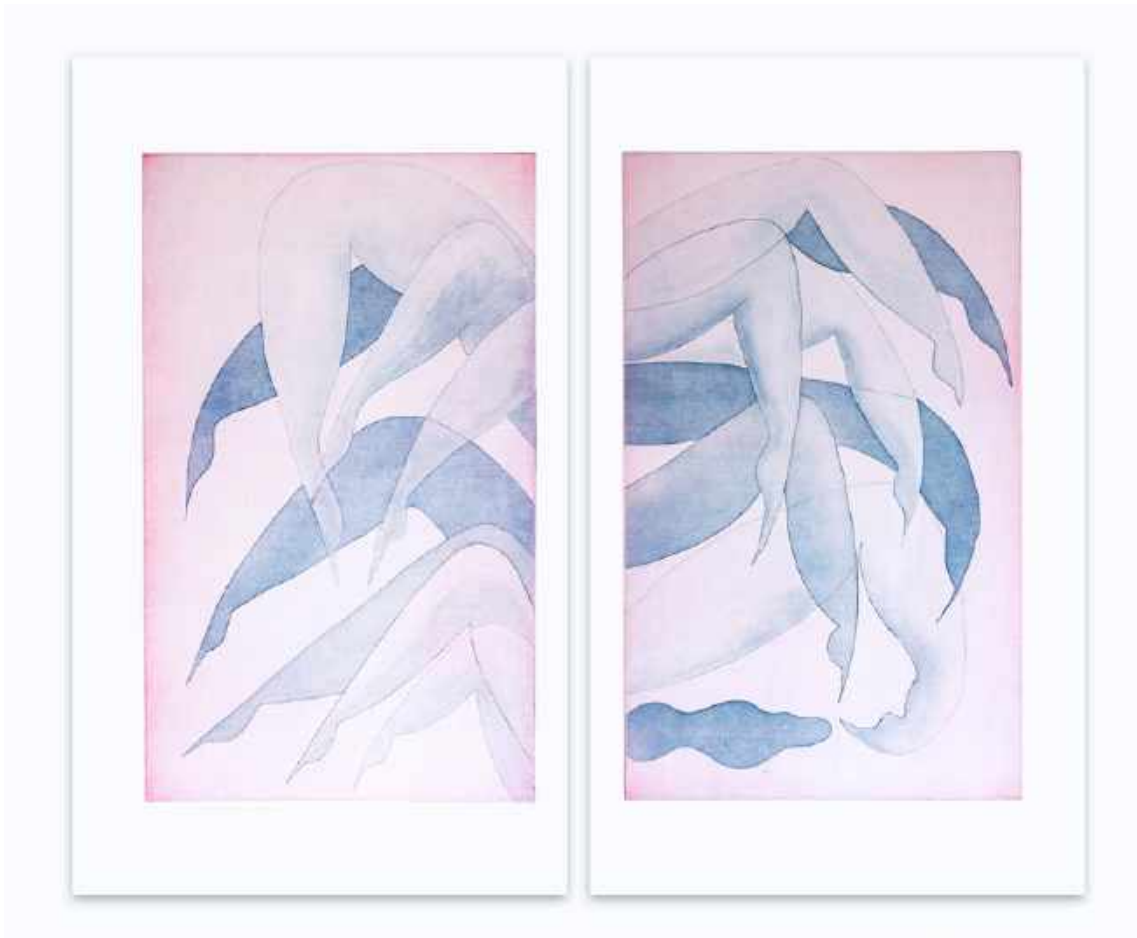
Instagram @dougie_schofield

Foamy puddle (After rain), 2019

Paper size: 38cm x 28cm Image size: 22cm x 17.5cm

My work focuses on gardens as sites of curated Nature. I find garden spaces to be really intriguing engagements with the natural world. "Foamy puddle (After rain)" is just one piece from a large body of work which journals my gardening practice.

Image courtesy of the artist



Ewelina Skowronska - Japan

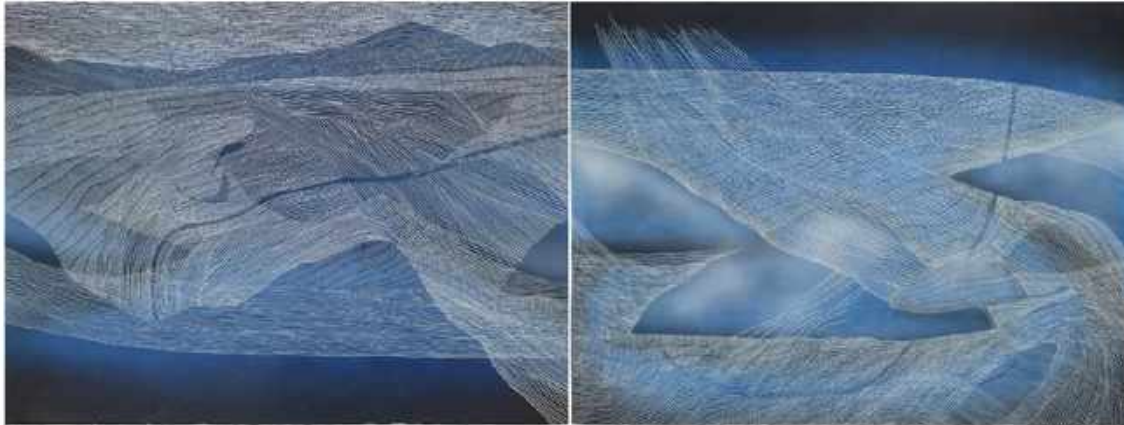
www.ewelinaskowronska.com Instagram @eweilello

Roysfingered moon, 2020

Paper size: 120cm x 90cm Image size: 60cm x 90cm

The work comes from series titled "if not, winter" inspired by "Fragments of Sappho" poems written by Sappho around 500 BC. Most of Sappho's poems have not survived, and what we have access to today is just fragments. I am interested in this idea of fragments in the context of creating identity, what is absent and what is present, as well as the idea of the language, as being both shared and personal. My work explores issues connected with gender, identity, sexuality and the body. I draw from my personal experience touching subjects connected with the experience of living within the body, as well as the way race, gender, and sexuality intersect to form complex identities.

Image courtesy of the artist



Melissa Smith - Australia

www.melissasmith.net.au

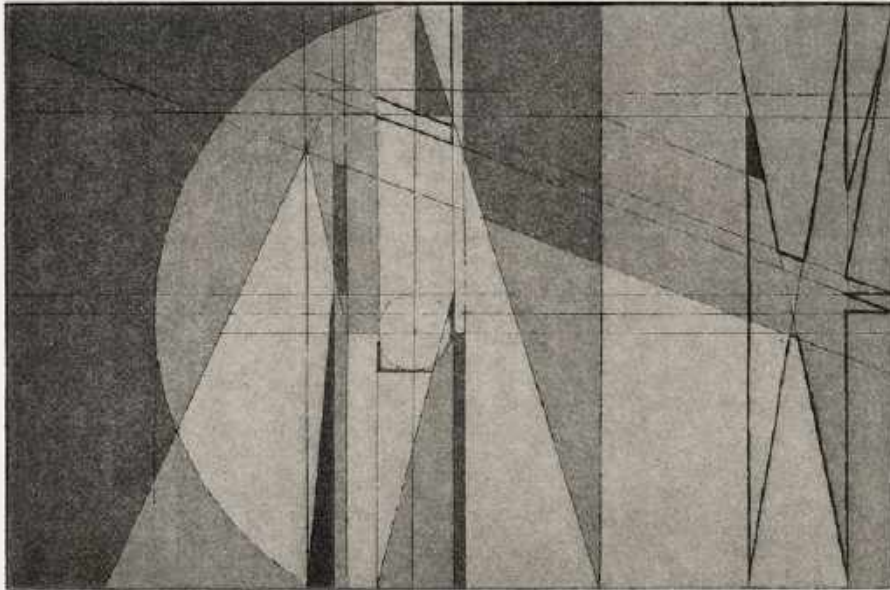
Instagram @m50smith

Passing Thoughts - Lake Sorrell, 2019

Paper size: 56cm x 152cm Image size: 56cm x 152cm (diptych)

The work comes from series titled "if not, winter" inspired by "Fragments of Sappho" poems written by Sappho around 500 BC. Most of Sappho's poems have not survived, and what we have access to today is just fragments. I am interested in this idea of fragments in the context of creating identity, what is absent and what is present, as well as the idea of the language, as being both shared and personal. My work explores issues connected with gender, identity, sexuality and the body. I draw from my personal experience touching subjects connected with the experience of living within the body, as well as the way race, gender, and sexuality intersect to form complex identities.

Image credit: Scott Cunningham



Art Sokoloff - United Kingdom

Instagram @artsokoloff

Momentum#1, 2019

Paper size: 20cm x 27cm Image size: 11 cm x 16.5cm

Momentum #1, is a semi-abstract geometric composition that refers to the utopian architectural fantasies. The work explores the relationships of planes, directions, and masses. Using an architectonic vision, the author carefully and systematically builds up the structure using intuitive construction. The visual balance of the masses achieved by the verified play of tone relations gives the composition the necessary materiality. The usage of a steel plate instead of other material is relevant because it gives the image a natural tonality of jagged metal and an element of out of controls.

Image courtesy of the artist



Tim Southall - Spain

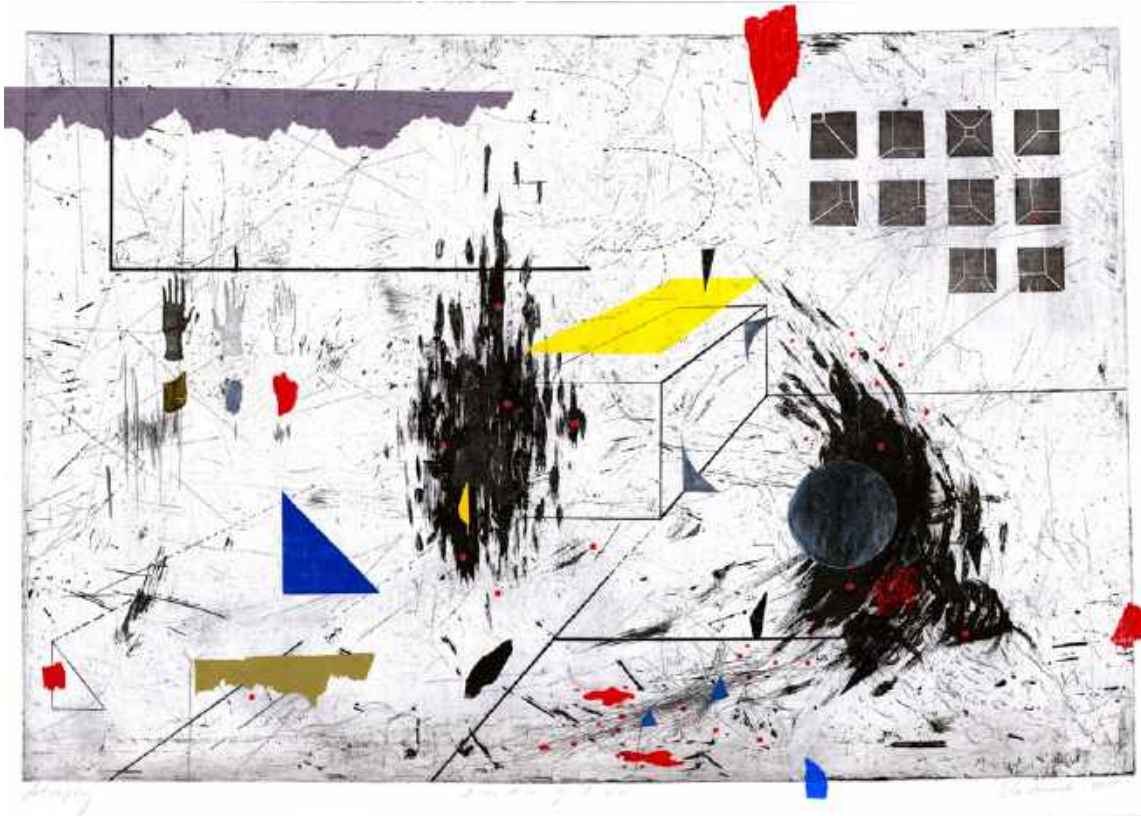
timsouthall.net Instagram @timsouthallart

The Circle of Life, 2019

Paper size: 42cm x 52 cm Image size: 30cm x 40cm

The 'Circle of Life' is a large narrative etching which portrays many aspects of life, from cradle to grave. Drawn on a copper plate, this print is a visual story which unfolds in an imagined magical landscape. Here many different figures and animals features in a number of vignettes each of which contribute to an overall story. Dominating and overseeing the scene are various giant trees. These act as conductors, orchestrating and dissecting the events and characters. Added to this are complex plays on perspective and scale adding drama and edge to the dynamic of the image.

Image courtesy of the artist



Magdalena Stachowiak - Poland
magdalenastachowiak.wixsite.com/mstachowiak
Instagram @medzison

Atrophy, 2019

Paper size: 104cm x 74cm Image size: 97cm x 68cm

You can go very far with your thoughts. The specific ability of our mind - the creation of imaginations, manifests itself in the attempts of representation of aesthetic ideas that are beyond the limits of experience and which can not be specifically described. 'Atrophy' from cycle 'In the orbit of the imagination' is part of my personal study of fabrication, subconsciousness, feelings and dreams that are suspended in outer space. Building places for unreal events and stories is an experiment inspired by the work of Stanisław Lem.

Image courtesy of the artist



Ruth Stanton - Australia

ruthstanton.wixsite.com/fineart

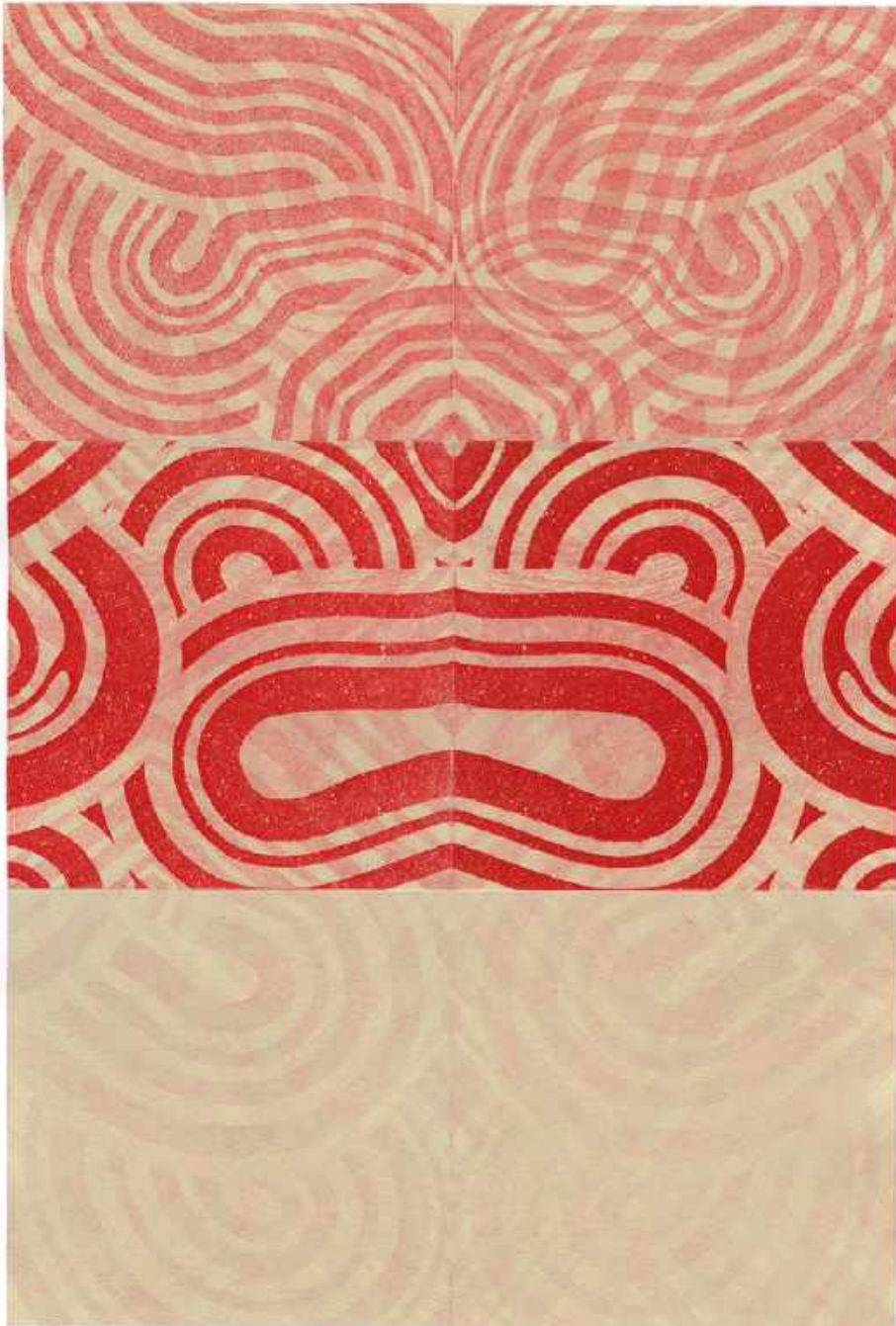
Instagram @ruthstanton_art

Melrose, 2019

Paper size: 20cm x 25.5cm Image size: 10cm x 13cm

Melrose is inspired by the production of the former Hoffman Brickworks and Pottery in Brunswick West, Melbourne. Depicting the Australiana art-ware that was produced there during the 1930s and 40s as part of an Australian landscape, Melrose reflects on how the ceramic industry has literally and figuratively shaped our landscapes. From the parks that mark the locations of former clay pits, to the rows of brick houses, churches and pubs, to the remaining kiln chimneys that act as landmarks, clay, and our use of it, has shaped our cities. Within our homes, it is used in our daily lives, displayed to show our tastes and collected for its significance and worth. The use of distinctive Australian flora and fauna in the designs of Melrose ware, reflect significance of the natural environment to the the newly found Australian identity and the taste of Australian Arts and Craft Societies of the 30s and 40s. This two-plate, aquatint etching puts the gumtree green Melrose ware back into the landscape where both its material and its subject matter began.

Image courtesy of the artist



Taro Takizawa - United States

cargocollective.com/tarotakizawa

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

Mononoke II, 2019

Paper size: 58.5cm x 40.7cm Image size: 45.8cm x 30.5cm

*Etching printed on Kitakata paper, mounted on Stonehenge paper.
This is part of a series of etchings done at my summer artist residency
program at Morgan Conservatory in Cleveland Ohio.*

Image courtesy of the artist



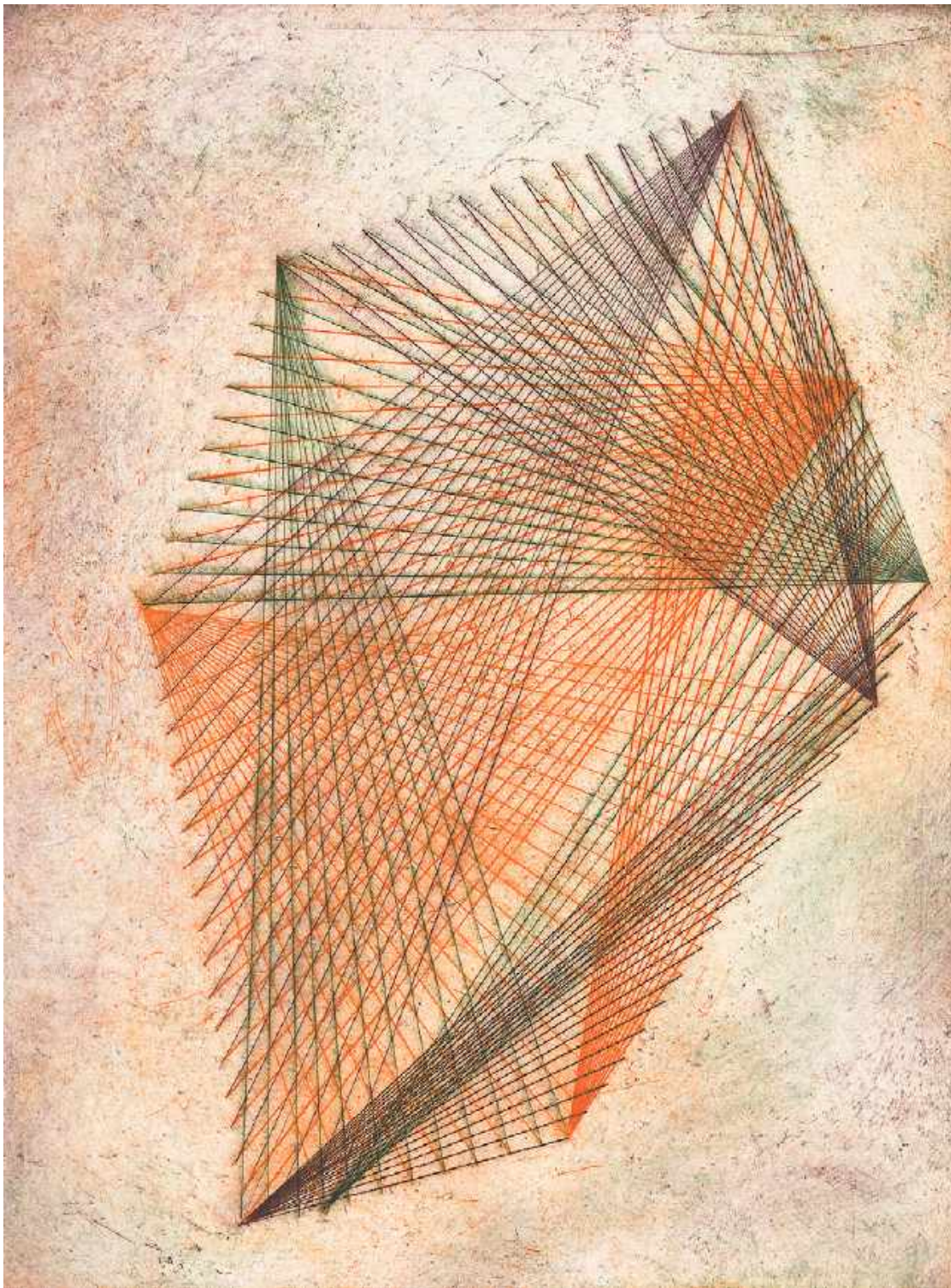
Ritesh Umate Mahadeo - India

The Bath, 2019

Paper size: 35.6cm x 50.8cm Image size: 35.4cm x 30.5cm

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

Image courtesy of the artist



Kate Vassallo - Australia

www.katevassallo.com Instagram @kate.vassallo

Net 2, 2019

Paper and image size: 38cm x 29cm

I design materially driven systems to use while making, centering on process-orientated repetition and building material density. I'm interested in the visual nostalgia and quality of line that emerges from the materiality of etching. My recent artworks focus on different systems to plot and connect points, using the controlled mark-making of straight, ruled lines. While making this print, I wanted to contrast this geometric form with the serendipitous material texture that can emerge from an etching plate.

Image credit: Document Photography



Chandrashekhar Waghmare - India

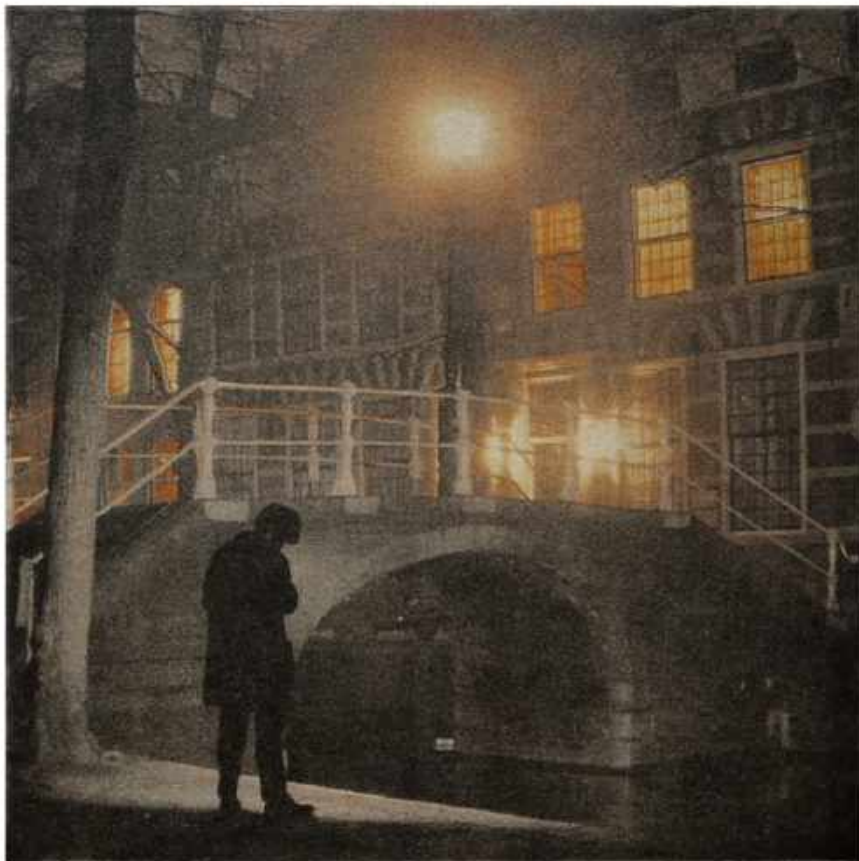
www.orangeatelier.in

During Lock down, 2020

Paper size: 56cm x 76cm Paper size: 51 cm x 67cm

My work is the the Outcome of Natural response to my immediate environment. the imagery i use reflects how i observe social issues and situation around me. i always have tried to show the actual picture of our society in my compositions. My work are familiar to everyone, since they are familiar to spectator. i have used animal from to represent the society as well as self situation. in one sentence it can be said that i have used various metaphors to express the social issues and problems with a comprehensible message.

Image courtesy of the artist



Hilary Warren - Australia

Instagram @hilarywarrenauart

In a past life - 1, 2020

Paper Size: 26cm x 26cm Image Size: 14cm x 14cm

This intaglio print is the first of a series of works capturing memories of a long distance past. In this instance a wintery night in Oude Delft in The Netherlands in 1973.

So many memories remain hidden in hundreds of boxes of slides. Lockdown in 2020 with Covid-19 gave me ample time to explore the past and seek out gems that are important memories for me.

The print was generated by scanning and translating a Kodachrome slide onto a solar plate yielding a polymer photogravure work. The plate was printed intaglio using Charbonnel carbon black onto Hahnemuhle 300 gsm paper. Colour was interpolated into the print with a pigment inkjet chine colle on thin Kozo paper.

Image courtesy of the artist



Supported by:



ACT
Government



Australian Government



ACT Government

THE VISUAL ARTS AND CRAFT STRATEGY