

MEGALO PRINT STUDIO

LITHOGRAPHY ONLINE EXHIBITION

29 OCTOBER — 17 DECEMBER



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ZOE BRESTER-PENNINGS | BERNHARD COCIANCIG | JULIE COWAN
DANIELLE CREENAUNE | MARIA LUISA ESTRADA SANCHEZ | JACOB
TAYLOR GIBSON | ROBERT HAGUE | LOCUST JONES | ANN-KRISTIN
KÄLLSTRÖM | NATALIA KLESZCZEWSKA | AMNAT KONGWAREE
JIN LEE | OLEG MIKHAILOV | ALPHA VICTORIA PATIÑO ROSAS
SIMONE PHILIPPOU | CARRIE ANN PLANK | ANDREW POLK
KATHRYN POLK | MAY RODED | SHEIDA SABETRAFTAR | KRISTIN
SARETTE | BRADY SMITH | JENNIFER TARRY-SMITH | THUONG
TRAN | ANNA TROJANOWSKA | LEE TURNER | BRIAN WAGNER
DIANA WHITE | BRANDON WILLIAMS | NAOMI ZOUWER

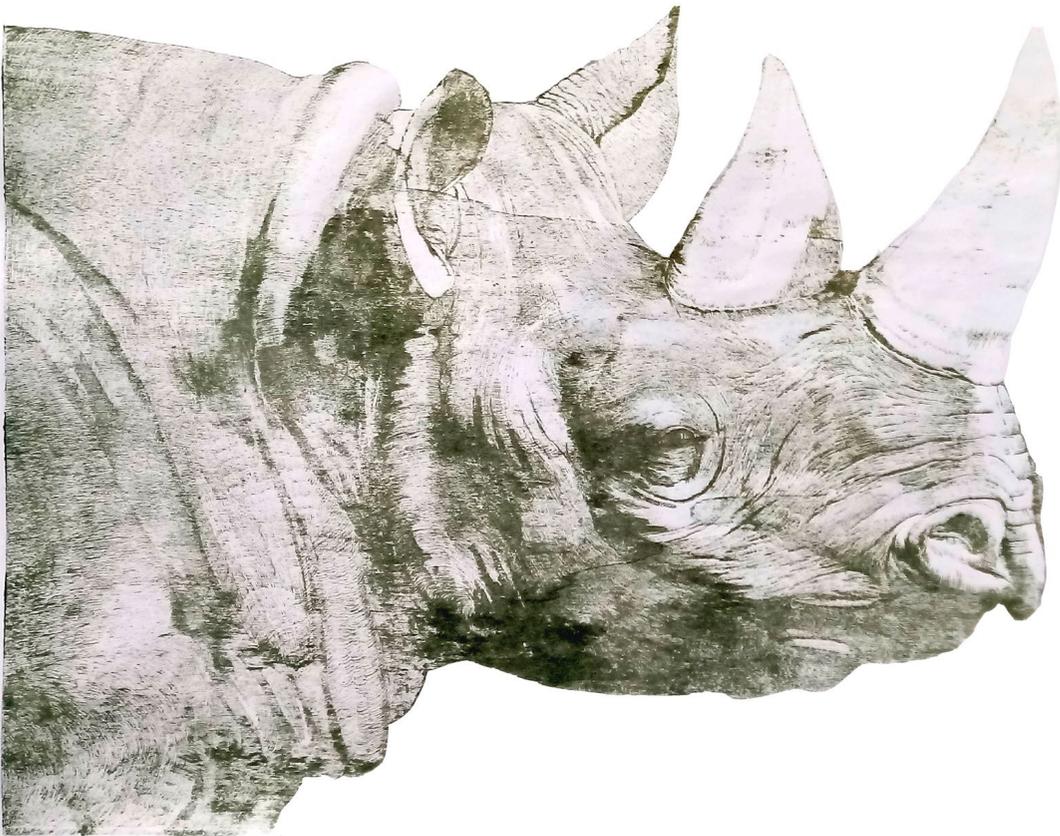


ZOE BRESTER-PENNINGS USA

Untitled
2021
Lithograph, monotype
56 cm x 46 cm
Image courtesy of the artist

My work explores the concept of femininity and the fleeting permanence of 'ideal' beauty through milk. Despite its history and organic nature, milk as it exists today is part of a system of manipulated production and consumer propaganda. The production of milk requires the exploitation of livestock and a cycle of abuse in order to keep up with a demand that has been established through consumer conditioning over the past fifty years. All that aside, the resulting product is one that is highly processed, yet unstable and devalued. Milk has a limited shelf life of seven days past its 'best by' date. Through my work I delve into what we perceive as ideal through processed means, and how we attune to societal standards of gender and expression.

BERNHARD COCIANCIG
AUSTRIA



Last of its Kind
2021

Mokulito

Paper size: 55 cm x 65 cm

Image size: 49 cm x 60cm

Image courtesy of the artist

My main print practice is mokulito, although I also work in other experimental techniques (e.g. electro etching). Portrayal of endangered species, such as the Northern Black Rhino, are a central focus of my works to raise awareness of the ever decreasing biodiversity.

JULIE COWAN

USA

Riches from the Garden
2021

Paper lithography and coloured pencil

Paper size: 152 cm x 112 cm

Image size: 112 cm x 61 cm

Image courtesy of the artist



Having a press that is 24 inches wide limited my print size, but I like BIG images. So I tile my images to make them large. I took a lot of walks this year because of the lockdown and I noticed so much beautiful flora. These flowers are so big and they make me happy, helping me through the loneliness.



DANIELLE CREENAUNE AUSTRALIA

Silent Falls, Carrington
2020

Stone lithograph and chine colle

Paper size: 63 cm x 53 cm

Image size: 52 cm x 43 cm

Image courtesy of the artist

Silent Falls, Carrington derives from local waterfalls in and around Budderoo National Park NSW, an area I've been revisiting to walk and draw. The falls are mesmerising and ever changing by the second while constant in their continuous flow. It's the place I spent the last day of bushwalking together with my elderly parents in 2017. They instilled in me a love of land, quiet reflection and admiration for the details of nature. As with many of my landscapes, I feel there are opposing forces at play, balancing the complex and the simple, the sensitive and the bold, intimacy and grandeur, the inside world of personal sentiments and the outside world of nature's rawness.

MARIA LUISA ESTRADA SANCHEZ
MEXICO



Las Curvas
2021

Lithograph on Veracruz marble

Paper size: 100 cm X 120 cm

Image size: 85 cm X 120 cm

Photo: Rafael Ruiz

This piece is part of the project entitled Zoom II, which consists of portraying urban landscapes of Mexico City from above.

This project has taken three years and this lithograph corresponds to the second year of work, where I was making approaches to the landscapes that I did the previous year. I was zooming in where the landscapes begin to have more details and become more descriptive.

I seek to generate landscapes that show different perspectives of what we inhabit on a daily basis.



JACOB TAYLOR GIBSON USA

I Don't Deserve It
2021

Lithography, screenprint
28 cm x 36 cm
Image courtesy of the artist

This image was created for the 'Recollections' print portfolio organized by Bend Gallery in Chicago, Illinois. The prompt for the portfolio centered around the concept of memory and how our experiences define and shape who we are but also, the unreliability of memory and the sometimes purposeful act of forgetting.

Through personal research on familial dynamics and abusive behaviors, I learned that gaps in memory could be attributed to a form of trauma response. This is the basis for the image where a familial heirloom is left abject in an undefined location with cutouts of birds in the fan blades and with the motor removed. This inability to function properly highlights the difficult process of healing when the victim may not entirely remember what it is they need to heal from. Paired with a warm palette, the image is a somewhat hopeful depiction of growth and healing, despite past circumstances.

ROBERT HAGUE AUSTRALIA

Telling the Bees (after Troedel)
2020
Hand coloured lithograph
on cotton rag paper
76 cm x 56 cm
Image courtesy of the artist

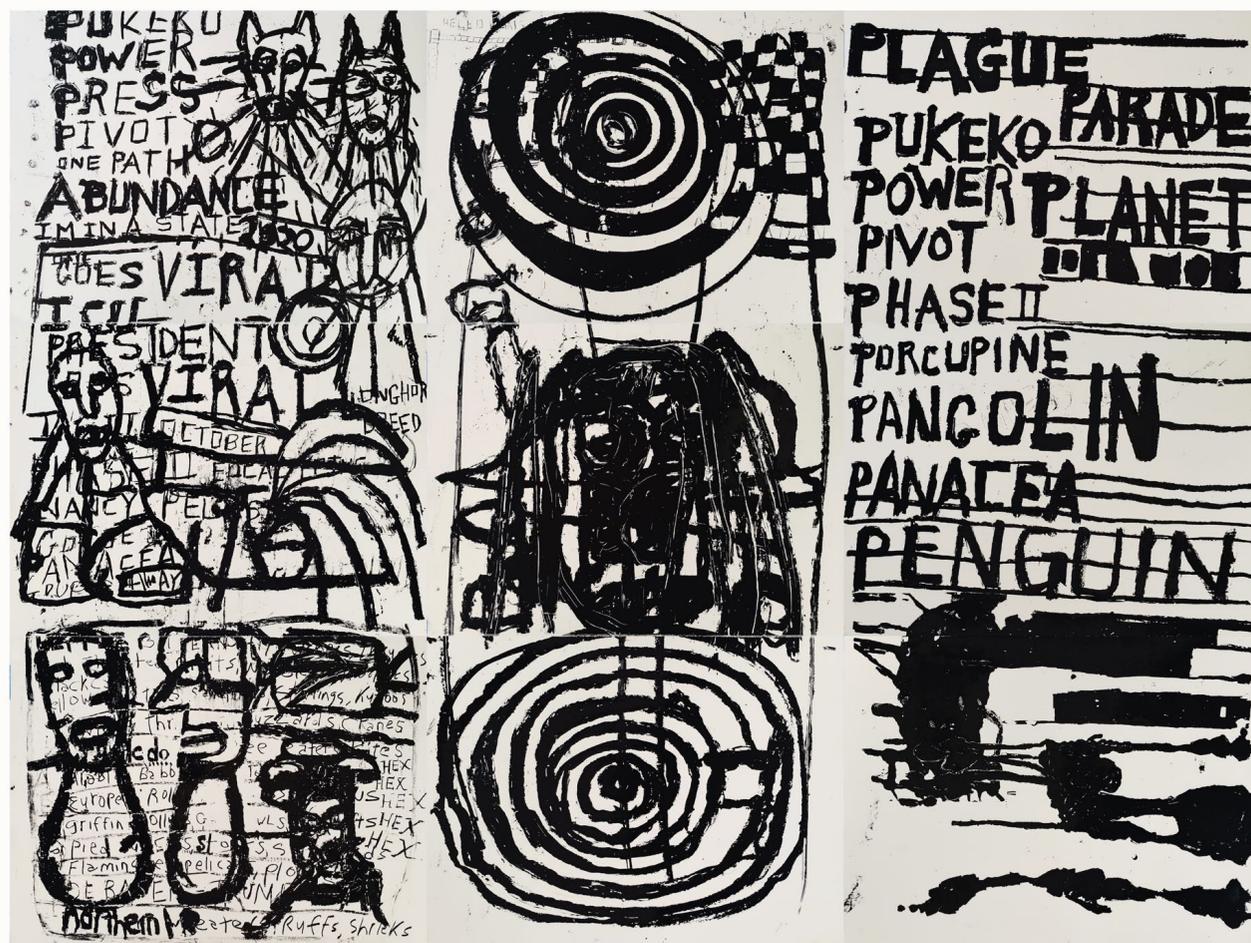


The sun sets over Merri Creek (Troedel, 1865) and the metropolis of Melbourne (2020) whilst a lone figure sits on the East Brunswick river bank Telling the Bees (Hans Thoma, 1863) - an ancient cross-cultural tradition of confiding important events with them. Our love and emotional need for communion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

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

It is unclear what the news is.

LOCUST JONES AUSTRALIA



Plague Parade

2020

Lithograph

230 cm x 170 cm

Image courtesy of the artist

‘Cloaked in black with their faces hidden by bone-white masks of plague doctors or the dead, Venetians marked a historical scourge in an annual procession held under the shadow of the new coronavirus outbreak. The macabre march, which commemorates the plague that ravaged the city over four centuries ago went ahead...’

This was what I found reading France 24, published in 2020. My lithograph, *Plague Parade* was made at the height of the pandemic in 2020 and like most works I make, the source of my information was World News and it found it’s way into this lithograph. Extinct birds on the bottom left panel, powerful women like Nancy Pelosi and Donald Trump in IC and the humble Pangolin, the latter being the alleged source of the Coronavirus suspected of being bitten by an infected bat and sold as meat in Wuhan, China.

ANN-KRISTIN KÄLLSTRÖM
SWEDEN



Stone on Stone I
2020

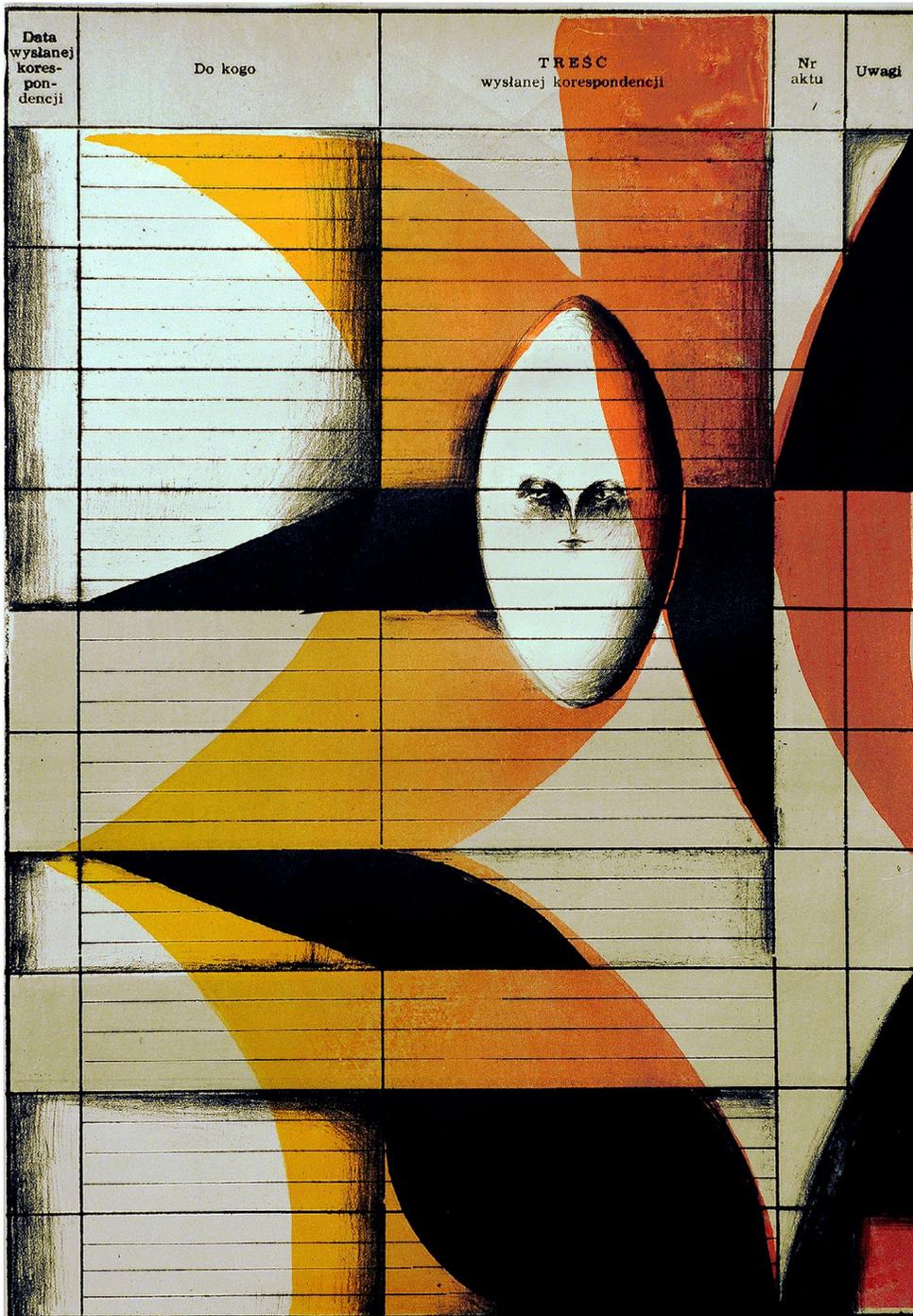
Stone lithography

Paper size: 31 cm x 40 cm

Image size: 21 cm x 30 cm

Image courtesy of the artist

This is one of a series of prints from my project named *Stone on Stone*. I transfer the image of stones on to the litho stone to see what the structure of the stone surface could add to the expression of the printed image.



NATALIA KLESZCZEWSKA

POLAND

Do Kogo (To Who)
2020

Lithography
70 cm x 50 cm
Image courtesy of the artist

A composition built on a reprinted grid of an old correspondence book. It is a sort of experiment in translating the humanoid form into the language of the grid.

AMNAT KONGWAREE THAILAND



The Age of Innocence

2021

Lithograph on aluminium plate

70 cm x 100 cm

Image courtesy of the artist

The yellow rubber duck is a symbol of freedom in life, without any boundaries or regulations.

Like a child's innocence that can learn and grow up, which takes time and experience.

Innocence to life, thought and expression, which at one time in my country has been used as a symbol, negotiating political power between the new generation with the management style in the political way of the older generation.

JIN LEE
USA



Elevators in the Construction Site
2021

Lithograph on cream Arches paper

Paper size: 76 cm x 28 cm

Installation: 76 cm x 168 cm

Image courtesy of the artist

I've been tracking a construction site across my apartment since the demolition of the previous building in 2019. I got interested in construction sites as visual art and a performance score. How a static site changes its use and meaning by the building shares the beauty of printmaking; the same impression of the matrix could change paper or surfaces' contexts and feelings. I focused on the exposed elevators in the construction site to deliver the sense of both stationary and movement. Playing with the registration of 8 layers of simplified elevator impression, I wanted to think about the possibility of lithography and construction site.

OLEG MIKHAILOV

RUSSIA



White night is a good time for a beer
2020
Stone lithography
Paper size: 54 cm x 64 cm
Image size: 43 cm x 53 cm
Image courtesy of the artist

This two-layer print on the stone is a view of my hometown. St. Petersburg is known in the world for its 'white nights' in summer. For residents of the northern city, this short warm period is a favorite time for walking and parties. In 2020 it was not easy to spend time with friends in lockdown, so the idea of this work was born, the streets are empty, bars are closed, only a few brave guys are drinking beer on the street and looking at their favorite city ...

ALPHA VICTORIA PATIÑO ROSAS MEXICO



México en una botella
2020

Lithography

Paper size: 76 cm x 56 cm

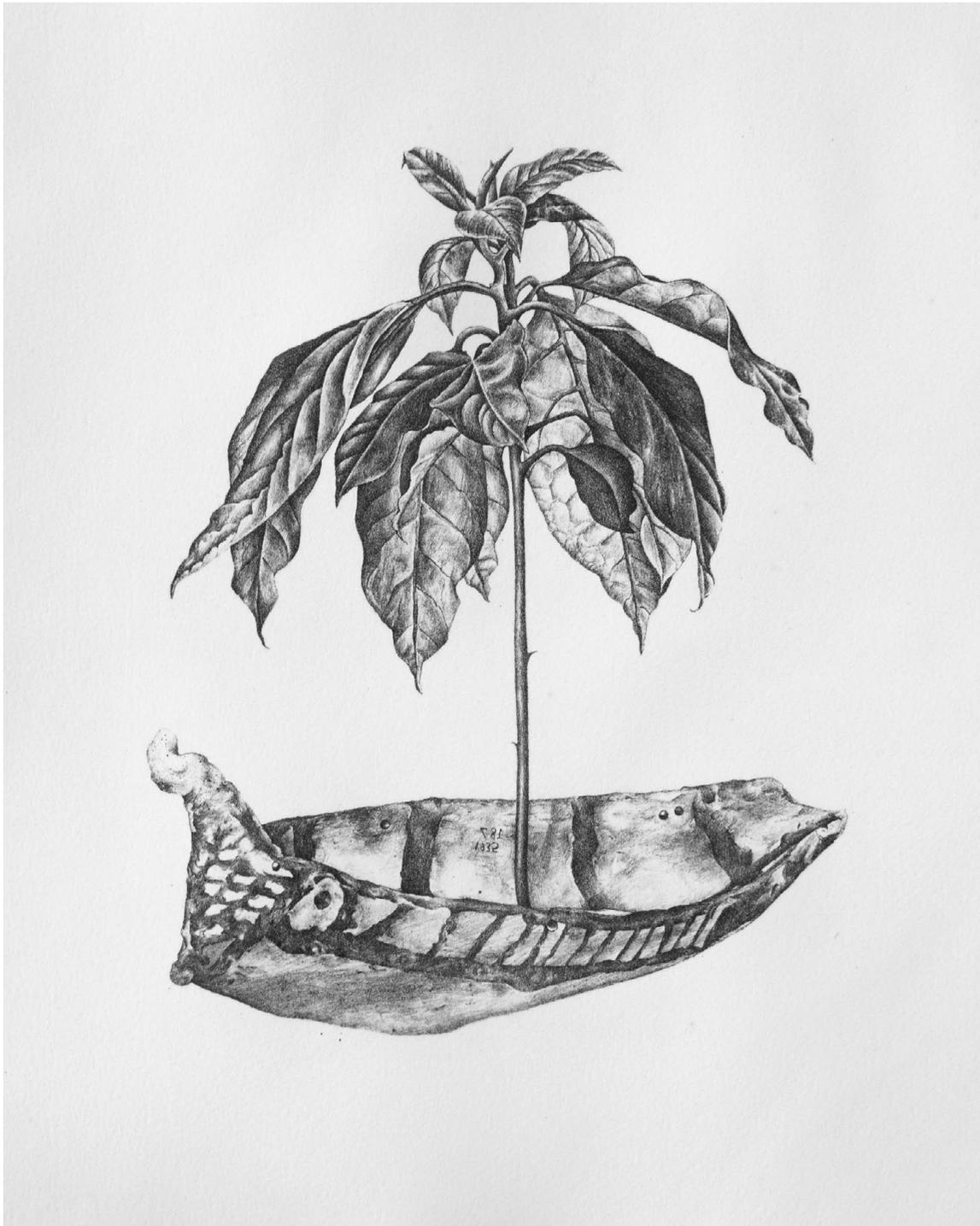
Image size: 50 cm x 40 cm

Image courtesy of the artist

This lithograph was made with the intention of commemorating the 40th anniversary of my university (FAD UNAM) in Xochimilco, a semi rural area of Mexico City that has welcomed the art school and students with open arms through the years.

Xochimilco is a place full of mystery, pre-colonial legends and endemic animals, like the axolotl, an Aztec god reincarnation which has been the centre of different scientific investigations because of their regenerative capabilities.

Nowadays this forever young water monster has to be kept in captivity as the water of their natural habitat is no longer suitable because of contamination.



SIMONE PHILIPPOU CYPRUS

Ταξίδι (Voyage)
2021

Stone lithography
Paper size: 45 cm x 38 cm
Image size: 27 cm x 20 cm
Image courtesy of the artist

The work 'Ταξίδι', which means 'voyage' in Greek, belongs to my most recent collection of stone lithographs which I call 'sessile'. Through this collection, I explore the relationship between humans and the natural world through the study of archaeological artefacts and plant life. I create visual hybrids of objects and plant seedling studies, stimulating the viewer's botanical mind.

Through this body of work I wanted to pay homage to Nature and celebrate her quiet yet abiding power.

To be sessile is to be in a state of a permanent fixture to a place without the ability to move about. This lack of movement should not be confused with a lack of subjectivity in plants.

This image was drawn onto a stone using lithographic crayons and printed on Madrid litho cotton paper.

CARRIE ANN PLANK
USA



Interference
2020

Lithography

Paper size: 38 cm x 46 cm

Image size: 20 cm x 25 cm

Photo: Gregory Santos

ANDREW POLK USA



Cemetery Dogs
2020

Lithography

Paper size: 47 cm x 57 cm

Image size: 41 cm x 51 cm

Image courtesy of the artist

Meet Jack and Jill. Two of the most wonderful dogs anyone could ask for. Loving, affectionate, full of life, energetic. This is how they play, and they do it all the time. It can get really rough. Their 'playing' illustrates the fine line between playing for fun and playing for conquest. A metaphor for life – living is fighting is playing. In this lithograph (hand-drawn on stone), I placed the dogs on hallowed ground, an old family cemetery out in the country with graves dating back to the early 1800's. Life above ground, death below, and god's custodian death poised from above.

KATHRYN POLK
USA



No More Dolls

1/5

Kath Polk

No More Dolls
2020

Stone lithography
Paper size: 46 cm x 38 cm
Image size: 27 cm x 19 cm
Photo: Gregory Santos

My lithographs are a collection of personal narratives referencing the past to the present. I consider myself a visual storyteller who uses symbols, memories and thoughts looking through the eyes of all the women in my family.

instagram: @onechair



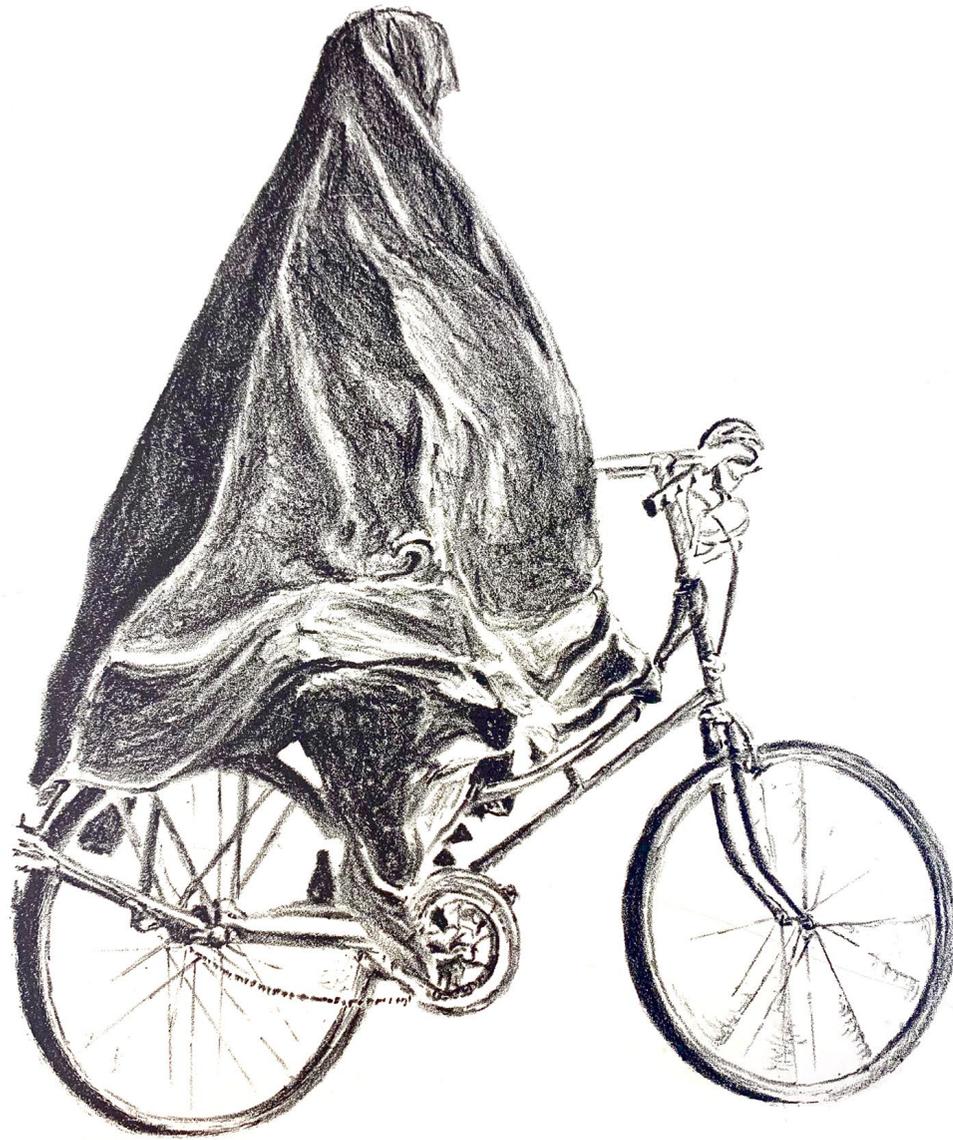
MAY RODED
USA

Familiar Sightings
2021

Pronto plate lithograph
Paper size: 20 cm x 25 cm
Image size: 15 cm x 20 cm
Image courtesy of the artist

Familiar Sightings is an investigation of the self through meditation and focus.

SHEIDA SABETRAFTAR AUSTRALIA



Docharkhe Savar (Cyclist)
2021

Lithograph

Paper size: 60 cm x 40 cm

Image size: 23 cm x 23 cm

Image courtesy of the artist

Docharkhe Savar (Cyclist) addresses the loss of basic human rights lived by Iranian women. The image depicts a woman riding a bicycle wrapped in her chador – a form of hijab. This image is a distant dream for many Iranian women while viewers from our society would consider this depiction normalised. Women are banned from cycling – the simple action of riding a bicycle became a form of a silent protest taken by Iranian women in cities, who cycled through urban areas to symbolise their solidarity with those oppressed and their fight against injustice. Many documented themselves and their experiences, and posted them to online activist pages and forums, many were imprisoned. This image itself is based on one of these stories.

This act of reclaiming a small freedom or some semblance of power also aims to reflect the lack of attention and the attempts to ostracise these women and their stories by the media.

By printing these scenes using the lithograph method their contention becomes cemented as a testament to the women's effort of resilience, persistence and heroism as they endeavour to remain prevalent and continue fighting for their rights.

instagram: @sheyd.art



KRISTIN SARETTE
USA

2 Step Illusion
2021

Lithograph

36 cm x 28 cm

Image courtesy of the artist

This work is based on the illusion of the color green.



BRADY SMITH
USA

I Will, I Won't. I Do, I Don't. no. 1
2020
Stone lithography
38 cm x 48 cm
Image courtesy of the artist

This is the first in a series of stone lithograph self-portraits titled *I Will, I Won't. I Do, I Don't*. Living alone, I have to inhabit the multiple roles of a home. I find myself conversing with myself, arguing and discussing choices, and repeating these conversations until decisions are made. Using a single drawn image on a litho stone, I created a body of monoprints, layering the print on itself, and forcing new marks in the printing process. In this process, I had to continue the conversations and discussions in my head about the self, choosing and composing with each layer printed.



JENNIFER TARRY-SMITH
AUSTRALIA

Oscillate
2021
Lithograph
Paper size: 56 x 38 cm
Image size: 44 cm x 28 cm
Image courtesy of the artist

Each line I have drawn in *Oscillate* deviates a little from the line that came before it, gradually morphing into a larger, contorted shape or occasionally interrupted by a void. The rhythmic, ruminative process of producing the line based artwork is juxtaposed in the repetitive, systematic process of printmaking.



THUONG TRAN USA

Grandfather's American House
2021
Lithography and screenprint
36 cm x 28 cm
Image courtesy of the artist

In my recent works, I have been examining the process of recreating family photographs to learn more about their origin. My work focuses heavily on the process, time, and labor of making as a means of connecting to my family members. This work becomes an approach to understanding my familial history, paying homage, and filling in the gaps created through various barriers such as language, displacement, and generational disconnect.

Within *Grandfather's American House*, I recreate the likeness of my grandfather as he poses on a child-size bike wearing his work uniform. The handwritten note, taken from the back of the photograph, is screen printed in a sheer, barely visible metallic gold. The text describes his life in the United States: his house is on a road named Mechanic, he proudly claims it as his American house, and a beautiful rose bush in full bloom beside him.

ANNA TROJANOWSKA
POLAND



The order of entropy_09
2020

Lithograph on Carrara marble

Paper size: 74 cm x 51 cm

Image size: 51 cm x 51 cm

Image courtesy of the artist

LEE TURNER
UK



ABCDE
2021

Lithograph

28 cm x 34 cm

Image courtesy of the artist

ABCDE is a group of boys' names found in three dimensional signage. Some can be found in the US and a couple from the UK. As a rule I take the source photographs myself but must thank CZC for Blake. I drew the key on a stone using different brands of hard litho pencils as a side by side comparison.

BRIAN WAGNER
USA

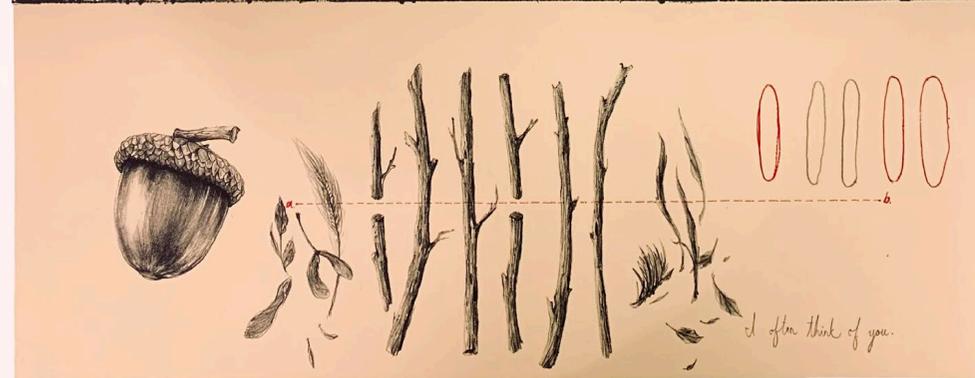
Separation
2020

6 color lithograph

Paper size: 76 cm x 56 cm

Image size: 71 cm x 51 cm

Image courtesy of the artist



This lithograph pulls from my earliest memories of my grandmother's farmstead in rural Minnesota. I've recently felt a pull back to these memories of my early childhood, existing in these domestic spaces and early identity of the queer youth. Unplugged by societal expectations or experiences- not necessarily good or bad, complex or simple, but normal. These spaces are meant to be reclaimed and lived in, both in and out of our subconscious.

DIANA WHITE
AUSTRALIA

cardiac history
2021

Lithograph on architectural drafting film

Paper size: 42 cm x 30 cm

Image size: 30 cm x 23 cm

Image courtesy of the artist



This lithograph attempts to connect art and science by linking a symbol of the facility known for its cardiac research with highly abstracted drawings of heart specimens.

The beautiful old windows in the original building at St Vincent's Hospital, Melbourne, caught my eye and were photographed. I used a solvent release process to transfer this image to the stone.

I chose to print this lithograph on translucent drafting film to reference the frosted art deco windows

BRANDON WILLIAMS
USA

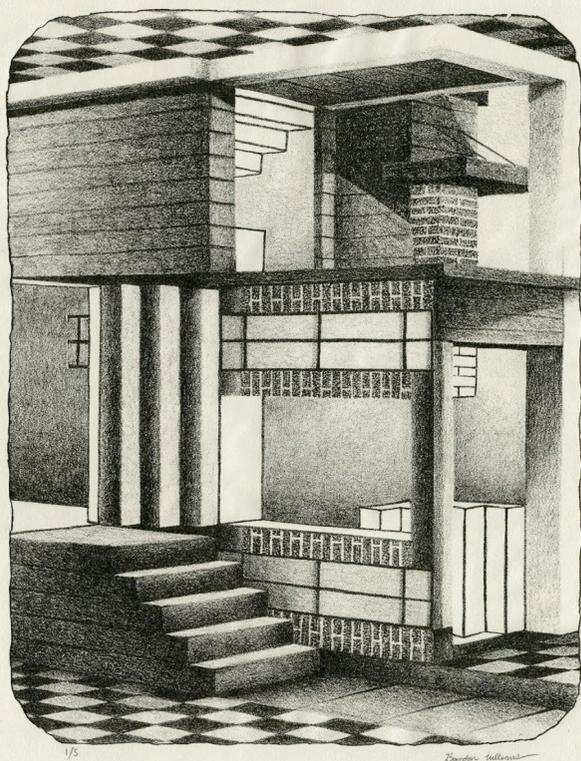
Untitled
2020

Lithograph

Paper size: 46 cm x 38 cm

Image size: 23 cm x 18 cm

Image courtesy of the artist



NAOMI ZOUWER
AUSTRALIA



Strange days
2020

Lithograph

Paper size: 40 cm x 30cm

Image size: 30 cm x 25 cm

Image courtesy of the artist

Strange Days is a four colour lithograph and hand-painted gouache print. The image comes from a work that was originally a painting on a vintage tin, then translated into an oil painting and then translated again into a lithograph. The image features a ribbon floating in the sky, a couple is watching it as it floats by and over a lake. The ribbon has become a device that I use to represent the air we breathe which in the past couple of years has been either smoke from catastrophic fires or COVID.



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