



FUTURE
PROOF

MEGALO PRINT STUDIO

NATIONAL GRADUATE ONLINE EXHIBITION 2022

| MARCH — 31 MAY

MEGALO PRINT STUDIO

FUTURE PROOF

NATIONAL GRADUATE ONLINE EXHIBITION

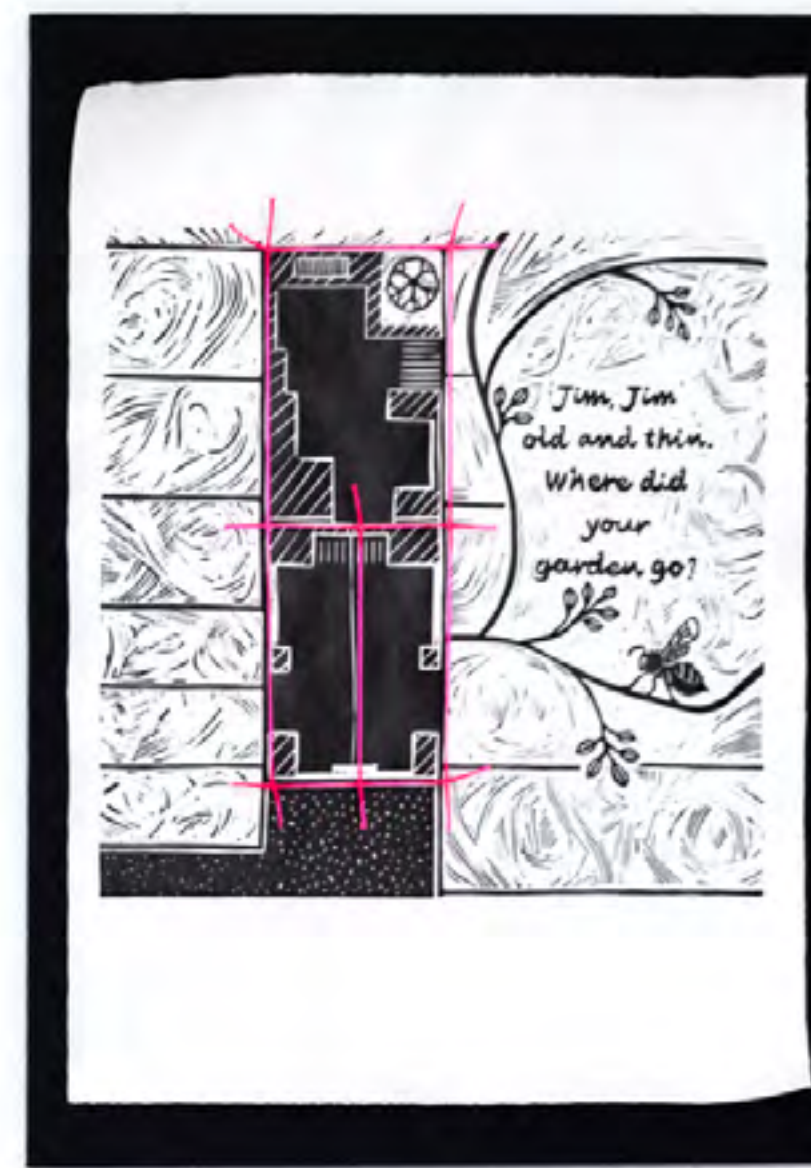
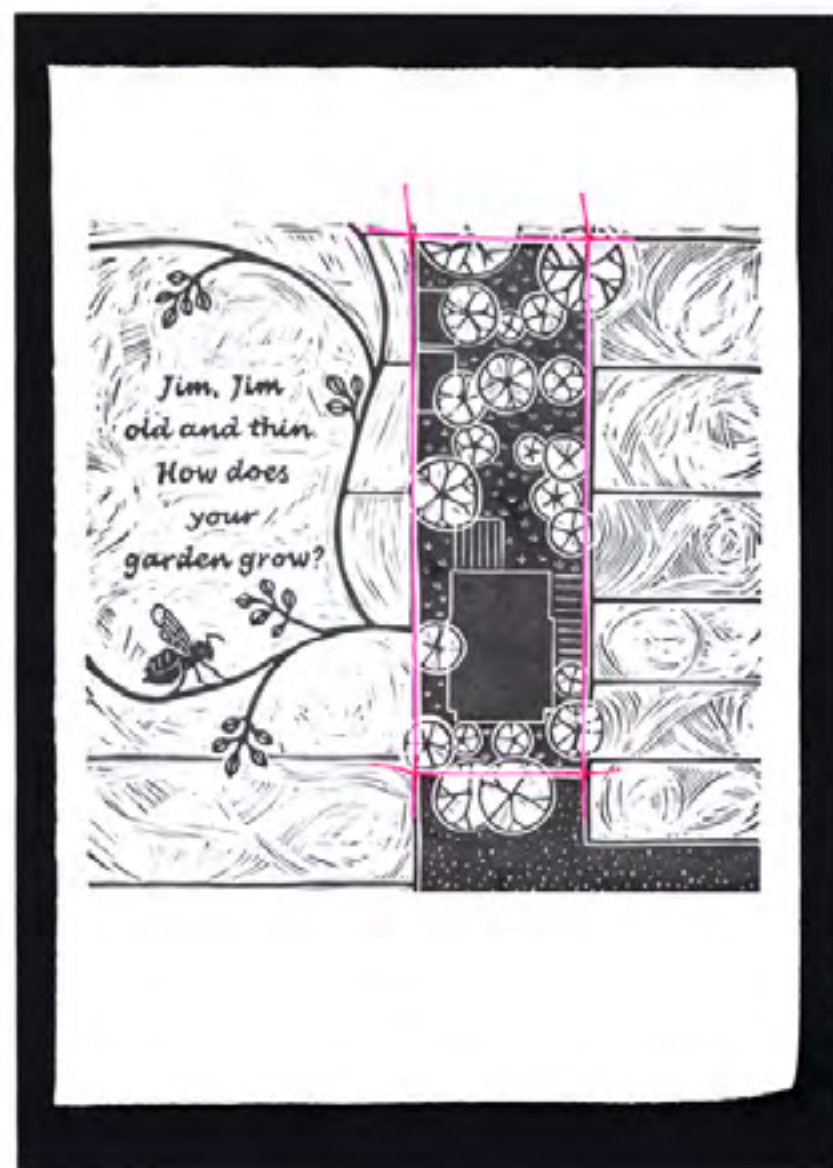
1 MARCH - 31 MAY 2022

EMILY ANDERSON | ALLISON BARNES | IZAÄK BINK
ION BROWN | MADELINE CROCKETT | WENDY DAWES
KATHLEEN FORMOSO | AUDREY HERNACHE | NINA JONES
CAT LAWRANCE | CHRISTY MARTYN | JANA PAPANTONIOU
EMILY PARKER | KAT PARKER | MIRIAM PENROSE
QUINTON RANDALL | ALETHEA RICHTER | JORDAN SMART
JO SUDOL | ALICE TSIAVOS | KEELY VARMALIS

Emily Anderson Australia

Jim's Garden
2021

Linocut with laser cut lettering,
steel pins and fluorescent builder's line
Paper size: 53 cm x 38 cm each
Image size: 30 cm x 30 cm each
Image courtesy of the artist



Jim's Garden is an artwork which laments the loss of an elderly neighbour and his wild and wonderful garden. Jim's home and garden were recently demolished to make way for three new two-story homes. The consequences of increased urban density, include the expansion of hard impermeable surfaces, increased stormwater runoff, the destruction of local biodiversity and the resulting lack of vegetation which affects the local microclimate. The work addresses concepts of family, suburbia, the environment and my concerns regarding the Anthropocene. The artwork acts as a social commentary, a quiet form of art as activism, a protest regarding human dominance over the natural world and other species. The work focuses on my intimate and local surroundings, but reflects what is happening globally and refers to the frustration I feel over the lack of political and social action regarding environmental destruction, extinction and climate change.



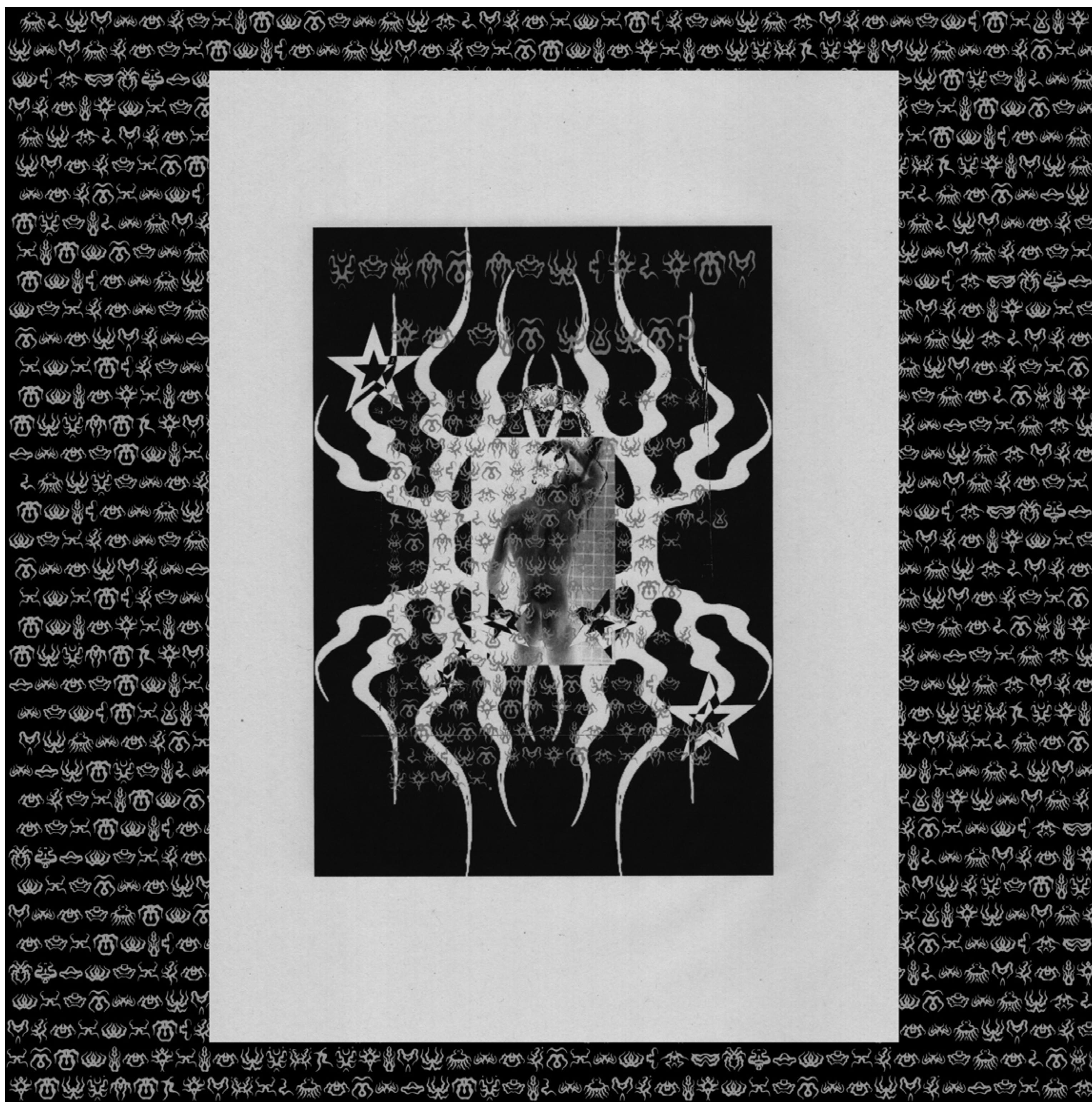
Allison Barnes
Australia

Translation 11
2021

Screenprint, iridescent and gloss acrylic
76 cm x 56 cm
Image courtesy of the artist

Translation 11 is from a mixed media series of 12 works that explored climate change using an abstract approach. I investigated this theme by translating the 1982 science fiction novel, *The Making of the Representative for Planet 8* by Doris Lessing. This poetic, archival novel provided a framework to think about climate catastrophe, despite its imminence, without losing sight of hope. I have sought to create a moment for thought by integrating phrases transposed from the novel which speak of the direct experience of climate catastrophe within the design of the image. These words are not instantly readable but are revealed with the movement of the viewer. I explored the use of manufactured waste materials including ceramic floor tiles and timber offcuts to make relief prints which I combined with screen printing and direct application to create this series.

Izaak Bink
Australia



I want you, because I can't have you
2021
Digital photocopies
30 cm x 21 cm
Image courtesy of the artist

I want you, because I can't have you is a series exploring the hardship created by the secrecy that defines the queer experience. Violent and promiscuous messages are communicated via 'glyphs', coded text that takes 'Polari phrases' (the phrases and language of gay subculture), real-life conversation extracts, and historical facts about anti-LGBT brutality in order to highlight the secrecy, hidden callousness, and discretion required as a part of coded communication within the queer experience. The coded text is combined with images from gay male-oriented pornographic publications from the 1970's and early 2000's. This contrasts a 'hero' image with the violent coded text, creating a toxic caricature of the exaggerated masculinity that gay men are often forced to emulate. The layers of the text and imagery are intended to place emphasis on the relationship between what is 'in front' and what is 'behind', forcing the viewer to ask the question, "Whose place is it to decode this work?"

Ion Brown
Australia



Heavenly Bodies
2021
Linocut

Paper Size: 29 cm x 21 cm
Image Size: 27 cm x 18 cm
Image courtesy of the artist

A linocut about being unapologetically trans/queer
and the spirituality of loving one's body.

Madeline Crockett
Australia

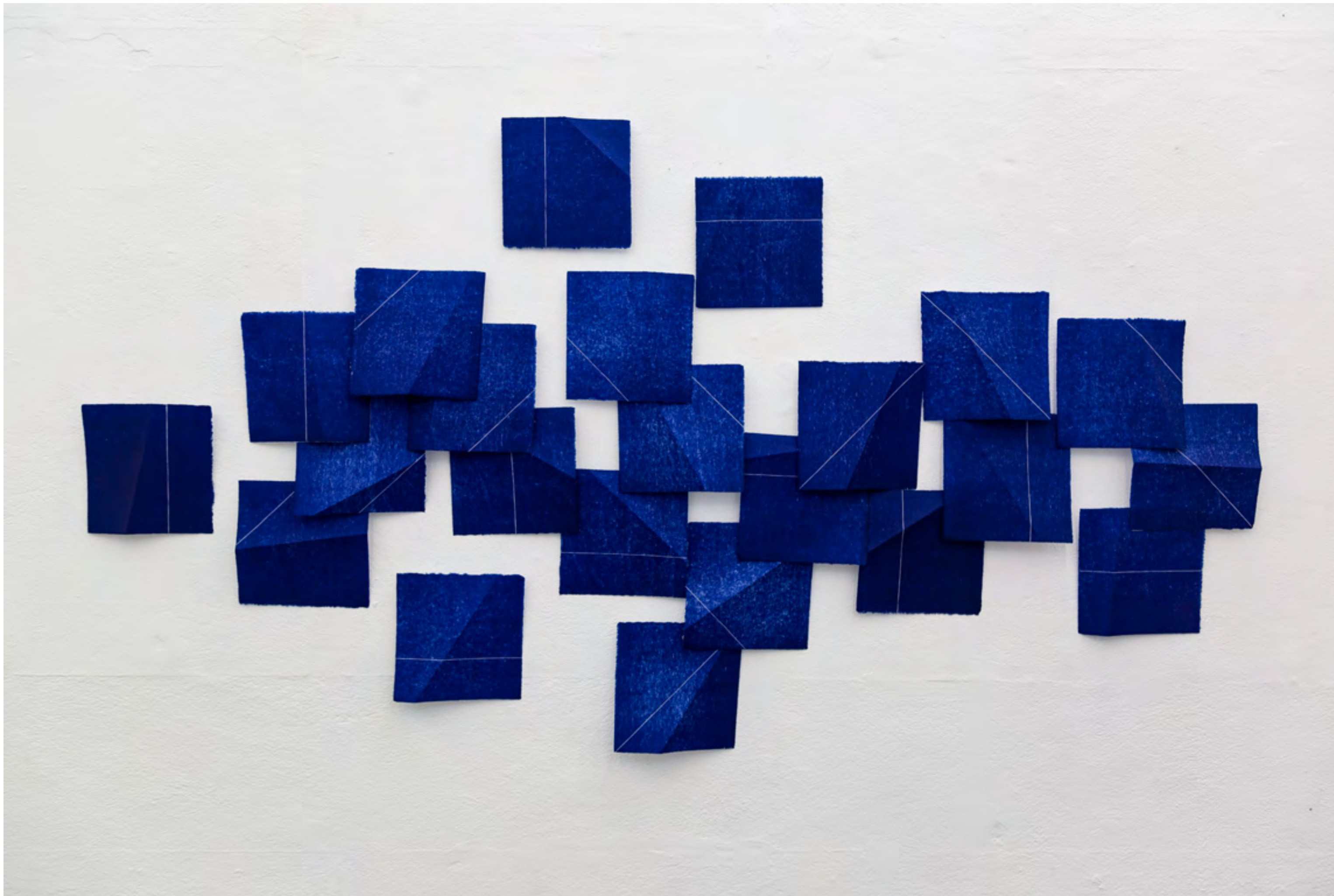
Sympoiesis
2021

Suspended cyanotype prints on fabric
Dimensions variable
Photo: Andrew Curtis



Sympoiesis investigates the complex relationship between art and concepts of nature. My practice concentrates on the richness of materiality and fragility of nature, its potentiality and unpredictability. Cyanotypes capture the impressions of flora as a photograph from the sun, a breath emerging from the page. My work ties back to the multiplicity of layering: cycles of nature, the ephemeral lifespan of the plant, a connection to humanity and a generative exploration of transformation. *Sympoiesis* explores weeds; the subversive aliens, shape-shifters, undesirables, outlaws. They shoot out roots like tentacles, latched to the earth, they are vigorous and thrive in adversity. Weeds are smart, they look ahead and chose new paths and strategies. Highlighting these stragglers in an exhibition context and placing something unwanted in the white cube challenges the 'laws' of art and nature. And if you think about it, aren't humans the biggest weeds of all?

Wendy Dawes
Australia



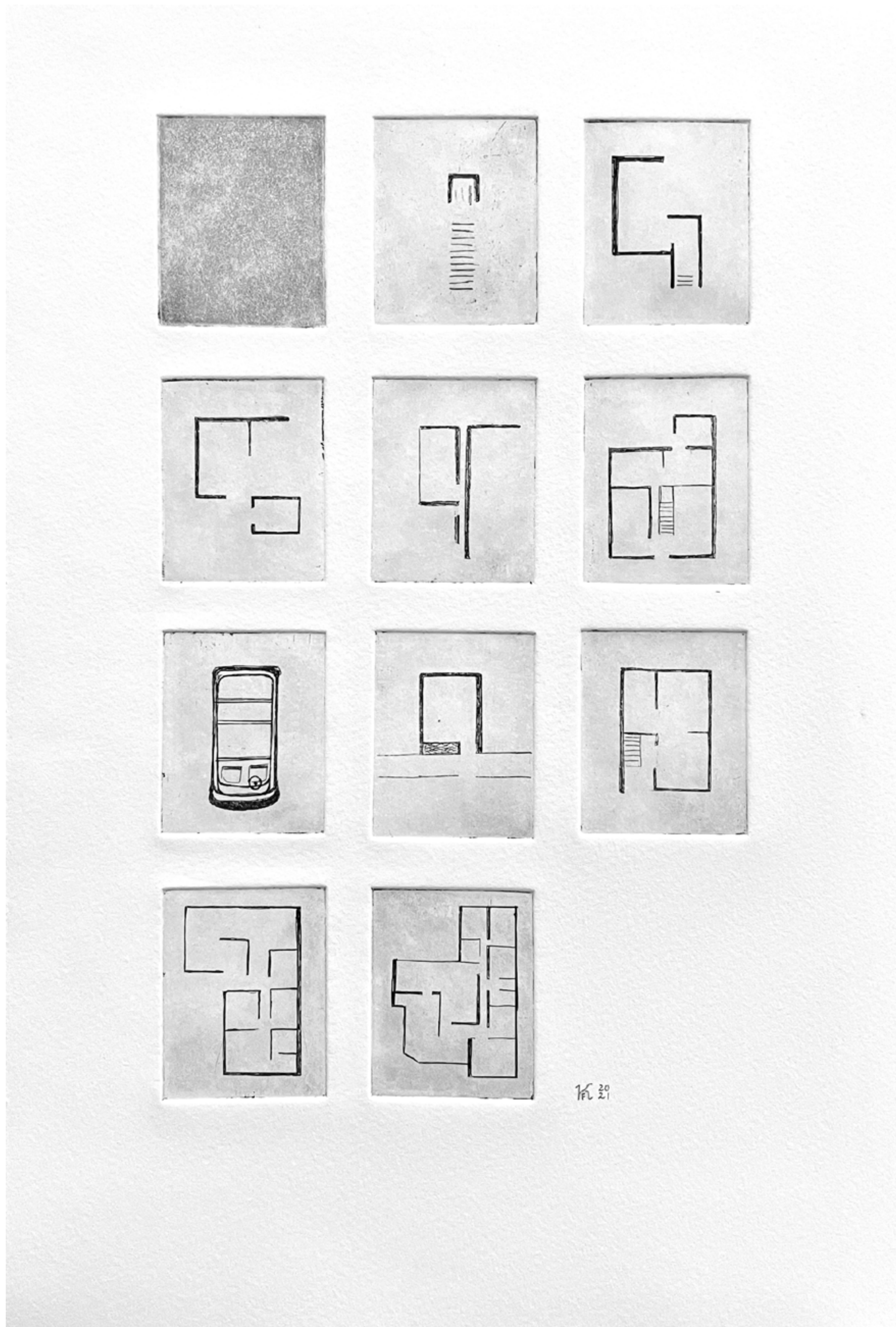
misfolds
2021
Woodblock on Hosho
Dimensions variable
Image courtesy of the artist

While developing a body of work that explored memory loss, I read about scientific research based on patients with dementia and Alzheimers that showed an accumulation of 'mis-folded' proteins in the brain post mortem. This discovery was the basis for abstracting my 'failure of memory' series with a series of small woodblocks, each print denoting one fold in the series of folds to create an origami box – but then (deliberately) folded incorrectly and displayed in a cluster of disarray. Both works were in response to the decline of my grandmother who passed in mid-2021 with dementia.

Kathleen Formoso
Australia

About Home
2021

Copper plate etchings on
Somerset Satin
34 cm x 22 cm
Image courtesy of the artist



A spontaneous drawing exercise directly onto copper plates helped me navigate memories of the eleven homes I have lived in. Conveying the visible and invisible architectural spaces in one's mind onto paper gives insight into the subconscious. Collaborating with participants over the past year has resulted in meaningful outcomes that co-creating can provide.

Audrey Hernache
Australia

Mother's Memory
2021

Layered linocut and
monoprint on paper
Dimensions variable

Image courtesy of the artist



Mother's Memory explores the inner journey of motherhood, the side we cannot see. A look into the uncomfortable burden on our bodies and the marks that never quite fade away from our body's or our memories.

Nina Jones
New Zealand



The Red Dress
2021
Intaglio
59.4 cm x 59.4 cm
Image courtesy of the artist

The Red Dress is an alternative, comedic, intaglio comic strip that tells a story of how an item of clothing can shape not only your body, but your night/day. It illustrates a young person in a red dress, whose night did not apparently go to plan. Alongside the large, multi-media comic strip, there is a short story that complements it and helps the audience appreciate and relate to the character. This print is large and contains nine individual zinc intaglio prints, all of which contain various techniques including hard ground and aquatint. Other techniques used on the paper include watercolour paint and woodcut embossed into it.

Cat Lawrance

Australia



Rendezvous? (Intervals One through Seven)
2021

Engraving, drypoint, dremel, aquatint,
chine-collé on copper plate

printed on Somerset, pen and ink

Paper size: 60 cm x 45 cm each

Installation: 180 cm x 1215 cm

Photo: Aaron Christopher Rees, Eliza Dyball,
Christo Croker and Lucy Foster

Rendezvous? is an iterative process exploring 'parameters', which Lawrance defines as limitations identified within processes that are perceived to hinder an outcome. These works draw awareness to the parameters within both intaglio printmaking and investigations of place, continually challenging them to seek unrealised potential. The copper plate is recognised for its reproducibility. However, within *Rendezvous?*, the plates fail to produce perfect repetitions, informing a play on impossibilities. Rather than disguising the inherent variances, Lawrance brings focus to these differences through embellishment. Lawrance visited three Melbourne pubs methodically throughout singular evenings, capturing a progressively chaotic image through sketching. An amalgam of printmaking processes are used to exaggerate the inevitable variances within each print and the natural shifts of the pub. Artist proofs are pulled from each plate. The prints are then modified through unorthodox drawing, inviting viewers to immerse themselves and discover the similarities and detailed fluctuating variances between each rendition.

Christy Martyn
New Zealand

Undergrowth
2021
Woodcut and digital print
21 cm x 29.7 cm
Image courtesy of the artist



Imp 1/3

'Undergrowth'

CR Martyn

The basic story premise for my final project was that humanity had discovered a far-off planet with signs of life and sends down one explorer to discover and document the planet's surface and the life on it. Sustainable design, worldbuilding, exploration, and human interactions with the unknown were some of the key themes in designing the alien environments, lifeforms, the human explorer and their equipment.

Undergrowth is one of these off world environments, a series of underground caverns carved by winding rivers, faintly lit by bioluminescent plants. For this style of print, I had combined the techniques of woodcut and digital painting not only to experiment with colours and printing, but also to highlight the contrast between old and new, the human explorer and the unknown world.



Jana Papantoniou
Australia

Myopia, or short sightedness (recording of
the artist's visual impairment)
2021
Monotype
97 cm x 81 cm (framed)
Photo: Nina Panisa

Utilising the interplay between figuration and abstraction, my current practice aims to occupy a liminal space between recognition and the unfamiliar. My process is driven by the motivation to capture the harshness of sunlight upon the body. In such environments, I perceive the human form reduced to its most basic geometry, comprising sweeping lines and shapes of black and white. Through photographing friends and family, I embark on an interpersonal exploration of hindered perception, investigating visual impairment as a mode of abstraction. The scale of this work creates an immersive experience, in which the brain may piece together an image at an obscuring distance, as well as discerning textures upon closer observation. Decisive mark making and sharp contrasts of colourless shades aim to better evoke the isolation of impaired vision.



Emily Parker
Australia

Anthropocene Monument
2021
Monoprint on cardboard panels
230 cm x 50 cm x 30 cm
Image courtesy of the artist

The strength of this monument lies in its simplicity, in its immutable presence. This object must be navigated by the full capacity of our proprioceptive senses, we cannot but relate to it with every aspect of our body. Its uneasy balance threatens.

The materials that will identify the geological age termed the Anthropocene are the substances of Parker's monument. Processed organic matter indexically marked by that vast pollutant – plastic. It's a delicate yet poignant balance Parker plays, drawing meaning from the meaningless, and beauty from waste.

Kat Parker
Australia



The Fae and the Fallen (*Mecodema punctellum*)
2021

Tetra Pak and plastic drypoint on repurposed materials, plastic machine toy containers, pins, plaster of paris, card, watercolour paint
Dimensions variable
Image courtesy of the artist

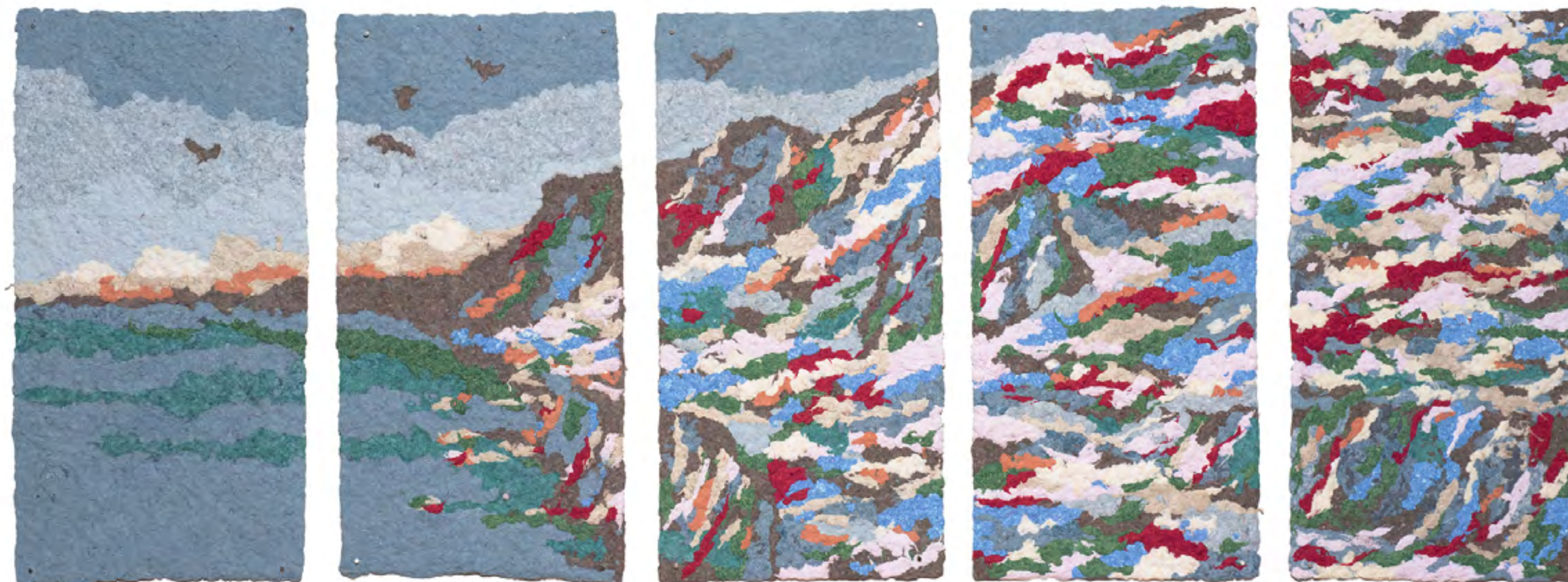
This work is part of a series titled 'The Fae and the Fallen', which aims to inform and memorialise recent extinctions. Humanity is a major contributor to species loss worldwide, yet the general public is not aware of the majority of recent documented extinctions. It is only charismatic animals like the thylacine and dodo that get media attention, yet hundreds of species are lost each year - some unknown to science. This work aims to evoke curiosity in the audience, encouraging further thought and research. Utilising faeries calls to childhood, highlighting the wonder for the world felt while growing up. Inclusion of faeries also poses the question of whether we are more emotionally connected to a dead imaginary creature rendered in our own image, than a real animal, whose extinction can be directly attributed to humanity.

Miriam Penrose
Australia

Landfill
2021

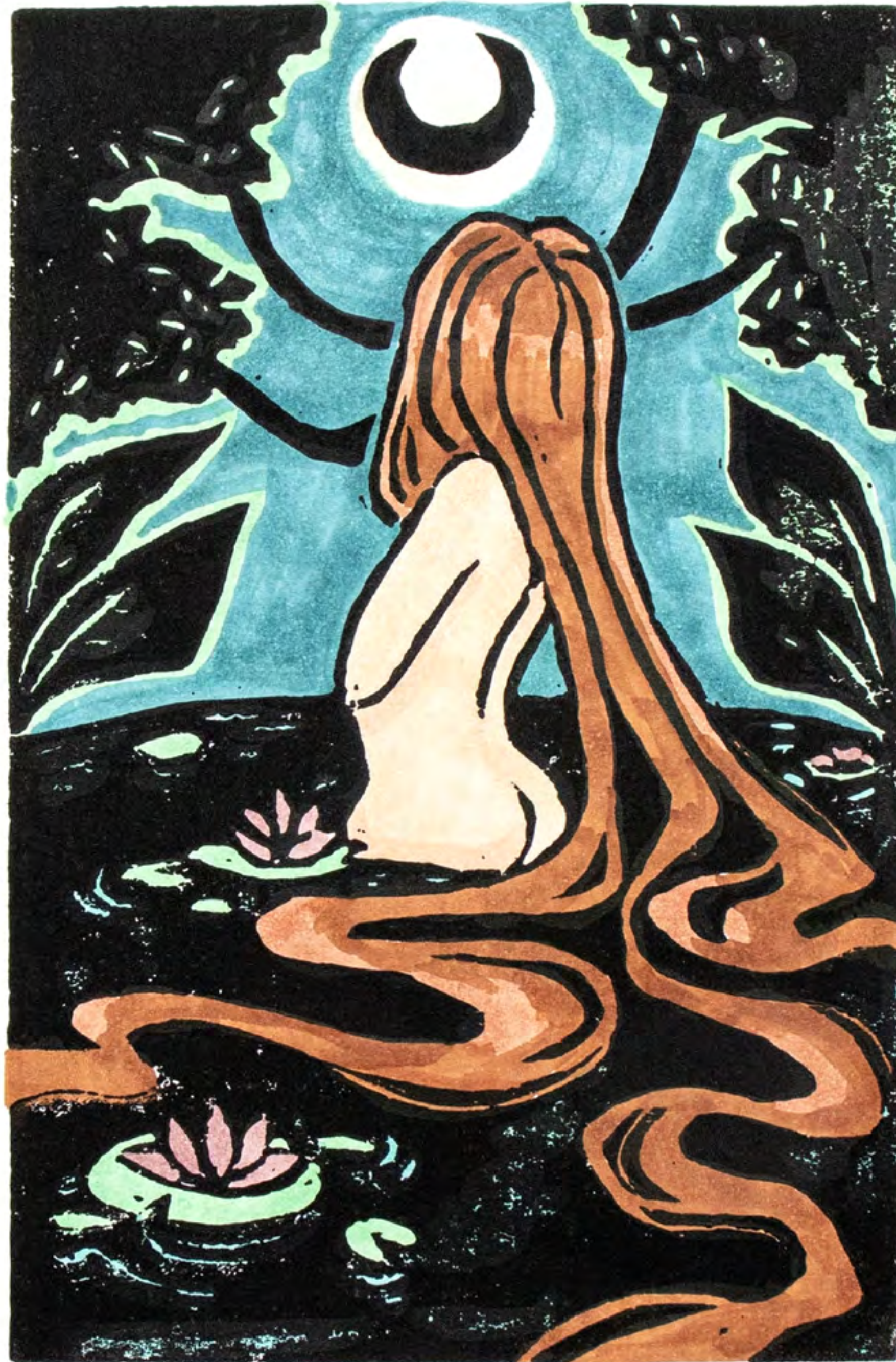
Paper made from recycled textiles
76 cm x 204 cm

Photo: Brenton McGeachie



My work aims to draw attention to the negative social and environmental effects of overconsumption and irresponsible waste management of clothes. These include pollution, the exploitation of workers, and an abundance of wasted clothing that ends up contaminating cities and the environment. This work depicts a dumping site for discarded clothes. Many sites like this exist in countries where imported clothing donations are unable to be sold, sometimes being added to landfills, or piling up at the edges of cities. By transforming textiles into paper pulp, I aim to highlight the embedded histories within the material. By using old bed sheets, clothes, and fabric scraps from family and friends I draw a connection between the personal and the global.

Quinton Randall
Australia



Water Nymph
2021

Block printing ink on paper, hand
colour with alcohol marker

Paper size: 20.9 cm x 14.9cm

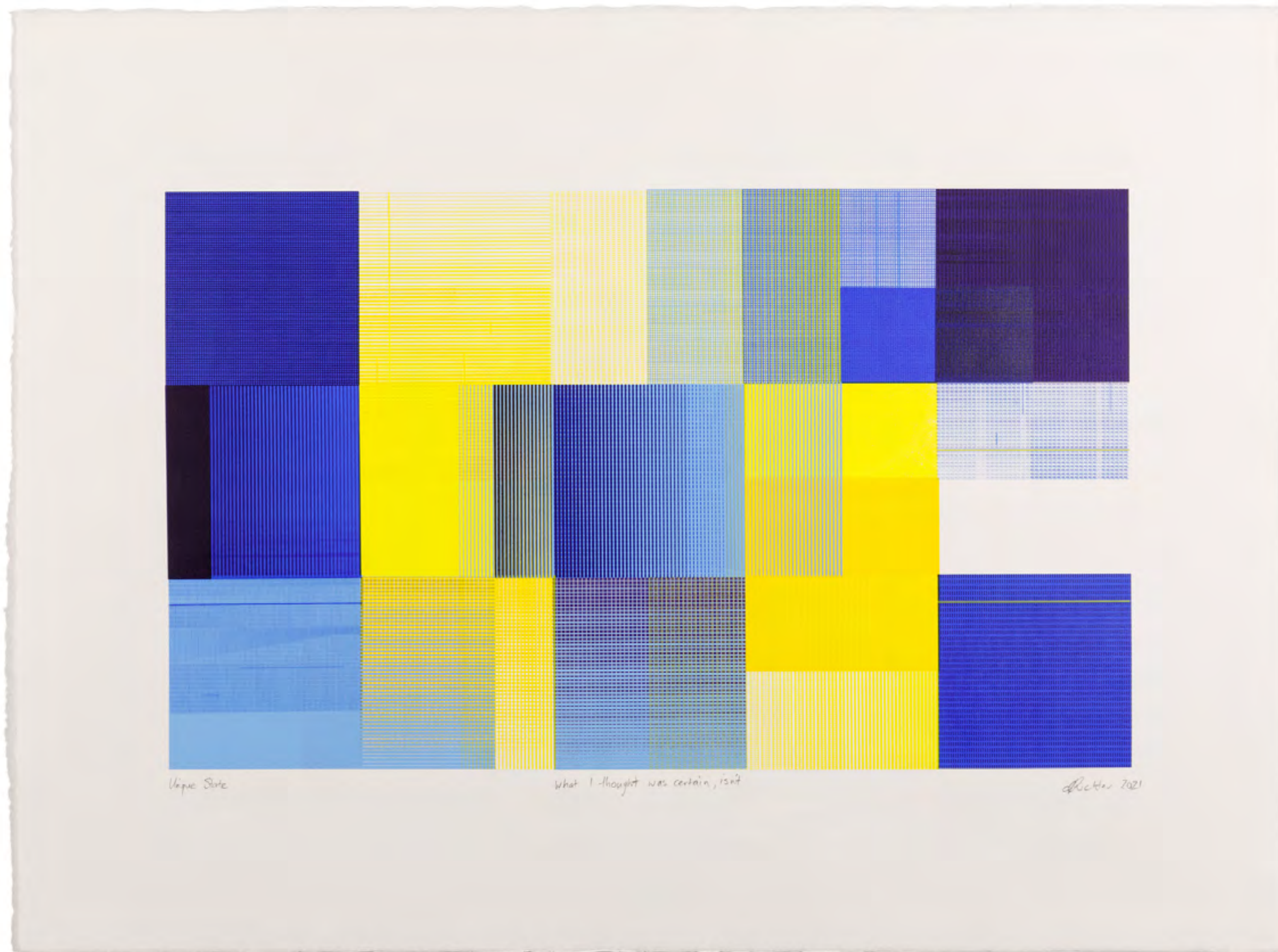
Image size: 15.5 cm x 10cm

Photo: Marie Donnell

Lino block relief print with hand coloured elements,
inspired by ancient Greek mythology.

2/4
H.M.P
"Water Nymph"
QR
2021

Alethea Richter
Australia



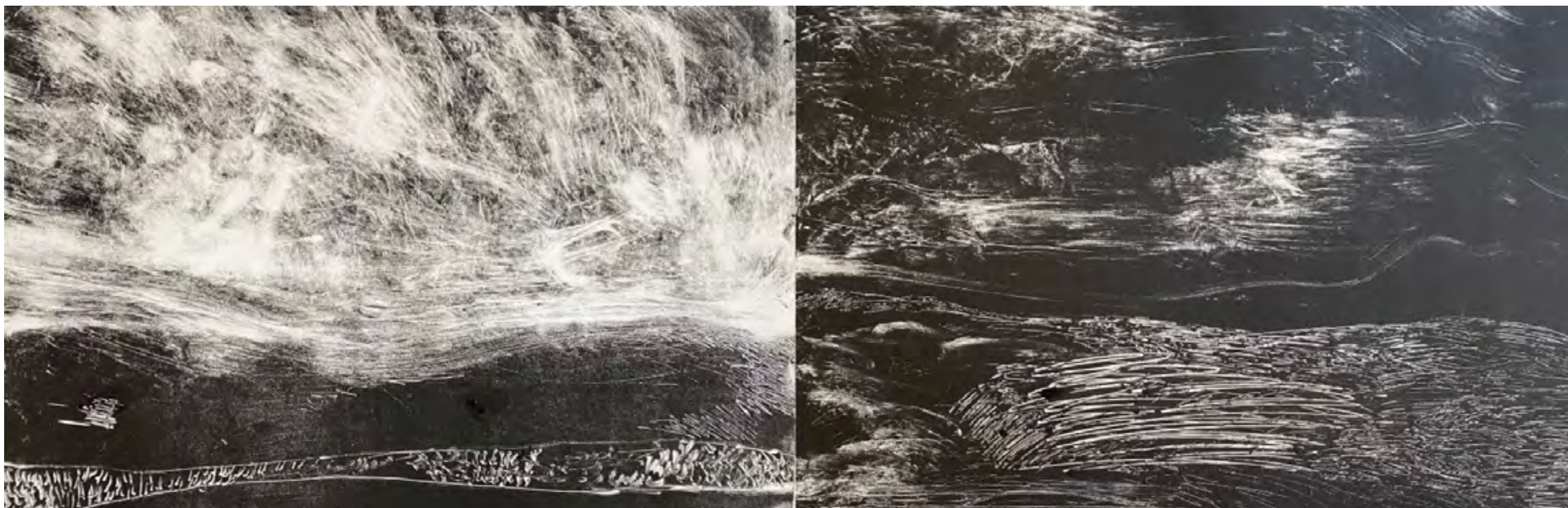
What I Thought Was Certain, Isn't
2021
Screenprint
Paper size: 57 cm x 76 cm cm
Image size: 34.8 cm x 58 cm
Photo: Robyn Wood

The work *What I Thought Was Certain, Isn't* simulates in print, the gravitational pull of screen-based technology upon the viewers' attention. Layers of colour and line build to create optical movement in a ruptured grid format. Loops of process have been utilised to disrupt a linear reading of time. The printed work is the result of a responsive process that is open to chance and unexpected outcomes.

An intimate engagement with the surface changes the viewer's positioning from looking at, to looking through and within. This act of slowing down, and of looking into the printed structure, is a key concern of the artist. It is here the rich permanence of print is contrasted to the temporal impermanence of the screen-based image. The final outcome seeks to hold tension between visual order and disorder, presence and absence, and most strongly between motion and stillness.

Jordan Smart
Australia

I'll breathe the fresh air
2021
Monotype on Somerset
14.5 cm x 38 cm
Image courtesy of the artist



I'll breathe the fresh air is an ongoing series exploring a dialogue between the narrative language of print and the story between landscape and people. Taking notes from landscapes within literature and working with site specific locations these prints are formed posing the idea of landscape as a protagonist.

Jo Sudol
Australia



Place 2 (dusk)
2021

Mezzotint on soft white Somerset paper

Paper size: 28 cm x 38 cm

Image size: 14.8 cm x 21.1 cm

Image courtesy of the artist

Part of an ongoing series of works that consider what happens to our conscious and bodies, during the uncertain transition from living to dying, exploring how this shift to dying may ephemerally feel using fictional landscapes. Aiming to capture silent, unutterable moments of thought, when the body and reason is broken down, language is left behind, and the human form has changed into an unimaginable and fantastical other.

Place 2 (dusk) depicts the conscious mind inside a transitioning person looking out upon a world that is crumbling around them, blending memories, senses, and time. Influenced by phenomenology, and referencing the sublime, where nature is an indomitable force, interwoven with the philosophy of the individual.

Through mezzotint, I flooded the picture plane with darkness and highlighted details, helping to visually and metaphorically break down the planes of vision and perspective. Turning distance and time into temporal, rather than spatial characteristics.

Alice Tsiavos
Australia

Impression #2
2021

Debossed lithograph print
Paper size: 38 cm x 28 cm
Image size: 29 cm x 22 cm
Photo: Imogen Ellis



Impression #2 is a visual and textural record of a crater-like mark found in the floor of the VCA Print Department. The image was created through a graphite rubbing, which was then exposed onto a photosensitive lithograph plate. Finally, the print was debossed using a metal object cast from the same site, transferring the site's unique topography into the page. Through these various processes of pressure, a three dimensional, 1:1 scale image was created that faithfully reproduces its subject, while simultaneously abstracting it. Isolated from its original context and removed from its surroundings, this singular impression is no longer a detail from a larger site, but the entire map itself. The print is an impression of an impression; a record of a trace of an unknown action, becoming its own mysterious, new entity.

Keely Varmalis
Australia

en-trance
2021

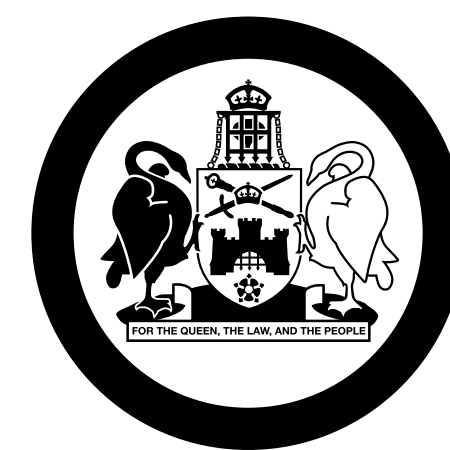
Lithograph on hand-dyed silk
Paper Size: 28 cm x 29 cm
Image Size: 26 cm x 26 cm
Photo: Imogen Ellis



en-trance is the metaphysical suspended doorway of oneiric transitions. It is the beginning point that is never consciously recollected, constantly returned to, or alternatively, never parted from. Investigating the material properties of water in connection to dreaming, water within this lithograph becomes vital to the transformation of the dream-space. Water is the magical insulator that allows the gentle dyeing of silk, mediating between the heat of the fire and the flora foraged from the nearby environment. Water is encompassing, maternal and protective. It protects the limestone from drying in the printing process, guarding against a devastating darkness.



m
Megalo is
supported by



ACT
Government



Australian Government
Visual Arts and Craft Strategy