

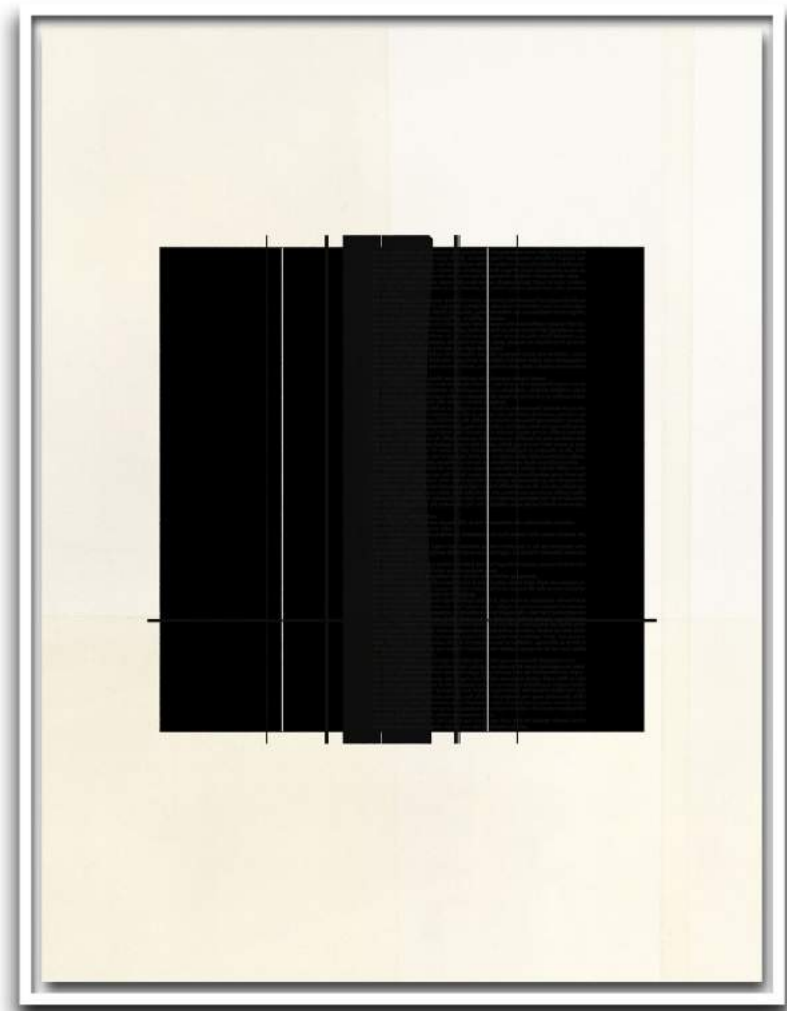


MEGALO PRINT STUDIO

SCREEN ON PAPER ONLINE EXHIBITION

EXHIBITION DATES 23 JUNE - 25 JULY 2020

... grafik 2.1 - United Kingdom | Alison Alder - Australia |
Darren Bryant - Australia | Beatrice Buckland-Willis - Australia |
Claudia Cataldi - Australia | Andrew Clapham - Australia |
Babette Cooijmans - Belgium | Briar Craig - Canada |
Justin Diggle - United States | Michael Doherty - United States |
Amze Emmons / Qiaoy Shi - United States | Brian Giles - Ireland |
Judith Harvey - Australia | Robbie Howard - Australia |
Robert Howsare - United States | Ellis Hutch - Australia |
Joanna Kambourian - Australia | Tatana Kellner - United States |
Selvihan Kilic Ates - Turkey | Alexey Lazarev - Canada |
Sally Mumford - Australia | Wendy Murray - Australia |
Christopher Newman - Australia | Xavier Orssaud - Canada |
Evan Pank - Australia | Jemima Parker - Australia |
Janet Parker-Smith - Australia | Sumi Perea - United Kingdom |
Ilana Pichon - Canada | Ben Rak - Australia |
Layli Rakhsha - Australia | Sheida Sabetraftar - Australia |
Giancarlo Savaris - Australia | Ewelina Skowronska - Japan |
Tim Southall - Spain | Lisa Turner - United States |
Sian Watson - Australia | Jacqueline Watt - Australia |
Michael Wegerer - Austria | Kamil Zaleski - Poland |



... grafik 2.1 - United Kingdom

www.grafiktwo.one

... [and] one had a sorrow; such sweet sorrow [those eyes: that mouth] [ii], 2019

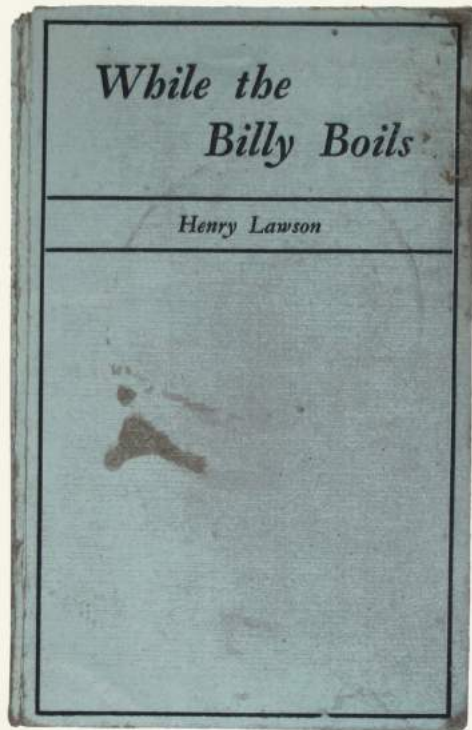
Paper Size: 61cm x 81cm Image Size: 43cm x 43cm

Appropriating modes and techniques of the street poster, propaganda and public information signage, ... grafik 2.1 reflects upon the expressive and poetic qualities found within the subtle layering of the incidental trace. Presenting a body of work with allusion towards the transient emotive presence held within the marks, residue and fractured narrative of the communal [urban] environment.

While individual artworks respond to viewing as an independent standalone piece, ... grafik 2.1 presents intent to curate the flow of placement, applying, and appropriating, wall space, and all of its indents and marks of passage, to form connection. Consolidating method and setting to instill narrative: to inform the restrained, the suppressed, and the discernable [emotive] trace.

Artwork responds to the autobiographical and can lend itself to the melancholic.

Image courtesy of the artist



Alison Alder - Australia

While the Billy Boils Australia Burns , 2019

Paper Size: 53.5cm x 76.5cm Image Size: 25cm x 38cm

While the Billy Boils Australia Burns is one of a series of screen prints that respond to, and reflect on, cultural and environmental changes occurring in Australia.

Image courtesy of the artist



Darren Bryant - Australia

msbrownslounge.com.au

Instagram @d_j_bryant

Overlays , 2019

Book Size: L 15cm x W 12.7cm x D 2cm

This flag book accordion titled 'overlays' (2019), investigates ideas about identity and memory associated with screen printed halftone dots within a book form.

Instead of being concerned with the appearance of the source material, I have become intrigued by the spaces in-between the printed half-tone, that essentially break apart the image, creating pop-ups and book folds, that magnify imagery beyond recognition.

Disintegrating a familiar image through this magnification, creates a unique and unfamiliar perspective. The sequential order of the representational image breaking down refers to the way each time we recall an event, or a memory our brains distort it.

Image courtesy of the artist



Beatrice Buckland-Willis - Australia

beabeabw.wixsite.com/mysite

Instagram @beadoesntknowwhatsheisdoing

Check the Backseat , 2020

Paper Size: 29cm x 42cm Image Size: 18cm x 27cm

'Check the backseat' is a phrase that resonates with most women who drive home alone from work late at night. The image was captured by the artist at a carpark she would park her car in every Friday and Saturday night while she worked at a nearby restaurant. The walk back to her car at midnight was always one met with anxiety, and this image attempts to capture that strange shift that happens as spaces turn from day to night, safe to unsafe, and mundane to unsettling. Utilising the versatility of screen, the work is a monotonous blue hue, evoking that strange time of day or 'twilight zone' where some spaces become surreal and even dangerous.

Image courtesy of the artist



Claudia Cataldi - Australia

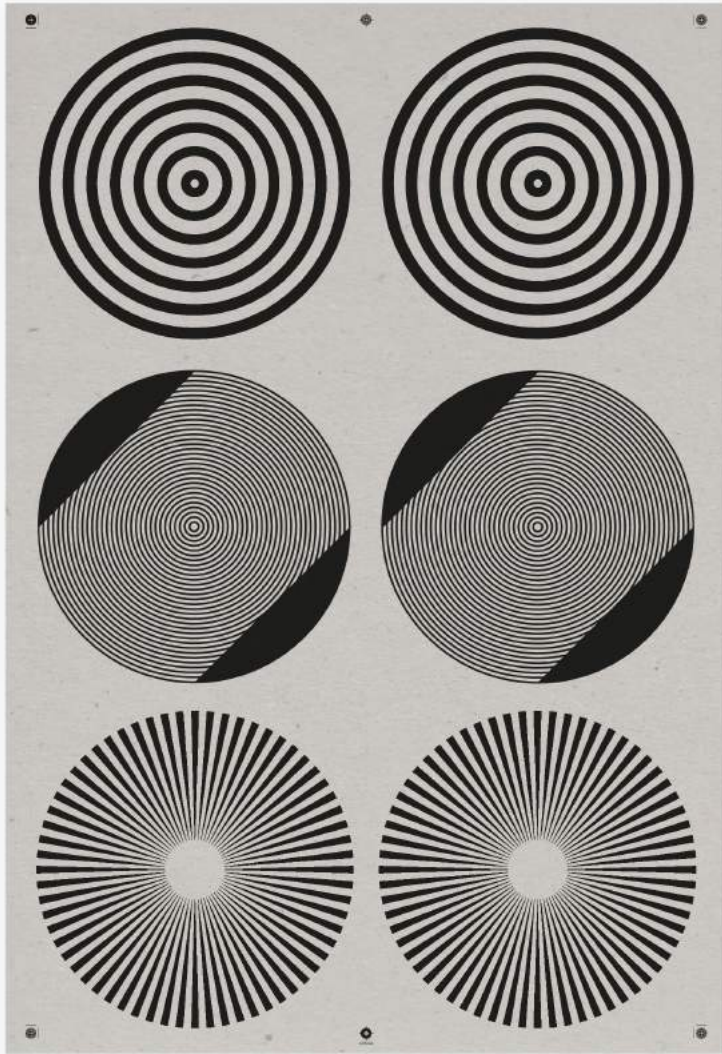
Instagram @claudiacataldi.art

Shrapnel, 2019

Paper Size: 24.5cm x 1200cm Image Size: 18cm x 1000cm

This work embodies the narrative of dreams that I worked from during my final year of my BFA at the National Art School. I worked from an archive of dreams collected over many years in my adolescence, from mundane to extremely vivid experiences. With this piece, I seek to recreate the intangible, a dream that has been following me for years, reoccurring as it pleases. This work, like my others from my final year at the National Art School expresses a sense of unease and confusion, much like the obscure narratives the mind forms when we sleep. I aim to express these emotions through the subject matter along with obstructing the traditional CMYK process, flipping the screens upside down to layer colour to colour.

Image courtesy of the artist



Andrew Clapham - Australia

www.andrewclapham.com.au

Instagram @andrew_clapham

Circles, Black Tile Print , 2019

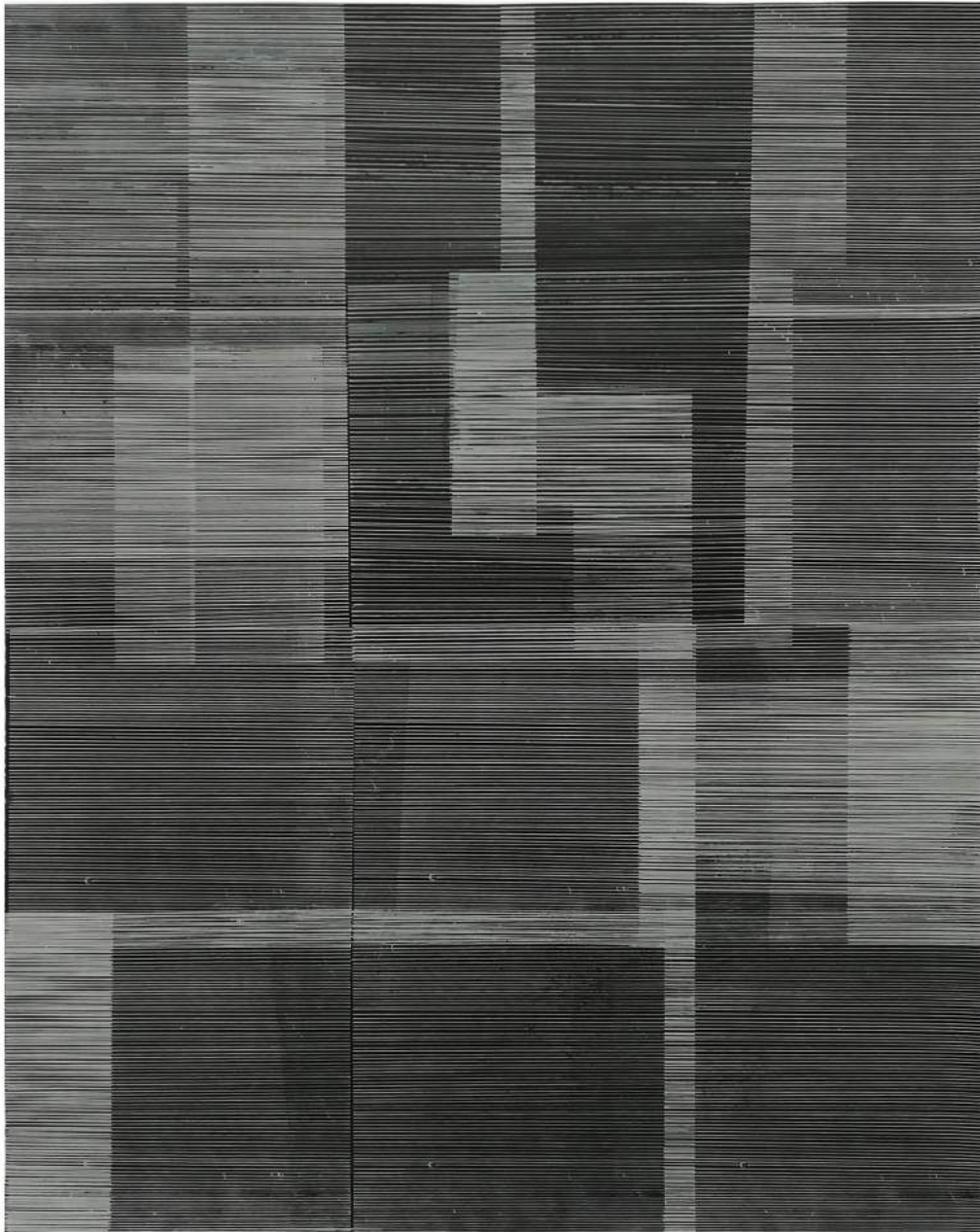
Paper Size: 68cm x 99cm

Circles, Black Tile Print, is an abstracted screen-print in response to a series of architectural drawings. The work explores the relationship between art and design through the fundamentals of image-making and form.

The method of image-making or printmaking has enabled me to exceed the limits of the circle, to create a dynamic shape and structure through the process of screenprinting—band together through a systematic response of patterns and grids.

Altogether the work looks at the legacies of modernist abstraction, specifically Minimalism, Constructivism, and the monochrome.

Image courtesy of the artist



Babette Cooijmans - Belgium

babettecooijmans.myportfolio.com Instagram @babettecooijmans

Terrain Vague VI no.1 , 2019

Paper Size: 75cm x 60cm Image Size: 75cm x 60cm

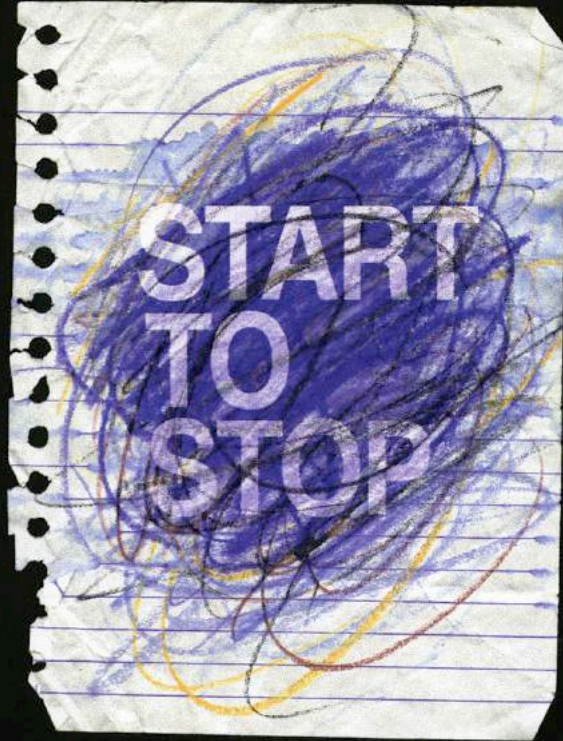
The stillness that I strive for in my work is an evocation of the physical and psychic sense of place. Understanding and relating to environmental order creates a sense of security through orientation and identification. It's what Heidegger refers to as 'Dasein', being there to experience with all our senses what provides authenticity to our lives.

In my Terrain Vague series I explore grounds that are in a state of desolation. At first sight they just seem abandoned and forgotten, but in a peculiar way they also capture our sight. These grounds bear the traces of history but also reveal intentions for the future. And unavoidable: nature takes over, as if the landscape tells us we can't control everything.

I literally draw patterns from the experience of landscape. I use printmaking techniques as a matrix to reproduce these patterns in layers in unique works.

The original purpose of reproduction in printmaking enables me to empower the reflective nature of my work. I prepare the paper with 'blackboardpaint' to get a matte dark grounding that I print on with whites and soft pastel shades. This enhances depth and tactility.

Image courtesy of the artist



Briar Craig -Canada

www.briarcraig.com

START TO STOP, 2020

Paper Size: 73.5cm x 56cm Image Size: 45cm x 34.5cm

A hand-pulled screen print using ultra-violet cured inks. Ultra-violet inks do not dry until they are fed through a curing machine (much like a thermal ink drier). This non-drying allows for very fine detail that will not clog up in the screen during printing. The print was made of approximately 20 layers of colour.

Image courtesy of the artist



Justin Diggle - United States

www.justindiggle.com

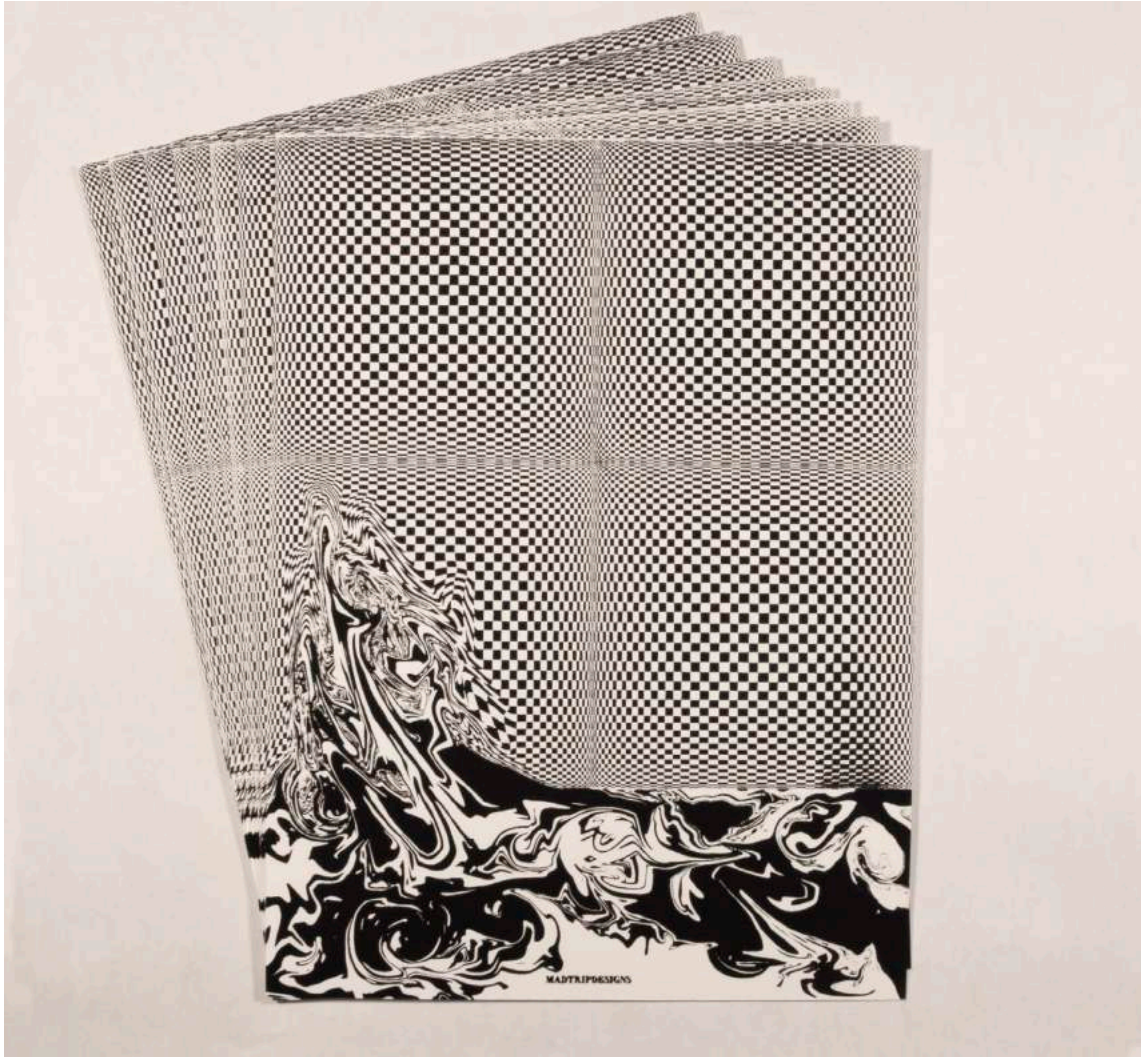
Instagram @justindiggle

Bug Drone II , 2020

Paper Size: 51cm x 61cm Image Size: 51cm x 61cm

The image is a surreal creation and is meant to be seen as an enlarged image of a potential new insect sized drone. The image was initially created as a traditional collage, that was scanned, and this was engraved into multiple layers of screen printed colour (about 30). The darker areas of the image engraved more deeply and revealed the first layers printed, the mid tones revealed the middle layers printed etc. The image then had further screen layers around the main image. These layers were based on a tusche wash on film that was exposed multiple times at different levels of light, thus a different amount of the wash printed each time, and this allowed for a subtle layering of colour.

Image courtesy of the artist



Michael Doherty - United States

madtripdesigns.com

Instagram @madtripdesigns

031420, 2020

Paper Size: 20.5cm x 27.5cm

I completed this work over spring break in our studio at Webster University. I had created the image months prior to print but the meaning still feels relevant today. I wanted to envision the structures of our living experiences melting away.

Image courtesy of the artist



Amze Emmons / Qiaoyi Shi - United States

www.amzeemmons.com / www.qy-shi.com Instagram @amzeland / @qiaoyishi

Mobile Suit Watermelon , 2020

Paper Size: 33cm x 353.5cm

Using dropbox as a site to remotely collaborate, Shi and Emmons spent a year taking turns adding, editing and complicating each others contributions. Emmons starting with the entirely analog practice of a daily pencil drawings of his surroundings, while Shi worked entirely in digital space from her imagination. The two ways of working slowly merged into a singular form. The print is a single long image made-up of 9 13x15.5" sheets of paper. The printing utilized a subtle blending of spot halftones of color to represent a merging of the mundane and fantastical.

Image Credit: Qiaoyi Shi



Brian Giles - Ireland

www.sonofafox.com

Instagram @sonofafoxx

Variations , 2020

Paper Size: 50cm x 70cm Image Size: 50cm x 70cm

Variations explores how we're all in a constant and continuous state of change. I wanted to show how life can affect us both externally and internally, in the end, shaping who we are.

It was completed at the start of the year to be included with a new set of prints that were shown at Bethnal Greens Espacio Gallery as part of the group show 'Are Friends Electric.' My first exhibition outside of Ireland.

The print expands my interest in themes of change and growth. Through the process of screen printing, I like to experiment with graphic abstract textures and strong colour combinations, often combining these two elements to produce bold and colourful artworks. My practice incorporates a range of processes such as silkscreen, large scale printing, paste-ups, collage, painting, risograph, and photography, all of which are re-contextualized through the print process.

Image Credit: Anna Wickham



Judith Harvey - Australia

Instagram @thejahcreations

7 Rings - Thank u, Next, 2019

Paper Size: 56.5cm x 76cm Image Size: 50.5cm x 37.5cm

Presented is one in series of six serigraph prints from a collection which demonstrate my theorem, 'Visual Transposition'. The theorem establishes a relationship between sound and visual modes. Its focus is creating a non-discursive language where screen printing methodology is the means to formulate conversation between music and fine-art aesthetic theory's.

Since conceptualisation in 2017, I have been visualising music using my three-part methodology, emulating the process of composing music. In all Visual Transpositions, vertical-bar structure displays time, form and melody progression, similar to music Notation. Here, the 'Textural Landscape' is where music texture is decoded into multi-layer split-fountains. Overlaid, sit the 'Thematics', a section which abstractly engages with semiotics and colour to convey musical ideas and themes. Through its fluidity, the shape assembly mimics lyric structure or scene sequence, higher clarity of intent is established through visual and written aids. Above all sits the 'Medium Overlay', here music's Timbre becomes visual using artistic mediums.

Image courtesy of the artist



30 May's Lane, Collector

Robbie Howard 2019

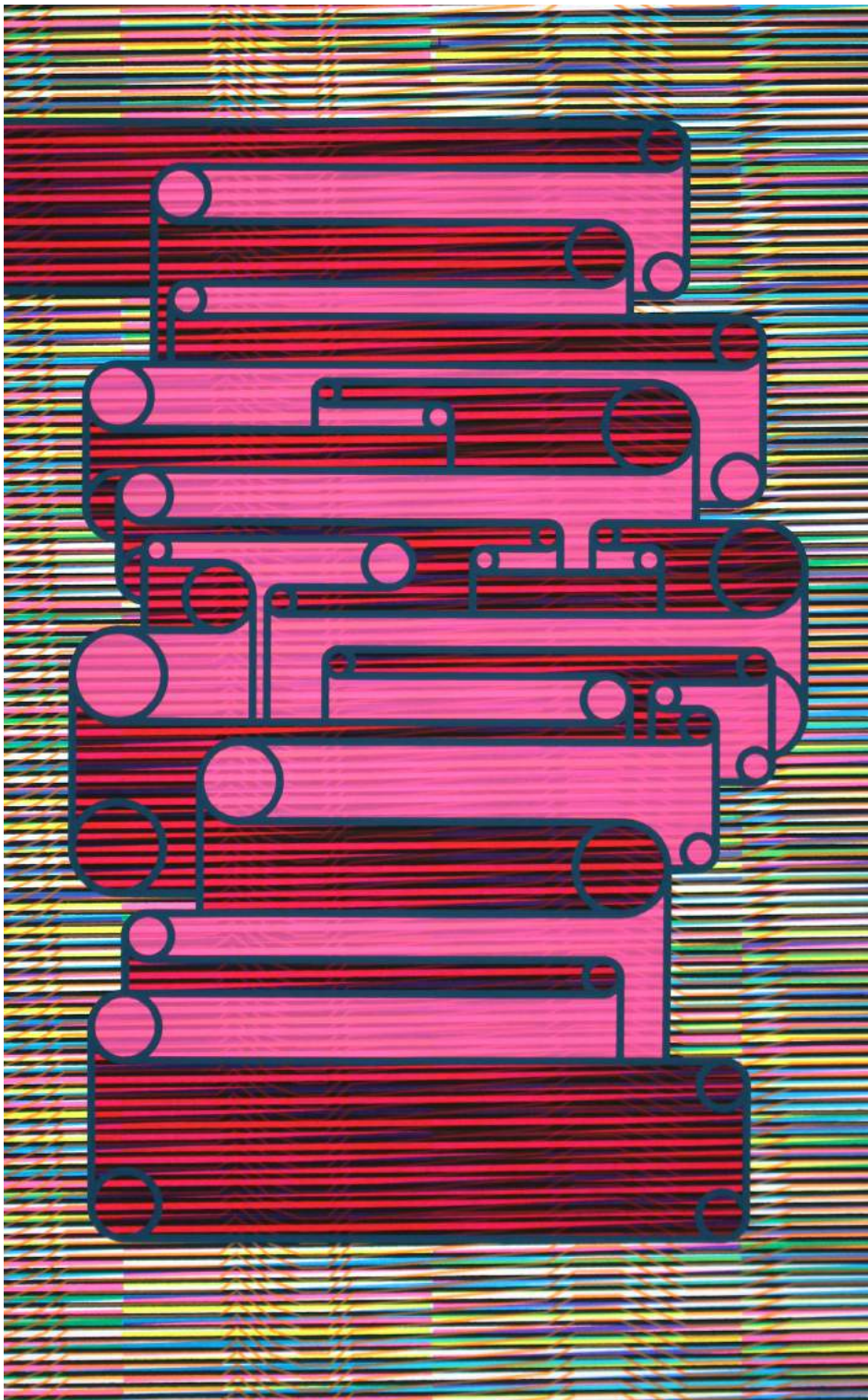
Robbie Howard - Australia

May's Lane, Collector, 2019

Paper Size: 122cm x 77.5cm

This print is of an Australian country lane in Collector. I created this work as it has a special place in my memory. I am fascinated by the shadows and dappled light. The beautiful white trunked manifera eucalypt trees frame the narrow dirt road.

Image courtesy of the artist



Robert Howsare - United States

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

Red Plinko, 2020

Paper Size: 43cm x 28cm

Serigraph

Image courtesy of the artist



Ellis Hutch - Australia

ellishutch.space Instagram @ellishutch_art

Constellation 02, 2020

Paper Size: 64.7cm x 50cm

The Constellation prints are inspired by the environment of Arkaroola in the Flinders Ranges. I travelled there in 2016 with my collaborator and friend Jessica Brooke Anderson and spent time walking and closely observing the environment. We took our sketches and photographs to a residency at Megalo and embarked on a rich time of experimentation in the screen studio.

From that residency we developed resolved bodies of work, and many, many experimental sketches. The recent period of working from home during social distancing has given me the opportunity to revisit some of those works and develop them further. I've taken prints that were not editioned, or were rejected at the time and worked over them with ink and watercolour, adding layers, extending the imagery and creating new original works.

Image courtesy of the artist



Joanna Kambourian - Australia

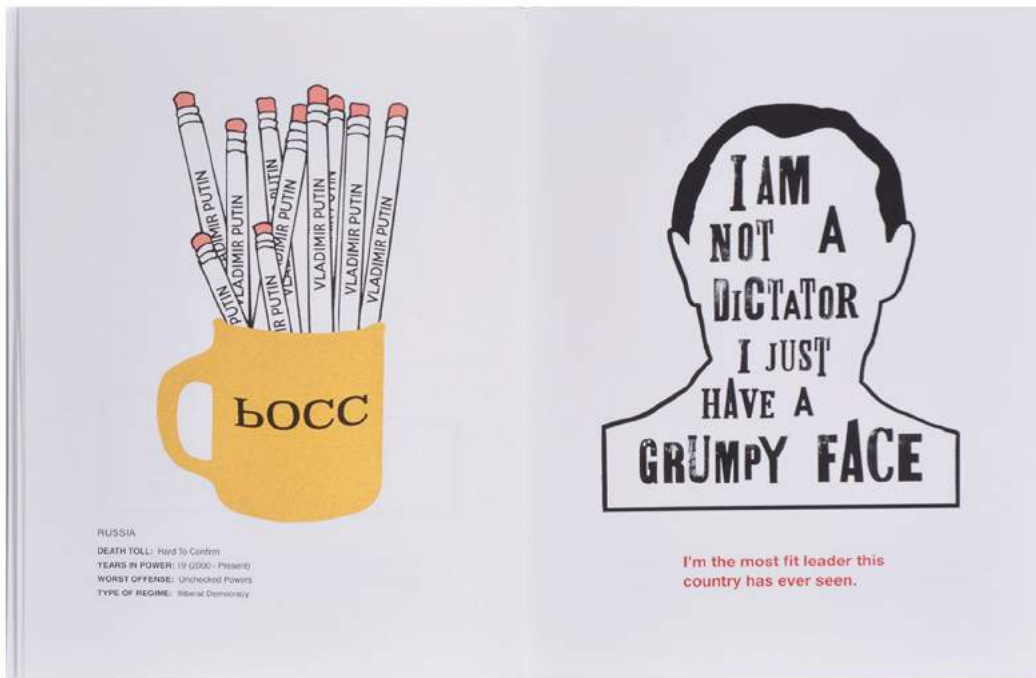
msbrownslounge.com.au Instagram @jo_msbrown

Casting Shadows, 2020

Paper Size: 28cm x 38cm Image Size: 28cm x 30cm

I am fascinated by the silhouette, and the interaction of shapes and shadows. The being-ness of each object is suggested, however, veiled by the collision of the various shapes. Blacks on blacks combine and the overlay of each layer changes the density of the print, making the image more complex in the places where the silhouettes meet. Pattern shape and form is created that is unrepeatable and unexpected.

Image courtesy of the artist



Tatana Kellner / KaKeArt Ann Kalmbach - United States

tatanakellner.com Instagram @tatana1950

Your Leader Could Be A Tyrant: How to Tell , 2019

Paper Size: 22.5cm x 29.5cm

Inspired by the rise in ultra-nationalism and worldwide threat to democratic ideas and principles, Your Leader Could be a Tyrant, How to Tell is an artist's book that incorporates silhouetted images of each tyrant with hand-stamped text about their peculiar habits, statistical information about their rule, and accompanying texts discussing common traits of dictators. Originally conceived as a companion to Your Co-Worker Could Be A Space Alien from 1985, this book mixes humor and horror to underscore our contemporary reality.

Image Credit: Women's Studio Workshop



Selvihan Kilic Ates - Turkey

www.selvihankilic.com

Instagram @selvihankilicates

Untitled, 2020

Paper Size: 50cm x 70cm Image Size: 40cm x 60cm

I was born in Adapazarı, in 1982. I graduated from Anadolu University, Faculty of Education, Art Teaching Department in 2004, from Social Sciences Institute Printmaking Department MA Programme in 2007 and from Proficiency Of Art Program at Anadolu University, Institute of Fine Arts, Department of Printmaking. I work as an Associate Professor and Head of Department at Balıkesir University, Fine Arts Faculty, Department of Printmaking.

Image courtesy of the artist



Alexey Lazarev - Canada

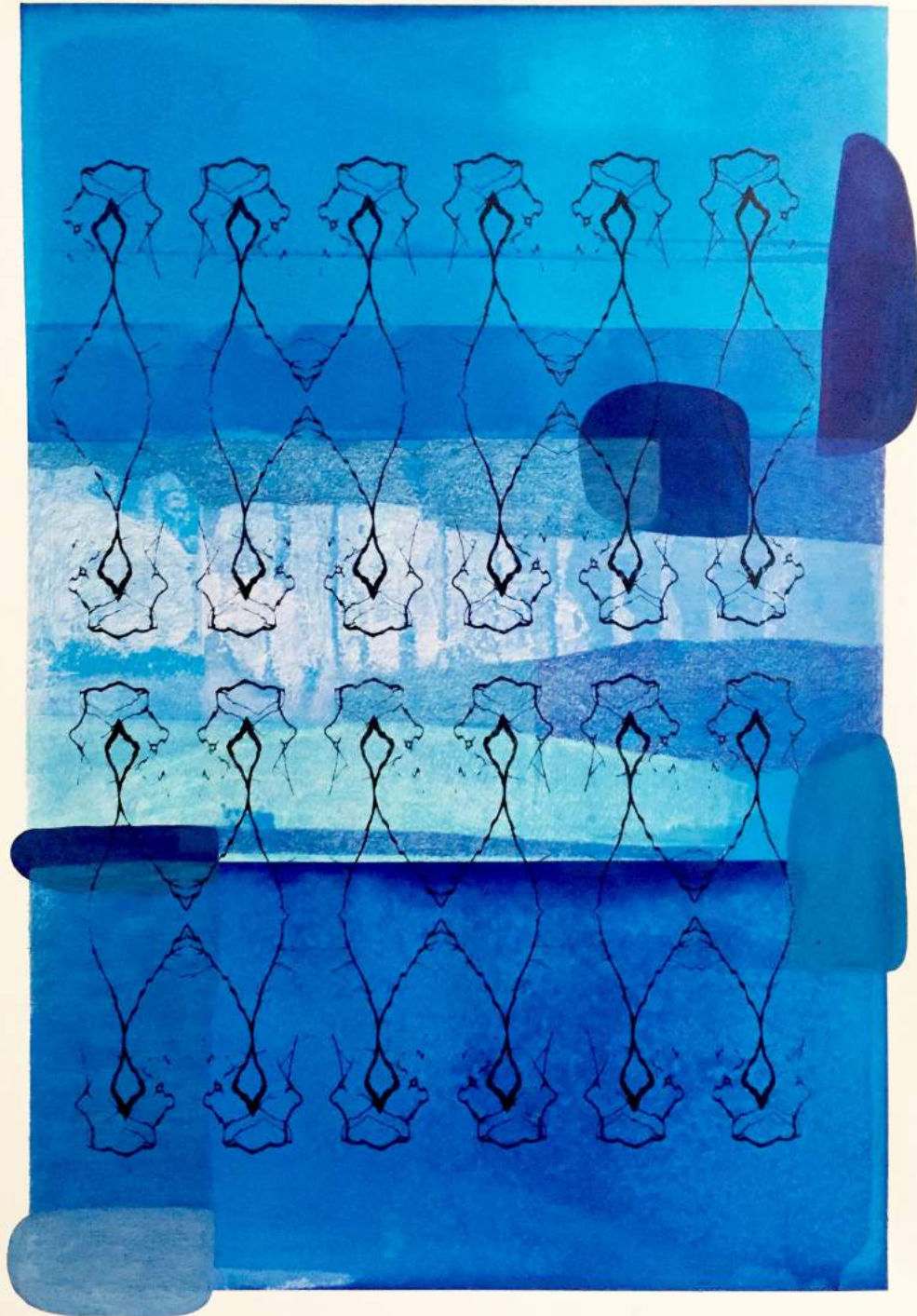
alexey-lazarev.com

Untitled, 2019

Image Size: 60cm x 90cm

This four-colour screen print was produced in 2019. The initial sketch was traced by hand using india ink. The idea was to create an imaginary map inspired by various aspects of my art practice such as hybrid creatures, parts of human skeletal structure as well as ceramic vessels of different shapes with or without plants. I created a warm candy-like environment by using a colour palette consisting of the pigments closely related to each other: neon yellow, neon orange and neon pink. I wanted to fill up the space with colour leaving as little 'white of the paper' as possible. This print is a first of the ongoing series of imaginary maps that don't serve a particular purpose. The aim of the map is to rather surprise the viewer by showing unexpected relationships of what's depicted on the print.

Image courtesy of the artist



Sally Mumford - Australia

sallymumford.com Instagram @sally_mumford

Durras Lake Reflection #1, 2019

Paper Size: 100cm x 70cm Image Size: 100cm x 70cm

This work is the result of a week-long residency at Durras, on the south coast of NSW. On a clear and deeply still morning, as I paddled in a canoe around the lake, I became enchanted with the reflections on the mirror like surface of the water. When making the print, after the initial blue layers were screened onto the paper, I used coloured pencil to suggest the play of light on water and then overlaid the repeating reflection forms.

Image courtesy of the artist



Wendy Murray - Australia

www.busymakingposters.com

Instagram @busymakingposters

Migration is Natural , 2020

Paper Size: 35.5cm x 55cm Image Size: 33cm x 53.5cm

PRINTED AT KALA, BERKELEY, USA

Image courtesy of the artist



Christopher Newman - Australia

www.christophernewman.org

I am, you are, we are a fragile load, 2019

Paper Size: 96.5cm x 71.5cm Image Size: 96.5cm x 71.5cm

In this image a single man poses 'suggestively' on his knees at a doorway. There is also a dog 'turning', hanging washing looking still 'dirty' and transparent pegs 'falling' like ghosts. The space looks deserted, perhaps during a Covid lockdown

Hanging within the threads of the hanging laundry and curtains are the dark secrets of their owners', whose evils haven't been washed away, their laundry fabric and the image had been 'stained'; the ghost pegs represent the 'fallen'. We could think of the pegs holding up a fragile load, the earth or mental state at the tipping point to which the smallest stress can cause it to topple and fall.

The work plays with materiality, abstraction, collage and is printed on corrugated carton, or cardboard, paper used commonly for boxes. It also includes packaging tape.

Image courtesy of the artist



Xavier Orssaud - Canada

www.xavierorssaud.com Instagram @xavierorssaud

Ideal Landscape 2 , 2019

Paper Size: 112cm x 152.5cm Image Size: 89cm x 114.5cm

The green color makes us spontaneously think about nature. Green like the leaves, the forest or the wild landscape... With "Ideal landscape II"; I try to push to the extreme what would be a perfect landscape through human eyes using various landscape paintings from the 18's century. The result is monstrously artificial.

Image courtesy of the artist



Evan Pank - Australia

www.epankart.com

Instagram @epankart

Shield Wall , 2019

Paper Size: 125cm x 95cm Image Size: 71.5cm x 89cm

Shield Wall was created in response to the ongoing protests in Hong Kong that began as a reaction to new extradition laws that were proposed and escalated into a wider battle for democracy in the city. The colours in the artwork representing different aspects of the demonstration: blue representing the use of blue dye in water cannons and police, red, the protesters and chaos of the protests and yellow, the thin yellow line, a group of older protesters who would form a line between protesters and police to avoid violence.

Image courtesy of the artist



Jemima Parker - Australia

jemimaparker.com

Instagram @jemimaparker

A Sense of Place , 2019

Size: 46cm x 62cm (Individual Print Size: 10cm x 14cm , Image size 8cm x 8cm)

This work captures moments in time and explores my experience of place. Images are drawn from my local surrounds, in and around Canberra, as I go about my daily life. Images are first captured on my phone, recording fleeting moments such as shifting light and passing clouds. I cut down paper, mix inks and hand print, bringing the works slowly to life – a direct contrast to today's instantly posted image. The square format of the image references Kodak Instamatic and Polaroid SX-70 images of the past.

Image Credit: Brenton McGeachie



Janet Parker-Smith - Australia

www.janetparker-smith.com.au

Armed for the unknown, no.1 , 2020

Paper Size: 80cm x 120cm Image Size: 70cm x 90cm

This six colour screeprint is from a series of ongoing prints that explores the destruction us humans have on the environment and for those that come after us. This work in particular looks at the fires during the summer of 2019-2020.

My work uses anonymous hybrid individuals and earthly compatriots to show a natural disfunction. It explores the mingling of human and non-human to serve as a reminder of how vulnerable we are to the destructive impacts of our own actions.

Image courtesy of the artist



Sumi Perea - United Kingdom

www.saatchiart.com/sumiperera

Instagram @sumi_perera

FEELING THE BLUES , 2019

Size: 146cm x 61cm x 15cm

Screenprint installation inspired by various other printmaking techniques on paper & fabric: a combination of Cyanotype, Indigo Dyeing etc. Paper Manipulation Sculpture. Nine pages (with recto/verso surfaces) placed on top of a cabinet with nine cubicles; Each 'block'/frame was cut out, re-modelled into a different 3D shape & placed within the cabinet hung beneath the framed works (except one cubicle was left empty-where the semi-cut shape was still hinged to the frame).

Assessing the positive & negative/ups & downs of life-a reflection on a very sad period of my personal life, which coincidentally echoed the zeitgeist in the UK. The country was divided in support as it was transitioning into a state of Brexit as it left the European Union.

Image courtesy of the artist



Ilana Pichon - Canada

Instagram @ilanapichon

Échantillons Route 11 / 1 West , 2019

Paper Size: 38cm x 28cm

This is a monotype from a small serie of prints I made after driving from Quebec City to Winnipeg by car. It is an interpretation of samples of this territory I went through during spring 2019. This small serie is part of an on going project I work on since 2015. It's based on memory of space and markers in landscapes.

Image courtesy of the artist



Ben Rak - Australia

benrak.com.au Instagram @binya666

The masks I wear to pass , 2020

Paper Size: 56cm x 76cm Image Size: 52cm x 72cm

This work seeks to exploit the inherent qualities of print as an instrument for investigating cultural identity and, similarly, to use aspects of my identity to better understand the ontology of the print. By identifying, exploring and experimenting with the visual vernacular of the print I will propose new ways to understand reproducible media—that is, as a material metaphor for invisible otherness and its cultural concerns. A fertile area exists for the understanding of identity politics through a visual language that reflects the fluctuating states between authenticity and reproduction, or otherness and sameness.

Image courtesy of the artist



Layli Rakhsha - Australia

www.laylirakhsha.com

Silent Resistance, 2019

Paper Size: 56cm x 37.5cm Image Size: 20cm x 30cm

Silent resistance is a four-colour separation screen print that I made during Fold research residency at School of Arts and Humanities at Edith Cowan University in 2019. This work symbolically reflects my Iranian identity and my memories of the past.

I received one of my grandmother's bowls a few years later after she died at age 84 in Iran.

Since I received the bowl, it has sat on my kitchen bench, holding my memories of the past and my daily cooking materials.

Silent resistance represents an image of a home that provokes my memories of Iran and my emotions in my house in Perth. It metaphorically echoes my Iranian identity.

Image courtesy of the artist



Sheida Sabetraftar - Australia

Instagram @sheyd.art

Nebulous memory , 2019

Paper Size: 38.5cm x 28cm Image Size: 26cm x 17cm

This work is part of a series that explores the ephemeral nature of album photos.

Derived from my personal family album collection. I created modified versions of an image taken from wedding ceremonies and family gatherings. While this image is the first state of the series, I wanted to show a visual progression of the images inevitable deterioration over time. While also commenting that one day the subject portrayed will soon be forgotten.

Image Credit: David Lindesay



Giancarlo Savaris - Australia

Summer , 2019

Paper Size: 65cm x 50cm Image Size: 39cm x 24cm

In much of the world, summer has long been synonymous with holidays, long days, sunlight and its uplifting qualities. However, climate change has largely changed our perceptions of the benevolent nature of summer. This print is the first in a series I did in late 2019 to early 2020 on the effects of global warming and its impact on our relationship with the environment and enjoyment of the outdoors.

Image courtesy of the artist



Ewelina Skowronska - Japan

www.ewelinaschowronska.com

Instagram @eweello

exile memories terrible leaked away, 2019

Paper Size: 120cm x 80cm Image Size: 100cm x 70cm

The work is a part of the series called "If not, winter" and its is 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, 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. What is absent and what is present, as well as the idea of the language, as being both shared and personal.

Image courtesy of the artist



Tim Southall - Spain

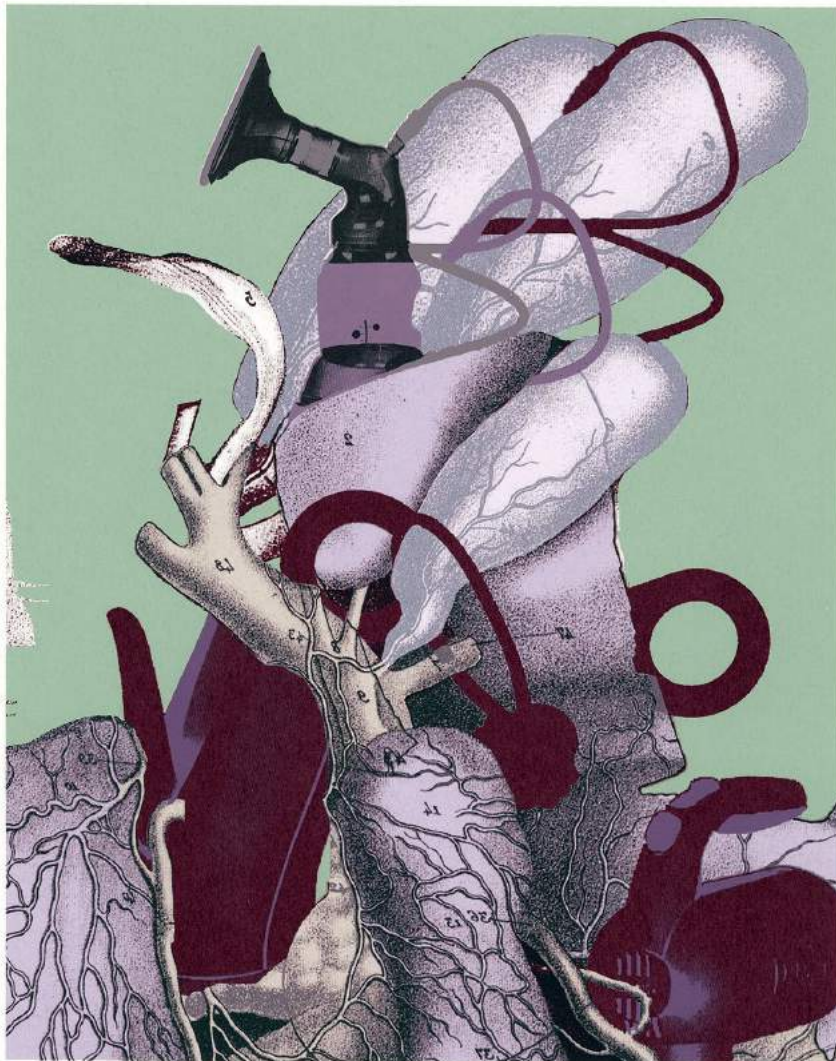
timsouthall.net Instagram @timsouthallart

Tree Fall , 2019

Paper Size: 50cm x 70cm Image Size: 40cm x 60cm

If a tree falls in a forest and no one is around to hear it, does it make a sound?

Image courtesy of the artist



Lisa Turner - United States

lisaturnerart.com

Bodily Possessions #2 , 2019

Paper Size: 35.5cm x 28cm Image Size: 25.5cm x 20.5cm

During the past thirteen years, my art practice has made use of popular imagery to examine mass media, material culture and consumerism. In current works, consumer objects are juxtaposed with the visual language of medical illustrations to mimic the textures of the internal body. The resulting compositions appear as piles, (un)traditional still lifes, or as Frankenstein like figures/masses. By linking consumerism with the science of the body, it is my goal to foster multiple interpretations that might lead to discussions surrounding obsolescence, the ephemeral nature of consumption, genetic manipulation, or the endless quest for individuality through consumerism.

Image courtesy of the artist



Sian Watson - Australia

sianwatson.com.au

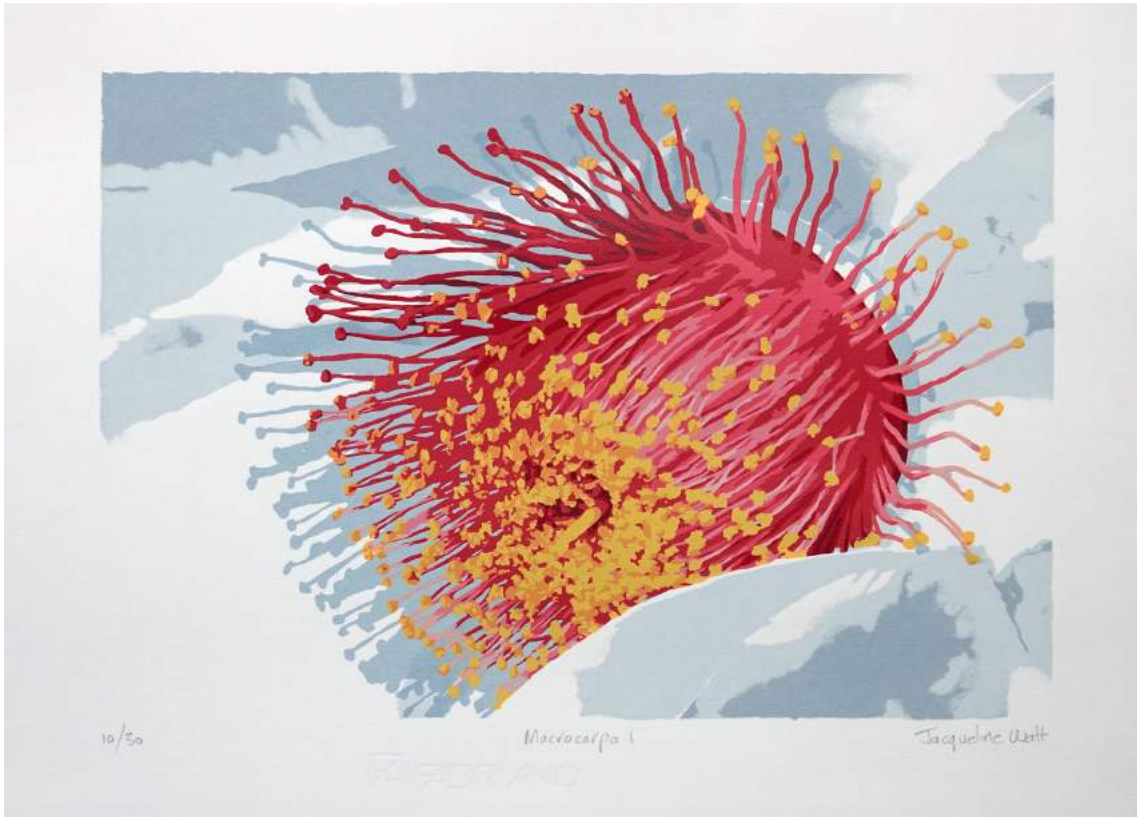
Instagram @sian_watson_

Population , 2019

Paper Size: 56cm x 38cm Image Size: 28cm x 24cm

Through the fusion of humans and birds Watson questions our shared vulnerability with nature in this shifting landscape.

Image courtesy of the artist



Jacqueline Watt - Australia

Macrocarpa 1, 2020

Paper Size: 50cm x 35cm Image Size: 40cm x 27cm

Western Australia has an amazing diversity of native plants which bloom throughout the year. Eucalyptus Macrocarpa is endemic to the South West of the state. The ungainly trunks of the Macrocarpa are adorned with large pale grey green leaves giving it a sculptural presence.

The deep pink flowers, the largest of all the eucalypts, bloom in Spring dazzling the viewer with their size, colour and design. This is what has captured the attention of the artist and inspired the desire to convey this beauty in a simple, elegant manner

Image courtesy of the artist



Michael Wegerer - Austria

michaelwegerer.net

Instagram @atelier_michael_wegerer

FOLD Nr3 (from the Series Figures Utopia), 2020

Paper Size: 100cm x 140cm x 3cm Image Size: 110cm x 150cm

The starting point for the current work series "Figures Utopia" are scaled images of the daily press and scanned newspaper pages. Various numerical contents are transformed according to a numerical-value system and receive a new visual form by reworking the analogue sources. The resulting visualizations have a strong geometric character, although complex shapes are also calculated with algorithms and extracted from the contents of the respective newspaper page into geometric patterns. Visual transformations substantially alter the original image and constitute the first level of the composition. In the course of the work, graphic processes are combined with painterly gestures, whereby the work on a piece of art can take several months. The new work "FOLD Nr3" takes up the idea of geometric shapes again and drives the graphics into the 3rd dimension by folding the surface. The topics and contents are stacked in layers and can be associated with different periods of time.

Image courtesy of the artist



„Z serii studium 5“

Studium 1/4

Kamil Zaleski 2019

Kamil Zaleski - Poland

Z serii studium 5 , 2019

Paper Size: 60cm x 40cm Image Size: 45cm x 33cm

In the “Exercises” series, attention is paid to physical activity from the level of the digital world. In this case, you do not need to consume energy to play. A distinctive feature of sport is the aspect of human activity, competition and direct involvement of the body. While the competition aspect remains, computer games deprived us of experiencing fatigue, pain, sport-related injuries.

Image courtesy of the artist



Supported by:



ACT
Government



Australian Government



ACT Government

THE VISUAL ARTS AND CRAFT STRATEGY