

MEGALO PRINT STUDIO PRESENTS:



## THE RETURN OF THE ARCHIVE

1 SEPTEMBER - 30 NOVEMBER 2020

Alison Alder - Ray Arnold - Surya Bajracharya - GW Bot - Heather Burness - Spike Farrowell  
Dianne Fogwell - Annie Franklin - Kirrily Hammond - Bernard Hardy - Nicci Haynes  
Patti Holden - Judy Horacek - Suzanne Knight - Julian Laffan - Pieta-Rae Laut  
James Lieutenant - Colin Little - Robyn McAdam - Peter McLean - Arone Meeks  
Wendy Murray - Katy Mutton - Annika Romeyn - Dionisia Salas - Ceretha Skinner - Bernie Slater  
Erica Seccombe - Franki Sparke - Annie Trevillian - Graeme Wood - Peter Zanetti - Barak Zelig

## **INGEBORG HANSEN**

Artistic Director / CEO 2014 – current; Public Programs and Membership 2010 – 2014

I am excited to share this exhibition with you as part of Megalo's 40th anniversary celebrations. It was not part of the original program – nothing about 2020 has been. These works are but a snippet of our long and strong history. It has been a trip down some sort of tunnel, going through boxes and boxes of work that I saw off in 2013 to what we believed was its new permanent home at the NGA. Now 7 years later the archive has been returned and I have been overwhelmed at all the memories that have accompanied them. Importantly, to me, it is the people who have created the work and played enormous roles in Megalo's history that I have wanted to honour through this exhibition.

My own Megalo involvement spans almost 11 years (a quarter of Megalo's life). In 2010 I packed up and threw out a previous life and came to work at Megalo. I felt awkward and completely ill-equipped and wore a huge cloud of imposter syndrome. To my great surprise and delight I was immediately made comfortable and became part of a very large family.

My own printmaking life started at ANU (too many years ago to count) where I was lucky to have had the great mentors: Petr Herel; Peter Finlay; John Pratt; Annie Trevillian; Bernard Hardy; and Dianne Fogwell. After graduation these contacts continued and we collaborated on many projects. I was also able to work with GW Bot and Robin Wallace-Crabbe and on my entry into Megalo my world was widened by the indomitable Alison Alder, Erica Seccombe and Heather Burness.

I have always been grateful to the printmakers I have met. The sense of sharing, collaboration and community is strong. Wherever you travel, if you meet a fellow printmaker you will be home.

I look forward to celebrating many more Megalo Milestones in the future. To the presses, prints and people of Megalo, thank you.

ALL COUNTRIES RAPED IN ALL WARS

IN MEMORY OF ALL WOMEN OF

IN MEMORY OF ALL WOMEN OF ALL COUNTRIES



WOMEN AGAINST RAPE  
ARE MARCHING IN  
MEMORY OF ALL WOMEN  
RAPED IN ALL WARS.

9am sharp 25<sup>th</sup> April, bottom of  
Anzac Pde. Women please join us!

25.4.82

RAPED IN ALL WARS. ANZAC DAY

### ALISON ALDER

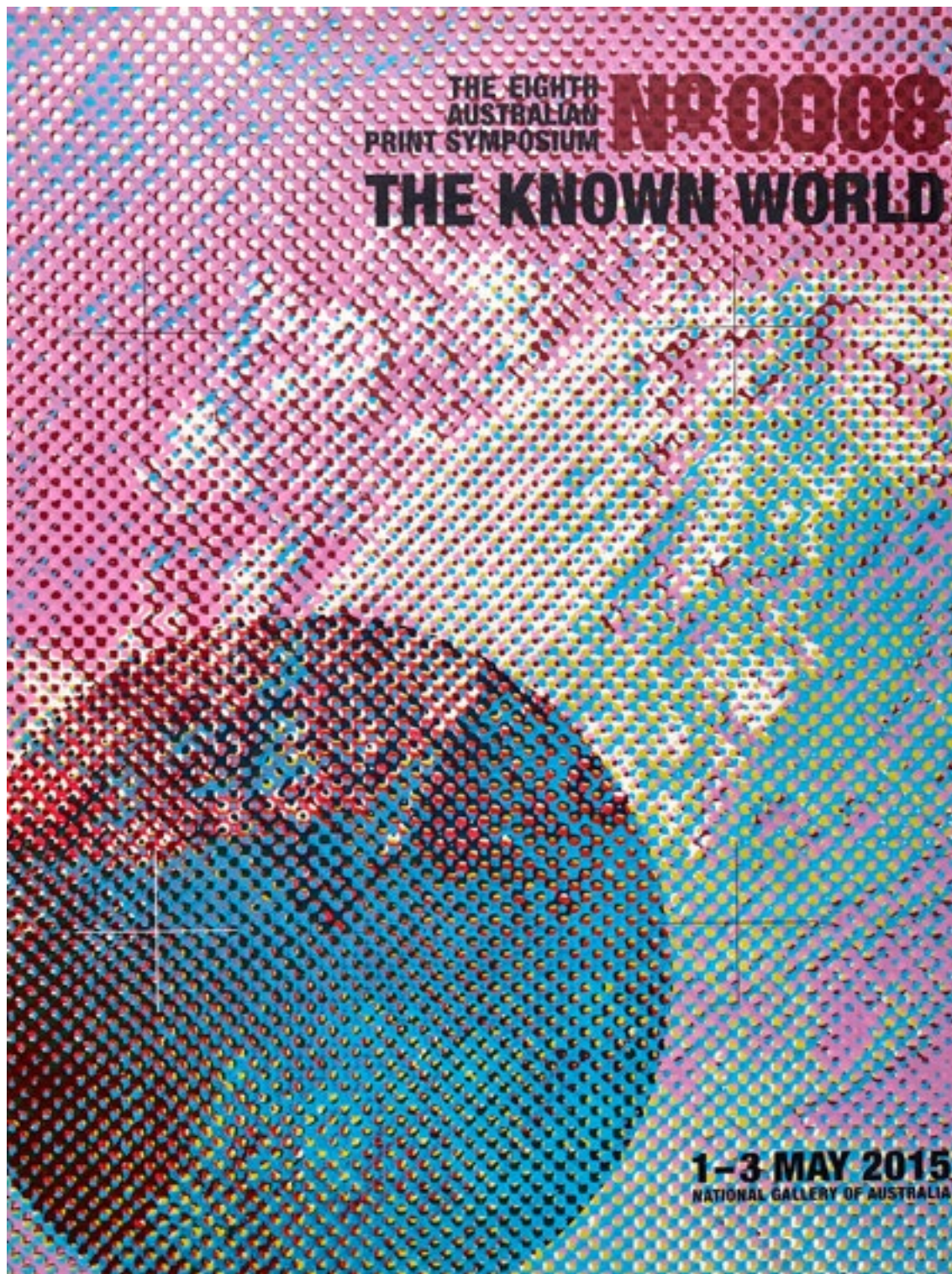
Co-founder Megalo, exhibitor, tutor, artist-in-residence, staff, access user, master printer, mentor

Artwork 1. *Women Against Rape*, 1982  
screenprint on paper, 50 x 38  
printed by the artist

Artwork 2. *A Known World*, 2015  
screenprint on paper, 79 x 60.5  
printed by Megalo

Having a residency at Megalo in 2008 gave me the opportunity to build a terrific suite of prints that have subsequently been exhibited in some amazing places, including the Museum of Contemporary Art, and collected by incredible people and organisations like the Cruthers Collection of Women's Art and the Flinders University Museum and Art Gallery. I think I had been mulling over the ideas in those prints for quite a while so the residency just sort of clinched it.





Without Megalo, that work never would have happened and I am grateful, in so many ways, for that opportunity.

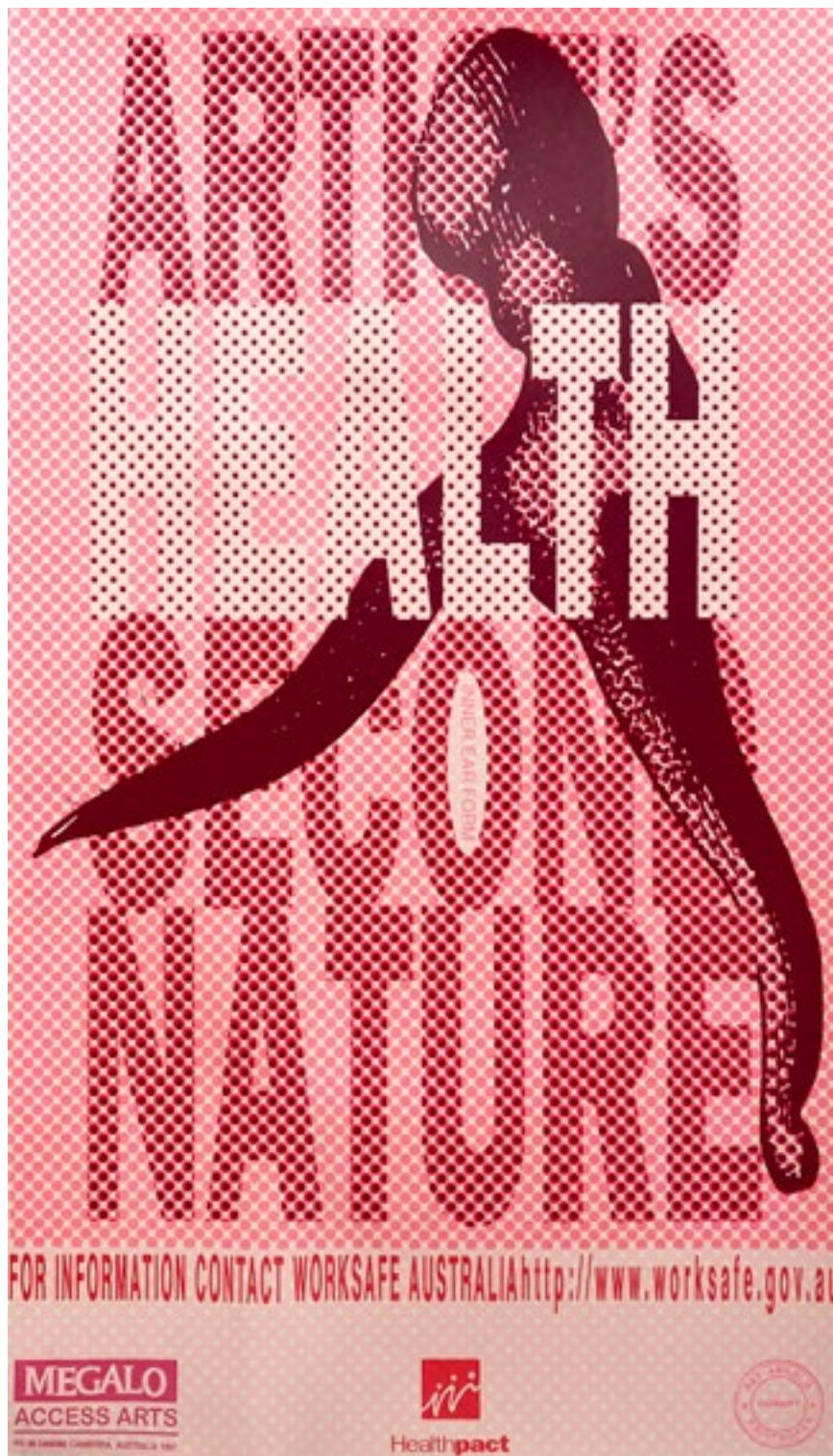
Oh I started quite a while back you could say – Day One – but I didn't stay for too long as big cities and other adventures beckoned. But then I came back a couple of decades or so later. I never thought I would work at Megalo again, but stranger things have happened. The residency reintroduced me to Megalo and then, as chance would have it, the next thing I knew I was the Artistic Director/CEO. Pretty weird but very grateful to Megalo yet again.

I make work in my studio at home now, still using similar processes to how I printed back in the day, but now with water-based inks – not those killer solvents. My equipment is a little more sophisticated than Megalo's first kit which was all scrounged and cobbled together. The screen exposure unit was a heavy timber window frame that was lowered, (or maybe it was hinged) onto another board with a piece of foam (acting like a vacuum) – one day I accidentally let it drop and the heavy frame smashed onto my fingers, severing a silver ring I wore but, miraculously not breaking or cutting my fingers off.

Great work has come out of Megalo over all these years and many, many friendships have been made. When it was first named, it was rather facetiously called Megalo International Screen Printing Workshop and it was certainly not international. But now look – a totally global phenomena with friends all over the world.

Congratulations Megalo.





## RAYMOND ARNOLD

Access user, master printer

Artwork 1. *Artists health, second nature*, 1997  
screenprint on paper 86 x 50  
printed by Paul Peisley

Artwork 2. *'Keystone' (Mungo)*, 2019  
screenprint on paper  
printed by the artist

In 1983 I moved to Tasmania and joined an artist cooperative called Chameleon. We made connections to other organisations and artists including Bitumen River Gallery and Ex De Medici in Canberra. Through collective work on exhibitions and particularly sharing screen print poster material I became increasingly aware of Megalo. I was a fanatical screen printer myself and was aware of like minds and studios working in that beautiful medium of screen mesh, indirect stencils and solvent inks including enamels.





Kangaroo (Manga) 2/0

Raymond 2006

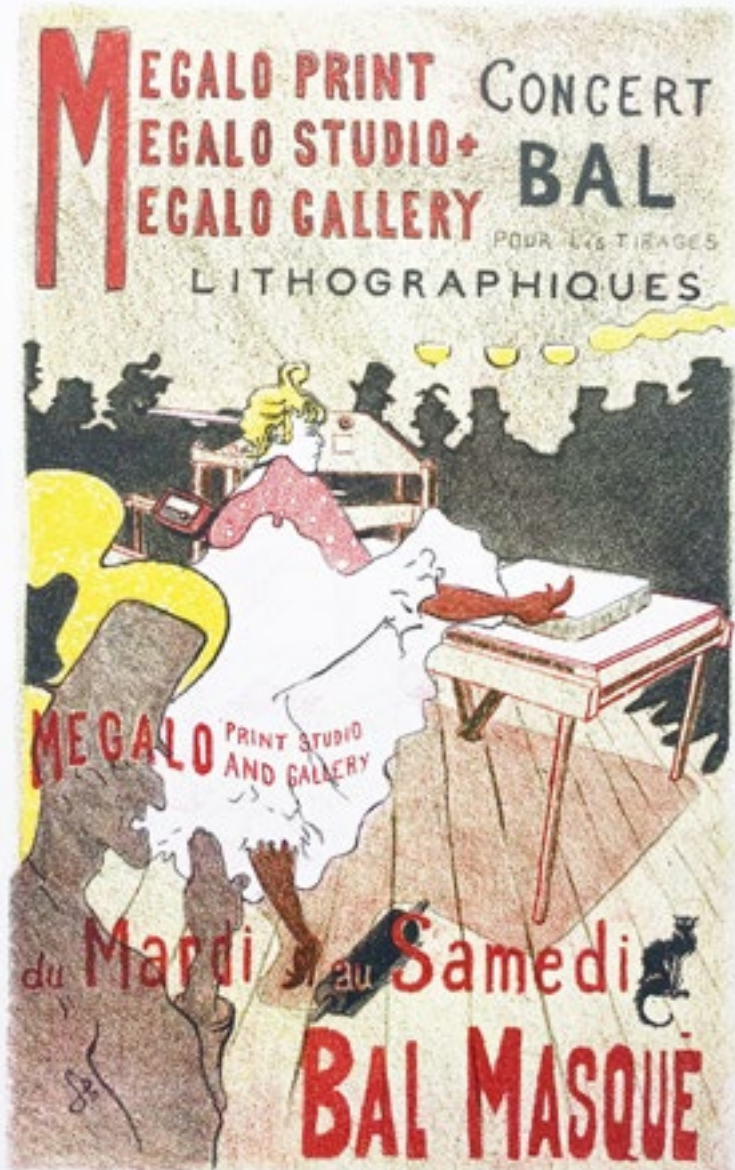
My association with the Print Council of Australia and working in academia at the School of Art, Hobart completed the picture for me of the dynamic and productive organisation called Megalo just over the horizon.

From the mid Eighties until 2006 I worked the occasional teaching locum in the print room of the Canberra School of Art on behalf of Mandy Martin, Jorg Schmeisser and Patsy Payne while they took leave. I visited Megalo in its various locations, the school in Ainslie and the community centre in Hackett, during those times. In 1997 Paul Peisley engaged me to develop a screen print poster on the subject of artist health. I found real pleasure and purpose in working through the screen print mantra of positive/stencil/emulsion/print at the Ainslie Megalo and a reverie in building the image around a large dot moiré. Unfortunately the poster was not one of my best.

In those early days there was also connections to Basil Hall and the Studio One with editioning and showing work on the agenda.

I have returned to Megalo on two occasions in the last few years to develop screen images for a big project with other artists including Ex, GW, ET AL. The clarity, the purity in process, the beautiful staff of the workshop and two reasonable prints was the payoff for complex logistical arrangements of travelling, living and working DIDO out of my studio base in the mountains of Tasmania.

Thank you Megalo



## **SURYA BAJRACHARYA**

Staff, tutor, artist-in-residence, access user,  
Megalo International Print Prize, mentee

Artwork 1. *Megalo/Toulouse Lautrec*, 2012  
lithograph 56 x 39  
printed by the artist

Artwork 2. *Drop Off*, 2017  
lithograph 46 x 46  
printed by the artist





Megalo has been an integral part of my art practice for the last 16 years, a unique and beautiful print studio where I have always felt nurtured and inspired.

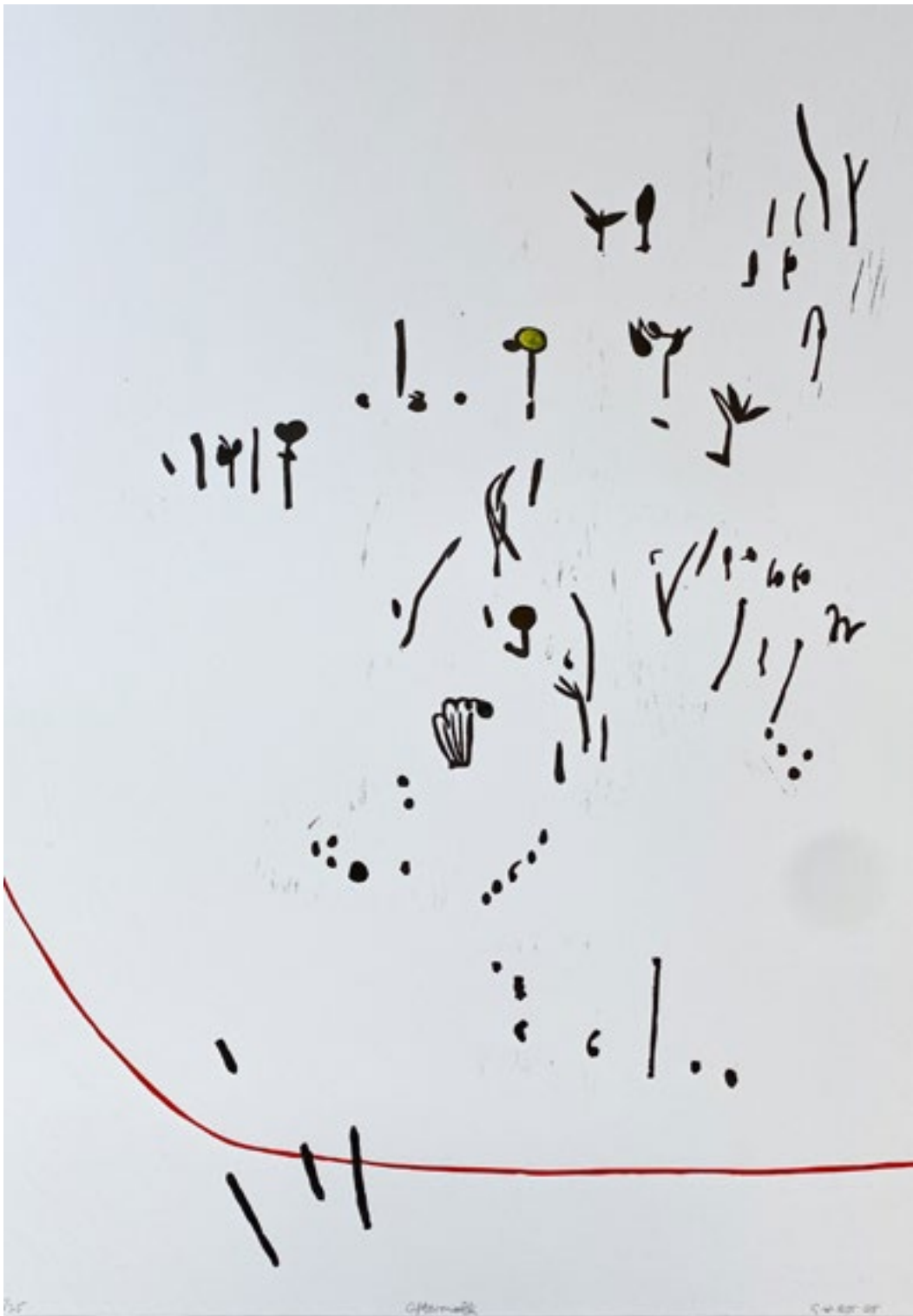
After graduating from Printmedia and Drawing, Canberra School of Art, 2004, I still feel very fortunate to have received an art residency with Megalo in 2005.

As it turns out, this was key to a path that would sustain my aspirations to make art, to continue printmaking and lead to many outcomes that I am deeply grateful for; a master class with Ken Tylor, inclusion in Print Big in the Fitters Workshop, finalist in Megalo's first print prize, a 6 week mentorship with master printmaker John Loane and subsequently, a position tutoring Lithography at the Canberra School of Art and Design, ANU... who would have thought it? Not me.

Throughout this time, I consider myself privileged to have enjoyed a relationship with Megalo as printmaker, employee, tutor and friendly perpetual pest. This experience has connected to me to many wonderful people within local and broader arts community. It has been pivotal in developing my art practice, allowing me to extend upon my existing printmaking skills and knowledge.

I love Megalo and am overjoyed to be included in this 40th anniversary exhibition!





## GW BOT

tutor, mentor, master printer

Artwork 1. *Aftermath*, 2005

relief 70 x 50

printed by the artist

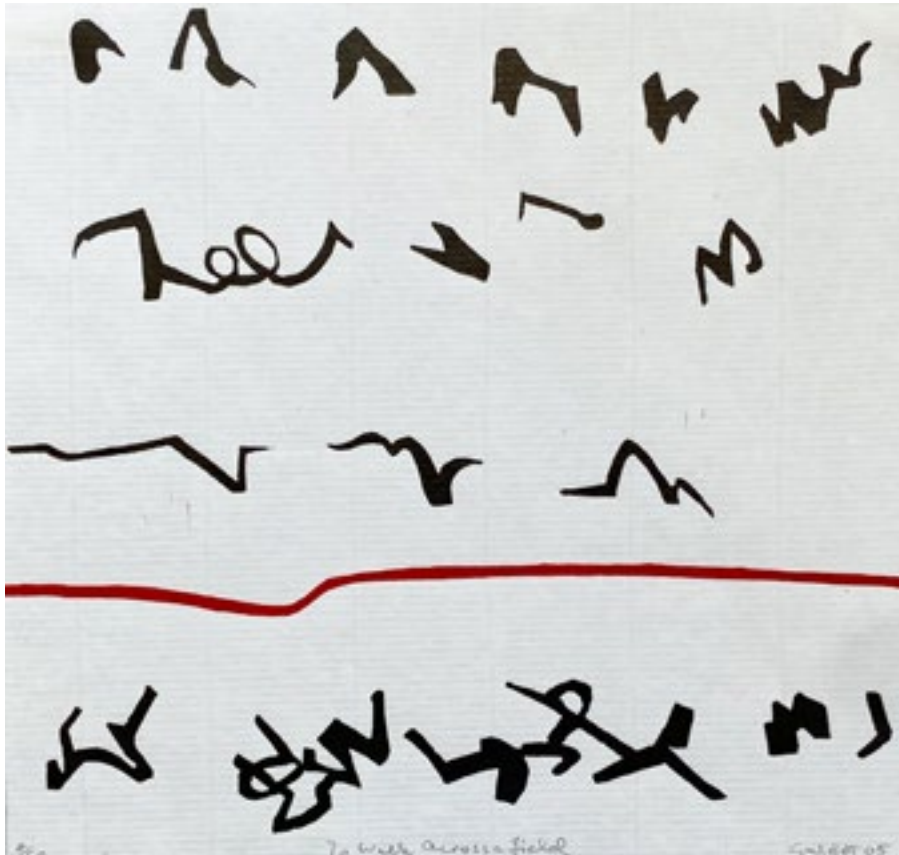
Artwork 2. *To Walk Across a Field*, 2005

relief 25 x 25

printed by the artist

After completing a BA in 1992 at the Australian National University, majoring in Mediaeval English and History, I decided I no longer wanted to study what other artists had made and written - I wanted to be a maker myself. I had already fallen in love with linocuts having been introduced to them at school in London by a teacher who had attended the Grosvenor School of Modern Art and had been taught by Claude Flight. This was further nurtured by regular visits to the British Museum and its wonderfully rich collection of prints. Although not a linocut, one of my favourite prints was Dürer's 'Knight, Death and the Devil' – once you have seen it you cannot get it out of your mind. I thought that for what I was trying to say in my art, the linocut was the best medium.

Also as a young mum, the linocut was the medium best suited to sharing the dining room table with our growing children. At about the same time, in 1993, Studio One (later subsumed into Megalo) at Leichhardt Street, Kingston had just opened its doors. And that's how it began... I learnt on the job. Apart from experimenting and creating my own work, I gave classes in approaches to linocuts. Some were designed for small children, others for adults, there were weekend workshops, summer and winter workshops, workshops for school groups as well as editing prints for other artists.



At the same time there was a growing interest in Indigenous artists making prints, which meant linocuts. I guided their eyes and spirits into producing their own work or printed their work for them.

Amongst them was Kevin Gilbert from the Wiradjuri Nation, an Aboriginal activist, poet, playwright and artist as well as groups from Pularumpi, Melville Island and Cairns TAFE. As this industry grew, the hierarchy began to take over but not before such master printmakers as Basil Hall had attended my classes! I spent fourteen years at Studio One - it really was Canberra, in Ngunnawal language meaning 'Meeting Place'. In 1997 a Melbourne Supply Etching Press arrived at home, with a 26 inch bed, and work began in earnest and continues to the present day. My studio is called BB Press.

All printmaking techniques open up new ways and possibilities in creating an image, as does working with all sorts of different materials. These challenge the artist and demand a high degree of risk taking. As well as printmaking, I work as a graphic artist and as a painter, sculptor (mainly steel and bronze), with ceramics and glass. More recently I have started carving stone. However, it is the linocut that keeps demanding my constant attention. I love its simplicity, clarity and boldness – it is more akin to writing a poem than creating a novel. I love to 'cut', 'engrave', and 'carve' – for me it is a meditation and a form of relief sculpture. I mostly carve with a v-gouge. Each image seems to demand a slightly different approach as to how it will print up the best – there is always a solution. A special moment for me was when I saw my work, a linocut, 'Garden of Gethsemane', 2000, 92 x 52cm exhibited at the Royal Academy in London in the 'Australia' exhibition, in 2013.

One of my favourite anecdotes and an important moment for me was on one of the visits by the Kuku Midigi artist Arone Meeks from Cairns. Just as I was pulling the first proof from a double block linocut, he burst into Studio One and came over to have a look. As the work revealed itself, I felt a bit embarrassed, as the work looked slightly 'Aboriginal'. By way of an apology, I said I had been looking at the rocks. Arone replied, 'Geez Chrissy, if you are looking at the rocks, they will teach you'. This confirmed my sense of 'oneness' with the land. The land is my teacher. If we do not look after this land and truly value it, we will destroy it and in turn destroy ourselves. My job as an artist is to keep this connection between the land and us visible through my linocuts and in all my other work.

At Megalo itself, I have continued to give workshops as well as being involved in mentoring emerging artists.





W/P  
Day 25  
Remembering the dark nights  
and big seas  
Heather Burness

## HEATHER BURNESS

tutor, exhibitor, master printer, access user,  
mentor

Artwork 1. *Day 25 Remembering the Dark Days and Big  
Seas*, 2005

etching 50 x 38

printed by the artist

Artwork 2. *Orroroi Time Resolver*, 2007

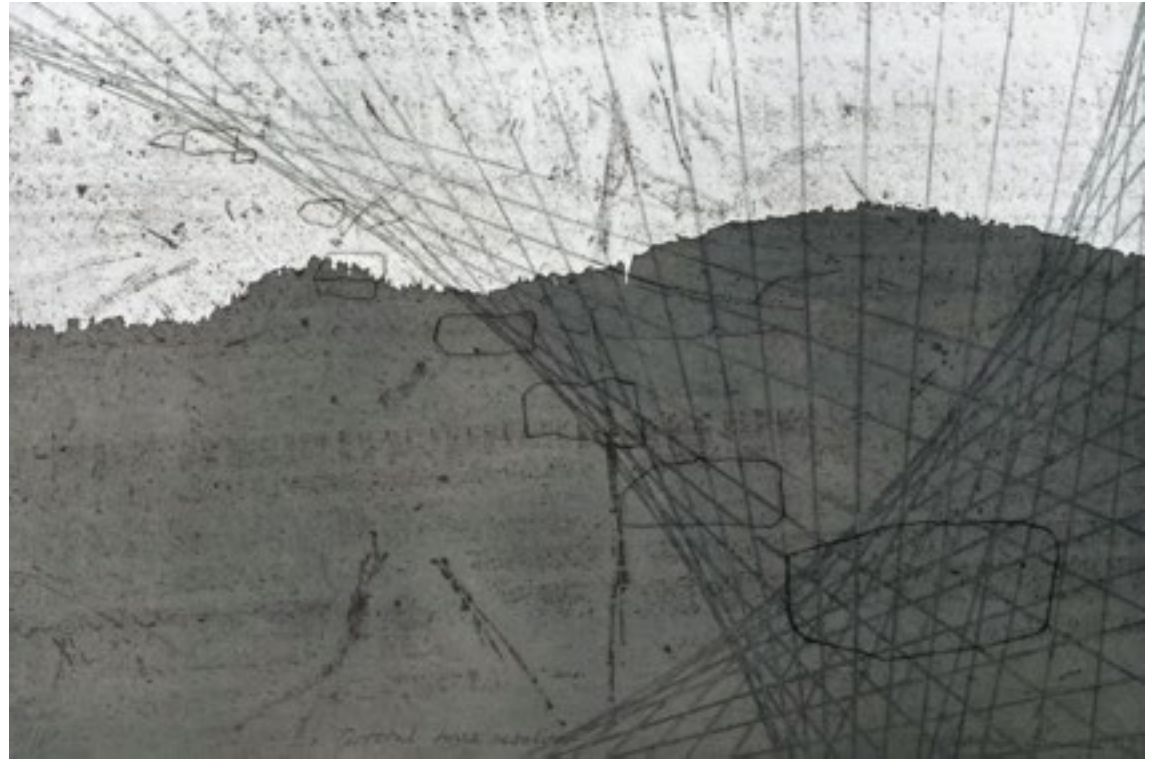
etching 37.5 x 76

printed by the artist

My first involvement with Megalo was in my role as the final Chairperson of the Studio One Board of Management in 2002/3. Paul Peisley, the then artistic Director of Megalo, was supportive and a welcome point of calmness in the maelstrom. I began making work at Megalo at the Hackett campus (2003/4) experimenting with screenprint during my Masters. (I had been an edition printer at Studio One since 1994.)

After my studies, I continued with my great love of intaglio printing methods at the Watson campus. I was teaching, leading a group on Monday evenings, making my work and was a sitting board member for a year or so. The two works in this exhibition, *Orroral Time Resolver*, and *Day 25: Remembering the dark days and big seas*, were made around that time on copper and zinc respectively. The former using traditional methods and the latter made after being thrown into the sea, the sand, rocks and flotsom scratching the hard ground on the surface. They mark a cusp of change in my practice that occurred at that time.

The Monday group that I lead, dubbed Mondayitis, was a source of great joy, challenge and camaraderie. Tony Oates, Sarina Noordhuis-Fairfax, Jude Rae, Ria Vlavianos, Maiju Altpere Woodhead, U.K Frederick, Sandra Voysey, Pippa Harbours, Peter Bailey, and Jennifer Power were some of those that passed through the group. They were adventurous, talented and intellectually lively. The conversations were stimulating, inspiring and never boring. I loved leading that group! Hiding Jude's beautiful dog, Tilly, under the table (there were no pets allowed in the workshop!) and Tony nonchalantly closing the louvre windows at ceiling



height that were out of reach to everyone else, are fond memories.

Now I work from my studio, Grey Lady Press, in Bega NSW. I teach the traditional techniques that I used to practice (when there is not a pandemic). However, I don't use acid in my own work anymore. I install steel plates in the environment to set off a process of corrosion (rust), which later becomes the texture on the plate (the mark) that I print. I love printing in colour on steel, its radiance unlimited by the oxidization that occurs from the traditional print matrices of copper and zinc. It inverts the traditional hierarchy of metals.



# MEGABLAH

A SERIES OF IDEAS

ISSUE NO: 22



PUBLISHED & PRINTED AT  
MEGALO PRINT STUDIO  
CANBERRA AUSTRALIA

Ian 'Spike' FARRAWELL  
15.7.12

W.W.W.MEGALO.ORG

## IAN 'SPIKE' FARRAWELL

Access user, print club

Artwork 1. *Megablah #22*, 2012  
screenprint on paper reproduced from a relief print 65 x 39  
printed by Megalo

Artwork 2. *Ex Libris*  
screenprint reproduced from relief print  
printed by Jemima Parker



When I first became interested to learn printmaking Megalo was the first place I went. I was interested in Linocut prints but the first workshop I attended was block printing with Peter MacLean around 2009 when the studios were at Watson. That was enough to get me hooked. I also first met some of my long-time printmaking friends there too.

Ever since then I have attended night-time Relief print groups and entered Megalo Member exhibitions. I try to attend print group when I can as it is always great to work with other artists for inspiration and companionship. I also work from home too in a little corner of my garage. I have had many special moments at Megalo but the ones that stick in my mind most are selling one of my first linocut prints at a megalo members exhibition and winning the Ex-libris Competition in 2016.

I work mainly with linocut prints but have experimented with collagraphs & dry point etching.

I think of printmaking as a journey, there is always something new to learn & integrate into my artwork. Megalo has been part of that from the start.





## DIANNE FOGWELL

co-founder Studio One, tutor, master printer,  
mentor, Megalo International Print Prize

Artwork 1. *Conception After Chagall*, 1991  
etching 74 x 54  
printed by the artist

Artwork 2. *Casting Dreams*, 2005  
relief, perforations, digital print on paper 55 x 45  
printed by the artist

Between the Australian National Gallery, National Library of Australia, Film and Sound Archives and the Canberra School of Art, Canberra was a fantastic place to study and research printmaking in the 1980's. The problem was 'what next' as all graduates left for the bigger cities of Melbourne and Sydney but I wanted to stay in Canberra. Megalo was set up as a collective in 1980 headed up by Alison Alder and Colin Little at the Ainslie Village so Meg Buchanan and myself set up Studio One in Kingston in 1982 as co-founders and directors.

Studio One was a grand idea to provide professional facilities for access, mentoring, editing and educational opportunities for Australian artists working in print, drawing and the artist book. I have always been a big thinker and what was missing for me was a gallery space for hire, residency program, national data base and an international print prize to make the grand idea complete.

I stayed with Studio One and on the board for the development of the Kingston Art Space providing independent artists' studios and gallery space that later became M16.



I left Studio One to continue my academic and professional career while setting up private studios and a gallery. The emphasis was on collaborating with artists with a focus on the fine art limited edition print and artists' books.

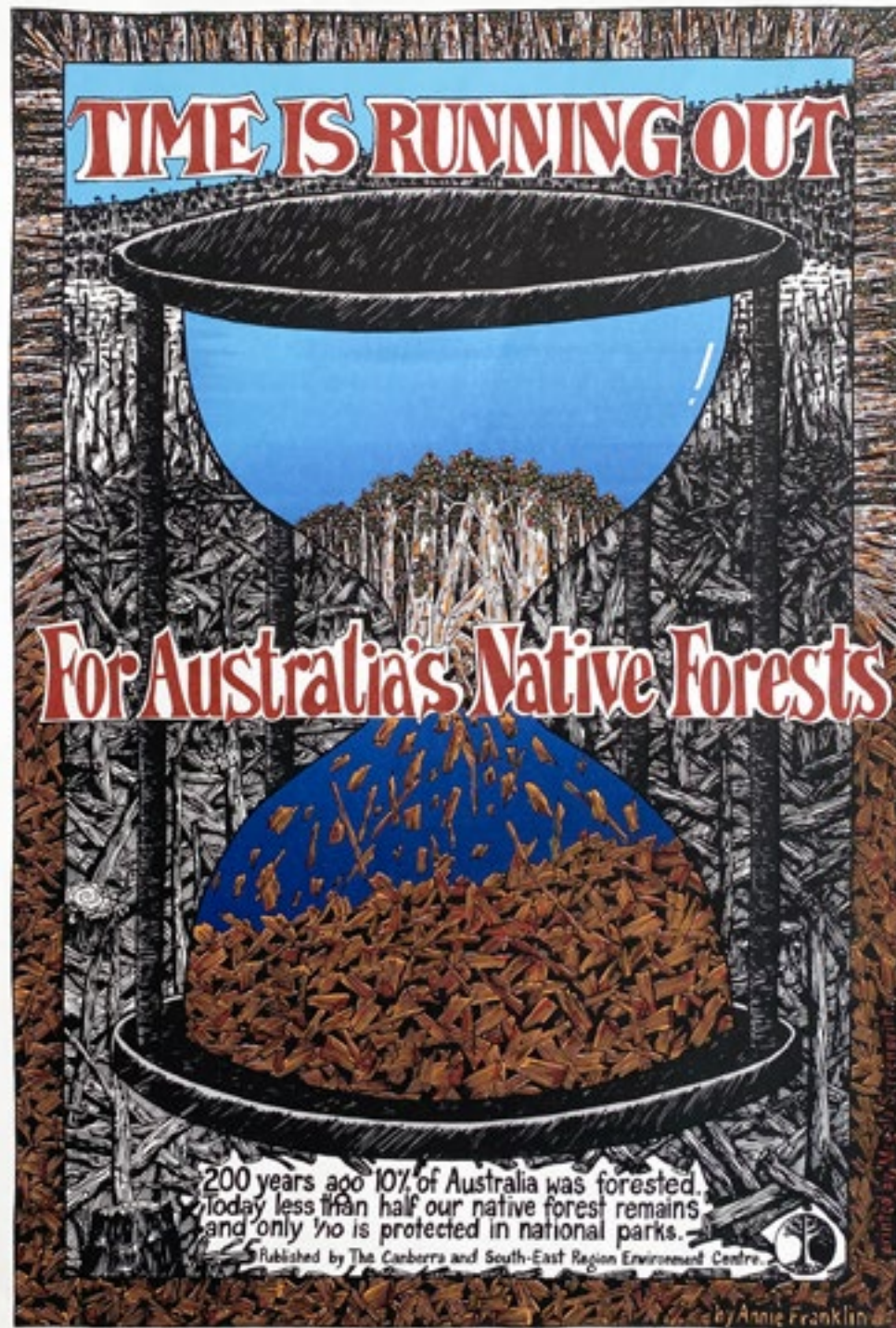
I continued to live in the Canberra region and over the last 40 years have been witness to the development of these creative pursuits as interest grew and politics, economics and organisations merged. I participated in exhibitions, print folios, membership and taught community classes in the changing faces of the Megalo Print Studio+ Gallery. Being the inaugural winner of the Megalo International Print Prize in 2019 was an honour that glows for me in my career. It reinforced that the 'grand idea' of the early 1980's had merit and need. Megalo Print Studio + Gallery has enhanced all the integrity and intentions of those early years into a single professional contemporary space in the ACT providing a national and international focus for artist's who work in print.

These 2 works are from portfolios from Studio One Inc and Megalo Print Studio. They represent personal ideas of mother and child in the 1990's to other mothers and their children in the 2000's.

Conception After Chagall - In Chagall's images there is usually a guiding angel. In this image there is a falling angel as confused as myself coming to terms with being a new mother full of doubts but wanting to make good choices for my child.

Casting Dreams - In 2005 I was looking beyond the personal to the universal hopes of mothers and children in war torn countries. 'The children overboard' incident was the centre of my work at the time and this image is a perforated rose thrown over the water. Feeling for all mothers casting off on a small boat in hope of giving her children a better life.





## ANNIE FRANKLIN

Staff, access user

Artwork 1. *Time is running Out*, 1987  
screen print on paper, 76 x 51  
printed by the artist and Paul Costigan

Artwork 2. *Morning Song*, 2005  
etching 30 x 45  
printed by the artist

My involvement with Megalo started in 1988 when I was invited to be part of a small team of screen printers operating out of an old shed in Ainslie Village. The equipment was basic, the heating was rudimentary and the ventilation was supplied by the gaps in the tin. But they were good times, energetic and creative.





Megalo had an important role in the Canberra community-producing posters and t-shirts for many and varied community/arts organisations. For me it was a vital way to engage with my community. I have fond memories of working together with Annie Trevillian, screenprinting lengths of her hand printed fabric and watching the designs come alive after weeks of laborious preparation. After a brief stint as an employee I continued to access the facility to produce my own large limited edition screenprints.

In the early 90's I also became involved as an access user of Studio One so that I might produce etchings and relief prints. This was in the time before the two print studios merged to become one Megalo. Studio One was then in Leichhardt Street Kingston in a building full of artists studios and the wonderful aGOG gallery. In the lead-up to a show with aGOG I would all but live at Leichhardt Street for several months at a time, and become totally absorbed in the work with the inspiration of working alongside fellow printmakers. I could also access the assistance of master printers like Chris Denton, Chrissy Grishin, Heather Burness and Basil Hall so that at any time there could be two or three of us working hard to meet my deadline!

Megalo has been through many changes since the days of Ainslie Village and Leichhardt Street to ultimately find itself in a facility much better suited to the art of printmaking - better equipped, better ventilated and with a greater awareness of and consideration for the toxicity associated with some of the processes.

I currently work in my own studio on the south coast and I now work as a painter. However whenever I see a beautifully crafted print I am still filled with desire to make one, and the smell of turps still (sadly) fills me with nostalgia.

## KIRRILY HAMMOND

artist-in-residence, staff

Artwork 1. *The Hill*, 2001  
etching 26 x 28  
printed by the artist

Artwork 2. *Giardino Segreto*, 2001  
etching 27 x 27  
printed by the artist



Printmaking is one of those artistic mediums that is inherently social. Many processes in printmaking require specialised equipment, so it is almost inevitable that printmakers will access shared facilities, seek advice on a new technique, or collaborate with other artists. To me these are some of the benefits and advantages of choosing to make prints. Print workshops can offer advice, tuition, access to facilities, a place to exhibit, and possibly most importantly – a place where artists and the community can connect with a shared sense of camaraderie. Megalo has been one of these vital hubs of activities for more than forty years.

My connection to Megalo began when I was a recipient of a studio residency which was a crucial stepping-stone from art school towards forming an independent and professional art practice. The residency introduced me to many artists working across different printmaking techniques and also demonstrated a viable way to develop a sustainable print practice beyond the support of university facilities. My link with Megalo strengthened when I became a workshop coordinator around 2000.



This was at a time when Megalo Access Arts expanded its scope from being a predominantly screen-printing access facility in Hackett to incorporating etching, relief printing and lithography with a second workshop in Kingston (formerly known as Studio One). Megalo Kingston was a hive of activity, located in the midst of Leichhardt St Studios, with Artspace 71 downstairs. I really enjoyed facilitating many print projects by a diverse range of access artists and students.

It was during this time that I made the two prints featured in this exhibition. These small burnished aquatints depict miniature landscapes, contained within darkened rooms or boxes. These works emerged from a series of prints that featured surreal, imagined landscapes representing human interactions. These days my work depicts more literal landscapes, that are intuitive, emotional responses to my environment.

Working at Megalo was a formative experience and led to a career in the arts with a print focus. After moving to Melbourne and completing a curatorial degree, I curated a print exhibition of Pop Art for the National Gallery of Victoria before spending six months studying the British Museum's print collection as a Harold Wright Scholar. For the following 13 years I managed the Monash University Collection in Melbourne and had the opportunity to curate a number of print exhibitions during that time. Now my affiliation with prints has come full circle and I find myself again working in a print workshop, albeit a little further away. Two years ago I relocated to Denmark with my family and I'm currently cataloguing the print archive for the Niels Borch Jensen print workshop in Copenhagen. I really enjoy being back in the midst of the familiar sights, sounds and smells of a printworkshop, and watching the master printers making work by Georg Baselitz, Tacita Dean, Olafur Elisasson and Julie Mehretu, among others.

For me, Megalo fostered a deep appreciation for printmaking, and for the multiplicity of techniques and approaches that are made possible by this art form. Access facilities such as this one play an important role in enabling a multitude of artistic practices as well as provide a place where the wider community can engage with art.



# MEGABLAH

A SERIES OF IDEAS

ISSUE NO: 13

## POEM

He is quiet  
Darkly plastic  
He cannot prove  
that he exists  
Silence is noise  
There is only stuff  
and nothing  
else.

Read my lips



PUBLISHED & PRINTED AT  
MEGALO PRINT STUDIO  
CANBERRA AUSTRALIA

B. Hardy  
18/9/2011  
W.W.W.MEGALO.ORG

## BERNARD HARDY

Access user, mentor, exhibitor

Artwork 1. *Megablah #13*

screenprint on paper reproduced from a drawing 65 x 36.5  
printed by Megalo

Artwork 2. *Stromlo Carpark, 2004*

etching 28 x 38

printed by the artist

I have always enjoyed printing at Megalo and have found those who work there open and helpful in their advice regarding the various techniques available for making prints at the studio. Staff members are expert in their knowledge of etching, block, lithography and silk screen printing each of which can yield predictable and at times strange results. Should one need help it is given with grace and patience.

My involvement with the organisation has been mainly in the use of acids, photo exposure equipment, the use of presses, vacuum tables and listening to sound advice, depending on the technique of printing I am engaging with at a given time.

I have also shown in Megalo arranged group exhibitions, and two solo exhibitions, the first at the Spiral Arm Gallery, in Leichhardt Street, Kingston, during the early 'eighties and the second at the Watson Gallery in the first decade of the twenty first century.

My first experience of Studio One arose out of my partner Jill's and my noting yet again the emptiness of the top floor of a large commercial building across the road from the Kingston Public Library then in Leichhardt Street, Kingston. This must have been around 1981 when I was on the hunt for somewhere to paint. The ground floor of the building was a hardware shop where I enquired as to whether any part of the building was for lease. Key in hand I climbed the fire escape stairs to discover a large volume of emptiness part of which was enclosed.

On knocking at the door I entered the walled off section to find Meg Buchanan and Dianne Fogwell, whom I knew from the Canberra School of Art, well and truly established there to print editions for invited artists and to teach different techniques to those interested in printmaking.

After a tour of the space which took in its presses, acid trays, easels for drawing tuition et al, plus the view it offered of Kingston's roof tops and beyond, I was won to the potential the venture presented as a place where artists could have their images printed and at the same time learn from Meg and Di about the subtleties of expression inherent in the medium.

I had mentioned to Meg and Di why I was scoping the floor and as I was leaving they offered me the use of a glassed-in former office, which included an aerial vista as well as an internal view of the studio, always a stimulus to one's own pursuit of the image. I thank them now for the visions splendid they helped artists to achieve and for viewers of prints to see, as well as for their immediate generosity in renting me a cube of their art world.

These days, as I did when I first started to print as a student at the Canberra Art School, I draw at home or on landscape or other sites, where I produce images for print purposes. As I use my home studio mainly to paint and draw, with a little sculpture thrown in, Megalo is my enabler for graphic work as well as a refuge from the canvas strangeries that crowd my studio space.

I am drawn to the chemistry of acids and copper sulphate as these liquids reserve and dissolve metal to scribe a plate.

A few memories occurred to me when I thought back over the years I have engaged with printmaking. Once after a studio fire which fused all my copper plates into oxidised cubes, I chiselled some of them apart, polished and inked them to find their images interestingly enhanced by extreme heat.

On another occasion while on a beach at the South Coast, I cut up an aluminium drink can with a pair of kitchen scissors then with a nail dry-pointed some gulls on the beach.



I was surprised at how clearly found materials can sometimes yield fine, if sketchy, images.

Another event that comes to mind was witnessing Di Fogwell's large and extremely heavy pink etching press being craned into Studio One. This was accomplished by an expert crane operator after the removal of a row of windows, later replaced, of course, with building and press left intact. More extended moments included seeing through the Studio One years a range of works in black and white and in colour by a range of artists from all over Australia as well as local artists, which attested to the potential for collaboration between printmakers and painters and those who drew for drawing's sake. Basil Hall and Theo Tremblay after their work with Studio One each made their lives' work in different northern regions of Australia collaborations with indigenous Australians. Their relationships with aboriginal artists have produced bodies of work from wood and linocuts to etching in metal and wood of an extraordinarily imaginative order.

Is it relevant to say after these few recollections, in the words of the editor of the San Antonio Light in 1918 that "a picture is worth a thousand words"?

Peter Zanetti was the first director to run the studio after its name-change to Megalo on its move to Watson. It was under his aegis that overseas students were invited to use the presses and to show work that brought together ideas they brought with them from the countries they had come from as these were influenced by their experiences of Australia at large and Megalo as a place of interaction with local artists. Peter was followed by Alison Alder, who brought with her a long experience of silk screen printing. Her interest in Indigenous art and ecological issues induced an assertive range of images including posters, images of a political nature that in the late 20th century built on the history of serigraphy from Toulouse Lautrec onwards. He set the path for silk screen's later use for disseminating consciousness changing ideas as for instance those publicised during the Russian revolution of 1917;



the Hippie rejection during 1960s of middle class consumerism and its mind sets, and these days the social injustice caused by racism and the environmental damage caused by pollution.

With regard to anecdotes, I have a memory of a resident artist from Sydney who stuck her silk screened images on walls around Canberra which she did in disguise. She had the forethought to warn me before she went out on one of her post-ups that she would be leaving the silk screen printing room and on her return would look somewhat different. Indeed she did, wearing uncharacteristic apparel and a blond wig, whereupon she went into Civic to tag walls with her critical vision.

Another memory is of the anonymous person who left cryptic messages on walls and sometimes on pictures hanging in exhibitions for those using the studios. This behaviour was a little disquieting and hard to deal with because Watson was rather open plan with a gallery above the exhibition gallery from which anyone who used the top floor of the building could look down to monitor users' movements. He or she was never identified.

The use of digital colour separation has shortened the preparation period for silk screen printing. I remember a camera on rails that was used with filters for this purpose which dated from the time the Watson building was an institute of technology. I recall some silk screen aficionados who strongly regretted its removal.

The toxic inks used in silk screen printing during the eighties have been replaced with non-carcinogenic inks. The earlier inks were so loaded with chemical additives they produced "highs" from their fumes.

As time has moved on more classes in printmaking through all its media have become available for the general public, including school students, with cloth printing in high demand.

The presence of overseas resident artists and artists from all over Australia has encouraged discussion and sampling of approaches to printmaking brought to Canberra from widely divergent cultures. Megalo is anything but isolationist in its influences. Perhaps organisations that work at the cutting edge of Australian art deserve a little more positive recognition for their input into its demanding dimensions than organisations dependent on their activities seem willing to give.

The return of the Megalo archive is a sign of a public gallery's fear of work that might provoke a rethink of what a vector of significance can be, i.e what meaning and feeling tones an image can carry. Conservation of art on paper is preferable to its dismissal especially in light of our human will to destroy artefacts through warfare as well as their destruction brought about by flood, fire and plague, existential conditions that partly result from misguided economic behaviours.

My work is based in drawing. I find this a useful means to engage with realism as it conflates with subjunctive positions regarding the visually possible. I move between the various modes of printmaking for their power to represent the felt quality of my ideas in the line, tone, colours and textures any one of them demands. I have no philosophical problem with reworking a plate halfway through an edition, or with making a unique print. A piece of wood, a sheet of copper or glass, a shape of lino, is no more nor less than a means to make an image, much as canvas and a brush enable paint to become a painting. With respect to printmaking, however, there is an opportunity for others to share an image if it is repeated. Printmaking is an area of the graphic arts that in the hands of an artist who is interested in the alchemy of acid, ink and other materials, and who wants to multiply an image to share it with others, can demonstrate the democratic potential inherent in its processes.

# MEGABLAH

A SERIES OF IDEAS

ISSUE NO: 7



**PUBLISHED & PRINTED AT  
MEGALO PRINT STUDIO  
CANBERRA AUSTRALIA**

Nicci Haynes sept 2011

[W.W.W.MEGALO.ORG](http://W.W.W.MEGALO.ORG)

## NICCI HAYNES

tutor, exhibitor, artist-in-residence, access user,  
volunteer

Artwork 1. *Megablah #7*

screenprint on paper reproduced from an etching 2011  
printed by Megalo

Artwork 2, *Falling M2*, 2012

etching, chine colle  
printed by the artist



In the 80s in UK I remember approaching a community organisation in Cardiff to ask about their screenprinting courses and was made to feel like someone who had walked in off the street, which I had. I slunk away, cobbled up a makeshift screenprinting operation in my attic and began printing T-shirts to sell. Sadly there are no photographs of the exposure unit made from materials found in Cardiff's back alleys. Shortly after arriving in Australia in 1990 I was directed to Megalo, which at that time was in a big shed in Ainslie village. Walking in off the street seemed to be OK here and I began printing T-shirts again. I also joined Studio One and dabbled with print for the next few years. In 2003 I went to Art School at ANU. When I graduated Megalo gave me an EASS award and once I had reacquainted myself with Megalo I hardly left the studios.

After I began working in the Printmedia and drawing workshop at ANU I had less time and fewer reasons to use the Megalo studios, but a residency in the Kingston studios in 2014 gave me an uninterrupted block of time for printing and thinking. I'm still processing some of the work developed then.

As for my favourite printmaking medium: I'm torn between etching and the photocopier. I have never looked at the photocopier as anything other than a camera, and I was never drawn to a final version of an etching plate preferring to rework it and make a sequence of images that change over time, which equals film to my thinking. At the moment I'm mostly making 'films', by which I mean I make sequences of images from drawings, sheets of paper, objects, photocopies.

I took the first semester off work this year and planned to spend time at Megalo, but 2020 has not turned out to be the sort of year for making plans.





## **PATTI HOLDEN 1926 - 2015**

Painter, Print Maker and Teacher (these words are carved into the Head stone at her Gravesite)

Artwork 1. *Untitled*, 2013  
etching on paper 29 x 19  
printed by John Hart

Artwork 2. *Patti Holden PRINTS* (exhibition poster), 2011  
screenprint on paper reproduced from a relief print  
printed by Megalo

Patti's strong creative spirit was demonstrated in the diversity of mediums she explored over her lifetime, but perhaps her best work was as a Print maker.

*Proof for Patti Holden*

*Megalo 2013*



# Patti Holden PRINTS

2 - 20 August 2011

**megalo**  
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Exhibiting at Megalo group shows in 1994, 2003, 2004 with a solo 'Retrospective' exhibition at the 'old Watson High' premises in 2011. She attended weekend workshops at Studio One from 1988 -1993 and 1996 in Etching, Viscosity printing, Wood engraving, Lino cuts, Japanese Wood block printing, Type setting and Lithography, and contributed in group exhibitions at Studio One/Spiral Arm in 1992, 1994-97.

After retiring from Teaching at Dickson College in 1995, Patti continued to study in the Arts, adding more Diplomas and Certificates to her qualifications and travelled widely from 1979 until 2010, her favourites were India and China.

As she progressed, she became increasingly at one with Lino cuts, probably because it was an immediate way of almost painting, using a carving tool into a soft canvass of Lino.

Eventually she stopped using her electric powered etching press in her studio at home in Hackett and was greatly encouraged to continue her practice by Megalo doing her printing.

In her final years, Patti taught Print making at M16 until two months before her death in early 2015.

Patti left a collection of over 270 prints and almost 100 paintings.

- *Marcia Holden, Patti's daughter, who holds an extensive collection of her prints and paintings*



1/1 "By the deep sea, and music in its roar" Judy Horacek 2001

## JUDY HORACEK

Artist-in-residence, access user

Artwork 1. *By the Deep Sea and the Music in its Roar*, 2001

etching 28 x 23.5

printed by the artist

Artwork 2. *Hundreds of Things a Boy Can Make*, 2019

screenprint 23 x 25

printed by the artist

The etching in this exhibition is a print I did with the help and guidance of Barb McConchie, back in the days when the press part of Megalo was Studio One in Kingston. It was my first experience of a printmaking studio, and I loved working there, learning new things. Including Studio One, I've made prints with the help at four different iterations of Megalo – 4 different buildings in different parts of Canberra. The current building is my favourite. I love the way Megalo changes with each new location, and yet also remains utterly the same. It makes me very happy that such a place exists. At one extreme I've worked with master printmakers producing editions, and at the other, I've been able to play around on my own with different kinds of images and work. Always knowing there is someone there to help if things don't go entirely to plan. I have been involved with Megalo, Studio One since 1996, as a cartoonist wanting to explore printmaking. It supports me as a fledgling printmaker, still a bit nervous trying to take off and fly.

I still produce work at Megalo even though I now live back in Melbourne. Megalo is the only access screenprinting workshop I know of working now.





Across all the different printmedia Megalo has a lovely ethos of letting people have a try at things, you feel you can make mistakes and be unsure and that's okay. That's how you learn after all. I love coming up from Melbourne to produce work. I lived in Canberra for a long time so both the city and Megalo feel like home. (I also make work closer to home at Agave Studios in Trentham, closer but still far enough away that I have to stay there).

I love sitting in the sunshine down one end of the current Megalo space, with my sketchbook, just thinking and doodling. I love everyone getting together for lunch, I have happy memories of sitting around the kitchen table drinking tea from a number of different Megalos, sometimes the talk is about art and projects, sometimes it is just joking around. Either way, the company is great.

Like everyone who makes prints, the first sight of the final printed image is a very special moment – the etching being peeled off the plate, the final colour going onto the screenprint and bringing everything together (you hope...). The residency I had last year at Megalo was amazing – it was an honour to be chosen, and to have the opportunity to produce some prints in the Library series I had been thinking about for a long time, a set of book covers from real books but made generic. One of the pictures in this exhibition is from that series. The residency was like a shot in the arm for me as an artist.

My first etchings were very closely tied to my cartooning work, with characters and a caption, generally across the top. They had a wry whimsical humour, a bit similar to my cartoons but more open-ended and quirky. Since then I've branched out in different ways with printmaking, exploring the visual side of things more, and making pictures without words. Narrative will always be very strong in my work, but I express it in an ever increasing variety of ways. Discovering screenprinting was amazing, it screams with potential.

If I had to pick a favourite printmaking medium I would have to say screenprinting, but please don't make me pick a favourite. I love etching, with the etched line and the tones of aquatint, I love relief printing with its bold graphic qualities, I love screenprinting with its immediacy and its variety. The only printmaking process that hasn't been love at first sight for me is lithography, but even that I think I'm coming back around to, wondering if perhaps I should give it another go.

I can't wait until this damn virus thing is more under control and I can come back to Canberra and work in the studios again.





These works are 4 of a series of 9 screenprints on digital prints titled “Foreign Goods”, made in 2002 during a Megalo artist-in-residence program. At the time I was living in Darwin, working as the printmaking lecturer at Charles Darwin University and had just returned from an Asialink residency to Japan. The work was produced at the Maitland St, Hackett studios and then exhibited at the then new Watson Megalo studios in 2003.

I’d been given some old steel offset lithography plates in 3 colour separations of vegetable seed packet images which I relief printed and manipulated in Photoshop, before combining them with the screen printed text. The works referenced cross-cultural experiences; of Japan and supermarket junk mail advertising; and of living in the Top End where chilled food travelled long road train journeys only to appear snap fresh on tropical supermarket shelves. I was exploring the boundaries between perfect and packaged food, bodies, genetic modification, and a hybrid language for food of the future.

My current work involves tapestry weaving, drawing and Japanese woodblock printing in my home studio. I’m still interested in food, containment, vessels and still life. I’ve hardly made it to the presses over the past few years due to parenting and full time work. However I did make it back to Megalo last year and made my first lithograph in 13 years. It was lovely to find the same trusty lithography stone trolley and use the large Takach press again. I’m very happy to know they are there waiting for me when life slows down and time permits.





# FUTURE ARCHAEOLOGY

JULIAN LAFFAN

8 MARCH - 2 APRIL 2011

**megalo**  
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## JULIAN LAFFAN

tutor, board member, artist-in-residence, exhibitor,  
access user

Artwork 1. *Future Archaeology* (exhibition poster), 2011  
screen print on paper, image reproduced from relief 47 x  
32

printed by Megalo

Artwork 2, *Untitled*, 2006

relief print 80 x 115

printed by the artist

Producing work at Megalo usually comes with the egalitarian energy of working alongside artists from different points in their career. I always appreciate learning new things from emerging artists and also established one. The dynamism of this little organisation makes it a powerhouse of connectivity and artistic exploration. I have been fortunate to produce small personal works, print series and editions and also to work at Megalo on large scale inter- cultural collaborations. The staff at Megalo have always made this an enjoyable experience and offer expert assistance and also good humour and company, making time at Megalo relational and positive.

I completed my first course of etching with Gaye Paterson at Studio One in the mid 1990s. The rabbit warren stair climb to the studio made it a place of the imagination and I recall saying I had found what I wanted to do with the rest of my life. I then completed Japanese woodcut with Pam Challis which was a meditative experience.



When Megalo merged with Studio One I then began using the studios to create my own work for exhibitions and had two residencies. I curated 'The Silver Light' and 'Post Modern Kids' which were held at Megalo and began teaching woodcut. I attended further courses including screen printing, tool sharpening, wood engraving and lithography. Later I was on the Board of Megalo through the tumultuous Fitters Workshop piece in D minor. The strength of the vision of the organisation ensured the organisation maintained a sense of dignity and self respect and ensured its survival into the future in the face of conflict. Megalo's profile ultimately was lifted and the new location saw an increase in membership and opportunity. I was fortunate to be on the board for a number of years including the 35th anniversary and Print Big exhibits.

I first started 1995 at Studio One and 2005 at Megalo Watson. I have a home studio here in Braidwood but access Megalo for printing.

Special moments include: Working with 'The Culture Kitchen', 'Gembel' and 'Taring Padi' on collective works was always great fun and with great food thanks to Jon Barajo. The staff at Megalo were always a part of everything and have continually been excellent and personable on every occasion; Meeting new people around the Megalo table and Board meetings there make it a special place; Walking through Paris on a Spring day and stumbling upon the Sennfelder shop having seen the old photo that has been up in the studio for as long as I can remember and realising I had finally arrived! I bought a mini roller and a sketchbook and thanked Megalo for introducing me; Working as an emerging artist alongside visiting artists and others I admired and feeling so lucky to have these opportunities; Visiting other Print Workshops around the world and realising that Megalo is the most inclusive and accessible to all; Being on the board with some great people and learning about governance was really powerful and has assisted me in my other career as an Educator.

I have made life long friends at Megalo and always appreciate the most democratic of art forms for this.

I print less often as I make one offs but can never leave the inky ways of the Print. I still use a roller and stiff ink in my process. More colour over the last ten years.

As a maker I have to say woodcut is my favourite medium but as an observer I always value the print artists who transcend the medium to make works that are impacting and beautiful elevating print to its rightful status as an art medium.





## **PIETA-RAE LAUT**

Access user, volunteer

Artwork 1. *Enduring*, 2013  
lithograph 45 x 24  
printed by the artist

Artwork 2. *Safe Harbour*, 2019  
lithograph 28.5 x 38  
printed by the artist

I first came across Megalo somewhere around 2009. My boss had done a course here in etching and recommended it to me. I tried all the courses available at the time (and many since) and settled on lithography as my favourite medium and woodcut and wood engraving as my 'home based' backup medium.

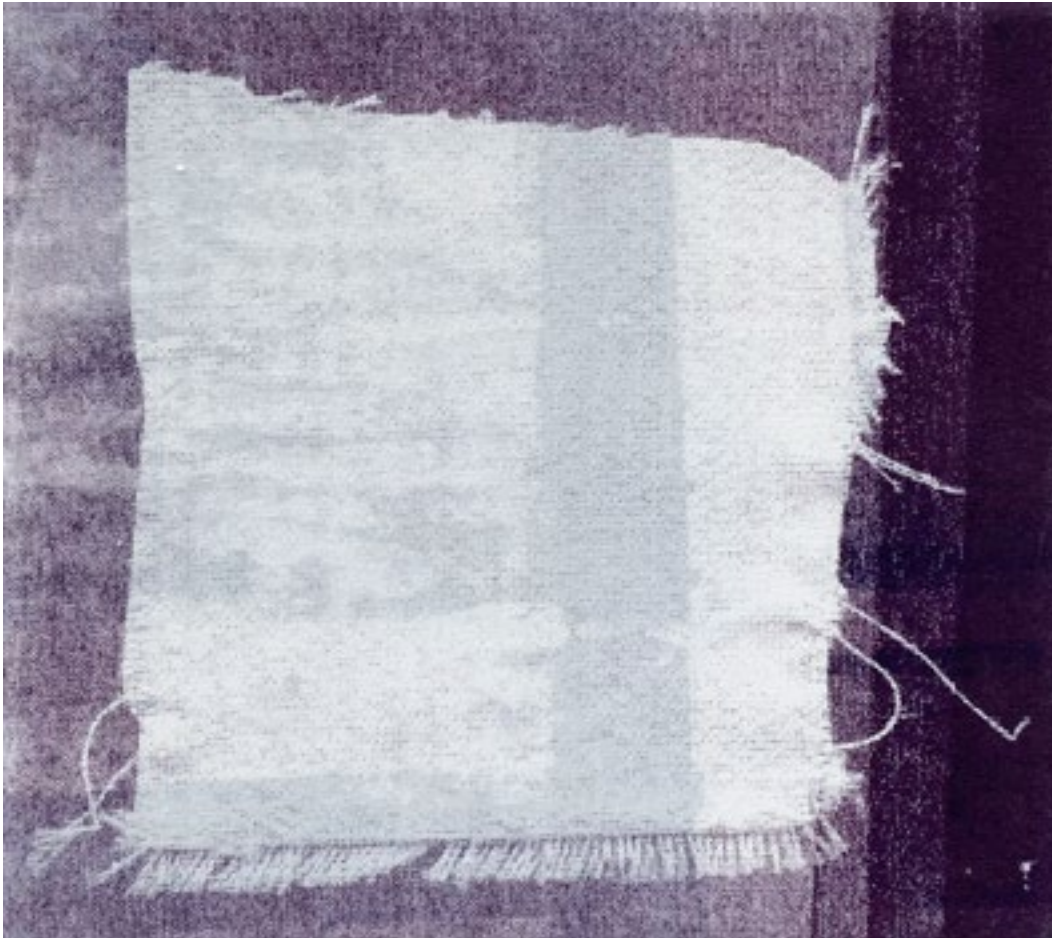




When I retired, Megalo became my 'workspace five to six times a week, partly for the discipline I was used to going to work, and partly because you couldn't lug a huge limestone blocks backwards and forwards with any ease. Over time as I got to know and appreciate the staff and fellow members, Megalo has become a second home. Many times either staff or other members have provided advice or insights that have helped me progress my work. I started using litho crayons and drawing, tried washes and painting on stones, but after being introduced to 'the black method' by Annika R, have made this my main method of producing litho's over the last few years. I love the process and the time it takes.

As much as I enjoy Megalo for what it provides me as a printmaker, it's the Megalo community ethos that keeps me coming back. The recent Covid restrictions has held staff and printmakers at its centre but is reflective of Megalo's community based origins and long history of serving the community. In my time with Megalo I have seen community efforts made with teaching prisoners, disadvantaged children and Indigenous groups. Staff involve members as volunteers in these efforts when they can. It is an ethos I greatly admire and enjoy being a part of whenever I can.

Megalo has provided me with the infrastructure to become a printmaker, but its atmosphere as a community space and teaching facility have been equally important. Thank you all for every word of encouragement, every moment of insight and all the help you have provided to me and others. You have ensured I have a life and a life that contributes to society in my retirement.



## **JAMES LIEUTENANT**

artist-in-residence, exhibitor, access user

Artwork 1. *X-Ray*, 2013  
screenprint on fabric 19 x 21  
printed by the artist

Artwork 2. *Angel*, 2020  
screenprint on fabric 44 x 30  
printed by the artist



I first joined Megalo in 2009 and have used the studio ever since, including being selected as part of the residency program in 2013. In that 11 years I have had 13 exhibitions all of which were made at Megalo, all using screen-printing. These exhibitions have been staged in Canberra, Sydney and Melbourne. I've been lucky enough have been collected into Artbank with work that was made a Megalo.

What I love most about Megalo is the community that exists. Every time I go in I see a familiar face, I said to a member recently "It's amazing, you and I have been printing next to each other for over 10 years". The favourite memory was introducing my partner to the printmaking process. Seeing her embrace print as part of her art practice was a very special thing.



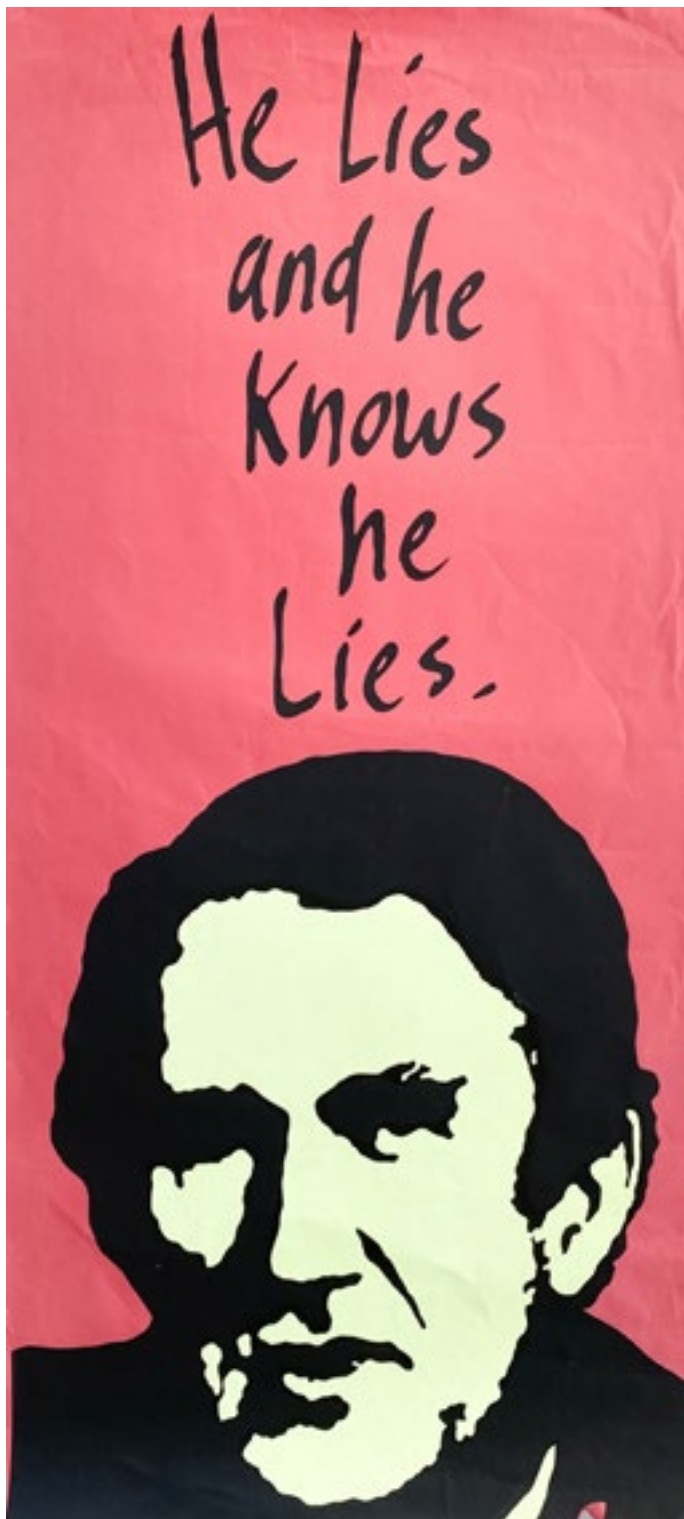


## **COLIN LITTLE 1952 - 1982**

Co-founder Megalo, master printer

Artwork 1. *An Aboriginal Treaty is for all Australians*, 1980  
screenprint on paper, 51 x 38  
printed by Colin Little and Megalo

Artwork 2. *He lies and he knows he lies*, 1981  
screenprint on paper, 91 x 43  
printed by David Morrow



One of the first commissioned [produced at Megalo] was for Nugget Coombs, Judith Wright and Stewart Harris who had set up the Aboriginal Treaty Committee. Colin did the design two up and they were cut later. We had to print 500 but we didn't have any drying racks so they were all pegged up on clothes lines, strung across the whole studio.

- *Megalomania: 33 years of posters made at Megalo Print Studio 1980 - 2013*



4/5 'Ghosts of Cadoro' rmcadam 2013

## **ROBYN MCADAM**

exhibitor, studio access user, print club

Artwork 1. *Ghosts of Cadoro*, 2013  
photopolymer etching 39 x 27  
printed by the artist

Artwork 2. *I'm Not Quite Myself*, 2016  
screenprint on paper and pencil 83 x 64  
printed by John Hart





I loved art history and art practice at school but it would be several decades before I returned to it. Following retirement, I did numerous short courses in drawing and painting before I landed up at Megalo at Watson in October 2008 to do an etching course. At last I had found my niche. From this initial course we formed a group called Thumbprints and we worked together one evening a week for a number of years. Firm and lasting friendships were forged.

My initial practice was in traditional etching but then I discovered photopolymer etching where I have been able to combine my love of photography and intaglio printmaking. I have done several short courses in this medium over the years but the highlight was a trip to America to work with Dan Welden, the inventor of Solarplate etching. I ventured into the wonderful world of monoprints for an exhibition in 2017 and loved the freedom of this painterly approach.

I have shown my work at Megalo, both in member exhibitions and in two exhibitions with two good friends and talented printmakers. Megalo also encouraged us to venture interstate and show our work in Melbourne.

The major influence on my printmaking comes from travels abroad, particularly Italy where I can indulge myself in art from the Renaissance to the contemporary. I spend most of my time in Venice where the Biennale challenges my concept of modern art and the extraordinary city provides inspiration. With the advent of Covid-19 it is probably time to focus on subjects closer to home.



## **PETER MCLEAN**

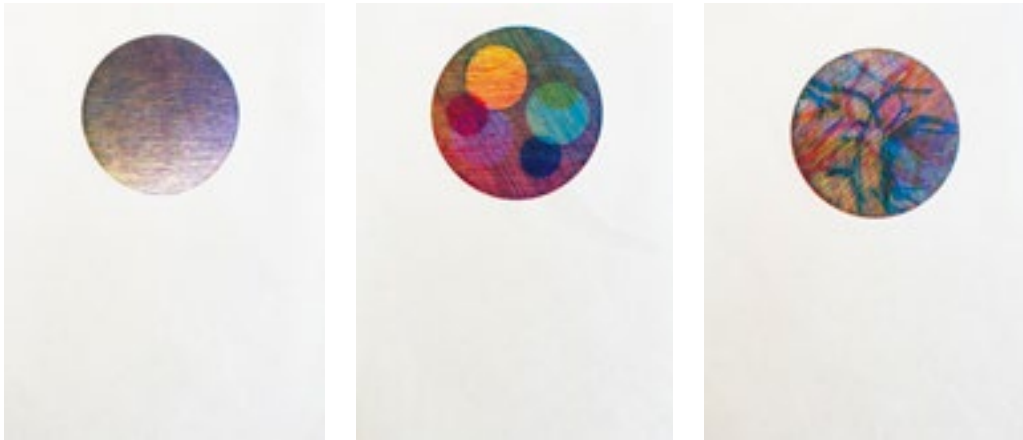
Artist-in-residence, staff, tutor, exhibitor

Artwork 1. *Cartographies XI*, 2010  
screenprint on paper 112 x 76  
printed by the artist

Artwork 2. *Untitled* x 3, 2018  
engraving 31 x 23  
printed by the artist

I first moved to Canberra in 2005, and of course soon made my way to Megalo. I was a more or less self-taught amateur printmaker back then, and had never seen, let alone used a studio facility like Megalo before. It was a little bit daunting at first, but I remember Emma Rees in particular being friendly and welcoming, encouraging me to use the studio for screenprint projects I wanted to do. That same year I was preparing to apply to study at ANU School of Art and Design, and to broaden my portfolio I did an evening class at Megalo, learning etching for the first time from Deborah Perrow. It was a great class and we all had so much fun. As well as getting excellent tuition, our class met for at least a couple of dinners – among the first social connections I made in Canberra.

While still a student at ANU, I joined the Megalo staff as a part time studio technician. Guided by then director Alison Alder, we had a great little team that worked well together, as well as having a lot of fun and supporting each other over the three years I was in the role. During that time Patsy Payne presented a wood engraving workshop at Megalo. Of course, Patsy was one of my teachers at ANU where she was head of the Printmedia and Drawing Workshop, but somehow, we never got to wood engraving there. I was really keen to do the weekend workshop. Saturday was usually the day I worked at Megalo, but Alison let me do the class as professional development. That weekend got me hooked and wood engraving became the focus of my honours project over the following year.



The piece from the archives shown here Cartographies XI began as one of those small engravings from my honours project. Like many new graduates I keenly set about getting 'a show' despite not having any new work ready. Along with two friends from art school we applied for a show at M16. We were offered a slot a lot earlier in the year than what we were hoping for. A lot of space to fill fairly quickly. I decided to transform the scale of some of my little engravings and return to my screenprint roots. No longer having access to the studios and equipment at ANU, it was of course Megalo to the rescue, and some late nights in the studio after work.

Since then I have had two solo exhibitions at Megalo (one in Watson and one here at Kingston), and I have lost count of how many workshops I have taught. I was part of the artist in residence program in 2018 when I made the second work presented here – using new materials and processes on 'The Albion', Megalo's oldest press and definitely my favourite.





## **ARONE MEEKS**

Artist-in-residence, access user, exhibitor

Artwork 1. *Adrift*, 1997  
relief 56.5 x 38  
printed by the artist

Artwork 2. *Gender Spirit II*, 2017  
lithograph 120 x 80  
printed by John Hart



My residency, at Megalo in 2017 was for 6 weeks, with an exhibition, to mark the end of my stay, which was opened by the National Gallery of Australia, Curator of Australian Prints, Posters and Illustrated Books Rodger Butler.

The team at Megalo, were outstanding in their, support and guidance, not only in technical matters, but the introductions and exhibitions that were happening around Canberra. They had help organize a talk by me at the ANU School of Art, which I believed to be well received.

It's a blessing to be given, this amount of time, to explore, develop and follow through with ideas in all the areas of the printmaking genre and to see how other artists are growing their ideas and concepts as well.

I also feel, that a strong cord / direction, had guided me to this new level in my current work. The joy of not having pressure to produce for an exhibition, though this can be a good thing allowing me to give the time, discuss and put together a new directional portfolio of works.

Many thanks to the Megalo team, and the artists who were there working and sharing. I look forward, to another opportunity, to return and work at Megalo.

*- Arone Meeks - 2017 Residency response text*



## WENDY MURRAY

Access user, exhibitor, tutor, artist-in-residence

Artwork 1. *Today is my Lucky Washing Day*, 2011  
screenprint on paper 76 x 112  
printed by the artist

Artwork 2. *Privacy*, (exhibition poster) 2011  
screenprint and letterpress on paper 67 x 32  
printed by Megalo

I first heard about Megalo via Indonesian artist Bayu Widodo. Widodo was passing through Sydney, to paint at MAY'S Lane, St Peters, before heading back to Indonesia. At the time, I was working as a coordinator at MAY'S and still remember the day he rocked up with the sensational screen prints he had made on his residency. They were amazing! He suggested I apply for Artist-in-Residency at Megalo – so I did. I completed this residency in 2010 I in the Watson studios.

Since 2010, I have been invited or applied to participate in a number of incredible projects, including Windwash (2010), Print Big (2010), teaching weekend screen print workshops (2011-2017) and sticker workshops (2011-12). Since 2010 I have had two solo exhibitions in the Megalo gallery; 2011 & 2018.





Currently my studio is in Silver Lake, CA, USA (& Australia in Avalon, Sydney, AUS)

The Fitters Workshop Big Print exhibition opening was incredible. Alison Alder was the director of Megalo at the time and suggested instead of just drawing billboards into my Roadhouse Series of prints - I should print one. A billboard. So I did, and that print is now in the NGA permanent collection. Most importantly, the opportunity to print big changed my practice - I no longer have a fear of going big!

Before my 2010 residency at Megalo, I was trying to screen print in my Enmore (Sydney) studio, with VERY limited success. I could only print on heavy weight paper, using cheap water-based ink systems - not knowing there were quality, affordable water-based screen print mediums available. The size of my work was limited by the size of my small, inner-city studio. Learning how to use a one-arm, in the Megalo Screenprint Studio was a game changer. During my 2010 residency, with assistance from the Megalo staff, I learnt how to print large, graphic posters. After my residency, I became a committed member of the studio and over the next year, and after working all week, I'd drive to Canberra most weekends to print all weekend, then drive back to Sydney. Amazingly - I only had one flat tire on the freeway!

Even though I now have my own studio, my relationship with Megalo has continued and I am forever in the debt of the dedicated director and staff that first year I printed there. It's great having your own print shop but I do miss working alongside contemporary artists like Alison Alder, Pete Mclean, Ingeborg Hansen, Antonia Aitken, Bernard Hardy, and Surya Bajracharya.



## **KATY MUTTON**

Access user, staff, artist-in-residence

Artwork 1. *MQ Code Black*, 2015  
screenprint on paper 35 x 50  
printed by the artist

Artwork 2. *Pakistan*, *New York Times*, 2015  
screenprint on paper  
printed by the artist



When I was young (around 1990) I won a competition to design a promotional poster for Havelock House in Civic which was at the time dedicated low income housing. I was living with my mother and four brothers there at the time. I hadn't thought about it for years until one day, I was going through the Megalo archive for work, and I came upon the poster I'd designed. It had been printed for Havelock House by Megalo!

I received an artist residency through Megalo in 2015 and commenced as Acting Programs Manager in January 2016. When I first started printing at Megalo I was working quite small but Megalo's set up enabled me to experiment a lot with scale - working on really large prints with the one arm bandit transformed some of the ideas I had. More recently I worked on an edition of screen prints with thermo reactive ink.

I love the directness and physicality of pulling prints so I always end up back with screenprinting. However I enjoy working across mediums, collaborating on etchings and lithographs is something I also really enjoy.

I still produce work at Megalo (although disrupted by COVID shutdowns) and in my home studio. I love being around passionate people and sharing a common love for print with other members.





## ANNIKA ROMEYN

Access user, tutor, artist-in-residence

Artwork 1. *Precipice*, 2015  
monoprint 226 x 113  
printed by the artist

Artwork 2. *Faults and Facets*, 2011  
etching 38 x 28  
printed by the artist

My first involvement with Megalo was in my late teens as a participant in a wonderful solar-plate etching workshop led by South Australian artist Janet Alyiffe at the Watson studio. I got carried away transferring my pencil drawings to plates and experimenting with combining different coloured inks. I currently have one of the prints from that workshop on my fridge - it's a great reminder of the magic of printmaking, as well as the sense of community that Megalo continues to foster. I stayed in touch with Janet and when she saw my enthusiasm for Lithography developing as an Honours student in Printmedia and Drawing at ANU School of Art & Design (2010) she gifted me her two lithographic stones.

I became a regular member of Megalo the following year and was fortunate to receive a 3 month Emerging Artist Support Scheme Residency at Megalo, which enabled me to make a relatively smooth transition from art student to self-motivated practicing artist.



At the time Megalo Director Alison Alder was hugely encouraging - supporting my grant applications and offering me teaching opportunities. I got to know my lithography stones with the help of John Loane, and enjoyed sharing the successes and challenges of printmaking with Megalo members in the studio and around the lunch table.

With the move to Kingston I had the opportunity to participate in 2 amazing and unexpected experiences - the GLINT Glass and Print Collaborative Residency with our new neighbours the Canberra Glassworks in 2014 and the Bonsai & Print Collaborative Residency in 2015. Spending time with the miniature world of Bonsai was a turning point in my practice as it made me think more strategically about scale. As a result, I took a break from lithography in favour of the more immediate monotype technique, which allowed me to produce much larger work, more in keeping with the dramatic landscapes I wished to evoke. My monotype 'Precipice' created for the Bonsai & Print exhibition was the first of many multi-panel monotypes created on Megalo's Hilton electric etching press.

In late 2018 I bought my own etching press, Preston, with the assistance of ArtsACT and dove into exploring watercolour monotype (my current favourite medium). While having my own press has meant less time in the studios at Megalo, it has been nice to remain connected in other ways. It was particularly special to open my solo exhibition Endurance at the Megalo Gallery in 2019 and to feel the full support of the many people I've met and the friends I've made at Megalo over the years.

In 2020 Preston (the printing press) and I made the move to a home studio in Wanniasa where we are enjoying mountain views and making progress on a new series of watercolour monotypes inspired by Namadgi National Park.





## DIONISIA SALAS

artist-in-residence, access user

Artwork 1. *Love Letter to My Mother*, 2011  
screenprint and acrylic paint on paper 100 x 65  
printed by the artist

Artwork 2. *Life with a Wife, Sylvie*, 2011  
screenprint and acrylic paint on paper 112 x 77  
printed by the artist

In 2010 I applied to Megalo to join the following years studio residency program. I can't remember exactly what I wrote, but somehow, having never printed before, I was accepted. Perhaps it was my crazy love of colour, spiralling line, pattern or my great curiosity to work with the potential and possibilities of paper, seeing it as a material that can fold, be cut, burnt, perforated. This residency introduced me to a process of building works that I never imagined and concurrently, of looking and thinking about my art practice in an entirely different way.

In 2011 I entered the high ceilinged rooms of the old Watson Megalo, with a curiosity about screen printing, for its straight-forward process, clear lines and bold colours. I distinctly remember how generous and patient the team was, John and Antonia indulging my flood of questions about the possibilities of screen printing; the glitches and error that might occur in the process and how that might be incorporated into my work, what were the technical rules and limitations, how to use the impressive machines and how to incorporate my knowledge of painting into this new media.





Coming from Melbourne, with the specific purpose to print at the residency, I was impressed by the access hours, the full days and evenings to throw myself into the new process. I ordered a large roll of Fabriano, made screens almost as tall as I am, photocopied spirographs, dresses and fabric bought in a nearby op-shop, fencing wire found on Mt Ainslie, distorting lines through playing with the open copy machine. At one stage I rigged up a makeshift clothesline out in the back courtyard and spent hours dipping the prints into large troughs of different coloured house paints, enjoying the coloured archaeology of the thickening paint.

I have left and returned to Canberra many times since 2011. Upon arrival, I have always renewed my membership at Megalo. They have supported me through many different projects, through many steep learning curves, through different experiments and print related investigations. I have never come across another Megalo, with the patient and flexible technicians who so willingly and generously share their knowledge and time, the wonderful machines, the resources of papers and inks and the diverse, stimulating community of artists who congregate there.

I currently have a studio at ANCA in Dickson. My practice still centres around rules of construction, material engagement and layering combined of course, with the magic of colour, pattern and organic line. I have incorporated the printed or repeated mark into my vocabulary of paintings, prints, collages, and have never quite ended my love affair with paper. The experience of printing has expanded on my rules of composition, has slowed and taught me how to build work with an increased focus on the end product, combined with my delight and curiosity of colour and materials.





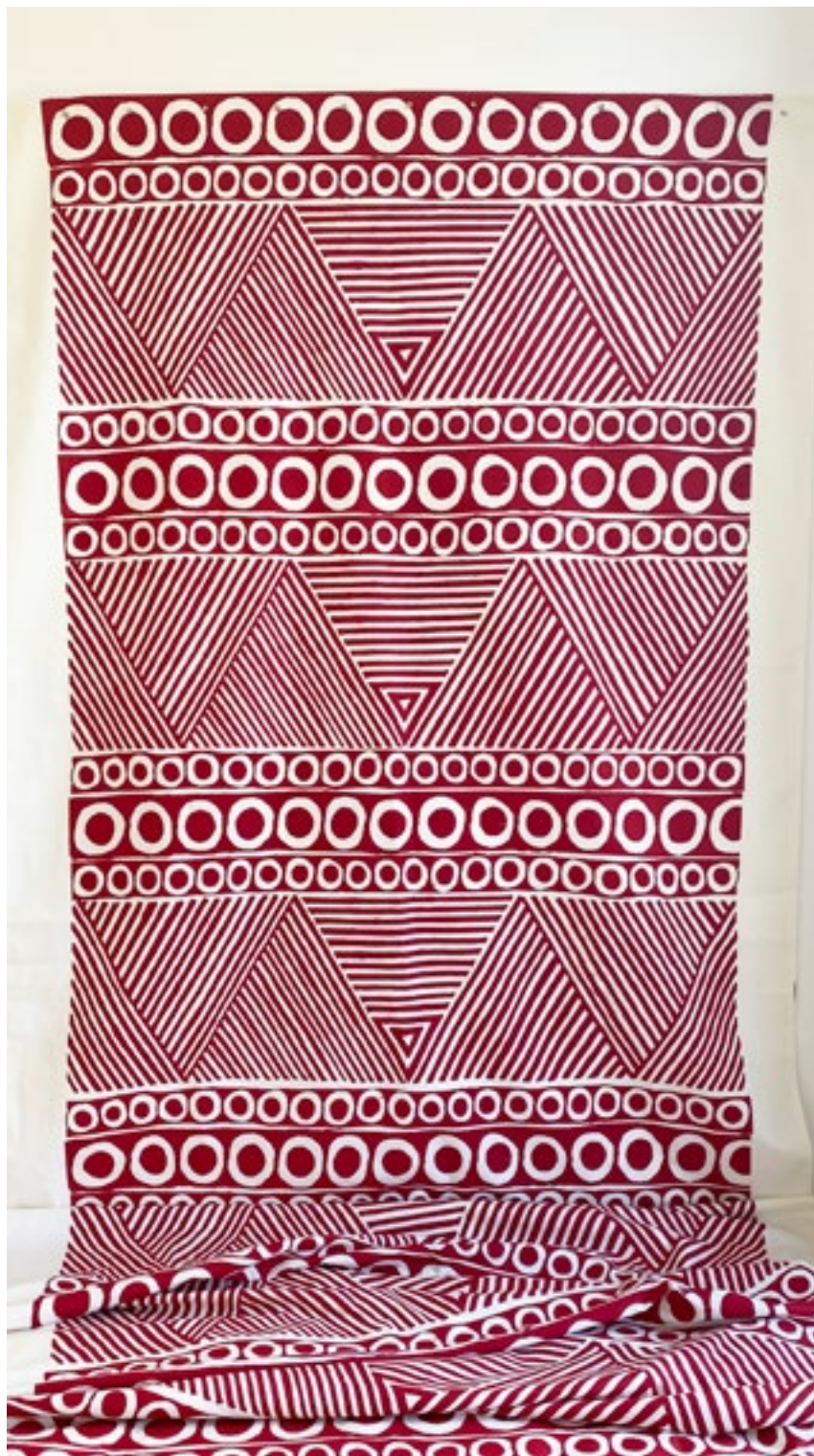
## **CERETHA SKINNER**

access user, exhibitor, mentee

Artwork 1. *Flora and Fauna*, (dark grey on cream)  
screenprint on fabric 250 x 94  
printed by Megalo

Artwork 2. *Flora and Fauna*, (red on cream)  
screenprint on fabric 250 x 94  
printed by Megalo





Ceretha is a Gumbayngirr woman, born in Grafton NSW, who has lived in Canberra since 1999. Art has always been a great medicine for Ceretha and her dream, which she has held for most of her life, has been to produce fabric designs, relating to her culture. Her childhood environment of northern NSW has been a big influence on her art, the waters running in a natural environment of big rivers and creeks, fishing and an abundance of plants.

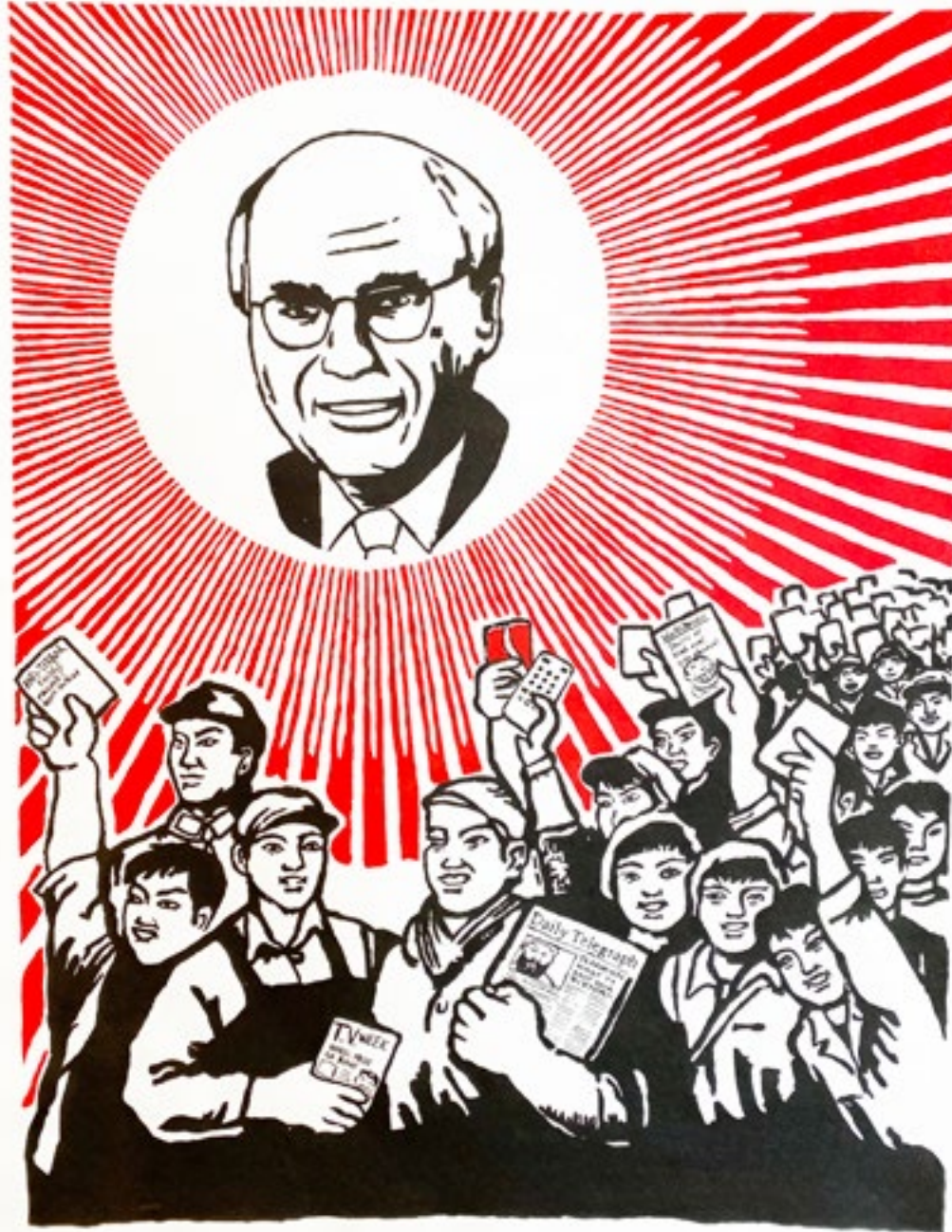
Ceretha visited Megalo when she first moved to Canberra 21 years ago, but, back then, suffering from depression and anxiety, she felt overwhelmed and did not return. With her daughter grown up, and her Mum passed away, Ceretha went to Job Network. Her case manager asked her what her passions were and Ceretha answered 'art, printing and textiles'. The case manager rang Megalo and in late 2009 Ceretha re-visited Megalo Print Studio, and encouraged by Artistic Director Alison Alder, entered into a mentorship in 2010. The mentorship has enabled Ceretha to work alongside some of the best textile artists in both Canberra and Australia, gathering skills, working professionally and gaining an understanding that her dedication to her craft is one shared by other artists. She says herself that, "the no-good things that happened to me have pushed me into art – good things can happen and you can build yourself up to be a better role model for your people. It is hard at first, but you need to make a life of your own. I felt like I moved to Canberra, a bush city similar to Grafton, just to come to Megalo".

The primary motifs in Ceretha's textiles relate to animals, plants and her own Indigenous heritage. Developed from hand-drawn pen and ink drawings, the repeats create continuous patterns over the length of the fabric, conceptually building on the idea that everything in nature is connected.

- *Flora and Fauna, 2011 Exhibition Catalogue text*



# Shut Up, Do Nothing.



## **BERNIE SLATER**

Artist-in-residence, access user

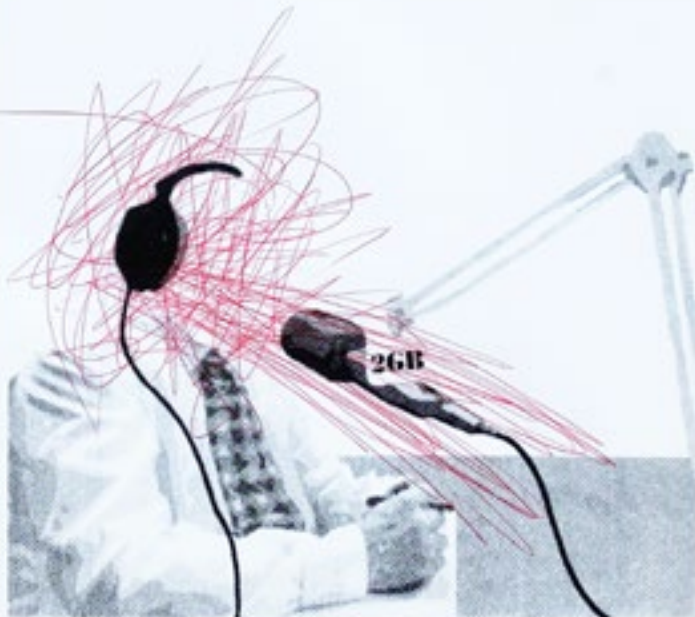
Artwork 1. Shut Up, Do Nothing, 2009  
screenprint on paper 84 x 59  
printed by the artist

Artwork 2, Megablah #11, 2011  
screenprint on paper and biro reproduced from a collage  
65 x 37  
printed by Megalo

# MEGABLAH

A SERIES OF IDEAS

ISSUE NO: //



**PUBLISHED & PRINTED AT  
MEGALO PRINT STUDIO  
CANBERRA AUSTRALIA**

*B. Slater '11*

**W.W.W.MEGALO.ORG**

I first set foot in Megalo as a CIT student back in 1999, we had great experiences working with teachers across the old Hackett studios, as well as at the Studio One space in Kingston. It was a great introduction to printmaking, using great facilities in a supportive and creative environment. After completing a degree at Canberra School of Art in 2003 I was awarded with an EASS residency at the Megalo Watson studio. It was great to experiment with relief printing, screen printing and digital all in the one place as i developed work for my first solo exhibition. A really enjoyable part of this was interacting with other artists and staff in the studios - there's so much to be learned through watching others and having tea room conversations.

In 2008, Megalo supported myself, Julian Laffan, Jon Priadi Barajo and Angie Bexley Barajo in travelling to Timor Leste as The Culture Kitchen. We worked with youth group Gembel in creating large scale lino cuts about critical social issues, which were later widely exhibited around Australia as well as in Timor Leste and Indonesia.

These days, I teach visual arts at CIT, and do my printing on campus, but I always love the vibrant creative atmosphere of the Megalo studios, not to mention the amazing facilities that I don't usually have access to!

I still love lino printing. The bold lines and graphic marks have always suited the way I draw. I do love tinkering with intaglio and lithography, and I'd love to develop more skills in those areas if only I could get a good chunk of time to explore.



## **ERICA SECCOMBE**

Artist-in-residence, access user, staff, board member, exhibitor, tutor

Artwork 1. Mid Point 2015  
screenprint on paper 77 x 56  
printed by the artist

Artwork 2. Nanoplastica series (x 3) arms, exoskeleton and brain  
screenprint on paper 28 x 19  
printed by the artist



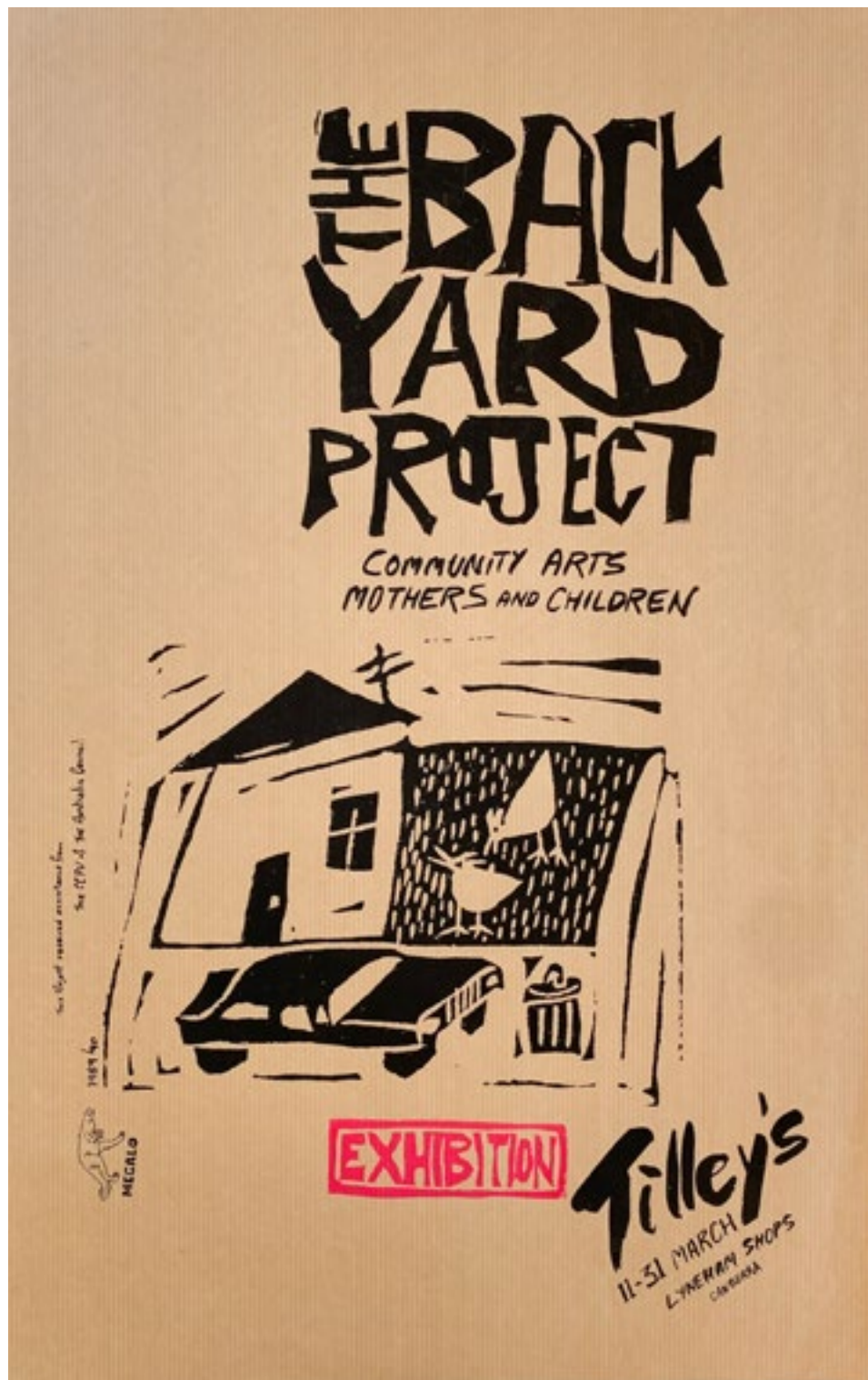


I have been involved with Megalo in many different ways. My first experience of working at Megalo was with an artist residency and materials grant in 2002. I had only just moved from Scarborough, NSW to Canberra in 2000, so it was a great way to meet the community and make new friends. The work I made at that time was pivotal in the way my practice has evolved in the last two decades to incorporate digital technologies and scientific images and data.

When Megalo moved to Watson I undertook another residency in 2007, and this enabled me to experiment making prints from the X-ray imaging I had been exploring at the time. Because Megalo had supported my practice in such a fundamental way, I wanted to become more involved in the organisation to make sure that other artists would continue to benefit from similar opportunities.

In 2007 I joined the Board, eventually accepting the position of Chair, and found myself part of the committee that had to secure a new home for Megalo in Kingston. Having left the board for a break in 2014, I returned to Megalo to take up a part time administration position for six months and took evening screen printing classes for a number of years, including organising and curating exhibitions. In 2017 I was the recipient of the CAPO Fellowship that enabled me to produce a major body of work for a solo show at Megalo.

Since then I returned to join the Megalo board, and still enjoy working in the studios, hanging out with staff and members and being involved in all the Megalo events.



## FRANKIE SPARKE

Access user, exhibitor, artist-in-residence, tutor

Artwork 1. The Backyard Project 1990  
screenprint on paper 67.5 x 43  
printed by Megalo

Artwork 2. Life is Short, Art is Long  
screenprint on paper 85 x 14  
printed by the artist

I'm a printmaker because I value the output - the variable, repeated images - and I love the process. It's that simple.



I have a small studio at Gorman House Arts Centre but rely more than ever on Megalo for printing - committing to spend time there is the best way I know to stay both productive and connected. Both facilities have significantly influenced my decision to remain in Canberra.

I started out with intaglio and screen-printing, but have chosen to be primarily a relief-printer. Relief is simple, accessible, and works with almost any material, with or without a press. And it requires physical work, usually some form of cutting, to create an image. I love that work and the degree of resistance it offers.

My connection with Megalo goes way back - right back to the shed at Ainslie Village and the big dinosaur logo in the 1980's, shortly after I left Art School. My first community arts project - the Backyard Project - was organised by Megalo, and our entire output was printed there in that shed.

I extended my knowledge of screen-printing at Megalo and revised it in each new location as methods and materials changed - mostly for the better. Obviously the process became much less toxic and image processing much easier, but . . . I miss the rubylith. I don't really want images to be easy. Impelled by that regressive impulse, I have pretty much moved away from screen-printing and reverted to cutting simple paper stencils with an exacto-knife, holding them in place with stones, and pushing paint through them.

Over the years I participated in projects, workshops, exhibitions, and residencies in every one of Megalo's incarnations. I have taught, learned and printed there for well over 30 years. Ironically, despite a determination to work independently with uncomplicated techniques that don't require equipment, I find I like working in the workshop around other people.





## ANNIE TREVILLIAN

Committee member, tutor, exhibitor, access user, artist-in-residence, mentor

Artwork 1. Don't Share needles, 1989  
screenprint on paper 76 x 52  
printed by Paul Costigan

Artwork 2. Bass Gardens, 2003  
screenprint on paper 81 x 61  
printed by the artist

As a long term financial member of Megalo I have held many positions. Chairperson, long term committee member, access user, fabric printing lecturer for many community groups listed in Annie Trevillian: Handprint p32, mentor, facilitator for access by ANU Textile students, printmaker in residence 2006, Backyard Project artist 1991, poster designer for community groups, printer and design consultant with Paul Peisley for indigenous textiles.

I encouraged and supported the link between Megalo and the ANU Textiles workshop where I was employed part time for 19 years (1992 - 2010). Initially I would pack up my car with ANU Textile screens and printing inks and meet my students at Megalo Ainslie Village and then Megalo Hackett for their printing day. I then wrote grants with Jill Pettifer and was able to have a 5 meter table built in Textiles

In fact many ANU Textile graduates were employed and still are by Megalo

I first started at Megalo in 1983 (documented in Megalomania p14-15. I draw and paint from the natural environment. My hometown of Canberra has provided much of the inspiration. I then scan and manipulate my images into designs for textiles, paper and wall coverings





My screenprints and digital designs have been incorporated into clothing, homewares, architectural spaces and everything inbetween.

In the original Megalo Ainslie Village we exposed screens according to the amount of outside daylight available. The dry emulsed screen would be wedged in a layer of foam, screen, artwork, sheet of glass and wrapped in a blanket. Checking for no clouds you would place the bundle outside, unwrap the blanket and expose the screen for up to one minute. Rewrap and take inside to wash out. It became an OHS problem when larger screens with larger sheets of glass were required. I think it was Paul Costigan and Angelique Oltovolygi who wrote a grant for the first exposure table.

I used to say the photocopier and masking tapes were my best friends. Now I would say it would be my computer, scanner and Photoshop for building up digital designs. My original skills and techniques in designing a print translate perfectly into Photoshop as I scale and resize and layer and repeat. As the body ages and is unwilling to keep doing the repetitive actions I have found that digital technology has opened up an alternate way of designing for textiles and paper

Bass Gardens (2003) was produced as part of a Megalo initiative where individual artists were asked to produce work based on a heritage site in the ACT for a portfolio. p41 Annie Trevillian: Handprint

Don't share needles poster was designed by me for the Drug Referral and information Council. It was printed at Megalo in 1987 by Paul Costigan I think? That was a really productive era of printing posters for community organisations

Long live Megalo and the Megalo family



## **GRAEME WOOD**

Access user, exhibitor

Artwork 1. Untitled, (year unknown)  
mezzotint 18.5 x 16  
printed by the artist

Artwork 2. Untitled, (year unknown)  
mezzotint 18.5 x 16  
printed by the artist



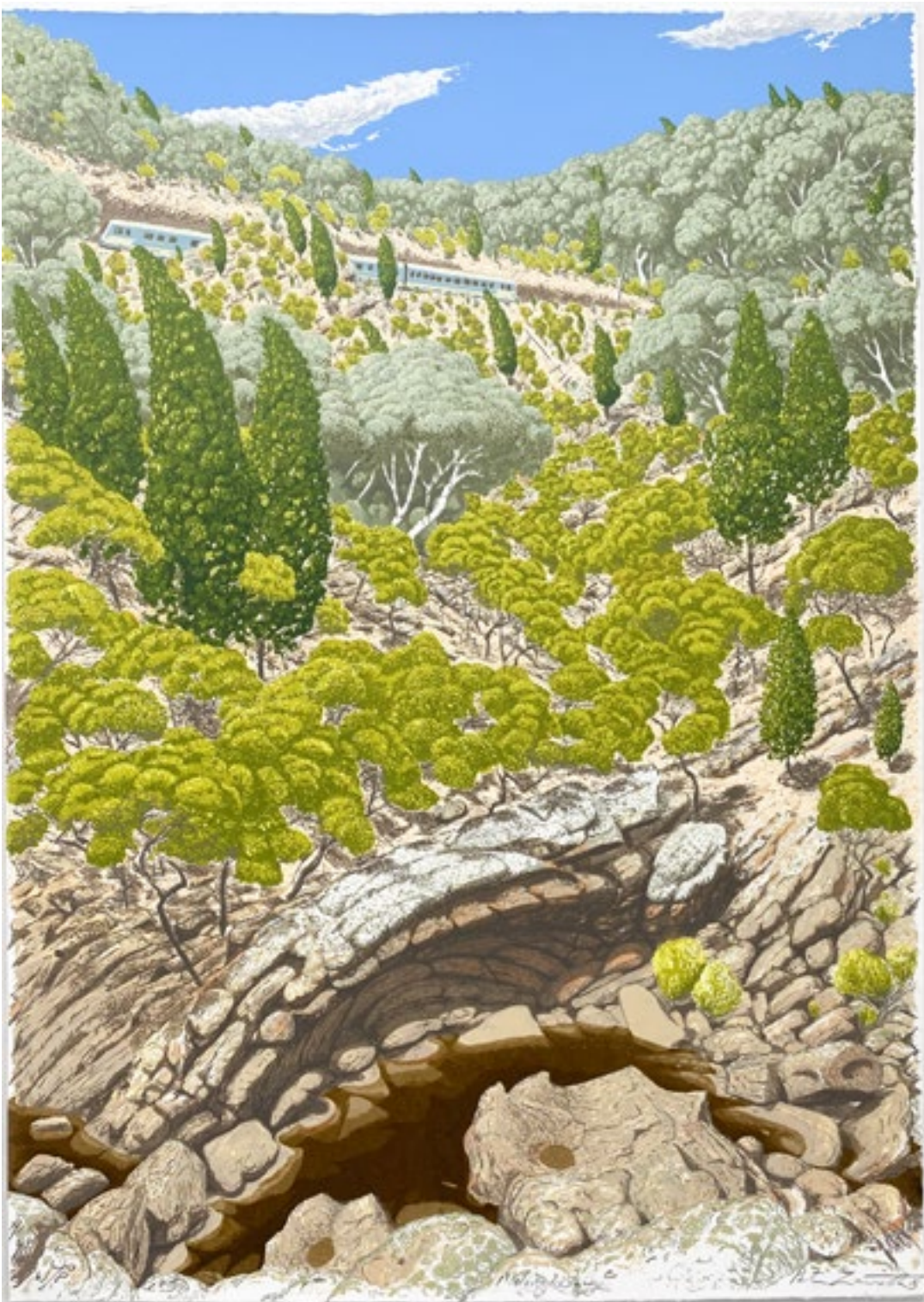


2/1 1/2 1/2

These 2 little mezzotints were made in the Leichhardt Street studios, in an uncertain year, in Di Fogwell and Meg Buchanan's moonlit rooms. They date from a time when one could encounter Judith Wright reading to a small crowd outside the O'Connor shops, where our poor now beg.

The images are from a youthful memory hitch hiking, hoping (seemingly forever) that someone would stop and offer a ride. Some people wait in one spot for a ride, with their destination on cardboard.

I am one of those that walks signless up the road, one of those that turns and stops, arm raised, as a vehicle approaches. I still walk signless, now hoping (seemingly forever) that I will encounter someone reading 'Nobody looks up' aloud.



## **PETER ZANETTI**

Staff, access user

Artwork 1. Molongolo Gorge, 2005  
screenprint on paper 70 x 50  
printed by the artist

Artwork 2. Bushland Black Mountain, 2007  
screen print on paper 38 x 56  
printed by the artist





## BARAK ZELIG

Tutor, access user

Artwork 1. Duntroon House 2005  
lithograph 50 x 71  
printed by the artist



Artwork 2. Site no Soul, 2007  
screenprint on paper 38 x 57  
printed by the artist

From memory the “Duntroon House” from 2005 is a screenprint which has 44 colours and took about three months to complete. There are 6 blue colours in the sky and about 13 different layers of whites in the clouds which made the clouds turning into a relief print. I tried to minimise the use of red to only one or two dots.

The “Site no soul” from 2007 is a stone lithograph in 9 colours from the portfolio “Site and Soul”. The image is of Dunrossil Drive which is the road leading to the Governor-General residence in Yarralumla.

When I started with printmaking my preferred print medium was lithography and ‘traditional’ printmaking and the execution of the prints were ‘sacred’ to me. I was keen on combining techniques such as etching and screenprint or lithography and etching. During the years I selected the method according to the subject and what I wanted to say. I kept practicing all printmaking methods and was teaching and editioning all methods in different settings and locations overseas in the ACT, NSW and Melbourne. I even made it possible to set a full etching and/or solar-etching workshops in remote areas by having a small press, small exposure unit and a small portable aquatint box which enabled me to do prints of up to A4 in size.



The change of materials from toxic to non-toxic created some problems for me with the execution of etchings and screenprints. The introduction of water-based inks for screenprint made the process safe, but too slow. It took away the lustre and oil painting look that we achieved when we used oil-based inks. The non-use of acid in etching did the same and created other difficulties in assessing the clarity and achieving the results that I wanted. Solar-etching was a reasonably good way and a solution to compensate for what I wanted to get in etchings. I taught my students in solar-etching classes that “the difference between a photocopier image and solar-etching is the thickness of your paper”. Similarly, my thoughts about the importance of the drawing, and the pre-preparation of an image, became the focus.

Today I prefer to make digital prints because the message is more important to me than the method. With improved printing technology, inks and printing papers, the results are excellent. I believe that the drawing and creativity is part of the process in the early stages. I still keen to use a traditional medium when an opportunity will present itself.

Years ago, I shifted to making indoor small sculptures from found objects which relate to what I drawn in my prints. I also started to do outdoor sculptures from steel. Those who are familiar with my outdoor flat sculptures will see a move from 2D to 3D by illusion. I argue that a 2D sculpture is a legitimate sculpture if your mind and imagination enabling you to see the sculpture in three dimensions. The use of 2D is remnant of the printmaking influence on my sculptures.

Besides the opportunities to make my own prints, early Megalo in Ainslie Village brings memories of large editions of 250-300 posters in 3- 4 colours on social issues and 5-6 hours of editioning with a musk and under heat with Paul Costigan. The later Megalo Hackett and Megalo Watson (now incorporating Studio One equipment into it) bring memories of large editions of 100 + proofs prints by Aboriginal artists (working with Theo Tremblay). A ‘marathon’ of 6 hours in printing a water-based yellow colour with three repeats and maximum accuracy to avoid double printing and to get a ‘proper’ yellow. Megalo Kingston brings memories of printing and even a wonderful glass-etching course taught by Charles (Charlie) Cohan from University of Hawaii in collaboration with Canberra Glassworks.

Megalo Watson brings some good memories of portfolios, editioning, teaching and the meeting of wonderful people. I started editioning in the Canberra School of Art in 1988 while Theo was my Lithography teacher in a workshop that run by Jorg Schmeisser and in Megalo Watson I had the opportunity to run one or two Lithography workshops when the interest in the medium was low. Among my teachers in the art school was Gillian Mann who taught me Relief printing and taught etching in Megalo. She was a wonderful artist who did fantastic etchings and solar-etchings and when she became ill, she asked me to take over her class. That class developed into a printmakers group which lasted for years with students who became artists’ printmakers.

# COMMENTS FROM THE MEGALO BOARD



## **KATE ROSS / CHAIR**

In 2011 I, like so many, moved to Canberra from Sydney to take up a new job. I felt very quickly embraced by the staff, members and art itself at Megalo as I delved into cataloguing the archive. And woah! The archive! Through these vibrant relics of the social, political, imaginative, and philosophical living history of a city, I uncovered Canberra itself. I remember coming across many key arts and music organisations in posters from the 80s, before realising many of them still exist and was opened up to a whole contemporary scene of creative expression. Canberra's alternative modern history is vividly – and uniquely – told in this archive. The first punch in the face of neon ink and messages of community advocacy I saw in those drawers will never leave me. And I haven't been able to kick the Megalo drug yet! It's an honour to be a part of supporting the Megalo community to grow into the future, and to continue depicting our lives, our city and our world.



## **TOM NGUYEN / TREASURER**

I have been involved with the Megalo Board for the last 4 years as the Treasurer and have absolutely loved being part of such a passionate and vibrant organisation. The brilliant exhibitions, seeing the birth of the Megalo Print Prize, the Megala and the establishment of the emporium are all highlights of the last few years. Most of all I've loved seeing the hard work, dedication and passion of the Megalo team, wonderfully led by Ingeborg grow, develop, adapt and innovate to make Megalo the wonderful institution it is today, it has truly been a privilege to be involved in the Megalo journey.



## **ANDREA LEMMON / SECRETARY**

I have not an artistic bone in my body but I like being involved with Megalo as I get to meet creative and interesting people who are passionate about print making. I have been impressed with their openness and their collegiate working style. My involvement has educated me about this type of art and the intricate production processes involved in developing each print.

I am very interested in further developing the commercial outcomes for Canberra printmakers and hope that Megalo can grow its reach to bring these beautiful prints to an even wider audience.





### **VALENTINA JOSIFOVSKI / PUBLIC OFFICER**

I joined Megalo in 2015 after a call out for a Board member with legal experience. Having previously done a workshop at Megalo, I jumped at the opportunity. As a frustrated creative, being creative in approaching legal problems just doesn't have the same impact as immersing yourself in an organisation that lives, breathes and prints creative works of art.

Rather than words I use colour to demonstrate my love for Megalo:

M – Magenta E – Emerald G – Golden A - Amethyst L – Lava O – Orange



### **DR LILY WITHYCOMBE / MINUTES SECRETARY**

It is such a pleasure to be on the Megalo Board. The more I learn more about the foundations of the organisation and its past collaborations, exhibitions and residents, the more excited I am to be part of its future. I know that our next big birthday – 50 years! – will give us even more to celebrate.



### **ADELIN CHIN**

For the past six years, it has been a privilege to serve on the Megalo Board. During this time, I have seen Megalo develop in many ways - through the type and number workshops held, presenting high quality and exciting exhibitions and prizes, membership support and professional development. Printmaking is my first artistic love - it forever will be! - and knowing that my small contribution to this organisation enables it to continue its status as a nationally respected print studio and gallery, is both humbling and satisfying.

This exhibition showcases the breadth of Megalo's community, both past and present, and in this tumultuous year, I hope those who view it are encouraged to reflect on the values of our membership and broader artistic



## CLARE FLANNERY

Megalo Print Studio is a hub of connection and creativity.

I love the unpredictability and tactility of printmaking.

In 2018 I completed my first printmaking course at Megalo, which introduced me to lino, etching and screen printing. I was so impressed with the exhibitions, the workshops, the calibre of the teaching staff and the friendly and inclusive environment. It is a privilege to be a member of the Board. I look forward to contributing and being part of the Megalo journey in the coming years.



## EMMA KINDRED

I discovered the remarkable Megalo family when I moved to Canberra in 2009 to take up a Gordon Darling Internship at the National Gallery of Australia, with a focus on Australian prints and printmaking. I joined the Megalo board in 2015 after working closely with the studio's specialist staff and master printmaker John Loane on the Australian War Memorial's Anzac Centenary Print Portfolio commission. It has been an incredible opportunity to engage with such a vital and inclusive arts organisation, from taking classes in screen printing and assessing residency program applications, to building my own private collection of superb prints by Megalo members and staff.



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