

EARTHworks

by Winsome Jobling, 2015

Artist's Statement

All around us invisible matter forms the visible. Whirling and colliding atoms, electrons, quarks and magnetic fields are the building blocks of everything.

All known things are made up of quarks and electrons tied together by strong magnetic fields.

Nothing is still.

The Earth's tectonic plates move under our feet about as fast as our hair grows.

Earthworks continue throughout geologic time, constantly moving and changing.

Things collide, always cause and effect, the ceaseless gradual erosion or cataclysmic transformation.

The influence of the natural world on our sense of identity and place has changed and a more active engagement and greater understanding would challenge the complacency of familiarity where we now see the natural world as exploitable object.

By respecting the natural world our interactions might be tempered by a deeper empathy.

Materials

The earth pigments I use are sourced from all over the Northern Territory; red sand from Titjikala, grey mud from Cahills Crossing, purple/brown from an abandoned mine near Tennant Creek. All are the worn down remnants of ancient geology. The charcoal is from bushfires, the 'bones' of bushland.

Abaca is a fibre from the non-fruiting banana *Musa textilis* and is imported from the Philippines part processed, ready to be beaten and formed into paper.

The plant fibre papers using Phalsa (*Grewia asiatica*), Stringybark (*Eucalyptus tetradonta*) and Kapok (*Cochlospermum fraseri*) are locally sourced and processed.

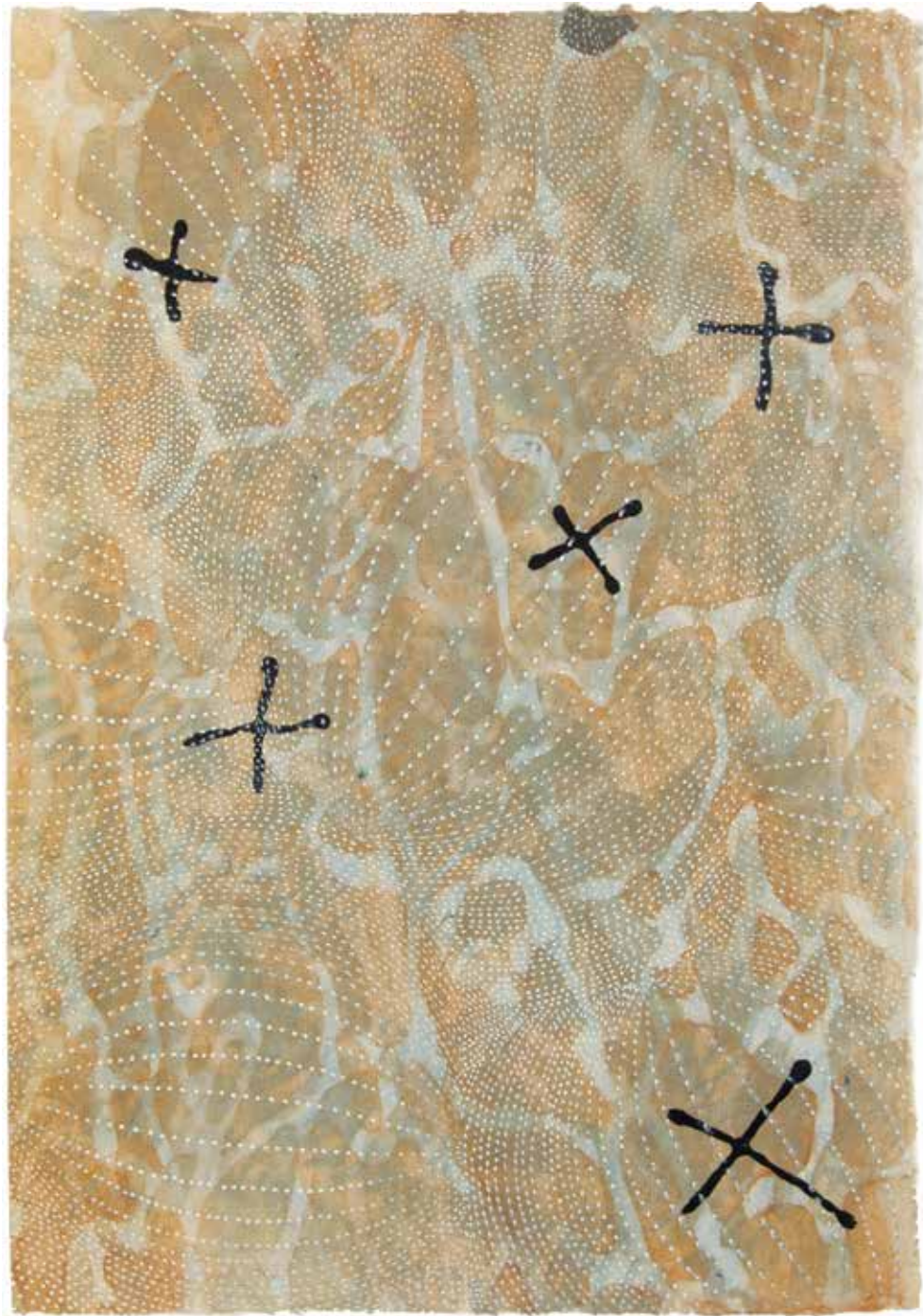
Winsome Jobling 2015





Big Bang

Drypoint on handmade watermarked unbleached abaca paper over pigmented cotton sheet, 60 x 42 cm.



Crossing

Drypoint on handmade unbleached abaca paper with stencilled earth pigments and pulp painted inclusions, 60 x 42 cm.



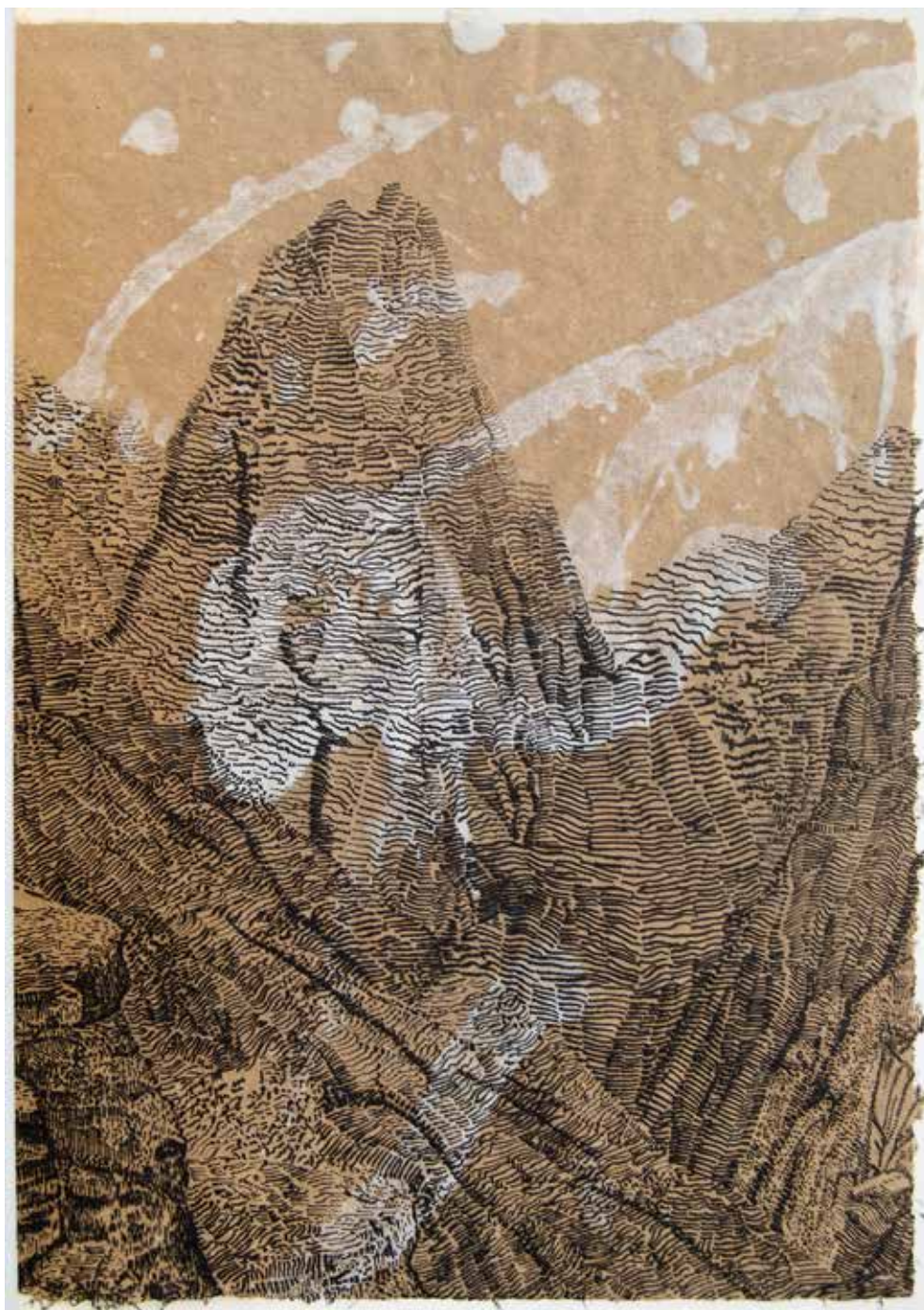
Frakk Off

Drypoint on handmade pigmented and pulp painted cotton paper, 42 x 60 cm.



Memory

Drypoint on handmade watermarked abaca, gamba grass and cotton paper, 42 x 60 cm.



Cataclysm

Drypoint on handmade plant fibre paper made from stringy bark, phalsa and kapok with pulp painting, 60 x 42 cm



Abrade

Drypoint on handmade abaca papers with stencilled earth pigments and cut-outs, 54 x 28 cm.



Transformation

Drypoint on handmade phalsa paper with linen thread, pulp inclusions and pigmented pulp painted cotton paper, 60 x 42 cm.



Igneous

Drypoint on handmade plant fibre paper made from stringy bark, phalsa and kapok with stencilled earth pigments, 117 x 42 cm.



Dust

Drypoint on handmade abaca papers with stencilled bush charcoal pigment and cut-outs, 54 x 28 cm.



Moraine

Drypoint on handmade phalsa paper with stencilled earth pigments and printed inclusions, 80 x 42 cm.



Fossil

Drypoint on handmade watermarked cotton rag and phalsa papers with stencilled earth pigments and pulp inclusions, 60 x 42 cm.



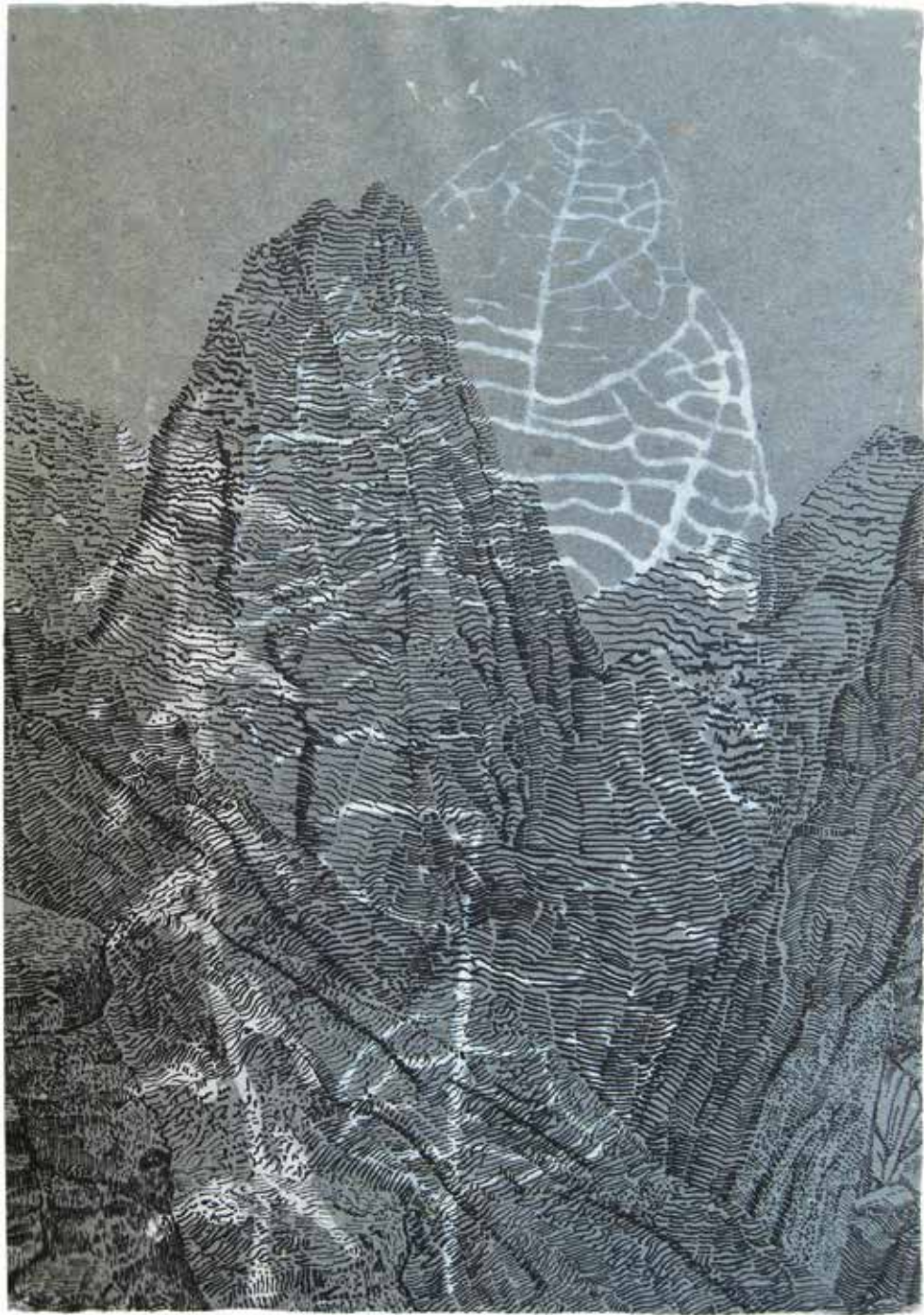
Infinite Substance

Drypoint on handmade abaca paper with stencilled earth pigments and pulp painted inclusions, 60 x 42 cm.



Flow

Drypoint on handmade abaca papers stencilled with earth pigments, 60 x 42 cm.



Sustain

Drypoint on handmade watermarked, pigmented cotton and abaca paper with pulp painted inclusions, 60 x 42 cm.



Particle Theory

Drypoint on handmade watermarked, pigmented cotton and abaca paper with pulp painted inclusions, 42 x 60 cm.



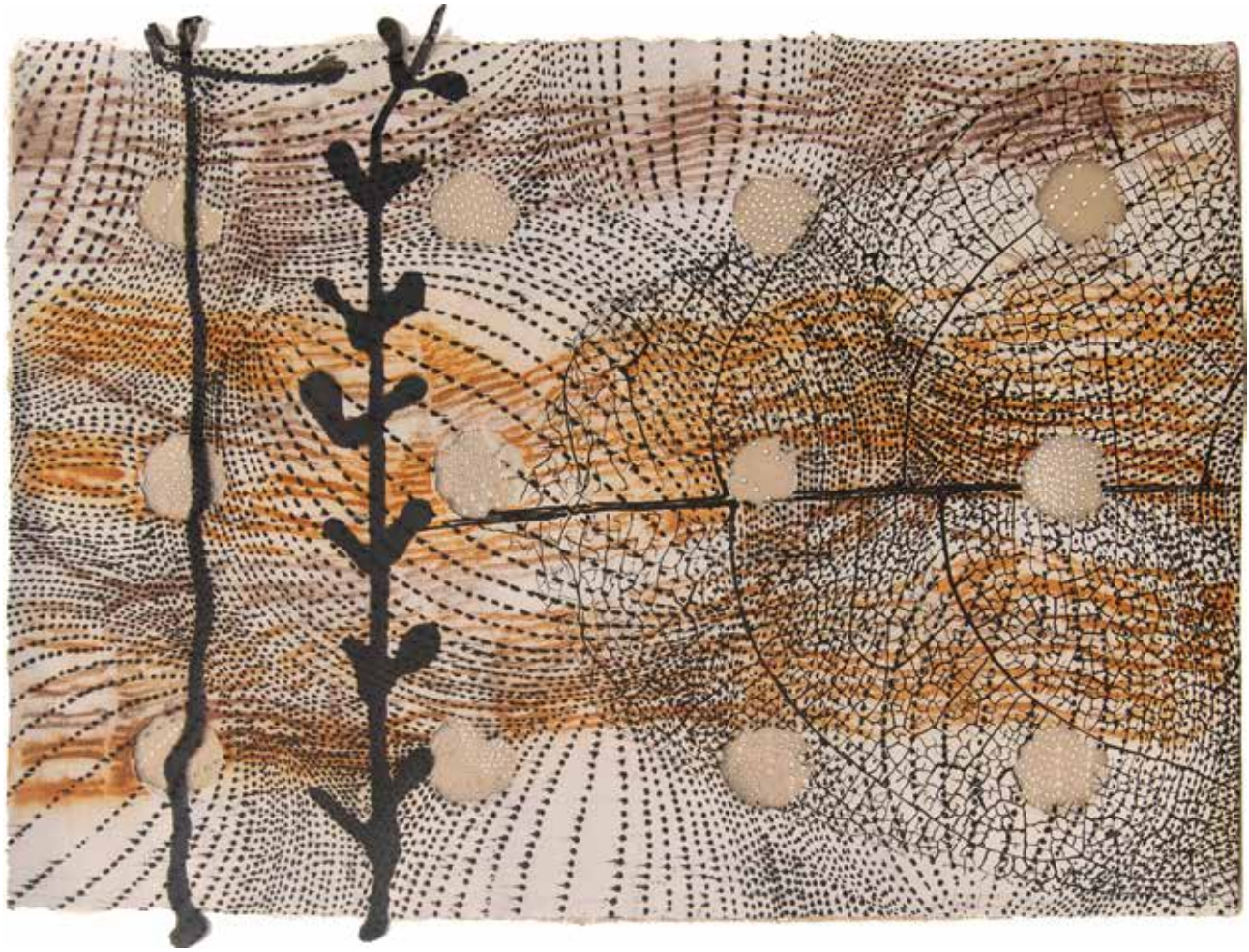
Mud

Drypoint on handmade abaca paper with stencilled earth pigments and blue pigmented pulp, 42 x 60 cm.



High Water

Drypoint on handmade pulp painted abaca and cotton paper, 42 x 60 cm.



Primal Ooze

Drypoint on handmade watermarked cotton rag and phalsa papers with stencilled earth pigments and pulp painted inclusions, 42 x 60 cm.



Electromagnetic

Drypoint on handmade unbleached abaca and phalsa paper with stencilled earth pigments and pulp painted inclusion, 60 x 42 cm.



Matter I

Drypoint on handmade unbleached abaca paper with stencilled earth pigments and pulp painted inclusions, 60 x 42 cm.



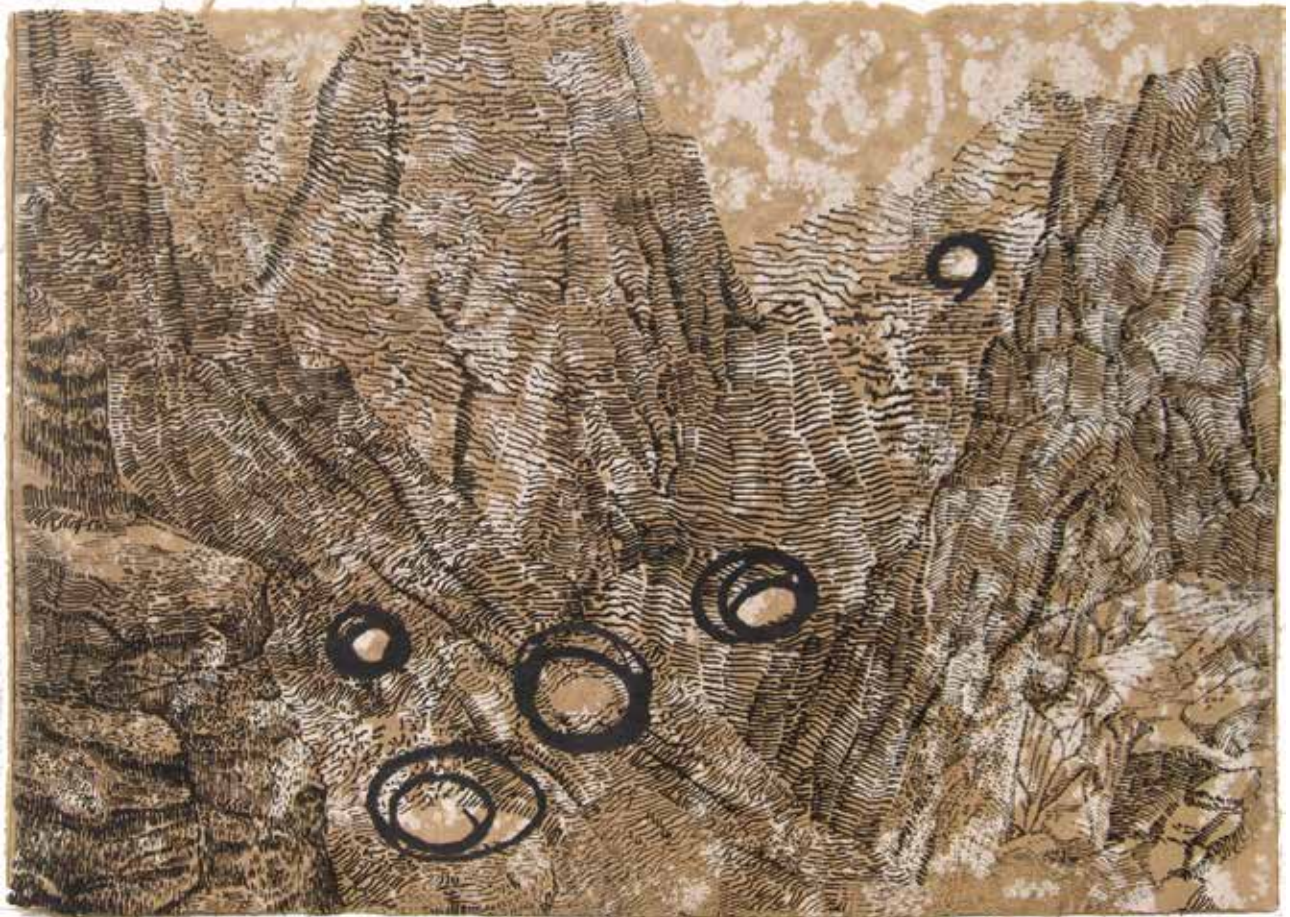
Quark

Drypoint on handmade watermarked unbleached and pigmented abaca papers with pulp paint inclusion, 60 x 42 cm.



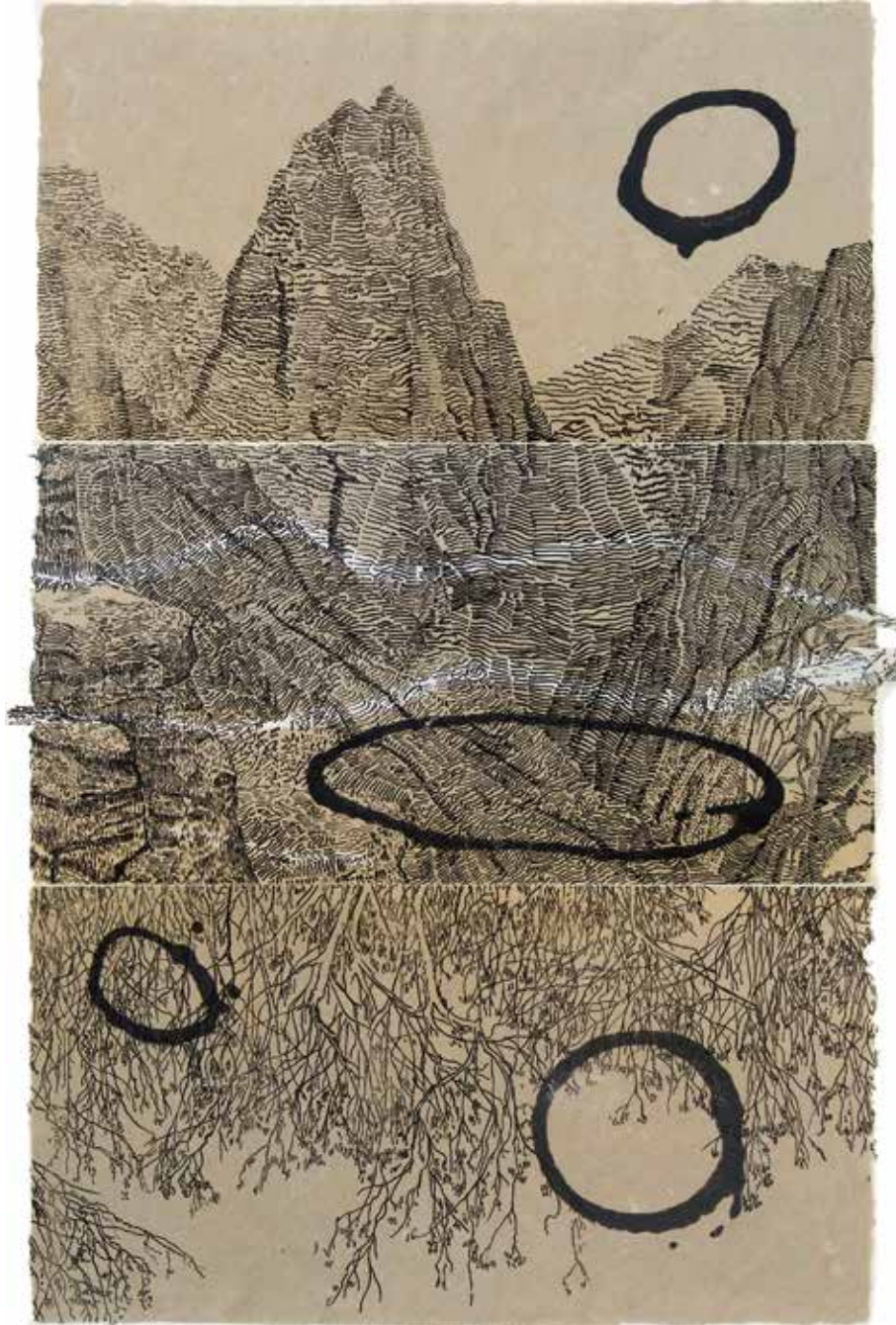
Matter II

Drypoint on handmade unbleached abaca paper with stencilled earth pigments and pulp painted inclusions, 60 x 42 cm.



Sink Holes

Drypoint on handmade plant fibre mix paper of stringy bark, phalsa and kapok with stencilled earth pigments and pulp painted inclusions, 42 x 60 cm.



Rift

Drypoint on handmade abaca paper pigmented with river mud (Cahills Crossing) with pulp painted inclusions, 84 x 54 cm.



Sediment

Drypoint on handmade unbleached abaca paper with stencilled earth pigments and pulp painted inclusions,
54 x 84 cm.



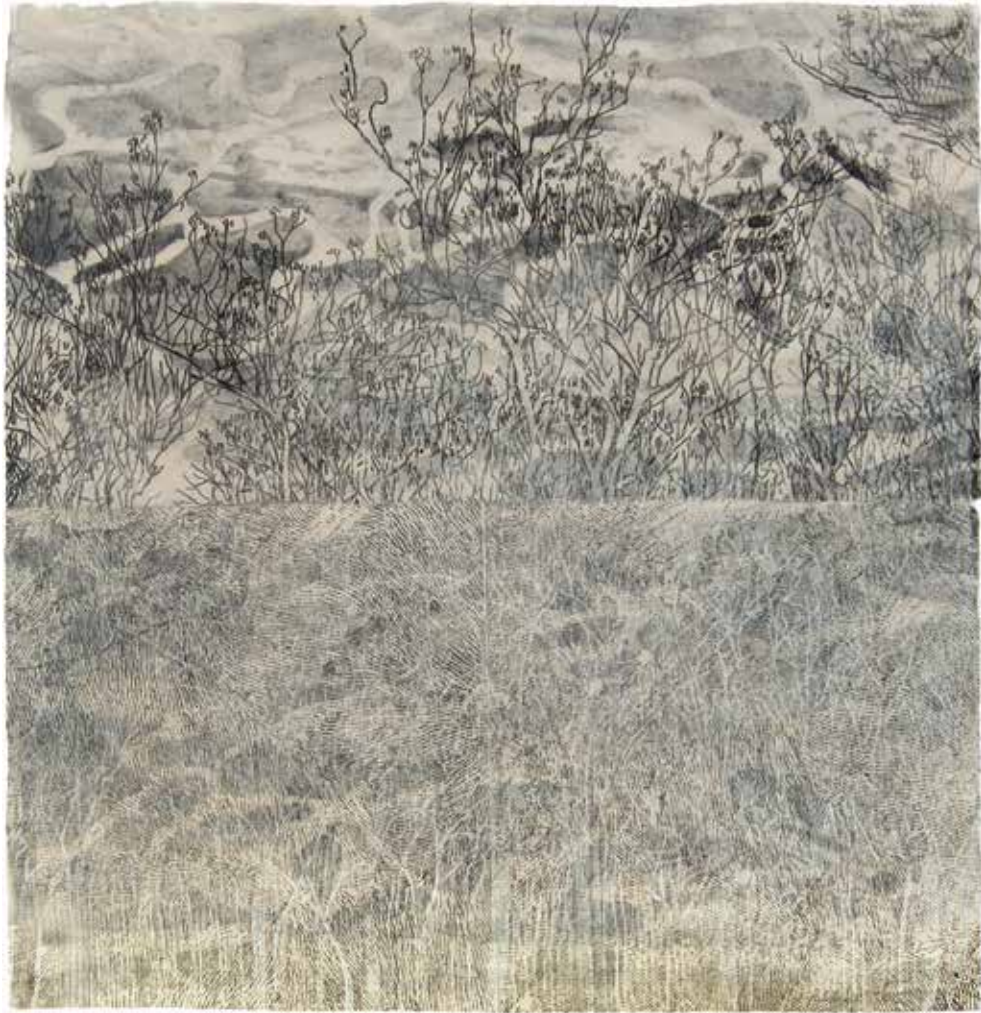
Drill Down

Drypoint on handmade plant fibre mix paper of stringy bark, kapok and phalsa with stencilled earth pigments, chine collé onto marine chart, 60 x 42 cm.



Monolith

Drypoint on handmade abaca paper with stencilled earth pigments, chine collé onto Fabriano paper, 62 x 62 cm.



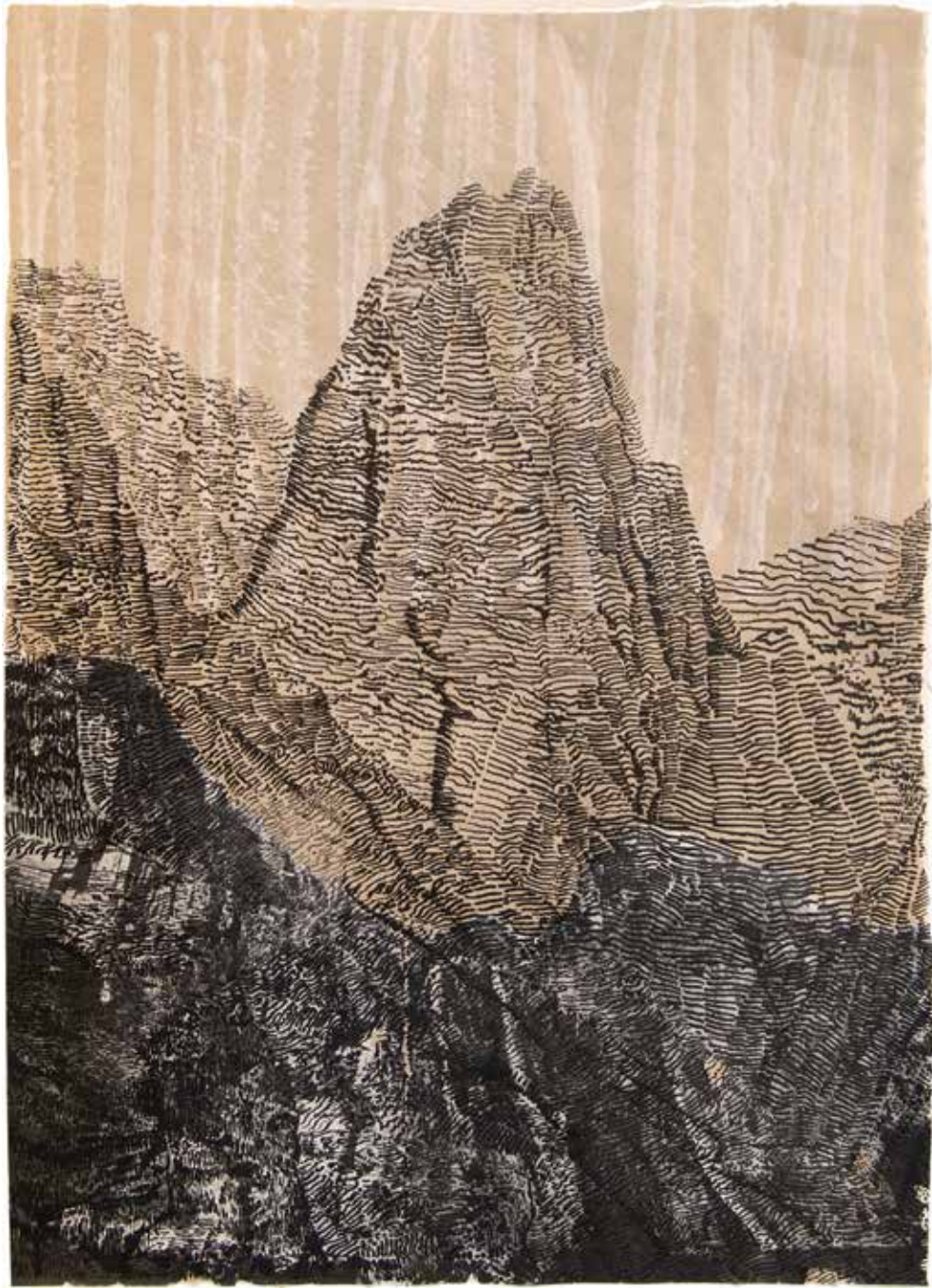
Genesis

Drypoint on handmade abaca paper with stencilled bush charcoal and Thai Sa paper chine collé, 56 x 54 cm.



Creation I

Drypoint on handmade pigmented and pulp painted cotton paper, 42 x 55 cm.



Erode

Drypoint on handmade phalsa paper with pulp painting and chine collé collage, 60 x 42 cm.

Darwin artist Winsome Jobling was born in Oberon, NSW in 1957. In 1982 she moved to the Northern Territory after completing art training in Sydney and began teaching at Belyuen Aboriginal community on the Cox Peninsular near Darwin. The experience was a life changing event; there she learned to make dilly bags, baskets and natural dyes, went hunting and fishing with the local women and attended ceremonial events.

Jobling is indebted to the Belyuen community for her experience and acknowledges this cultural awakening as an important point in her art career.

This seminal experience at Belyuen has informed Jobling's unique and insightful art practice. It marks the beginning of a lifetime of exploration combining elements of cultural awareness, history, natural science, observation, philosophy, skill and creativity.

Although she had begun studying papermaking at art school in Sydney, it was at Belyuen that Jobling first started experimenting with making paper from plants. The first papers were created from species used for making dilly bags and baskets, these included sisal, sand palm, banyan, coastal hibiscus and sedge.

Now with 30 years experience Jobling has experimented with around 60 local plant varieties both native and exotic. She has developed unique systems of papermaking and ranks highly amongst artisan paper-makers worldwide. She has presented at international forums and workshops including the Watermarks conference in Cleveland USA in 2012 (International Association of Hand Papermakers). Through these presentations Jobling has demonstrated distinctive techniques she has developed such as layering of paper pulp, use of phosphorescent materials and watermarks in paper.

For Jobling the papermaking process is all encompassing. The methodology involves historical, environmental and cultural research, sourcing, harvesting and even nurturing plants. Each plant produces a certain quality of paper with different properties and can be blended to achieve a specific result.

The combined disciplines of papermaking and art convey insights into northern Australian life and culture. Collecting and incorporating material for fibre-based production involves an intimate knowledge of the environment, political perception and cultural awareness.

Jobling's work is informed by her considerable botanical and technical knowledge, which is complemented by an enquiring and creative process of thought and action. Her practice is intrinsically linked to the environment on intellectual, aesthetic and physical levels.

Her knowledge about plants is extensive not only in terms of species, habitats and ecosystems, but also historical and economic links to objects made from plants. The basis of Jobling's philosophy is that human beings are part of the natural environment and therefore have a responsibility to treat all things with respect and to hold them in the same regard as we do ourselves. With the natural environment under increasing pressure Jobling believes the relationship between people and their environment and the existence of concurrent knowledge systems is fundamental to human existence.

Jobling is a prolific and engaging artist. Her participation in exhibitions and art events are always wholehearted and noteworthy. Her practice extends from teaching spinifex papermaking across the Barkly to developing papermaking as an alternative income in West Timor.

Jobling has exhibited nationally and internationally since 1981. Her printed works on paper, paper installations and sculptural forms extend traditional notions of papermaking and have attracted an enthusiastic and appreciative audience. Her art is tactile and sensual, often contrasting elements of texture, translucence, fragility and strength.

Jobling engages with the big subjects, she is a deep thinking artist who is continually moving into new spheres of artistic activity, breaking into new ground and exploring new ideas, ever moving and never stagnant.

Jobling has regularly exhibited at Nomad Art Gallery since 2010 and has been a finalist in the Northern Territory Togart Award over the past four years. She won a Churchill Fellowship in 2008 to study innovative paper making, and was the winner of Sculpture in the Park in Darwin, 2006. In 1998 she was one of five artists selected in Contemporary Territory at the Museum and Art Gallery of the Northern Territory (MAGNT), curated by Daena Murray, and in 1996 exhibited Dress-ups at 24 HR Art and Adelaide Fringe Festival. Over the years she has exhibited in Melbourne, Sydney, Fremantle, the Queensland Museum and in the Philippines.

Angus Cameron, Nomad Art, 2015
