

**EARTH:** works in paper  
by Winsome Jobling, 2014



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### **Artist Statement**

*What is our relationship to the earth?*

*We disembowel the earth of resources; minerals, oil and gas leaving scars and exit wounds that may never be healed. Constantly taking and using what the earth has to offer.*

*Geologists look for telltale signatures of minerals in rock types, strata, electromagnetics, geochemical patterns and recently botanic research. There is gold in the leaves of the Eucalypts trees around Kalgoorlie. Our need is insatiable.*

*Is Mine the appropriate word? Would Ours be more mindful and humble?*

*The earth is a system of moving gas, liquid and solids, all part of much bigger interconnected and interdependent components, and we are part of this dynamic.*

*Our domination and exploitation of nature may alienate us from the earth we stand on. Is there an increasing imbalance of the human – nature relationship?*

*The fact that our pristine 'white' goods, fuelled by industrialism, technology and consumerism are the antithesis of the dirt and ore they come from helps us forget their earthly origins.*

### **Notes on the art making process**

*I make the paper first with a vague idea of the print images. Each piece of paper is unique and is usually an exploration of a new technique or a combination of different processes.*

*In this case watermarking and the stenciling of the earth pigments has been incorporated after the wet sheet has been formed and before it is pressed and dried. The paper itself is made with some 'new' fibres, the local naturalised weed shrub phalsa (*Grewia asiatica*) and recycled cotton rags.*

*The print images are made using plastic plates (perspex or high impact white styrene). I use an engraving tool to 'draw' the images as well as solvents and sand-blasting for texture and tone.*

Winsome Jobling, 2014



*Barren*

Drypoint on handmade phalsa paper with stenciled earth pigments, 42 x 60 cm.

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*Earth*

Drypoint on handmade manila hemp rope paper with stenciled earth pigments, 42 x 60 cm.

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*Vestige*

Drypoint on handmade phalsa paper with stenciled earth pigments, 42 x 60 cm.

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***Mine***

Drypoint on handmade manila hemp rope and phalsa paper lamination with stenciled earth pigments, 60 x 42 cm.

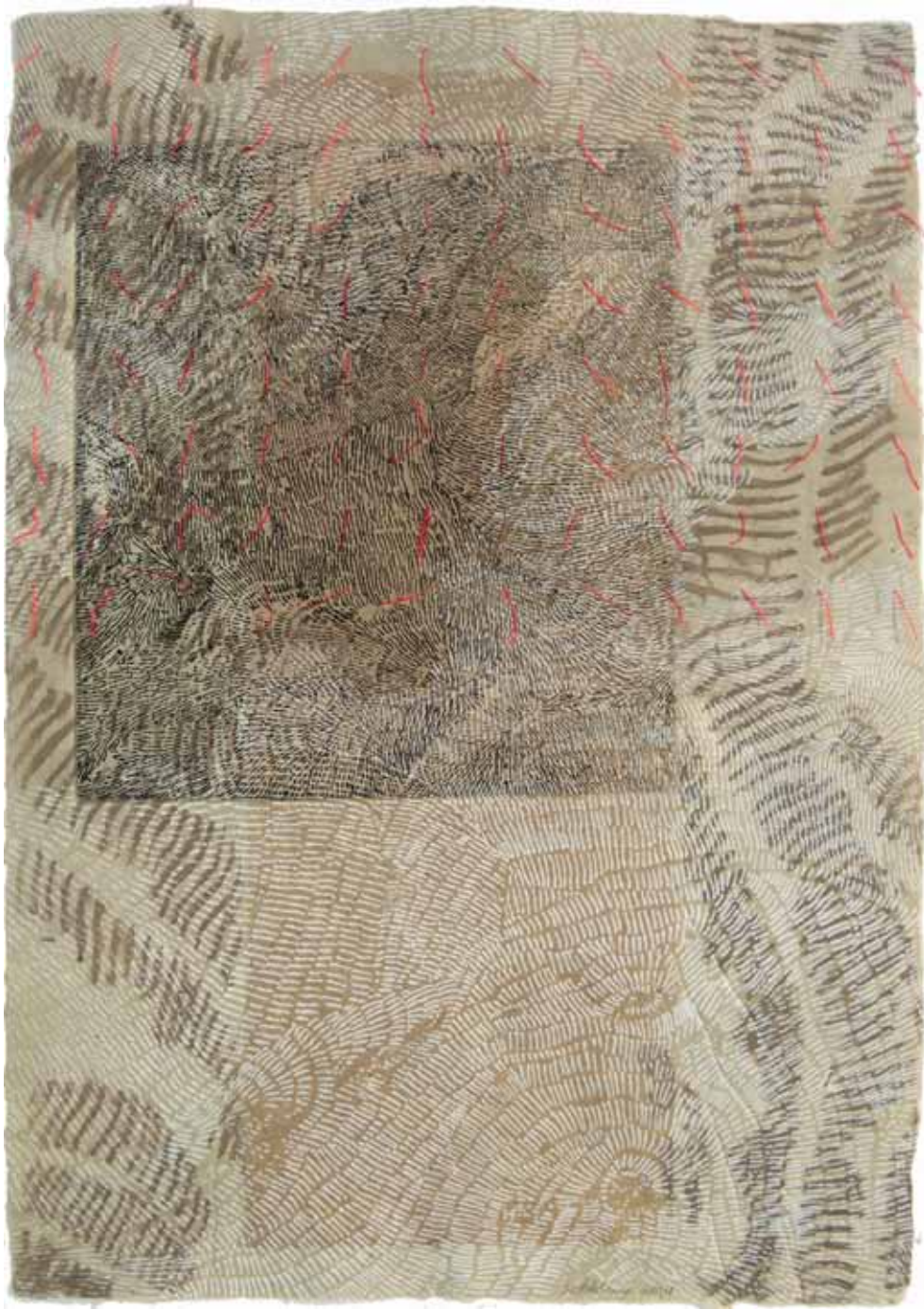
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***Flagging 1***

Drypoint on handmade phalsa paper with stenciled earth pigments and thread, 60 x 42 cm.

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*Flagging 2*

Drypoint on handmade manila hemp and phalsa paper laminate with stenciled earth pigments and thread, 60 x 42 cm.

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***Dry Ground***

Drypoint with handmade gamba grass and manila hemp paper with pulp paint inclusions as chin colle on hahnemulle paper, 40 x 90 cm.

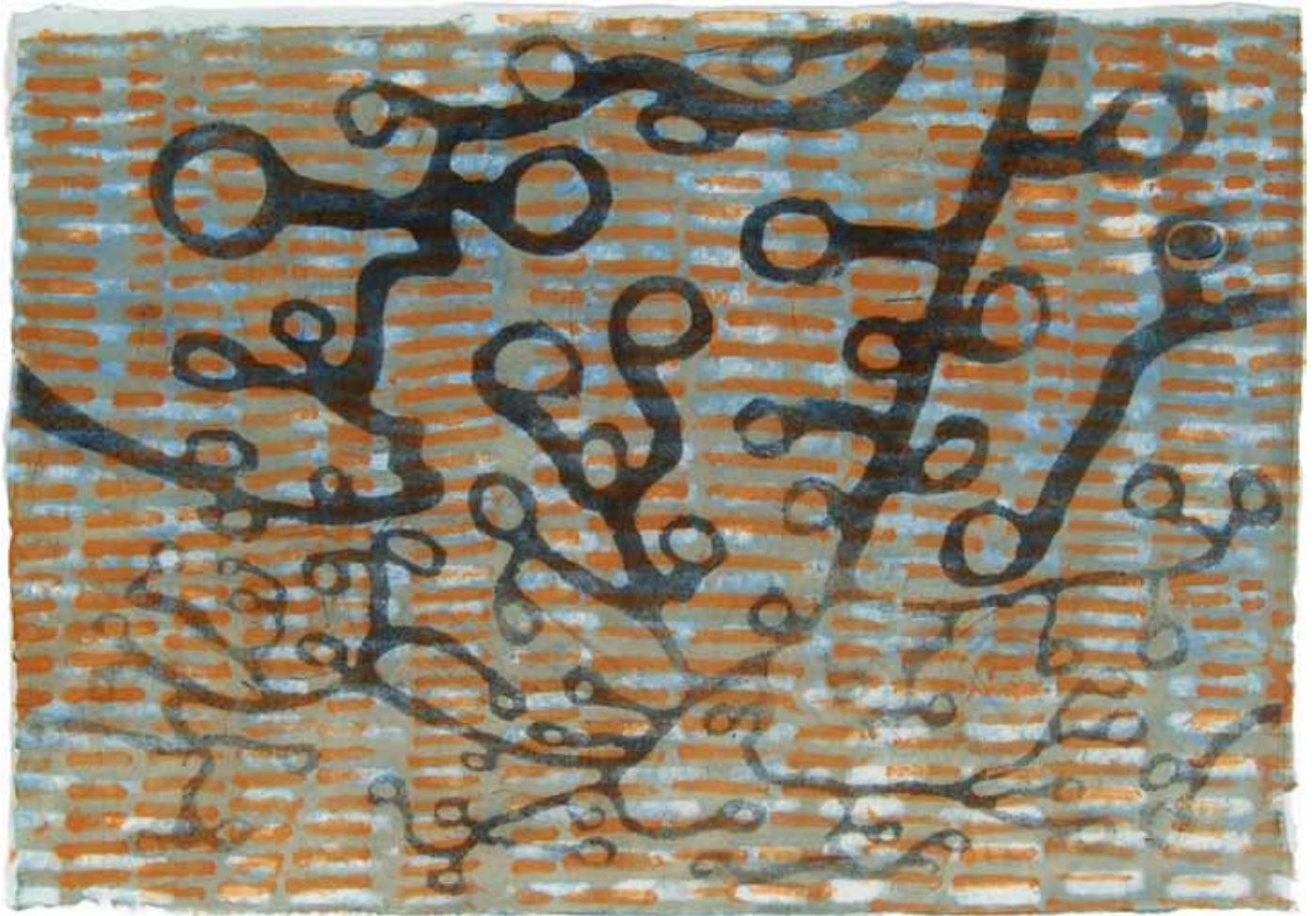
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*Land*

Drypoint on handmade manila hemp rope paper with stenciled earth pigments, 42 x 60 cm.

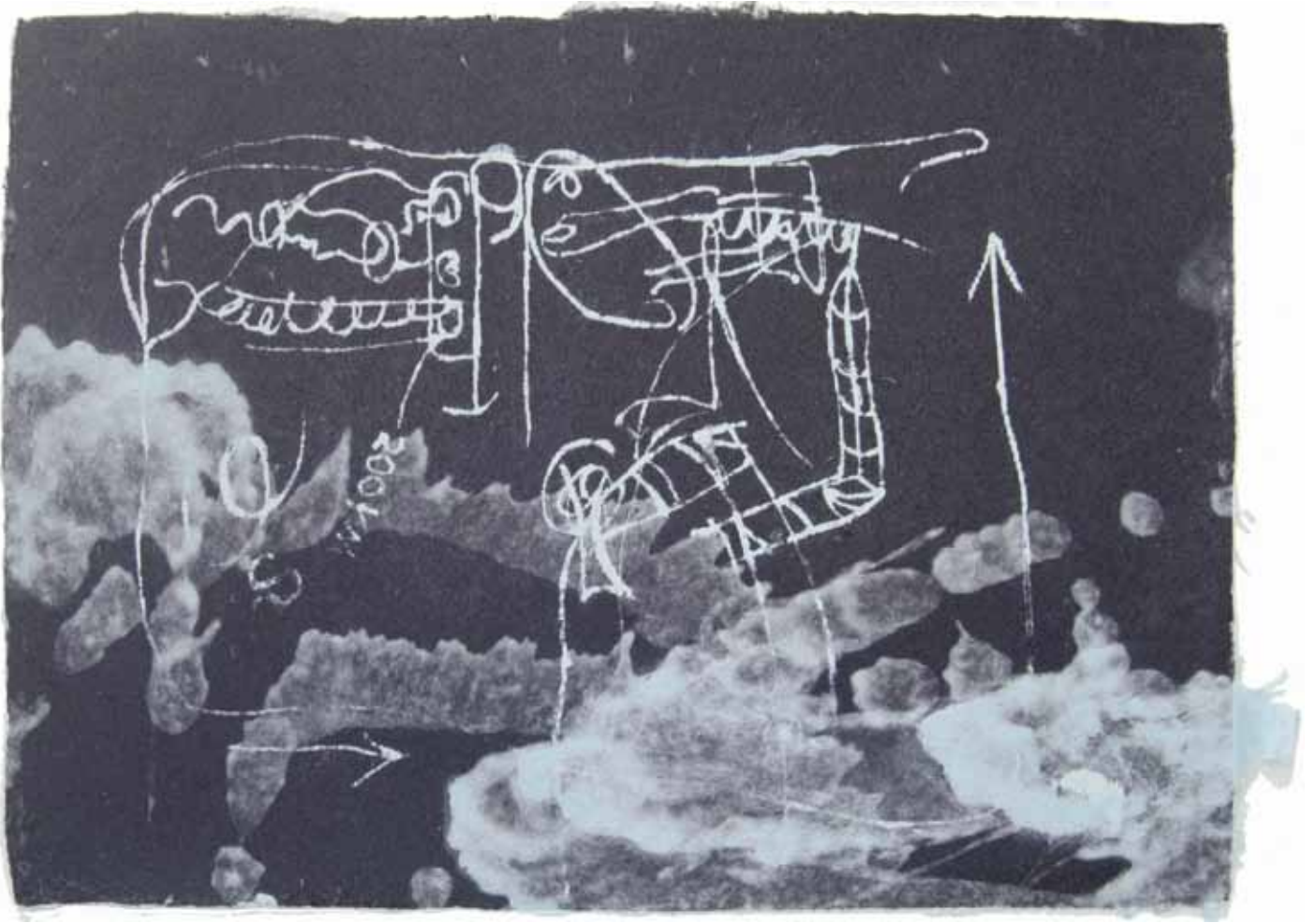
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***Fracture***

Sandblasted plastic plate printed onto handmade watermarked paper made from three layers of gamba grass, manila hemp rope and abaca with stenciled earth pigment, 42 x 60 cm.

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***Blueprint***

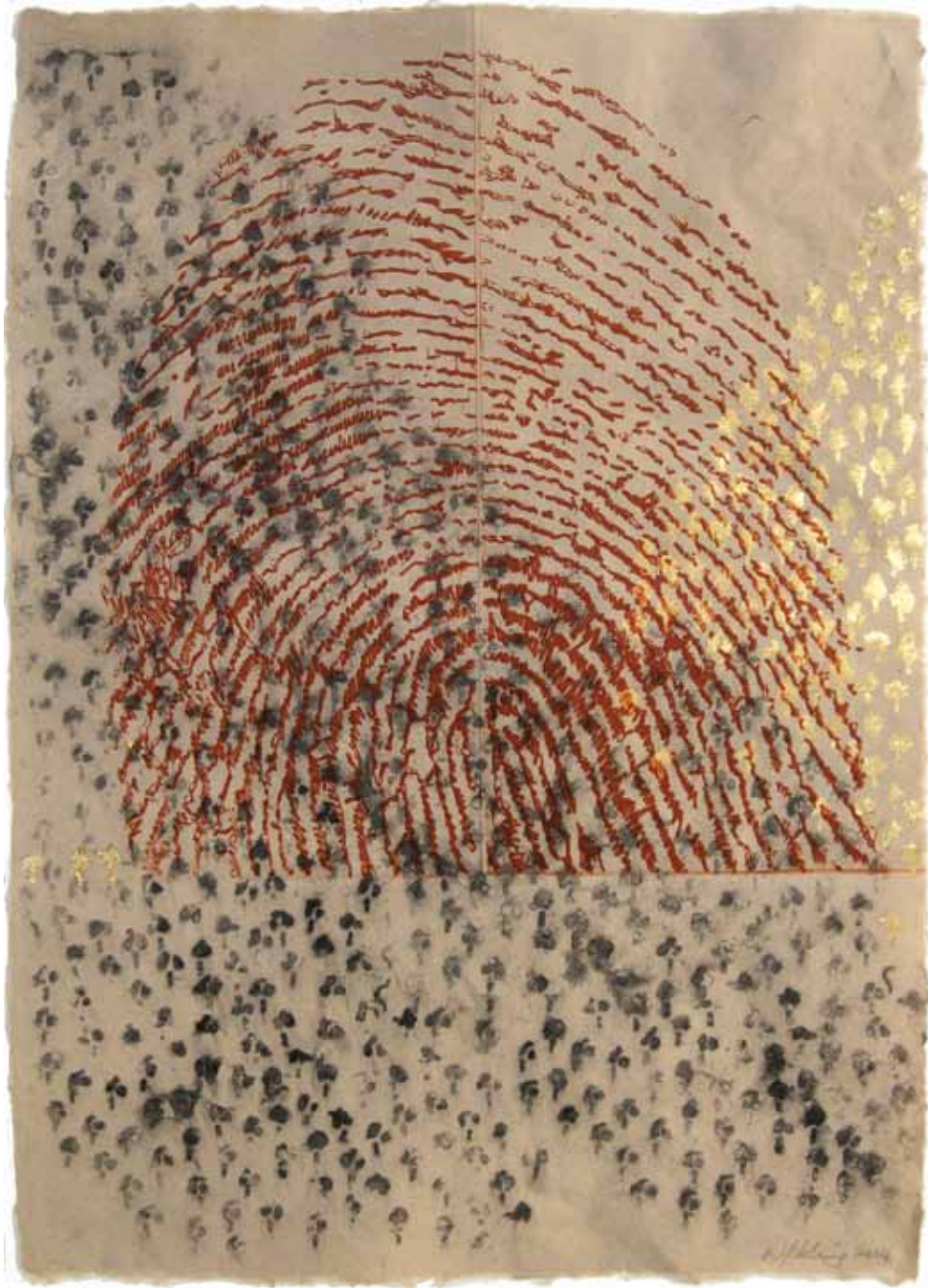
Watermarked pigmented cotton and abaca paper with 'glow' pigment pulp painting, 42 x 60 cm.

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**Lode**

Drypoint, gold leaf, stenciled bush charcoal and earth pigment on handmade cotton rag and phalsa paper laminate  
60 x 42 cm.



***Eucalypt-us***

Drypoint, gold leaf and stenciled bush charcoal on handmade phalsa paper, 60 x 42 cm.

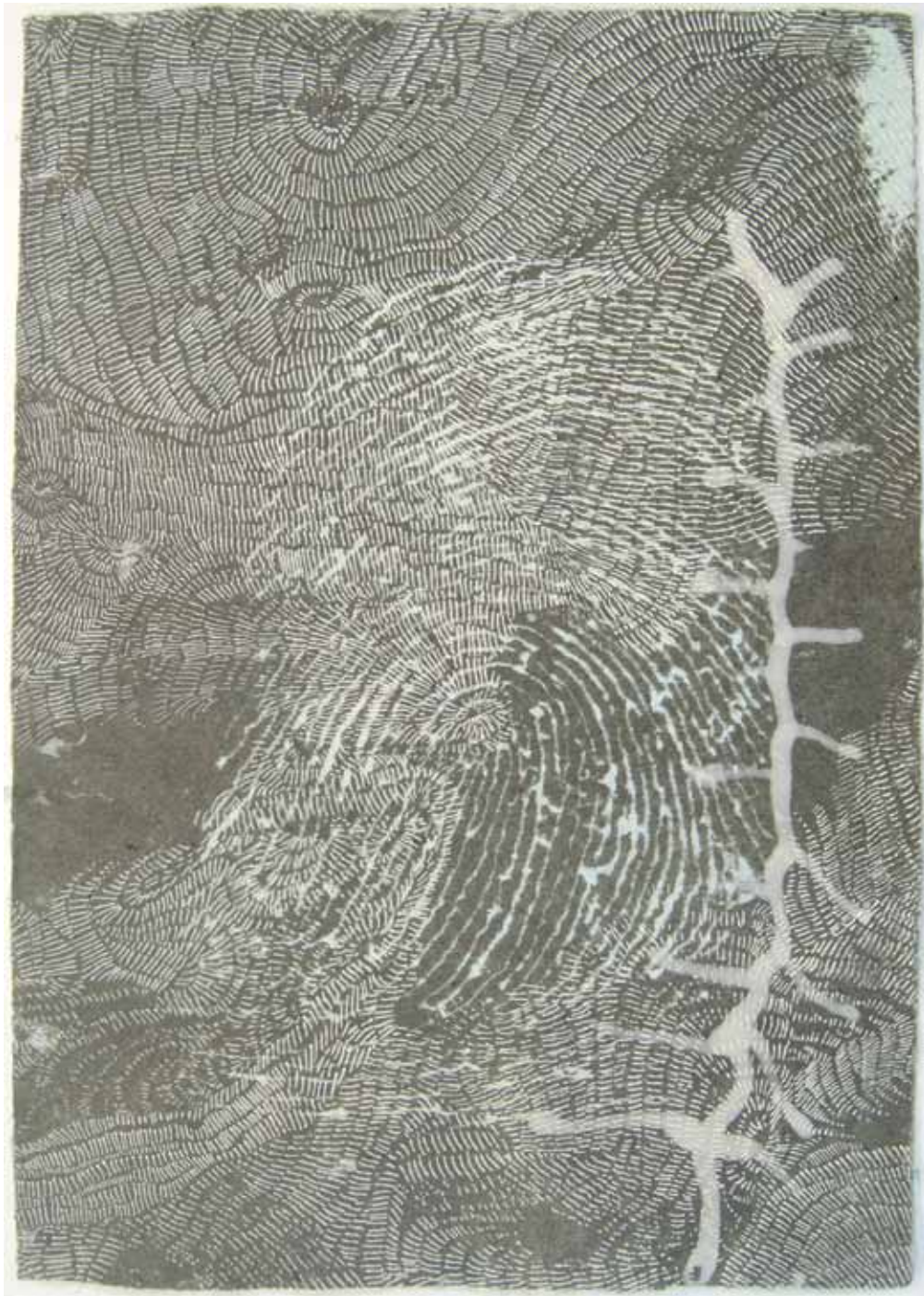
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***Mine 2***

Drypoint on handmade, pigmented and watermarked manila hemp rope and abaca paper with pulp painted inclusion, 60 x 42 cm.

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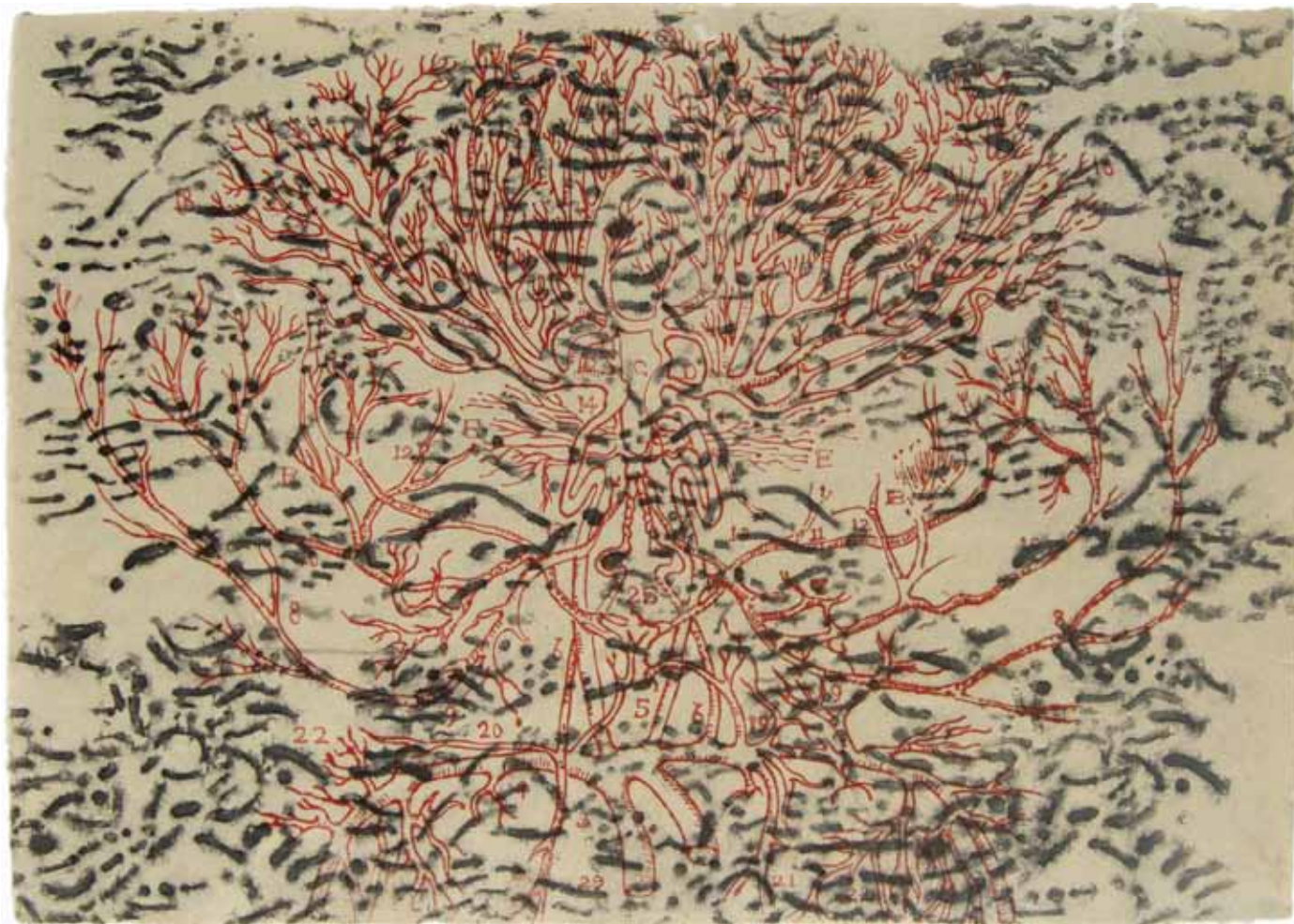


***Mine 3***

Drypoint on handmade pigmented and watermarked manila hemp rope and abaca paper with pulp painted inclusion.  
60 x 42 cm.

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***Vein***

Drypoint on handmade manila hemp rope paper with stenciled bush charcoal, 42 x 60 cm.

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*Ground*

Drypoint and stenciled bush charcoal on handmade cotton rag and phalsa laminate paper, 42 x 60 cm.

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**Seam**

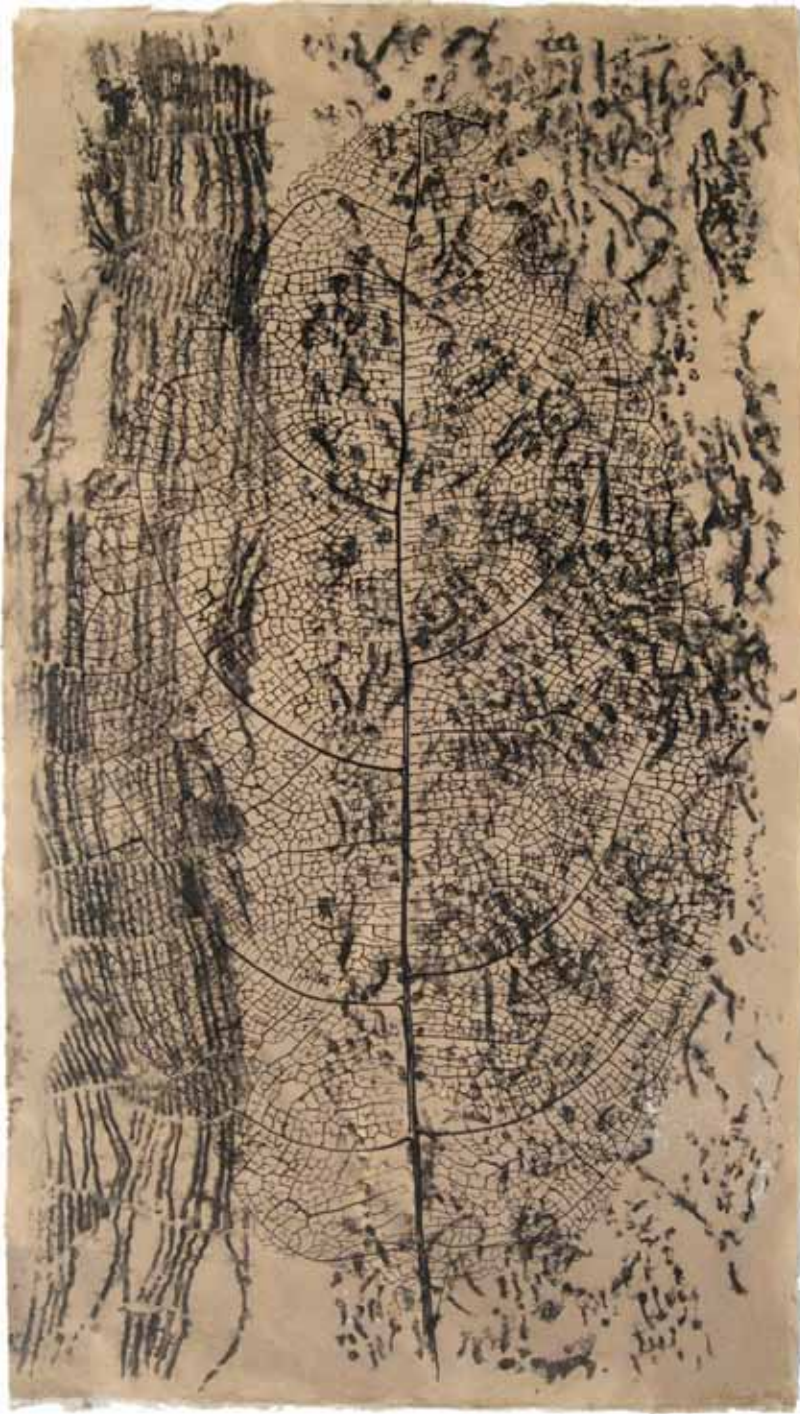
Drypoint on handmade pigmented cotton rag paper with painted pulp inclusions and stenciled earth pigments, 42 x 60 cm.



*Pressure*

Watermarked gamba grass, abaca and pigmented cotton paper with pulp painted inclusions, 42 x 60 cm.

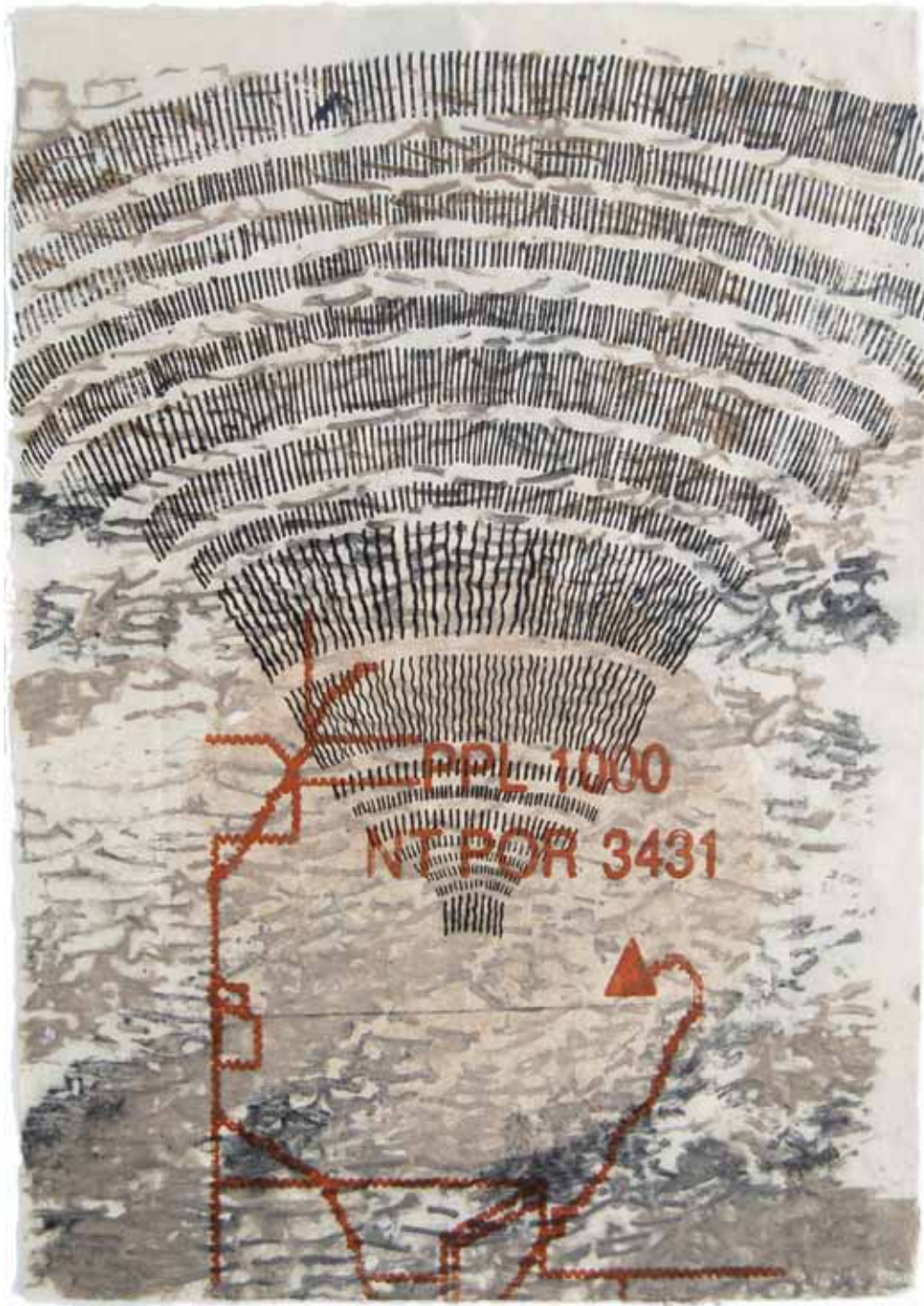
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***Signature***

Drypoint on handmade phalsa paper with stenciled bush charcoal, 90 x 40 cm.

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*Deep*

Drypoint on handmade manila hemp and phalsa laminate paper with stenciled earth pigments, 60 x 42 cm.

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***Scaffold***

Drypoint and stenciled bush charcoal on handmade phalsa paper with pulp painted inclusion, 60 x 42 cm.

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*Outcrop*

Drypoint and stenciled earth pigment on handmade phalsa paper with pulp painted inclusion, 60 x 42 cm.

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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, 2014

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