



*Desert Drypoints, Wetland Woodcuts
and the Magnificent Mangrove
Lithograph Series, by John Wolseley*

June, 2013

John Wolseley returns to Darwin in June as part of his continuing exploration of the Daly River and Blue Mud Bay in East Arnhem Land. Immersed in swamps, wetlands, tidal mangroves and the life forms that inhabit them, his work is a search to discover how we coexist within the landscape.

Presented by





From Siberia to the Kimberley –
Each year the Wading birds return to the Mangrove Swamps 2012
Lithograph with hand colouring printed in 6 colours from six aluminium plates
Edition: 40, 2012
Image size and paper size: 72cm x 103cm
\$2200

Mangrove Swamp I
Lithograph printed in five colours
from five aluminium plates
Edition: 20, 2012
Image size and paper size 73.6cm x 23.5cm
\$990 ea



Mangrove Swamp II
Lithograph printed in five colours
from five aluminium plates
Edition: 20, 2012
Image size and paper size 73.6cm x 23.5cm
\$990 ea



Mangrove Swamp III
Lithograph printed in five colours
from five aluminium plates
Edition: 20, 2012
Image size and paper size 73.6cm x 23.5cm
\$990 ea





The Waders Return
Lithograph with hand colouring printed in five colours
from five aluminium plates
Edition: 20, 2012
Image size and paper size 27.5cm x 98cm
\$1100



The Secret Life of the Mudskipper
Lithograph with hand colouring printed in five colours
from five aluminium plates
Edition: 20, 2012
Image size and paper size: 27.5cm x 98cm
\$1,100



The last journey of the Regent Honeyeater
Etching with watercolour
Monoprint 1/1, 2004
Image size: 17.5 x 52.0 cm
\$1,850



The last journey of the Regent honeyeater, (monochrome edition)
Etching, 2004
Image size: 17.5 x 52 cm
\$900



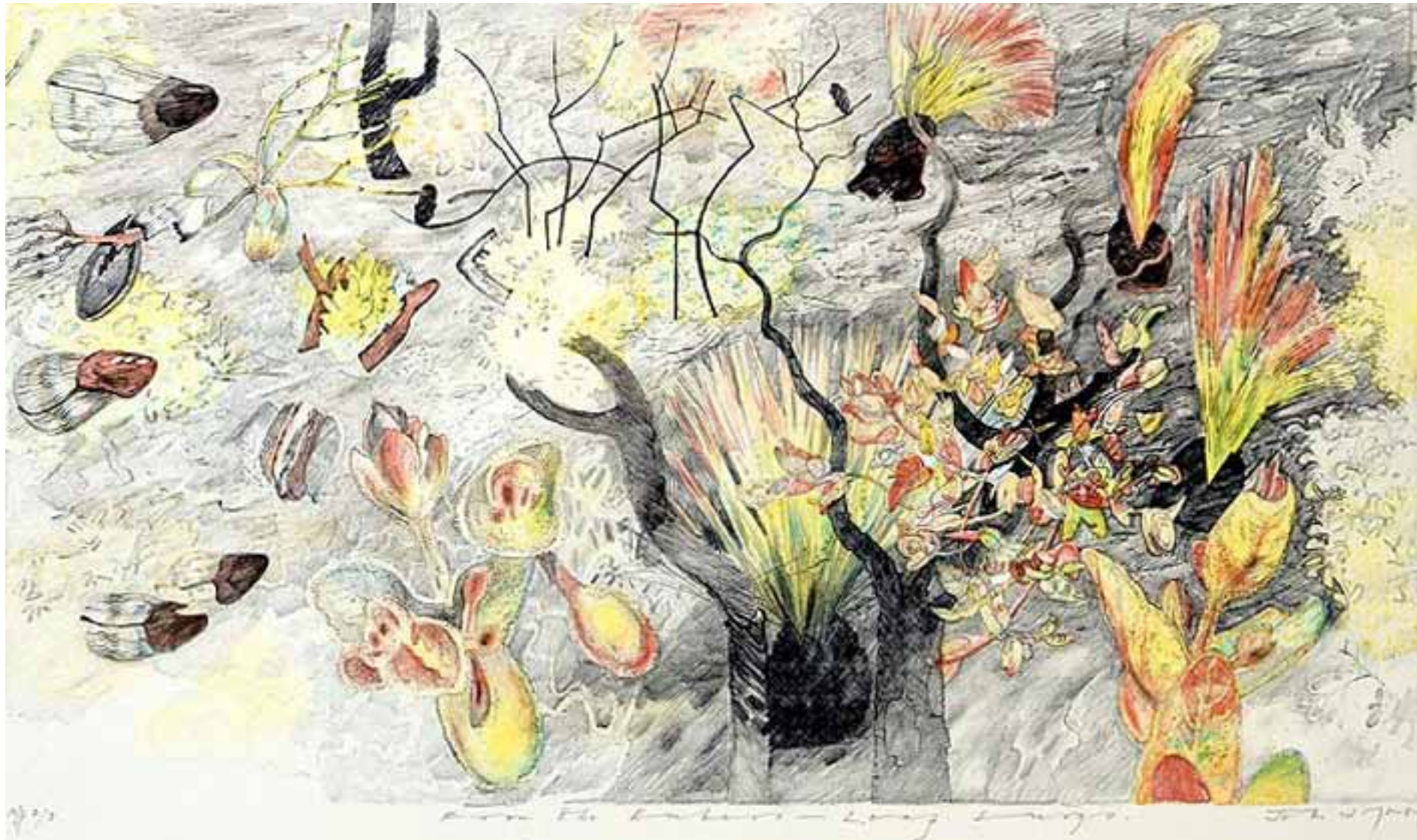
After the Fire No 2 - 'The fresh earth beams forth
ten thousand thousand springs of life' - Blake.

Five plate lithograph

Edition of 30, 2004

Image and paper size: 32.5 x 116cm

\$2,400



From the Embers - Leaf Surge
Five plate lithograph
Edition: 25, 2004
Image size: 32.5 x 55.5 cm
\$1,200



North of Andado, lithograph with hand colouring, 45 x 76cm, \$1200



Sea wrack: Tide after Tide – Baniyala
Etching
Edition: 50, 2010
Image size: 50 x 62 cm
\$1,250



Carbon frottage series of unique prints
Baniyala - The Sand Palm Burns and Draws the Sea
Frottage and etching, 2010
Image size: 50 x 62 cm
\$1250.00



Bladderwort species I – Giraween flood plain, NT
Watercolour on paper, 2012
Image and paper size: 40.5 x 39cm
\$5600

Bladderwort species II – Giraween flood plain, NT
Watercolor on paper, 2012
Image and paper size: 40 x 34cm
\$5600



John Wolseley

John Wolseley was born 1938 in England and settled in Australia in 1976. Since then he has travelled and painted all over the continent, from the deserts of central Australia, to the forests of Tasmania and the tidal reaches of remote Northern Territory.

His work over the last 30 years has been a search to discover how we dwell and exist within landscape – a kind of meditation on how land is a dynamic system of which we are all a part.

In 2009 Wolseley traveled to the Top End as part of the Nomad Art Djalkiri project. The outcome of Djalkiri is a celebrated national traveling exhibition by Indigenous and non-Indigenous artists created in a cross-cultural collaborative printmaking workshop at Yilpara, Blue Mud Bay in Arnhem Land. Djalkiri literally means 'footprint', but when applied to Yolgnu law it takes on a more profound meaning, forming the 'spiritual foundation of the world'.



During the Djalkiri project Wolseley looked at how the earth is moving and unfolding in rhythms and pulses. His work examines the ebb and flow of the tides and how the energy of the sea deposits objects, like leaves or coral to add to the random scatterings along the coast. Other works also explore the idea of a hidden order in the pattern of objects, which relates the minutiae of natural forms to the abstract dimensions of geology.

Since 2009 Wolseley has traveled to Darwin annually to continue his exploration of the Top End and visit Arnhem Land and Daly River to work with Indigenous artists. Parts of these journeys are to research and explore the detail and essence of particular landscapes. In doing so his work investigates the intimate connection between plants and the medicinal, symbolic and mythic properties found in the Aboriginal cultural knowledge. This understanding is a counterpoint to other cultural, intellectual and philosophical structures, symbolised by migratory connections with distant places.

His works show how landscape can be thought of as fields of energy, rendered as passages of life, in which plant forms move or dance with rhythmic life. Rafts of different species weave in-and-out of one another, across the surface the works.

Wolseley's paintings are a study of the inner workings of living organisms, an idea that has emerged out of the rivers and swamps of the Top End environment. While the compositions can be thought of as figurative, they also go beyond to a combination of stylised dynamic abstraction and rhythmic energy and still further to the exploration of hidden dimensions of being.

While primarily an artist John Wolseley brings to his work a deep sense of philosophy, research, ethno-biology, botany, zoology and humanitarianism coupled with acute observation. His exhibition Desert Drypoints, Wetland Woodcuts and the Magnificent Mangrove Lithograph Series is on show at Nomad Art from 31 May - 29 June, 2013

For more information please call
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