



Barka /Apocalypse

Etchings and aquatints

by

Alex Byrne

2020

Barka/Apocalypse was exhibited April – May 2021 at Gaffa Gallery in Sydney, Australia.

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Barka/ Apocalypse

I acknowledge the Gadigal people on whose traditional land I live and pay my respect to the Elders, past and present. Always was, always will be Aboriginal land!

Climate catastrophe surrounds us. The very extensive and devastating fires on the east coast of Australia through the summer of 2019/20 followed a long lasting drought. In turn, the fires were followed by floods and then the COVID-19 coronavirus. Rivers dried up, coral bleaching blighted the Great Barrier Reef repeatedly, great dust storms blew across the continent, an east coast low brought violent thunderstorms and hail.

Mirrored around the world, these manifestations of extreme instability in the global weather system result from neglect of the environment while pursuing unchecked economic growth since the industrial revolution. They challenge humanity to respond with thoughtful commitment to new ways of operating in the hope of returning the planet to a tolerable equilibrium.

Australia was colonised during this period and our environment has been profoundly damaged by the processes of colonialism and modernisation over the 250 years since Lieutenant James Cook claimed the east coast of Australia. The land management practices of Indigenous peoples, developed over more than 60,000 years, have been ignored, leading to widespread erosion,

unmanageable fires and the extinction of many species, species which were unique to Australia.

The aquatints and etchings in the Barka/Darling and Apocalypse series explore the consequences of colonialism on Australia's natural environment.

Barka was inspired by several trips along the great Darling River, seeing it bone dry, with water trickling down at last and with a good flow. Extending from the junction with the Barwon in northern New South Wales close to the Queensland Border, it flows to the junction with the Murray at Wentworth near the South Australian and Victorian borders.

Much of its course flows through the lands of the Pakaantji who called it the Barka and enjoyed its fish, mussels, yabbies and surrounding plants and animals. They traded with other peoples and met at ceremonial grounds including magnificent Mutawintji. The etchings and aquatints recognise their presence and ownership but avoid appropriating their imagery. I pay my respect to Paakantyi Elders, past and present and recognise their continuing ownership of that land.

Following exploratory visits by Sturt, Mitchell and others, settlers grabbed land and brought in their sheep and cattle. Paakantyi were driven off and subdued by massacres and the Native Police. The river became known as the Darling and became a highway for paddle steamers as port towns developed at Wentworth, Louth and Bourke. One of my great grandfathers, John Alfred Byrne, was the teacher at Louth in the 1890s when it was a prosperous entrepot for the wool growers along the river, far from the hamlet of today.

The etchings and aquatints present vignettes of this history. The camel trains and paddle steamers of colonialism are followed by the fish kills and goats of today. The striking Sturt Desert Pea reminds us of the blood shed as the frontier extended to the west and north.

Thirty seven aquatints and etchings are printed on a nine metre length of Velin Arches paper, recalling the charts or river maps used by the paddle steamer skippers on the Darling, Murray and Murrumbidgee, when they were mighty rivers. As with the originals, the paper is mounted on two rollers in a timber case so that it can be rolled from one to the other, revealing the prints one by one. For the exhibition, it was unrolled it from the case and stretched along a wall. A selection of the prints was framed and hung nearby together with a slide show of all the prints.

Apocalypse responds to the horrendous fires of summer 2019/20 and the other environmental shocks including COVID-19 which is believed to have jumped a species barrier due to interference with nature. The seven images present the Seven Last Plagues in the Book of Revelation Chapter 16 which begins with

And I heard a great voice out of the temple saying to the seven angels, Go your ways, and pour out the vials of the wrath of God upon the earth.

Whatever our religious beliefs, we must recognise that wrath and respond wholeheartedly to the challenges of climate change. Barka/Darling and Apocalypse together seek to highlight that need.

These two series of etchings and aquatints build on the work I exhibited at Gaffa in 2016 and 2020. I have continued to explore the potentialities of the copper sulphate/salt on aluminium etching process developed by Nik Semenoff.

Alex Byrne
Sydney, February 2021

Barka/Darling



Alex Byrne, *Barka Navigation Chart*, 2020

Tasmanian Oak Box with perspex window containing Velin Arches Blanc 300 gsm 9 metre x 535 mm roll of 37 Aquatints and Etchings of the Barka/Darling series on Hahnemuhle 300 gsm; dimensions 645x590x140.

Inspired by charts made by paddle steamer captains that showed the river's course, landmarks, woolsheds, hotels, homesteads, and dangerous river sections. See, for example: *Paddle steamer captains navigational chart of the Darling River*, rolled, cloth/ink, 1870-1890. Museum of Applied Arts & Sciences, accessed 22 February 2021, <<https://ma.as/55518>>



Alex Byrne, *Barka 1 – Regret*, 2020

Aquatint; Barka/Darling series on Hahnemühle 300 gsm 1 AP + 5;
390 x 310

The occupation of the lands of the Paakantyi and other peoples of western New South Wales was accompanied by horrific violence including massacres. The Rufus River Massacre occurred on a bend of the Rufus at Lake Victoria, west of Wentworth, on 27 August 1841. At least 30 Aboriginal people died, concluding a six month long guerrilla war by the Aboriginal people, during which they successfully blocked the overlander route from Sydney to Adelaide through their land.



Alex Byrne, *Barka 2 - Sturt Desert Pea*, 2020

Aquatint; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5;
160 x 220

Sturt's Desert Pea, *Swainsona formosa*, is a perennial plant with silky grey-green foliage arising from prostrate stems. The flowers are usually blood red or scarlet with a glossy black swelling or 'boss' at the base of the uppermost petal. The species is confined to Australia and the first European collection was made in 1699 by William Dampier:

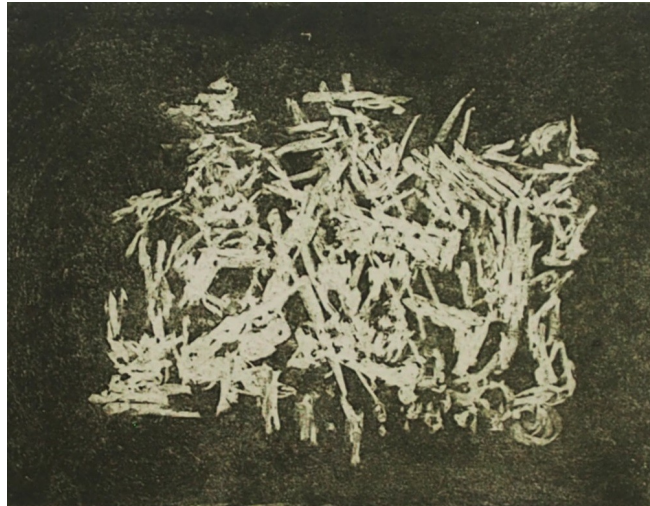
a creeping vine that runs along the ground ... and the blossom like a bean blossom, but much larger and of a deep red colour looking very beautiful.



Alex Byrne, *Barka 3 - Darling Loop*, 2020

Aquatint; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5;
350 x 250

Seen from above, the Barka's course twists and turns, loops back on itself and spreads into clay pans. Old courses create lagoons that fill after good rains and may be covered with lilies.



Alex Byrne, *Barka 4 – Massacre*, 2020

Aquatint; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5;
260 x 220

Confrontations between colonists and Aboriginal land owners often led to violence and frequent massacres. As early as 1836, in an area he named Mount Dispersion, Major Mitchell armed his men (against New South Wales Government orders) and ordered an unprovoked ambush of warriors. He wrote to Governor Bourke:

*... Numbers were shot swimming across the Murray, and
some ever after they had reached the opposite shore...
and we pursued our journey unmolested.*



Alex Byrne, *Barka 5 - Big Sky*, 2020

Aquatint; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5;
395 x 310

The plains of western New South Wales are characterised by their enormous expanse of sky uninterrupted by mountains or structures. At night distant stars and constellations are visible with only the occasional passing satellite or plane. By day, the deep blue extends over everything except when the clouds mass for a storm or everything is blanketed in the red of a dust storm.



Alex Byrne, *Barka 6 – Ibis*, 2020

Aquatint; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5;
220 x 220

Reviled as dirty ‘dustbin chickens’ in the cities, the ibis of inland Australia are striking birds. With their curved beaks and white plumage, the Australian white ibis, *Threskiornis molucca*, is widespread across much of Australia. They inhabit wetlands and are found wading along the muddy shores of the Barka.



Alex Byrne, *Barka 7a – Shingleback*, 2020

Aquatint; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5;
260 x 210

Tiliqua rugosa, the shingleback or sleepy lizard, is a member of the blue-tongue lizard genus (*Tiliqua*). The tongue is dark blue and the lining of the mouth is bright pink. They crush snails and beetles with their strong jaw muscles. Shinglebacks live alone for most of the year, but between September and November reunite as monogamous pairs and may be seen crossing roads in pairs, the male following the female.



Alex Byrne, *Barka 7b – Bluetongue*, 2020

Aquatint; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5;
260 x 210

When threatened, blue-tongues, *Tiliqua scincoides*, turn towards the threat, open their mouth wide and stick out their broad blue tongue that contrasts vividly with the pink mouth. If the threat does not go away, blue-tongues may hiss and flatten out the body, making themselves look bigger. Blue-tongues live alone for most of the year but between September and November males pursue females for mating. Mating may be rough, with females carrying scrape marks from the male's teeth.



Alex Byrne, *Barka 8 - Macquarie Perch*, 2020

Aquatint; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5;
220 x 280

The Macquarie perch, *Macquaria australasica*, is a native fish of the Murray-Darling river system which originally came from the coastal Shoalhaven River and colonised the Murray-Darling Basin some 657,000 years ago. Murray-Darling Macquarie perch are now listed as endangered due to competition from introduced trout species.



Alex Byrne, *Barka 9 – Pelicans*, 2020

Aquatint; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5;
365 x 260

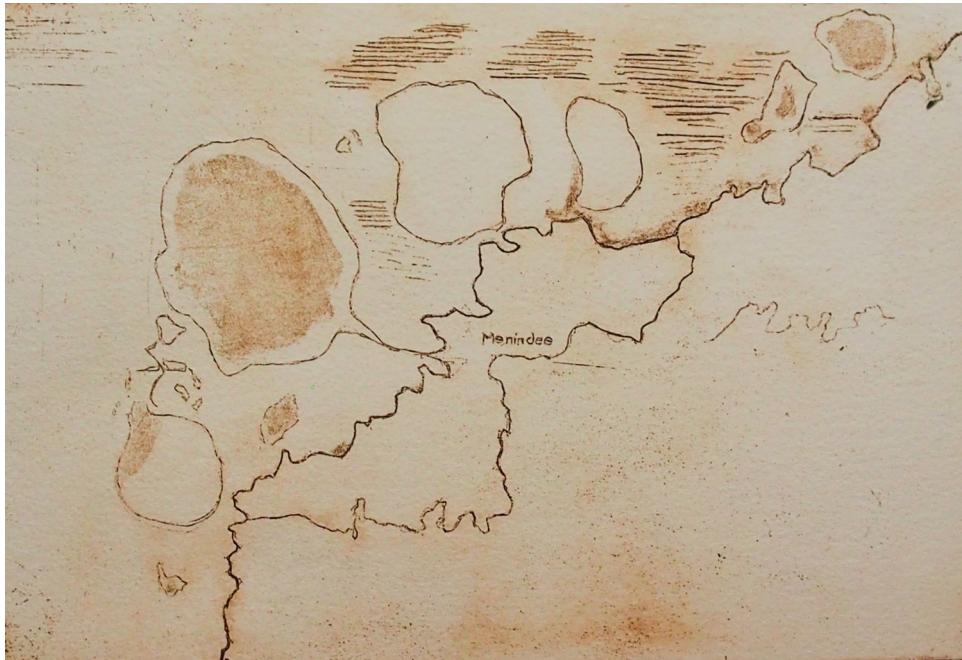
The Australian Pelican, *Pelecanus conspicillatus*, roost around the coast on sandbanks, rock platforms and reefs, or swim in lagoons, bays and estuarine waters. On the rare occasions that monsoonal rains flood the salt lakes in the arid inland, pelicans flock there in their thousands to breed. When the interior dries out, they leave and head for less-ephemeral terrestrial wetlands or the coast.



Alex Byrne, *Barka 10 - Fish Kill*, 2020

Aquatint; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5;
365 x 260

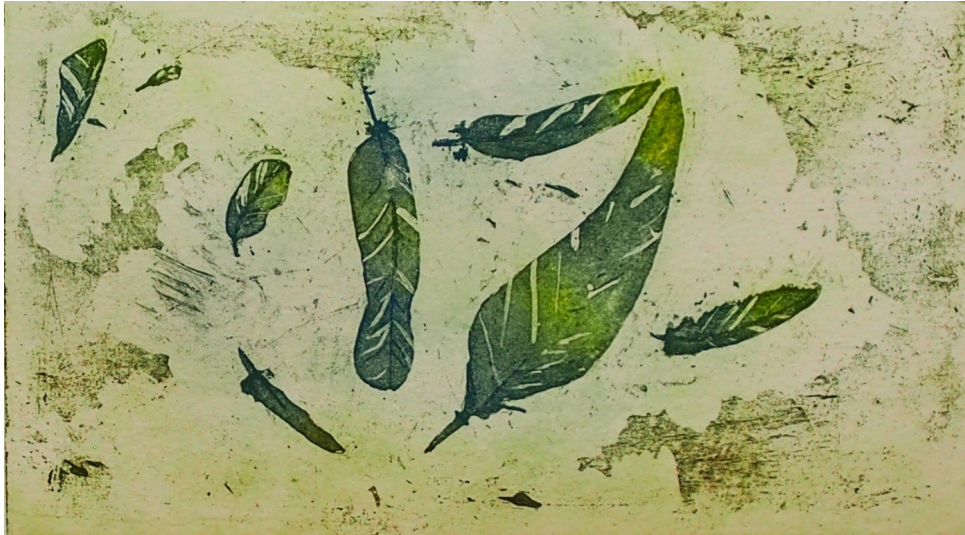
Enormous numbers of fish died in the Lower Darling during the summer of 2018/19, most downstream of Menindee Lakes. An independent report to the Murray Darling Basin Authority concluded that 'over a million' fish may have died and identified the main causes: lack of water flowing in and years of over-allocation of water throughout the Basin. Blue green algae to thrive in low water and when the algae die and decompose oxygen levels fall below critical levels, causing the fish to die.



Alex Byrne, *Barka 11 – Menindee*, 2020

Aquatint; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5;
365 x 260

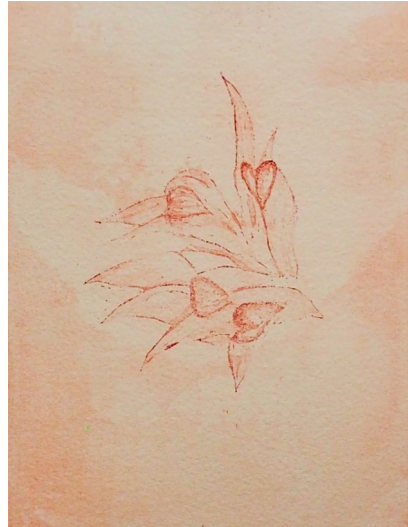
The oldest European settlement on the Barka, Menindee was established in 1852. It hosted Burke and Wills in 1860 on their ill fated expedition to the north coast. By the 1880s paddle steamers carried supplies and wool to and from South Australia. Construction of weirs created shallow lakes that enabled irrigation of fruit, grapes and vegetables until ended by declining water levels. The imposing Kinchega woolshed in the nearby National Park recalls the enormity of the wool industry.



Alex Byrne, *Barka 12 – Feathers*, 2020

Aquatint; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5;
325 x 220

The central and lower Barka has supported large populations of waterbirds including freckled duck, grey teal, pink-eared duck, red-necked avocet, sharp-tailed sandpiper and red-capped plover. Birds of the floodplain and woodlands include the diamond dove, sacred kingfisher, rufous whistler, regent parrot, superb parrot, yellow rosella and pink cockatoo. Populations of both have been reduced by drought and water capture.



Alex Byrne, *Barka 13 - Sturt Desert Pea*, 2020

Aquatint; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5;
210 x 260

Sturt's Desert Pea, *Swainsona formosa*, is the floral emblem of South Australia. In *Narrative of an Expedition into Central Australia*, Sturt refers several times to its beauty in flower and the harsh nature of its habitat, and notes that beyond the Darling River:

we saw that beautiful flower the Clianthus formosa [sic] in splendid blossom on the plains. It was growing amid barrenness and decay, but its long runners were covered with flowers that gave a crimson tint to the ground.



Alex Byrne, *Barka 14 – Wilcannia*, 2020

Aquatint; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5;
365 x 260

Displacing the Paakantyi, miners and graziers occupied the Wilcannia area from the 1870s. Known as 'Queen City of the West', Wilcannia became the third largest port on the Barka and was a hub for coach routes across Western NSW and for camel trains to remote stations and mines. A streetscape of imposing buildings constructed from locally quarried sandstone survive, including the Knox and Downs Store, Athanaeum Library and the Club Hotel.



Alex Byrne, *Barka 15 – Anabranh*, 2020

Aquatint; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5;
365 x 260

The southern part of the Great Artesian Basin, formed 250-60 million years ago, underlies the Darling Basin, where the Darling River and its tributaries meander across giant floodplains of the interior, making many twists and turns on their way to the Murray and eventually the Southern Ocean. New channels cut by floods have left lagoons and anabranches.



Alex Byrne, *Barka 16 – Lamb*, 2020

Aquatint; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5;
365 x 260

Dunlop Station on the Barka near Louth ran approximately 184,000 sheep. The station produced so much wool that it had its own wharf and in 1888 the shearing shed at Dunlop was the first large shed to introduce mechanical shearing when 40 shearing machines invented by Frederick Worsley were installed.



Alex Byrne, *Barka 17 - Western Carp Gudgeon*, 2020

Aquatint; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5;
210 x 120

Western Carp Gudgeon, *Hypseleotris klunzingeri*, is widespread in slow flowing sometimes turbid, heavily weeded areas 1-3 m deep. They can congregate in large schools below dams and weirs. Gudgeons are important forage fish for the larger native species such as Murray cod, golden perch, Macquarie perch and freshwater catfish.



Alex Byrne, *Barka 18 - Barka Bank*, 2020

Aquatint; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5;
365 x 260

In April 1855, the Darling lands were surveyed and opened for tender. The small river frontage blocks preceded the great Darling stations of later years. One block became known as Kinchega and was the place where the ill fated Burke and Wills expedition picked up the infamous William Wright in 1860. His failure to meet the party on the return to Coopers Creek was a major cause of the demise of leaders of the Burke and Wills expedition.



Alex Byrne, *Barka 19 – Mussel*, 2020

Aquatint; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5;
340 x 260

The Paakantyi diet consisted of small mammals, birds, golden perch, yabbies and fresh water mussels as can be seen in numerous middens along the Barka. The freshwater mussel, *Velesunio ambiguus*, is 120 mm long and burrows shallowly in silty sand and mud in streams and billabongs where they can tolerate low oxygen concentrations and long periods out of water.



Alex Byrne, *Barka 20 – Loading*, 2020

Aquatint; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5;
365 x 265

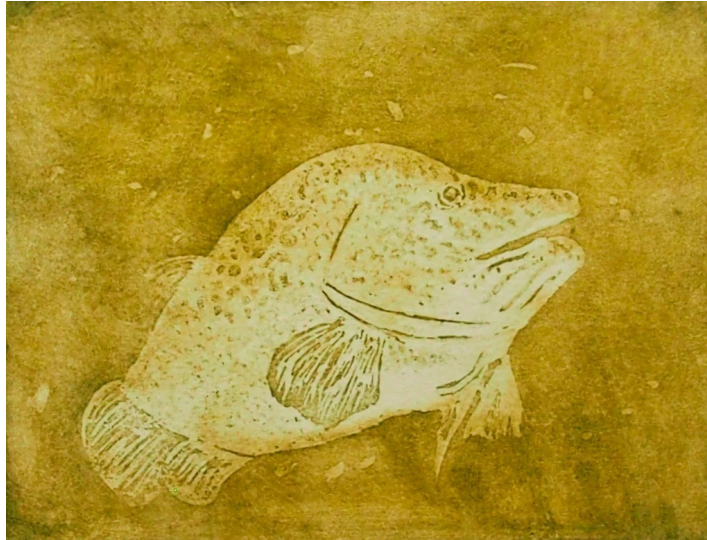
In the late 19th century the Barka/Darling became a major freight route for the pastoralists of western New South Wales. Droughts and the river's ever changing sandbanks and snags made river transport uneconomic as rail and then motorised road transport grew over the past century.



Alex Byrne, *Barka 21 - Louth Hotel*, 2020

Aquatint; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5;
260 x 365

Louth was established in 1859 when Thomas Andrew Mathews built a pub to cater for the passing river trade. Known as the 'King of Louth', he named the town for his home County of Louth in Ireland. My great grandfather, John Alfred Byrne, was the teacher at the Public School in the 1890s when it was a river port near Dunlop Station and feeding the track to Cobar.



Alex Byrne, *Barka 22 - Murray Cod*, 2020

Aquatint; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5;
255 x 210

Murray cod, *Maccullochella peelii peelii* or Goodoo, is the largest Australian freshwater fish, reaching 114 kg and 1800 mm length and living up to 48 years. The species is important in Aboriginal mythology: a huge Murray cod is responsible for forming the Murray River and all its fishes. Generally associated with deep holes in rivers, the Murray cod make an upstream migration up to 120 km to spawn then returning to the same area, usually to exactly the same snag.



Alex Byrne, *Barka 23 - Flow at last*, 2020

Aquatint; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5; 365 x 260.

The Barka's flow is extraordinarily irregular: it dried up on forty-five occasions between 1885 and 1960. Floodwaters come from Queensland via the Condamine, Barwon and Paroo systems and can spread out to 70 km near Tilpa in a good year. The trickling of water down past Tilpa in February 2019 signalled the waning of the most recent drought as the surrounding plains were greened by local rain.



Alex Byrne, *Barka 24 – Battle*, 2020

Aquatint; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5;
350 x 250

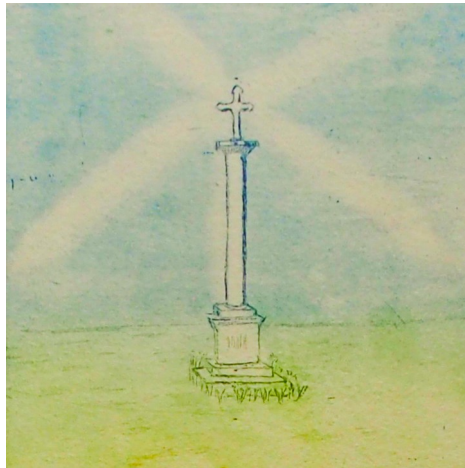
The fight for life is most extreme in dry times, when the Barka is reduced to drying ponds separated by cracked mud and sandbanks. Mussels and frogs burrow to survive, surviving fish try to find the remaining deep holes, mammals stop breeding and die (even the goats) and birds leave if they can.



Alex Byrne, *Barka 25 – Mutawintji*, 2020

Aquatint; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5;
365 x 260

A site of major spiritual significance to the Wiimpatja, Mutawintji includes more than 300 sacred places including creation places, rock engravings, paintings and evidence of long occupation. An extraordinary hillside of engravings overlook a large oval trodden flat over many generations as clans met for ceremony and trade. Peoples came from far away such as the Adnyamathanha from Ikara/Wilpena Pound across the gibber plains and desert.



Alex Byrne, *Barka 26a - Louth Mary Matthews Memorial*, 2020

Aquatint & Etching; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5; 200 x 200

Mary was the wife of Louth's founder, TA Mathews, an Irishman who voyaged to Victoria to seek gold. Two years later he sent for his family to join him on the Darling at Louth (named for his birth place). Following Mary's early death at 42, Thomas commissioned an ornamental cross that reflects the setting sun onto the town and, on the anniversary of her death, onto their former doorstep.



Alex Byrne, *Barka 26b - Louth Shearers Bike*, 2020

Etching; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5;
250 x 170

The enormous sheep industry depended on itinerant workmen and especially shearers who travelled the dusty inland tracks on foot or, if they were lucky, by bicycle or riverboat. In times of drought and depression, they moved from town to town, station to station seeking work or at least the dole.



Alex Byrne, *Barka 27 – Cockatoos*, 2020

Aquatint; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5;
350 x 250

The raucous cries of sulphur crested cockatoos, *Cacatua galerita*, greets any camper along the tree lined rivers of the Murray Darling basin. Like naughty children, they squabble for perches and tear at trees and crops. They are known – and often reviled – for their destruction of buildings, powerlines, etc. Their more sedate cousins, the pink cockatoos are usually found only in the arid and semi-arid regions.



Alex Byrne, *Barka 28 - Breaking of the Drought*, 2020

Aquarelle; Barka/Darling series on Hahnemühle 300 gsm 1 AP + 5;
365 x 260

Drought is one of the most feared cycles in the Australian climate and appears to be exacerbated by climate change coupled with poor land management practices. Crop failure, stock losses, loss of native animals and plants, bushfires, fish kills, dust storms and land degradation are consequences that lead to considerable economic losses and great distress, especially among those most directly affected. The 'green blush' that spreads across after the rains come offers hope to all.



Alex Byrne, *Barka 29 - Bourke Old Bridge*, 2020

Aquatint & Etching; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5; 250 x 200

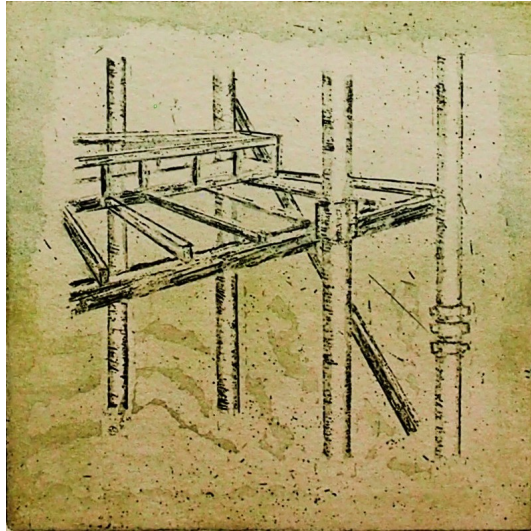
Opened in May 1883, the North Bourke Bridge is the oldest moveable span bridge in Australia. It provided easy access for wool teams from the northwest to reach the railhead at Bourke and has a bent deck to facilitate droving. Built from iron imported from England via Bathurst, its lifting span was designed to let paddle steamers travel up the main channel of the Barka.



Alex Byrne, *Barka 30a - Bourke Spoonbill*, 2020

Aquatint & Etching; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5; 200 x 200

The Yellow billed Spoonbill, *Platalea flavipes*, forages in the shallows of freshwater wetlands and lagoons across inland Australia. It feeds on aquatic insects and their larvae, using its wide bill to sweep shallow waters, locating prey with many vibration detectors. It often nests in colonies, placing platform of sticks and reeds in trees or among reed beds.



Alex Byrne, *Barka 30b - Bourke Old Wharf*, 2020

Aquatint & Etching; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5; 200 x 200

The 'old wharf' at Bourke is actually a replica showing the construction of river wharfs. They had to be designed to cope with varying river heights and the high banks that had been carved out over years. Heavy arriving supplies and equipment had to be raised and consigned bales of wool had to be lowered to the paddle steamers below.



Alex Byrne, *Barka 31 - Barwon Junction*, 2020

Aquatint; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5;
365 x260

The confluence of the Barwon and Culgoa rivers, between Brewarrina and Bourke, marks the start of the Barka/Darling. Both rivers originate in southern Queensland with the Barwon fed by many north flowing NSW rivers including the Macquarie, Namoi, Gwydir and Bogan. Upstream at Brewarrina are the extensive ancient stone fish traps of the Ngemba Wayilwan, a site of great sacred and cultural significance.



Alex Byrne, *Barka 32a - Toorale Spoonbill*, 2020

Aquatint & Etching; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5; 200 x 200

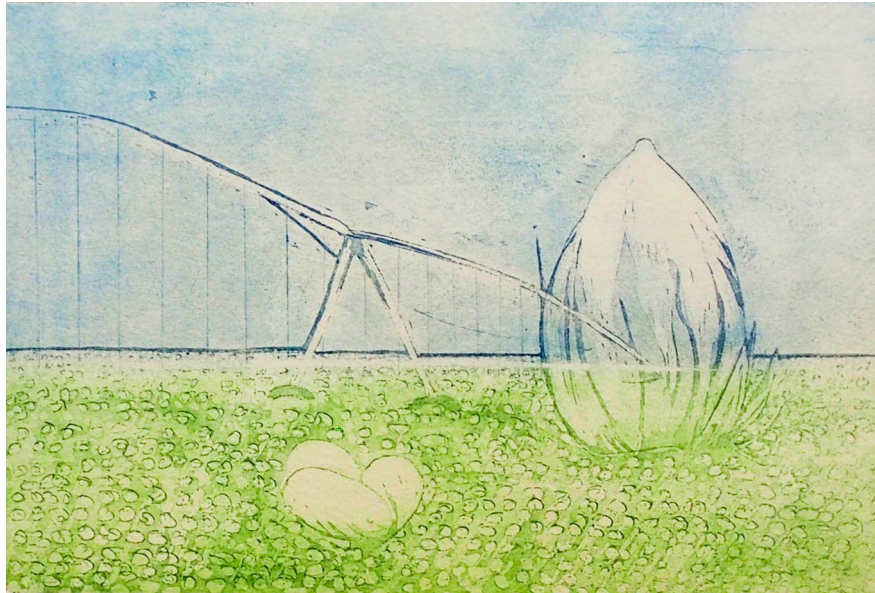
Located where the Warrego River joins the Barka/Darling, Toorale Station was a large pastoral lease before being declared a national park in 2010. In 1894, 265,000 sheep were shorn on the property with the number declining through the twentieth century.



Alex Byrne, *Barka 32b - Toorale Goats*, 2020

Aquatint & Etching; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5; 255 x 210

Feral goats, *Capra hircus*, are a major pest in arid and semi-arid regions. Introduced during colonisation as domestic livestock, they occur across 28% of Australia, competing with native fauna, causing land degradation, and threatening plant and animal species and ecological communities. They can often be seen on the Barka/Darling banks and surrounding country.



Alex Byrne, *Barka 33 - Cotton Irrigation*, 2020

Aquatint & Etching; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5; 355 x 260

Following earlier unsuccessful ventures, cotton has been grown commercially in Australia since the 1970s. Much research and effort has gone into reducing the use of fertilisers and water and the Australian industry now claims to be one of the most water efficient cotton industries in the world. However, reduced stream flows in the Murray Darling basin and their consequences for communities, fish and wildlife and incidences of water misuse have led to questions about the suitability of the industry, particularly in the face of climate change.

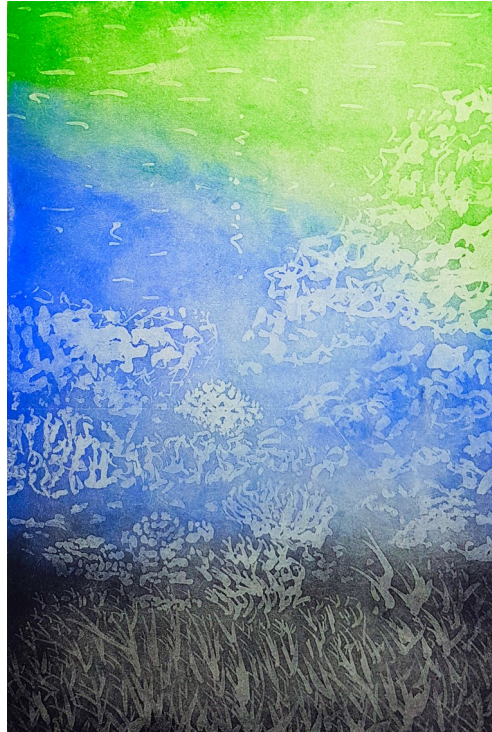


Alex Byrne, *Barka 34 - Freedom Ride*, 2020

Aquatint; Barka/Darling series on Hahnemuhle 300 gsm 1 AP + 5;
260 x 365

The taking of the land through brutality, massacres and driving the traditional owners off Country was followed by a century of forced concentration into missions and reserves. Children were removed from their families. Ceremony and use of language were forbidden. Signalling the need for change, Arrente student Charles Perkins led the 1965 Freedom Ride that visited Walgett and other towns with oppressed Aboriginal populations and famously liberated the Moree Baths from which Aboriginal people were banned.

Apocalypse



Alex Byrne, *Apocalypse 1 - Every living soul died in the sea*, 2020

Aquatint; Apocalypse series on BFK Rives Grey 280gsm 1 AP + 5;
380 x 565

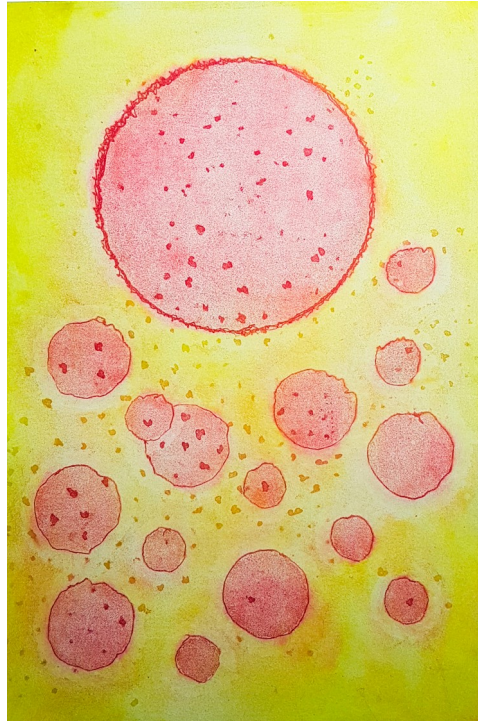
*And the second angel poured out his vial upon the sea;
and it became as the blood of a dead man: and every
living soul died in the sea. - Revelation 16(3)*



Alex Byrne, *Apocalypse 2 - The rivers became blood*, 2020

Aquatint; Apocalypse series on BFK Rives Grey 280gsm 1 AP + 5;
380 x 565

*And the third angel poured out his vial upon the rivers and
fountains of waters; and they became blood. - Revelation
16(4)*



Alex Byrne, *Apocalypse 3 - A noisome and grievous sore*, 2020

Aquatint; Apocalypse series on BFK Rives Grey 280gsm 1 AP + 5;
380 x 565

*And the first went, and poured out his vial upon the earth;
and there fell a noisome and grievous sore upon the men
which had the mark of the beast, and upon them which
worshipped his image. - Revelation 16(2)*



Alex Byrne, *Apocalypse 4 - The water thereof was dried up*, 2020

Aquatint; Apocalypse series on BFK Rives Grey 280gsm 1 AP + 5;
380 x 565

*And the sixth angel poured out his vial upon the great
river Euphrates; and the water thereof was dried up, that
the way of the kings of the east might be prepared. -
Revelation 16(12)*



Alex Byrne, *Apocalypse 5 Men were scorched with great heat*,
2020

Aquatint; Apocalypse series on BFK Rives Grey 280gsm 1 AP + 5;
380 x 565

*And men were scorched with great heat, and blasphemed
the name of God, which hath power over these plagues:
and they repented not to give him glory. - Revelation 16(9)*



Alex Byrne, *Apocalypse 6 Thunders and lightnings, a great earthquake, great hail*, 2020

Aquatint; Apocalypse series on BFK Rives Grey 280gsm 1 AP + 5, 380 x 565

And there were voices, and thunders, and lightnings; and there was a great earthquake, such as was not since men were upon the earth, so mighty an earthquake, and so great. ... And there fell upon men a great hail out of heaven, every stone about the weight of a talent: and men blasphemed God because of the plague of the hail; for the plague thereof was exceeding great. - Revelation 16(18 & 21)



Alex Byrne, *Apocalypse 7 - Darkness, pains and sores*, 2020

Aquatint; Apocalypse series on BFK Rives Grey 280gsm 1 AP + 5;
380 x 565

And the fifth angel poured out his vial upon the seat of the beast; and his kingdom was full of darkness; and they gnawed their tongues for pain, ... And blasphemed the God of heaven because of their pains and their sores, and repented not of their deeds. Revelation 16(10-11)