

Visions of the Kimberley

Art, place, culture, lore

Paddy Carlton
Queenie McKenzie
Helicopter Joey Tjungurrayi
Elizabeth Nyumi
Rammey Ramsey
Rusty Peters
Gordon Barney
Eubena Nampitjin

This selection of works is drawn from the remote regions of East Kimberley and Great Sandy Desert. Nomad Art presents eight distinguished artists each renowned for dynamic contemporary expression of their country, culture and lore.

The Kimberley is a vast and spectacular region located north of the Great Sandy and Tanami Deserts. Aboriginal people have been living on these ancient lands for thousands of years and are deeply connected to Country.



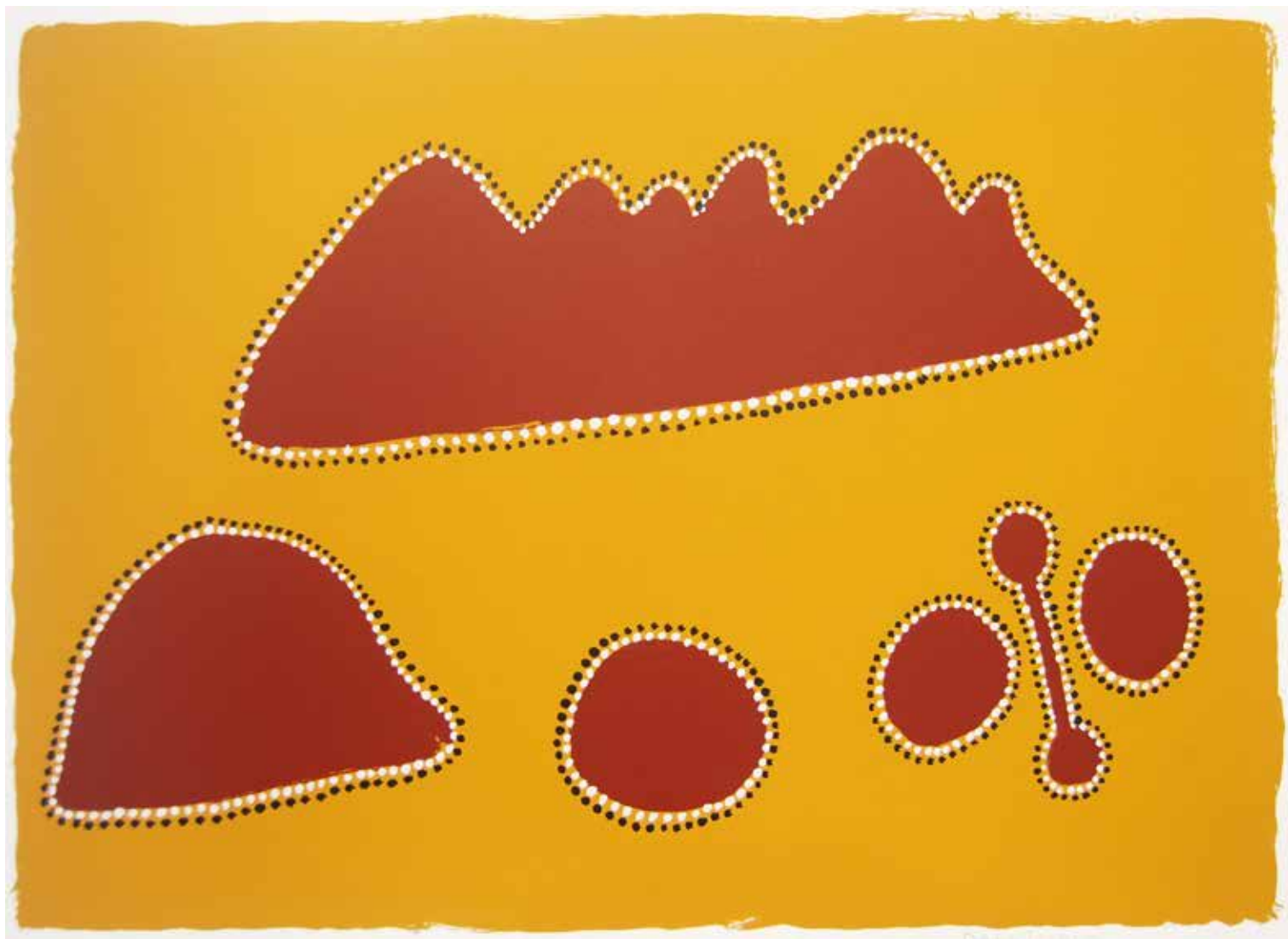
Geminmigan Country – Bull Hole, etching by Rammey Ramsey

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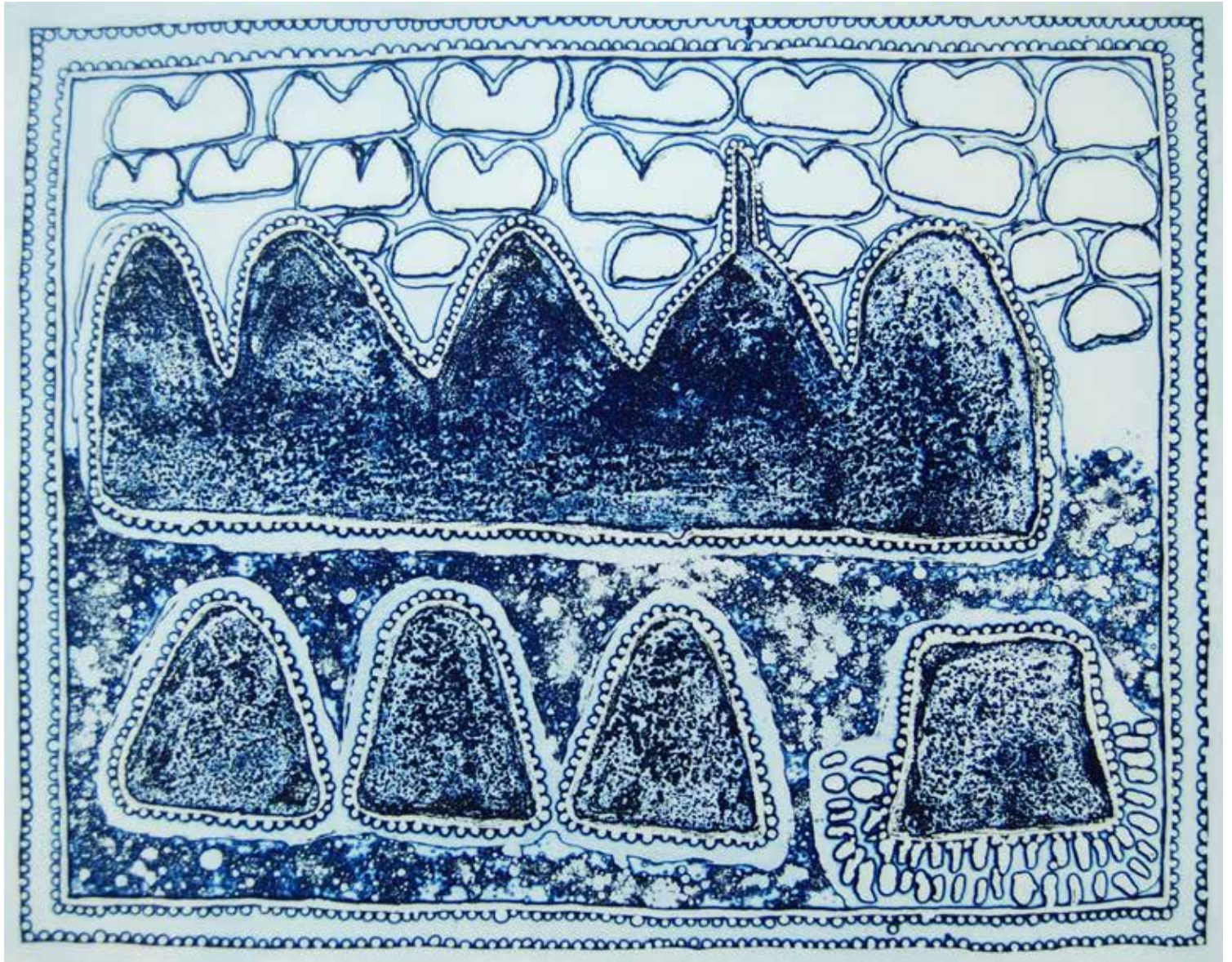
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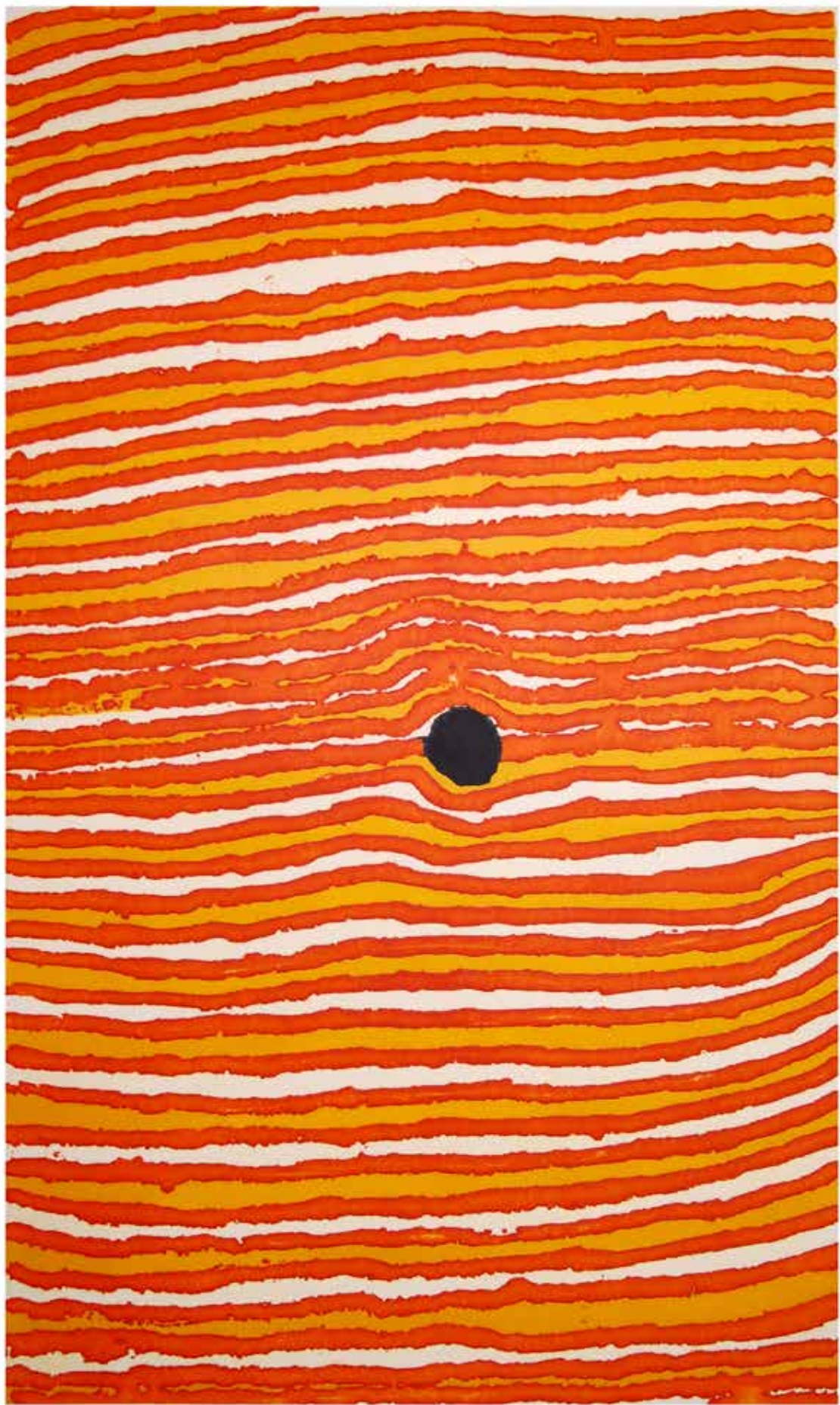
We acknowledge that we are on the traditional lands of the Taungurung people and pay our respects to their Elders past and present.



Yirrimbirnga thon Borroonoongoo, screenprint by Paddy Carlton, 41 x 60 cm, \$660 unframed



Ngayiwoorjji, etching by Queenie McKenzie, 38 x 58 cm, \$4,220 unframed



Wangkartu, etching, Helicopter (Joey Tjungurrayi), 59.5 x 39.5cm - \$1045 unframed



Parwalla, silkscreen by Elizabeth Nyumi, 64.5 x 48.0 cm, \$990 unframed



Geminmigan Country - Bull Hole, etching by Rammey Ramsey, 50 x 49cm \$770 unframed



Untitled, etching by Rusty Peters, 49 x 49cm, \$770 unframed



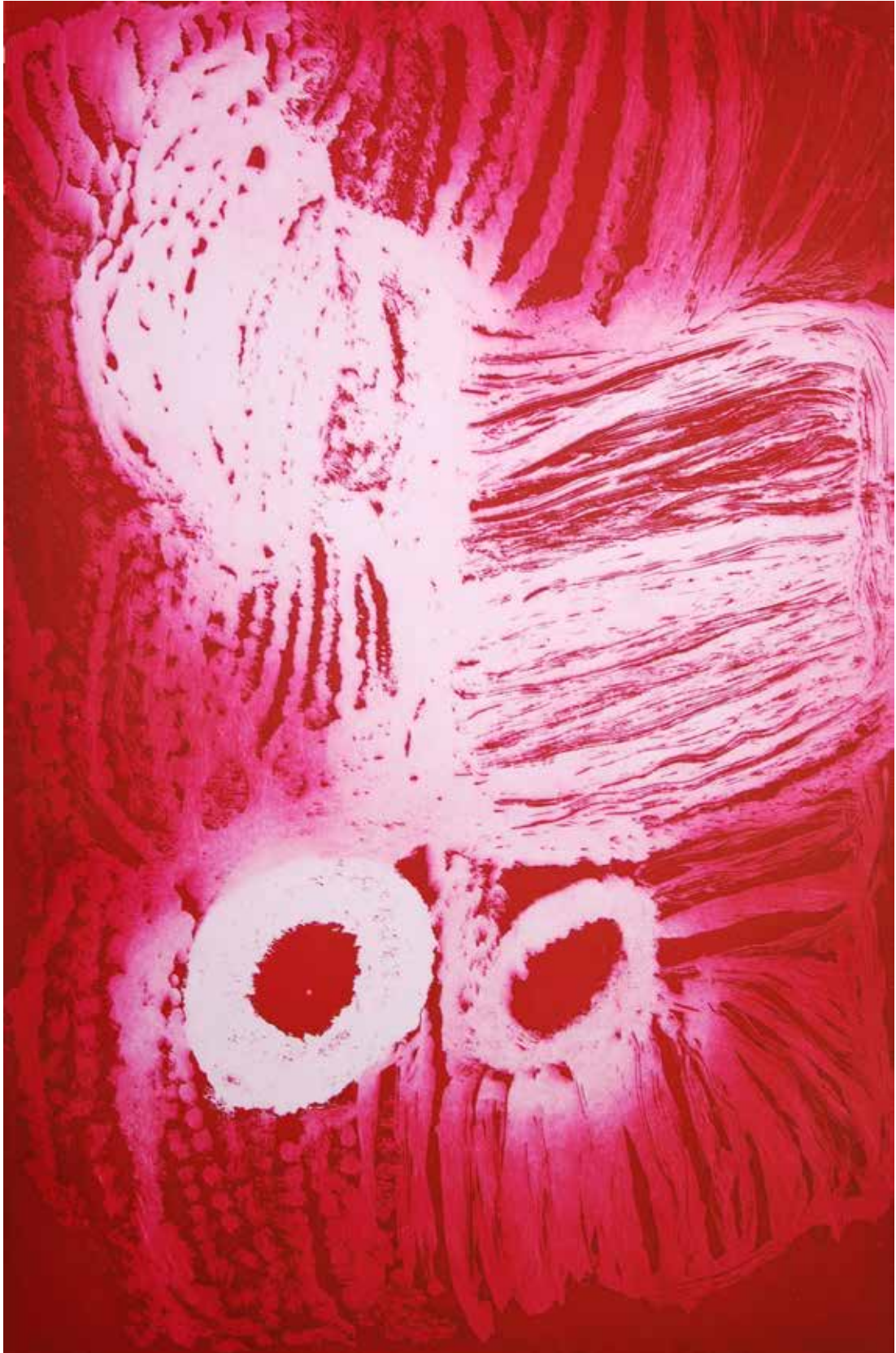
Birnoo Country, etching by Gordon Barney, 49 x 59cm, \$485 unframed



Kurrulyar, silk screen by Helicopter Joey Tjungurrayi, 64 x 49 cm, \$935 unframed



Warlawoon Country 3, etching by Rammey Ramsey, 49.5 x 34.5cm, \$770 unframed



Kinyu, etching by Eubena Nampitjin, 59.5 x 39.5 cm, \$1650 unframed

Visions of the Kimberley: Art, place, culture, lore

Senior artist Gordon Barney painted his country Birnoowoo, around Alice Downs Station, where he worked as a stockman and where his family would often camp. Gordon's paintings are distinct in their use of line and empty space, to depict the hills in his country. This etching depicts a creek that runs through his Country, Birnoo. As he walked across this land with family there was always an abundance of bush food for everyone.

Rusty Peters is a senior Gija man of Joowoorroo skin, his detailed knowledge of the land and stories from Springvale and neighbouring Moola Boola stations is reflected in distinctive paintings in traditional red and yellow ochres and black charcoal. While recognisably part of the 'Warmun' style the intricate curves mapping Country and the dark caves and rivers in his images are particular to Rusty's work.

The works by Rammey Ramsey relate to the flat country in the area near Elgee Cliffs, south of Bedford Downs, which has the same Gija name as the artist, Warlawoon. His artworks show the places where Rock Wallabies live as well as camping areas near waterholes. Images of cliffs, hills, riverbeds, rocks, waterholes, roads, stockyards and meeting places appear as distillations of important features of the landscape.

Queenie McKenzie was a pioneer of the Kimberley art movement, an established painter and a respected custodian of the local Gija customs and lore. Her art represents powerful landscapes and important stories of her Country.

Paddy Carlton was a senior elder and law man in his community and across the Kimberley region.

His paintings reflect the richness of his culture and the love of his traditional country. Paddy was the key artist and mentor for Waringarri Arts.

Esteemed law woman and senior artist, Eubena Nampitjin was renowned for her spontaneity and strength of brush mark that carved the paint, leaving rhythmical tracks across the canvas. Her work resonates with the power of place and intimate knowledge of country. Art was like her second language, and she created with passion and dedication, weaving stories from the Tjukurrpa (Dreaming) as well as her personal history and knowledge of her traditional country, southwest of Balgo in the Great Sandy Desert and along the middle stretches of the Canning Stock Route.

Helicopter Joe Tjungurrayi's approach and dedication to the act of painting is evidence of the reverence which he holds for his country. Helicopter was brought up in a traditional nomadic lifestyle, learning from childhood the location of water sources and how to hunt for bush food. Since 1994 Helicopter has been painting in his own distinctive linear style that emanates from the central feature of a soak water.

Elizabeth Nyumi's country is in the Great Sandy Desert, west of Kiwirrkurra, and dominated by tali (sand hills). Her paintings of Parwalla depicts a large swampy area, which fills with water after the wet season rain and consequently produces an abundance of bush foods. The majority of Nyumi's print shows the different bush foods, women, shown as the U shapes, with their wana (digging sticks) and coolamons gathering the foods and whitish colours representing the spinifex.

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