Groundwork
Groundwork
The Ian Potter Museum of Art
The University of Melbourne
30 July to 23 October 2011
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In 1985 Australian artist Ian Burn posed the question, 'Is art history any use to artists?' On the surface, this seems a rather resentful challenge, suggesting that art historians' formal interpretations miss the point of art. But Burn was pursuing a different line of thought. Art history was of limited direct use to artists, he suggested, because artists plot historical narrative in a distinctive way. Unlike art historians they are not interested in neatly drawn maps plotting shared style, common intentions and mutual purpose. An artist can certainly take an analytical interest in another artist's work but this is far from being objective. It is driven by all manner of subjective factors, perhaps something as simple as a friendship or as complex as a mutual dialogue about a technical or aesthetic problem. It may even rest on contradiction; an artist might take a deep and productive interest in another's work because it is so different from his own.

*Groundwork* explores artists' distinctive approaches to the interpretation of art. The exhibition curator, Quentin Sprague, is himself an artist and his engagement with Janangoo Butcher Cherel, Mick Jawalji and Rammey Ramsey was triggered by the way their art challenged his own perception of artistic practice. As Sprague's catalogue essay makes clear, there is much more to this than shop talk; the work of the three artists prompted him, as an artist, to reflect on core concepts, such as 'abstraction' or 'non-figurative', which are used as fixed, catch-all categories. Then, as a curator, Sprague was challenged again, when he realised that the artists saw the connections between their work in different terms to him. Reflecting on this, as both an artist and a curator, Sprague resists, but does not abandon, the familiar points of entry into Indigenous art. Country, cultural tradition and politics come into play but so too do the often highly conceptualised matters of practice that preoccupy artists; things like palette, what to do with the edge of a canvas, or the uncertain boundary between abstraction and embedded figuration. The result is an exhibition that is a kind of dialogue between artists, one that invites us to reflect on what kinds of interpretation are of use to artists and curators alike.

I would like to congratulate and thank Quentin Sprague, and the participating artists Mick Jawalji and Rammey Ramsey, and the family of the late Janangoo Butcher Cherel. We acknowledge the artists' colleagues and representatives at Warmun Art Centre, Turkey Creek, and Mangkaja Arts Resource Agency, Fitzroy Crossing, along with linguist Thomas Saunders for his assistance with Mick Jawalji's works.

This catalogue has been generously supported by Warmun Art Centre, and we thank especially Maggie Fletcher for her enthusiasm. Staff at William Mora Galleries, Melbourne; Grantpirrie Gallery, Sydney; Raft Artspace, Alice Springs; and Aboriginal & Pacific Art, Sydney, have provided valuable assistance and advice. And finally, thanks go to the many collectors from Melbourne, Sydney and Adelaide who have so generously lent their work for this exhibition.

Foreword by
Chris McAuliffe
Director, the Ian Potter Museum of Art
As Indigenous art circulates within increasingly broad cultural contexts its interactions with existing categories of reference are tested in various ways. In order to build inclusivity into its reception without loss of cultural agency, it has become usual to emphasise cultural, historical and political frameworks of interpretation. These prompt us towards certain realities for remote Indigenous practice, but don’t necessarily explore its potential to simultaneously occupy other spaces. To have it both ways may seem difficult, but an approach that allows for the fluid coexistence of different counterpoints is increasingly valid, especially when the practices of key Indigenous artists are revisited in context.

As an exhibition, *Groundwork* aims to emphasise that various readings exist simultaneously, each as viable as the next, each taking us some way towards an understanding of how this art circulates in the world. This approach does not seek to deny the specific regionalism that informs the work through the lives and concerns of the artists—here these relationships are seen to necessarily underlie any reading. However, these are paintings best articulated as embodying various identities which elsewhere might be read as contradictory or, at the very least, inconsistent. They are neither wholly products of the historical or geographic contexts that inform them or simply outcomes of their hybrid contexts of production, any more than they are solely abstract or figurative, traditional or contemporary.

*Groundwork* began as a sustained investigation into the late-career practices of Janangoo Butcher Cherel, Mick Jawalji and Rammey Ramsey: a line of visual inquiry driven by scale and form as well as each artist’s divergent approach to surrounding artistic traditions. These concerns expanded as various regionally specific factors were brought into play, and as the possibility emerged that through bringing these artists together a narrative driven by three distinct practices could be traced across an artistic region; in this case encompassing the East and South Kimberley and the Gija and Gooninyandi language groups.

These thoughts were prompted initially by the practice of the late Gija/Gooninyandi artist Janangoo Butcher Cherel, whose work is brought into *Groundwork* as a kind of baseline against which its overriding concerns are articulated. By the time I saw a complete body of Cherel’s paintings in late 2006 he was established as a late-career artist and recognised as one of the key innovators among a group who had practised in and around Fitzroy Crossing in Western Australia since the early 1990s. I left that show of small-scale works on paper with some of my existing preconceptions about the appearance of remote Indigenous art challenged. The works resonated to some extent with other Indigenous artists’ work but various qualities also acted to position them, for me, within broader notions of practice, initially recalling a kind of ‘embedded’ abstraction through which artists have sought to reimagine the world through nonfigurative means.

To approach Cherel’s work in this way does not necessarily deny its very specific cultural content. A process of ‘abstraction’ is sometimes assumed to be non-relational, largely removed...
from the world. But if we establish instead that this process can be used to draw the world closer, across the distance of history, culture or memory and lay bare some of its inner workings—a process embedded, rather than separate—then it offers one way of approaching the art included here.

Cherel's works act to encompass a number of divergent perspectives: both expansive and detailed views, the personal and archetypal, formal and cultural concerns. Recurring motifs of bones (gooji), or bush plums (girndi) are neatly arranged in repetition. Their function of signifying themselves is perhaps less important than their creation of an overall visual field that relates to a much broader notion of place, recalling some of landscape's key visual properties and directly engaging the challenges posed by its representation. Cherel's tendency to focus on closely observed ephemeral elements of the natural world, for example the pattern wind leaves on sand or across the surface of water, is often drawn through a preoccupation with ceremony and its associated artefacts and designs. These concerns are embedded in changing compositions, often rendered visually inseparable as the artist employs a process of translation between the real world to which his works refer and that enabled by the imagined space of painting.

As formal problems, Cherel's works prompt various solutions for which painting grants specific means of reinterpretation and revision. This is a process that can be constantly balanced and recalibrated, and his tendency to question its relative success from work to work displayed a familiar creative anxiety. This questioning is obvious in the title of an early painting from 1992, *Joonany garra mi yoodila (If I am doing it right, am I a good painter or not?)*, but it also underlies each of the later works included here, apparent in the sometimes tangential shifts in approach from one work to another that serve to test the pictorial framework of his practice.

When in late 2009 I discussed an early version of this exhibition with Rammey Ramsey it was the first time he had seen the painting of Janangoo Butcher Cherel, whom he knew from their days working alongside each other on various Kimberley cattle stations. Like Mick Jawalji, the two had followed separate modes of engaging with the practice of art during their later lives, doing so with little or no knowledge of the other's work. Based solely on the appearance of Cherel's bright, idiosyncratic paintings, Ramsey initially doubted the value of showing his own work alongside them. Only as it became apparent who had made them did he come full circle, welcoming the opportunity to show with Cherel on the basis of both his cultural standing in the Kimberley region during his lifetime and on the fact of their shared history. For Ramsey this recognition engendered a trust in the content of the paintings regardless of their outward appearance, acknowledging Cherel's responsibility to speak for certain tracts of country in culturally appropriate ways commensurate with his own. This exchange highlights the complex relationship between form and content that circulates in all the work included here, and shows that various points of contact and divergence can be brought into play.

Ramsey's work, *Main Warlawoon*, 2010, provides a key historical frame for the practices of all three artists. It revisits the height of the Kimberley pastoral industry's interaction with local Indigenous populations and the attendant interplay between two worlds. Like many paintings of the East Kimberley tradition concerned with elements of personal or collective history, the perspective offered here reverses the usual gaze of such record—a directional marker shows the way to Lansdowne and Tablelands stations from the viewpoint of a central meeting and camping place in the artist's traditional country of Warlawoon.

As white settlement spread into this part of the Kimberley in the late nineteenth and early twentieth centuries vast land holdings consumed traditional 'estates' that had been aligned with specific familial and language groups for generations. This historical rupture quickly established an entirely different network across the region than that sustained before settlement, bringing contemporary sites of conflict and change to bear on a landscape already replete with networks of dreamtime narrative and ceremonial exchange. By the 1930s the Indigenous people of the region had largely been coerced into station work and had established a pattern of seasonally moving between the bush and ration camps on the stations, taking advantage of an annual wet season 'holiday' to observe law and culture responsibilities back in their traditional domains.
In many of Ramsey’s works included here it is the human traces in the landscape formed by a network of walking tracks or specific camping sites which create the focus, suspended above fields of colour and often anchored by key features such as hills or low ranges. Through painting Warlawoon Ramsey reimagines a place he hasn’t visited for many years through the prism of the station years and the attendant cycles of loss and return. This is an act much the same as that which activates Imanara in the work of Cherel and sites like Ban.gurr for Jawalji. Like the work of many remotely based Indigenous artists these are not simply acts of reminiscence, displaying instead each artist’s responsibility and authority in relation to these inherited sites and their continued importance to this senior generation, regardless of contemporary geographic distance. Here ‘country’ becomes a framework for picture making, cultural affiliation to specific places forming the basis against which various individual approaches develop—the differences within each practice displaying how these frameworks are malleable, open to reinterpretation.

The crossed directional marker in Ramsey’s Main Warlawoon, or the staggered walking tracks in a number of his untitled works on paper, are echoed by the intersecting lines that form the compositional framework of a number of works by Mick Jawalji, including Jiyirinyjarrgarringinawaji from 2007. Although these links may begin formally, they also shift and change against a number of interrelated readings. In Jawalji’s Gern.galiny—wind, 2006, these lines are also paths that starkly demarcate areas of country, converging at both the actual and conceptual centre of the work—the point where ‘the wind started his journey’, forming the graphically immediate focus of the painting.4

In other works similar divisions may be read as actions or narratives in the landscape, either archetypal or historical. In Muwambin, 2010, Jawalji has referred to the vertical division as the call of Jawuurranji, the Moon, his voice cutting through the landscape as he attempts to challenge the binding cultural laws serving to dictate his choice of wife.5 However, on separate occasions Jawalji has been known to attribute different meanings to elements of the same paintings, the various forms occupying shifting ground within the overriding narrative frame of the ‘story’ in question. Likewise, his tendency to ‘border’ paintings within window-like frames marked above and below by jagged lines can be seen to challenge expectations that form might convey content in a straightforward fashion. Regardless of a temptation to pull these ‘borders’ into reference to traditional forms (perhaps body painting or tooling on artefacts) as signifiers of content in themselves, Jawalji establishes them as relatively empty, decorative if anything, and serving primarily to state his identity as a painter.

As with the works of Cherel and Ramsey, Jawalji’s define their own visual space within regionally focused readings of Kimberley painting traditions. He initially developed his paintings alongside the late Andayin artist Ngarra in the remote community of Imintji where he continues to live and work some 700 km west by road from the main Gija community of Warmun. In contrast to other artists of the Gija painting tradition his work has predominately followed its own internal logic of formal development, largely in geographic remove from many of his contemporaries in Warmun. In the context of Groundwork Mick Jawalji’s paintings display how permeable distinctions between art making traditions can be in remote contexts—his life in Imintji and on stations such as Tablelands has brought him into dialogue with diverse influences that continue to manifest in his work. Like Ramsey, when Jawalji was consulted during the development of this exhibition he chose to recall the others by reference to their collective history on the stations, rather than through their shared identity as artists. Cherel, whom he referred to as his ‘youngest uncle’, was immediately recalled in terms of his skill as a horse-breaker on Fossil Downs Station, while Ramsey was placed in reference to the story of his father’s death during his early years.6 Later, during a visit to Ramsey at Bow River community, he spoke to me of the senior Jawalji carrying him on his shoulders when he was still a child. These are narratives that draw their own line between the works here, displaying the ways in which shared history reemerges in contemporary exchanges, each artist and their work occupying positions within various networks across the region.

To approach any of the readings explored here as mutually exclusive is impossible, or at least acts to limit the potential of these works. To revisit the work of any artist is to implicitly explore different contexts of interpretation, whether consciously
articulated or simply a result of the changing frame of reference brought to bear on them. This process of revision allows for different readings to manifest and new connections to be established—relationships further prompted within *Groundwork* by the dialogue evident between the artists' work, both by shared intent and contrasting approach.

It has been written in relation to the practice of one key innovator of the East Kimberley painting tradition, Rover Thomas, that the radical proposition in his work is that which allows for the coexistence of usually divergent categories.7 The artists included here are no different: their works draw on a number of realities simultaneously, calling on us to reappraise what we might expect from such practices and how we seek to place them in relation to existing categories of art making. Brought together, the works chart their own narrative across a region, highlighting specific social and cultural histories as well as drawing on their own individual conditions and prompting connections outside of themselves entirely.

Notes
3 Conversation with Rammey Ramsey, Bow River community, WA, April, 2010.
Janangoo Butcher Cherel

Janangoo Butcher Cherel
Goornonggi (detail), 2006
synthetic polymer paint on paper
105 x 75 cm
Laverty Collection, Sydney
Janango Butcher Cherel
\textit{Ilmonara country, 2006}
synthetic polymer paint on paper
52 × 75 cm
Laverty Collection, Sydney

Janango Butcher Cherel
\textit{Goomanggi, 2006}
synthetic polymer paint on paper
105 × 75 cm
Laverty Collection, Sydney
Janangoo Butcher Cherel
Waltbri, 2008
synthetic polymer paint on paper
76 x 56 cm
Collection of Gabriella Roy, Sydney

Janangoo Butcher Cherel
Rain, 2008
synthetic polymer paint on paper
76 x 56 cm
Collection of Gabriella Roy, Sydney
Mick Jawalji

Mick Jawalji
Muwambin, 2010
natural pigments and polyvinyl acetate
on plywood
120 × 90 cm
Private collection, Sydney
Mick Jawalji
Gurluyunu, 2009
natural pigments and polyvinyl acetate
on plywood
80 × 60 cm
Private collection, Sydney

Mick Jawalji
Gurjarra, 2009
natural pigments and polyvinyl acetate
on plywood
80 × 60 cm
Collection of Mr and Mrs W and V McGeoch, Melbourne
Mick Jawalji
Labakolbowulnyningi, 2009
natural pigments and polyvinyl acetate on plywood
80 × 60 cm
Courtesy Raft Artspace, Alice Springs

Mick Jawalji
Galawajelduburungarri, 2007
natural pigments and polyvinyl acetate on plywood
80 × 60 cm
Private collection, Sydney
Rammey Ramsey

Rammey Ramsey
Maw Warlawoon (detail), 2010
pigment and synthetic binder on MDF
80 x 100 cm
Courtesy the artist
Rammey Ramsey
Tranie Gorge, 2010
pigment and synthetic binder on MDF
80 × 100 cm
Courtesy the artist

Rammey Ramsey
Main Warlawoon, 2010
pigment and synthetic binder on MDF
80 × 100 cm
Courtesy the artist
Rammey Ramsey
Untitled, 2008
gouache on paperboard
51 x 76 cm
Gary Sands Collection, Sydney

Rammey Ramsey
Warlawoon, 2010
gouache on paperboard
51 x 76 cm
Collection of Brook Andrew, Melbourne
Janangoo Butcher Cherel

1. Doomo, 2005
   synthetic polymer paint on paper
   37.5 × 26.5 cm
   Courtesy the estate of
   Janangoo Butcher Cherel

2. Bushfruit and boonara, 2006
   synthetic polymer paint on paper
   75 × 104.5 cm
   Brown-Raines Collection, Melbourne

3. Gril, 2006
   synthetic polymer paint on paper
   52 × 75 cm
   Collection of Bill Nuttall and
   Annette Reeves, Melbourne

4. Goji, 2006
   synthetic polymer paint on paper
   52.5 × 75 cm
   Private collection, Melbourne

5. Goji, 2006
   synthetic polymer paint on paper
   75 × 104.5 cm
   Private collection, Melbourne

   synthetic polymer paint on paper
   105 × 75 cm
   Laverty Collection, Sydney

7. Imanara country, 2006
   synthetic polymer paint on paper
   52 × 75 cm
   Laverty Collection, Sydney

8. Manyi, 2006
   synthetic polymer paint on paper
   75 × 104.5 cm
   Collection of Gail McCalman and
   Bruce Wilson, Melbourne

   synthetic polymer paint on paper
   57 × 38 cm
   Collection of Bill Nuttall and
   Annette Reeves, Melbourne

10. Rain, 2008
    synthetic polymer paint on paper
    76 × 56 cm
    Collection of Gabriella Roy, Sydney

11. Untitled, 2008
    synthetic polymer paint on paper
    57 × 76 cm
    Collection of Bill Nuttall and
    Annette Reeves, Melbourne

    synthetic polymer paint on paper
    57 × 76 cm
    Collection of Bill Nuttall and
    Annette Reeves, Melbourne

    synthetic polymer paint on paper
    57 × 38 cm
    Collection of Bill Nuttall and
    Annette Reeves, Melbourne

    synthetic polymer paint on paper
    56 × 38.5 cm
    Collection of Bill Nuttall and
    Annette Reeves, Melbourne

15. Walbarri, 2008
    synthetic polymer paint on paper
    76 × 56 cm
    Collection of Gabriella Roy, Sydney

Mick Jawalji

16. Mawunungy/dowyan dawyan, 2005
    natural pigments and polyvinyl acetate
    on plywood
    140 × 100 cm
    Private collection, Hahndorf, SA

17. Galarunybagurarrarrinjinyi, 2006
    natural pigments and polyvinyl acetate
    on plywood
    60 × 80 cm
    Private collection, Melbourne

18. Gern.galny—wind, 2006
    natural pigments and polyvinyl acetate
    on plywood
    140 × 100 cm
    Private collection, Sydney

Ramsey Ramsey

    natural pigments and polyvinyl acetate
    on plywood
    80 × 60 cm
    Private collection, Sydney

    natural pigments and polyvinyl acetate
    on plywood
    80 × 60 cm
    Private collection, Hahndorf, SA

    natural pigments and polyvinyl acetate
    on plywood
    80 × 60 cm
    Private collection, Melbourne

22. Lubaklabauwunjinyi, 2009
    natural pigments and polyvinyl acetate
    on plywood
    80 × 60 cm
    Courtesy of Raft Artspace, Alice Springs

23. Gurluyurrurr, 2009
    natural pigments and polyvinyl acetate
    on plywood
    80 × 60 cm
    Private collection, Sydney

24. Gurluyurrurr, 2009
    natural pigments and polyvinyl acetate
    on plywood
    80 × 60 cm
    Private collection, Sydney

25. Mawumbirri, 2010
    natural pigments and polyvinyl acetate
    on plywood
    120 × 90 cm
    Private collection, Sydney

    gouache on paperboard
    51 × 76 cm
    Collection of Andrew and Cathy Cameron,
    Sydney

27. Untitled, 2008
    gouache on paperboard
    51 × 76 cm
    Private collection, Sydney

    gouache on paperboard
    51 × 76 cm
    Collection of Paul and Sandra Ferman,
    Palm Beach, NSW

29. Untitled, 2008
    gouache on paperboard
    51 × 76 cm
    Gary Sands Collection, Sydney

30. Untitled, 2008
    gouache on paperboard
    51 × 76 cm
    Gary Sands Collection, Sydney

31. Warlawoon, 2009
    gouache on paperboard
    51 × 76 cm
    Courtesy the artist and
    Grant Pirrie Gallery, Sydney

32. Warlawoon, 2009
    gouache on paperboard
    51 × 76 cm
    Courtesy the artist

33. Main Warlawoon, 2010
    pigment and synthetic binder on MDF
    80 × 100 cm
    Courtesy the artist

34. Tranie Gorge, 2010
    pigment and synthetic binder on MDF
    80 × 100 cm
    Courtesy the artist

35. Warlawoon, 2010
    gouache on paperboard
    51 × 76 cm
    Collection of Brook Andrew, Melbourne
Janangoo Butcher Cherel
Lived and worked Fitzroy Crossing, WA

Janangoo Butcher Cherel was born around 1920 at Jainganjoowa, near the original homestead on Fossil Downs Station. His Gija mother and Gooninyandi father both worked on the station and around the homestead, during which time Cherel recalled being taken out bush for ‘walkabout’ and law. Cherel spent most of his working life on Fossil Downs, often droving cattle from Fitzroy Crossing to as far away as Derby and Broome.

He began painting regularly in the early 1990s following the establishment of Mangkaja Arts Resource Agency in Fitzroy Crossing. His works were included in a number of museum shows, including Cross currents: focus on contemporary Australian art, curated by John Stringer at the Museum of Contemporary Art, Sydney, in 2007; 2008 Clemenger Contemporary Art Award, Ian Potter Centre: NGV Australia, Melbourne; and Breaking boundaries—contemporary Indigenous Australian art from the collection, Gallery of Modern Art—Queensland Art Gallery, Brisbane, 2008.

As a key elder of the Gooninyandi language group Cherel was instrumental in the revival and retention of law ceremony at Muludja community where he lived in his later years. In 2005 he was officially recognised as one of Western Australia’s State Living Treasures. He passed away at Fitzroy Crossing in 2009.

Cherel’s work is held in numerous Australian public and private collections, including the National Gallery of Australia, National Gallery of Victoria, and Art Gallery of Western Australia.

Further reading
Ryan, Judith, ‘Images of dislocation—the art of Fitzroy Crossing’, in Images of power—associated stories, along with the meanings and working in his country Jawalji gained direct knowledge of key places and their associated stories, along with the meanings of the rock paintings that lie throughout this area. Each wet season he and his people would meet to practice law, often walking vast distances before returning to station work at the onset of the dry. During these years Jawalji also learnt Andayin law and culture from his stepfather and mother. He now speaks for Andayin country following the passing of the traditional owner for that area.

Jawalji began painting in Imintji, a community 220 km east of Derby, around 2001, and joined the Warumun Art Centre in the following year. His work has been exhibited in a number of solo exhibitions, including at William Mora Galleries, Melbourne, and Raft Artspace, Darwin. The National Gallery of Victoria purchased three major works from his first solo exhibition in Melbourne, Dowyan dowyan (This one, this one), at William Mora Galleries in 2005, and featured these paintings in the group exhibition Landminks in 2006.

Further reading
Saunders, Thomas, Bonggum, William Mora Galleries, Richmond, Vic., 2008.

Mick Jawalji
Lives and works Imintji, WA

Mick Jawalji was born at Yulumbu around 1920, just before the establishment of Tablelands Station. He is the senior traditional owner of the Banggurr region in western Gija country.

Jawalji grew up on Tablelands Station where he learnt the skills for the stock work that would take up much of his working life across the Kimberley region. While living and working in his country Jawalji gained direct knowledge of key places and their associated stories, along with the meanings of the rock paintings that lie throughout this area. Each wet season he and his people would meet to practice law, often walking vast distances before returning to station work at the onset of the dry. During these years Jawalji also learnt Andayin law and culture from his stepfather and mother. He now speaks for Andayin country following the passing of the traditional owner for that area.

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Further reading
Langton, Marcia, ‘Hungry ghosts—landscape and memory’, in Blood on the spinifex, the Ian Potter Museum of Art, the University of Melbourne, Parkville, Vic., 2002.

Rammy Ramsey
Lives and works Bow River community, WA

Rammy Ramsey, a senior Gija man of Jungurra skin, was born on Old Greenvale Station around 1935. His own country, and that of both his parents, is an area to the west of Bedford Downs near Elgee Cliffs. Ramsey’s Gija name, Warlawoon, is the general name for that country. As a boy Ramsey lived in Warlawoon with his family before moving to Bedford Downs where he worked as a young man. He later worked at Lansdowne and then Bow River Station, where he has lived ever since.

Ramsey began to paint with Jirrawun Arts in 2000 and in October of that year showed works alongside Timmy Timms, Hector Jandany and Paddy Bedford in the group exhibition Googembri—poor things at William Mora Galleries, Melbourne. He has since held a number of solo exhibitions including at Raft Artspace, Darwin, 2003 and 2009; Grantprie Art, Sydney, 2009; and Seva Frangos Art, Perth, 2011.

Ramsey was a key figure in the production of the Bedford Downs massacre jonba that was staged at the 2000 Telstra National Aboriginal and Torres Strait Islander Art Award in Darwin and was an actor and dancer in the Neminuwarlin Performance Group’s Fire, fire burning bright which premiered at the Perth International Festival of the Arts in 2002. He has since been instrumental in staging versions of this jonba at Bow River community.

Ramsey’s paintings are held in public and private collections in Australia and internationally, including the Museum of Contemporary Art, Sydney. He began painting through the Warumun Art Centre in 2010.

Further reading
Langton, Marcia, ‘Hungry ghosts—landscape and memory’, in Blood on the spinifex, the Ian Potter Museum of Art, the University of Melbourne, Parkville, Vic., 2002.
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Patron
Lady Potter AC

Outside jacket:
Rammey Ramsey
Man Warlawoon (detail), 2010
pigment and synthetic binder on MDF
80 × 100 cm
Courtesy the artist

Inside front jacket:
Janangoo Butcher Cherel
Goornanggi (detail), 2006
synthetic polymer paint on paper
105 × 75 cm
Laverty Collection, Sydney

Inside back jacket:
Mick Jawalji
Galawajelduburringari (detail), 2007
natural pigments and polyvinyl acetate on plywood
80 × 60 cm
Private collection, Sydney

Page 4: Country near Fitzroy Crossing, WA, March, 2010
Photo: Michelle Newton/Quentin Sprague

Page 20–21: Photos: Richard Glover

Page 38: Entrance to Bow River Station, Great Northern Highway, WA, March, 2010
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Laverty Collection, Sydney

Inside back jacket:
Mick Jawalji
Galawajelduburringari (detail), 2007
natural pigments and polyvinyl acetate on plywood
80 × 60 cm
Private collection, Sydney

Page 4: Country near Fitzroy Crossing, WA, March, 2010
Photo: Michelle Newton/Quentin Sprague

Page 20–21: Photos: Richard Glover

Page 38: Entrance to Bow River Station, Great Northern Highway, WA, March, 2010
Photo: Michelle Newton/Quentin Sprague