

ART COLLECTOR

MELBOURNE
ART FAIR
2018 SPECIAL
EDITION



OFFICIAL FAIR GUIDE + MAP + MORE

WHAT NEXT?

Our writers introduce four artists showing at Melbourne Art Fair 2018 that you should put on your radar.



ABOVE: James Tylor, *Un-resettling (Canoe Tree)*, 2017, detail, from the series *Un-resettling (Huntings)*. Hand-coloured digital print, edition of 5, 50 x 50cm.

OPPOSITE: James Tylor, *Un-resettling (Cairn – Land marker)*, 2016, detail, from the series *Un-resettling (Hauntings)*. Hand-coloured digital print, edition of 5, 50 x 50cm.

COURTESY: THE ARTIST AND VIVIEN ANDERSON GALLERY, MELBOURNE.

JAMES TYLOR

WHY PAY ATTENTION?

Adelaide-based **James Tylor (Possum)** is nationally acclaimed for his mix of historical and contemporary photographic techniques that interrogate cultural identity. He exhibits prolifically across the country and internationally, and recently won the Fleurieu Art Prize for a series of collaborative works with **Laura Wills**.

WHAT DOES HE DO?

Tylor employs analogue and digital photography, incorporating antiquated techniques such as hand-colouring and Becquerel Daguerreotype, to reference the anthropological use of the medium to document Indigenous peoples during the 19th century. His photographic prints are frequently worked by hand to incorporate drawn elements and exhibited alongside cultural objects.

WHAT'S GOING ON?

Tylor's work interrogates Australian and Pacific Islander identity in the past and present, drawing upon his own cultural heritage, which comprises Nunga (Kurna), Māori (Te Arawa), British, Irish, Dutch, Iberian and Norwegian ancestry. His work frequently provides a platform to relearn or revive past cultural practices or technologies, both Western and Indigenous. A new body of work, *Mai Project*, explores Australian cultural history through food by developing a new Australian cuisine, *Mai*, a common term for food in numerous Aboriginal language groups.

THE ARTIST SAYS...

"As a young Australian with Indigenous ancestry, I feel that it is extremely important to learn, understand, practice and teach Indige-

nous culture... Re-learning these practices has given me a deeper understanding of Australian history, the environment and my ancestors' cultural practices. But most importantly, a greater understanding of my own Indigenous identity."

SEE IT AT...

Vivien Anderson Gallery presents a new iteration of Tylor's *Un-resettling* at Melbourne Art Fair 2018, stand B10. In addition, he will be represented in a slew of exhibitions at institutions and galleries across Australia during the latter half of 2018, including at the National Gallery of Victoria, Shepparton Art Museum in Victoria, QAGOMA in Brisbane, GAGPROJECTS in Adelaide and Vivien Anderson Gallery in Melbourne.

Andrew Nicholls



GriffithReview 63

Writing the Country

Tony Birch, Jane Gleeson-White, Claire G Coleman,
Kim Mahood, James Bradley, Sophie Cunningham,
Tom Griffiths, Charles Massy, John Kinsella, Ashley Hay.



PHOTO ESSAY

Turralyendi Yerta

JAMES TYLOR



Turralyendi Yerta (Tindo Kakirra Yerta)

'Turralyendi Yerta' is a Kurna phrase meaning 'to see yourself in the landscape'. In a two-year period, I travelled over 300 kilometres of the southern part of the Heysen Trail in South Australia, which runs parallel along the Kurna nation boundary line in the Mount Lofty Ranges. My Nunga (South Australian Aboriginal) Kurna family has been in the region of South Australia for 65,000–80,000 years and has a rich cultural connection to this land.



Turrallyendi Yerta (Wirramumeyu)

At Encounter Bay on Ramindjeri land. Ramindjeri are a clan of Ngarrindjeri people south of Tarntanya-Adelaide in South Australia. Kaurna have had a long cultural connection with Ramindjeri people and call them 'Wirramumeyu' ('scrub forest people').



Turrallyendi Yerta (W

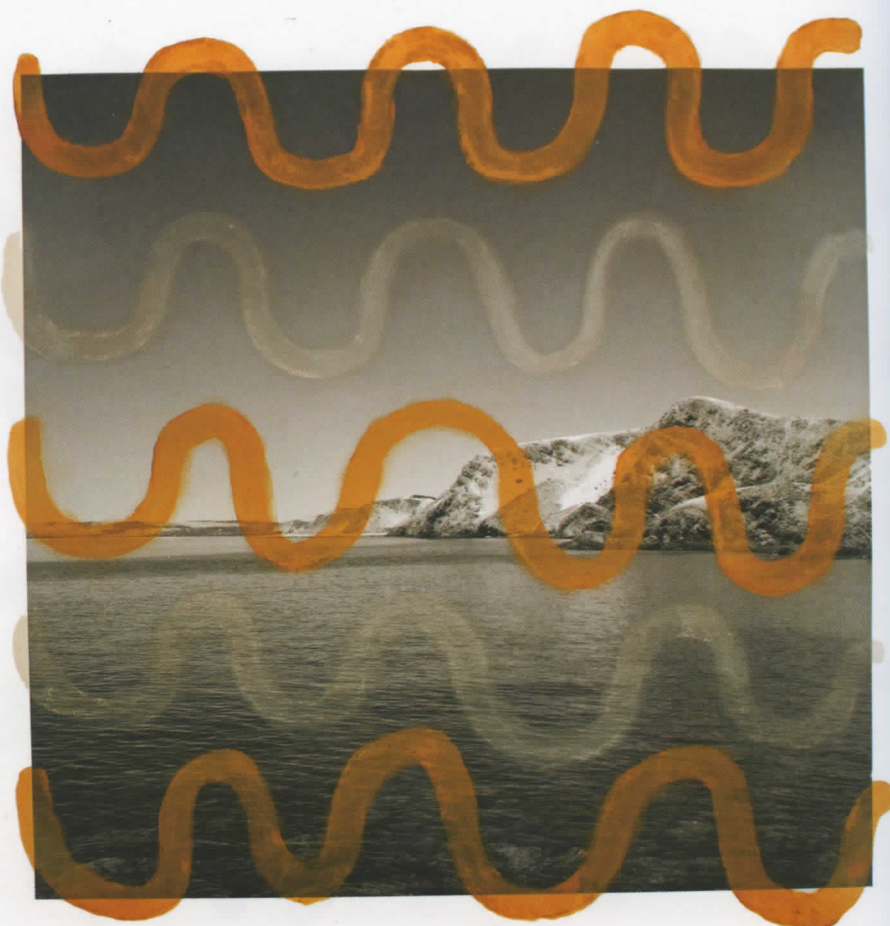
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Turralyendi Yerta (Wirra)

The land of the Ramindjeri is covered in wirra (low windswept forest).

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Turralyendi Yerta (Yerlo)

At Itjikawingga (Second Valley), looking down the coast at Patpangga (Rapid Bay) in the Yerlo (Spencer Gulf).



Turralyendi Yerta (Yerlo)

In the y
favourite



Turralyendi Yerta (Yakki)

In the yakki (valley) in the Watiparingga Reserve. This is one of my favourite places to hike on Tarntanya-Adelaide.



Turralyendi Yerta (Turro)

At Morialta in the Nganu Mount Lofty Ranges on Kurna Country. Kurna and other language groups would traditionally travel along the line of the turro (mountain ridge) between the Peramangk and Kurna border when moving through the area. The Heysen Trail follows a similar route to an old Indigenous trade route.



Turralyendi Yerta (Womma)

A womma (plain)
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Turralyendi Yerta (Womma)

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A womma (plain) near Burra on the Heysen Trail, on Ngadjuri land. Since European colonisation, much of the land has been cleared of timber for sheep grazing, wheat and mining.



Turralyendi Yerta (Wirrameyu)

Kurna called Ngadjuri people 'Wirrameyu' ('forest people') because of the river red gum forests that grow on their land.

James Tylor (Possum) is an Australian visual artist, writer, researcher and historian. James' practice examines cultural identity in Australian contemporary society and social history. He explores Australian cultural representations through his multicultural heritage, which comprises Nunga (Kurna), Māori (Te Arawa) and European (British, Irish, Dutch and Norwegian) Australian ancestry.

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