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GLOBAL



NATSIAA
PICK OF THE CROP

ISAAC JULIEN + GUAN WEI + NATASHA BIENIEK + NOLA CAMPBELL + KOJI RYU



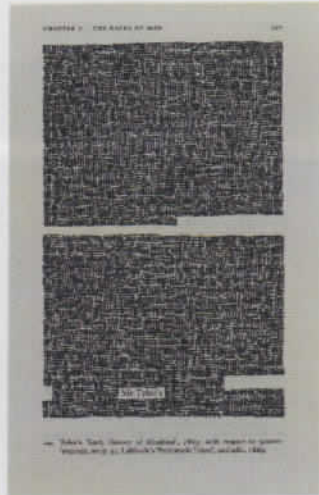
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JAMES TYLOR

James Tylor's multi-disciplinary practice is primarily grounded in experimental and historic photographic processes. He investigates ideas of racial and cultural identity with a focus on the 19th century history of Australia in connection to his own, multi-cultural heritage of Nunga (Kaurna), Māori (Te Arawa) and European-Australian (English, Scottish, Irish, Dutch and Norwegian) ancestry. Decolonising theory underpins his work, and is often played out through his various erasure techniques in relation to the landscape.

Tylor's 2016 NATSIAA entry, *Unwritten race* (2016) is notable in that it is a drawing-intervention (rather than photographic) which censors Charles Darwin's theory of human and racial evolution in *The descent of man* (1809-82), through the process of overwriting. Eradicating most of Darwin's text using his personal hybrid design (a culmination of abstracted iconography from his diverse cultural backgrounds), Tylor re-presents Darwin's theory

as a kind of visual, topographic discourse that resonates with his own cultural experience: "Australian – England... the Pacific... –...half-caste...intermarry...pure whites or pure blacks...position of the class – *On the Extinction of the Races of Man* – aborigines...Maories [sic] – Mr Tylor's".

Recent exhibitions include *New matter: recent forms of photography* (2016), Art Gallery of New South Wales, Sydney; *Endless circulation: TarraWarra Biennial* (2016), TarraWarra Museum of Art, Victoria; and *TARNANTHI: festival of contemporary Aboriginal and Torres Strait Islander Art* (2015). James Tylor is represented by GAGPROJECTS, Adelaide; STILLS Gallery, Sydney; Vivien Anderson Gallery, Melbourne; and McNamara Gallery in Whanganui, Aotearoa.

Nic Brown

James Tylor, *Unwritten Race - The descent of man*.
Ink on book page, 7 pieces, 57 x 91cm.
COURTESY: THE ARTIST AND NATSIAA 2016.