

ART MONTHLY

AUSTRALASIA



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South Australia focus edition:
Fiona Hall, James Tylor, art from APY Lands

Territorial encounters

James Tylor, *Adelaide*

'Territorial Encounters' explores the process of how Europeans colonised South Australia and dispossessed land from Nunga people.¹ From 1802 Matthew Flinders circumnavigated the Australian continent to lay claim to the area as British territory and to stop the French Empire from colonising Australia. During Flinders's expedition he mapped the South Australian coastline in search of suitable water supplies and harbours for the British to build colonies on the southern coast of Australia. In 1836 the British officially colonised Karta (Kangaroo Island) under the control of the South Australian Company, setting up the township of Kingscote. However, when they arrived on Karta, they found that it had already been inhabited – first by the Ramindjeri people who settled the island about 60,000 years ago when the island was attached to the continent of Australia, and then by commercial whalers and sealers. After less than a year on Karta, the British colonists decided there was insufficient water to hold a large population on the island and, from the vantage point of Kingscote, Colonel William Light sets his sights on the mainland, eventually choosing the site of Adelaide, and from there the British colonised the rest of South Australia.

During this process of British colonisation, Nunga people were killed or removed from their homeland and segregated on isolated Christian missions such as Raukkan (Point McLeay), Point Pearce and Poonindie. On the missions, Nunga were stopped from speaking their traditional languages and practising culture. Fair-skinned Nunga with European ancestry were removed from the missions and assimilated within the European population of South Australia. From the nineteenth century to the 1970s, mixed-race children (the Stolen Generations) were taken from their families and brought up by European families. Mixed-race adults worked under slave-like conditions as domestic servants or cheap labourers, being only paid in food and shelter. Much of the poor treatment of Aboriginal people didn't end until the 1967 referendum.

'Territorial Encounters' attempts to explain how South Australia was colonised by the British Empire and how Aboriginal people were dispossessed of their traditional homelands that they had owned for some 60,000 years.

1. Nunga means South Australian Aboriginal people or person (Nunga Kriol).

This is an edited version of James Tylor's Artist Statement that accompanies his exhibition 'Territorial Encounters', running at the Contemporary Art Centre of South Australia, Adelaide, until 28 August 2016; work from the interrelated 'River Red Gum Project' is showing at JamFactory at Seppeltsfield from 1 October to 4 December 2016.

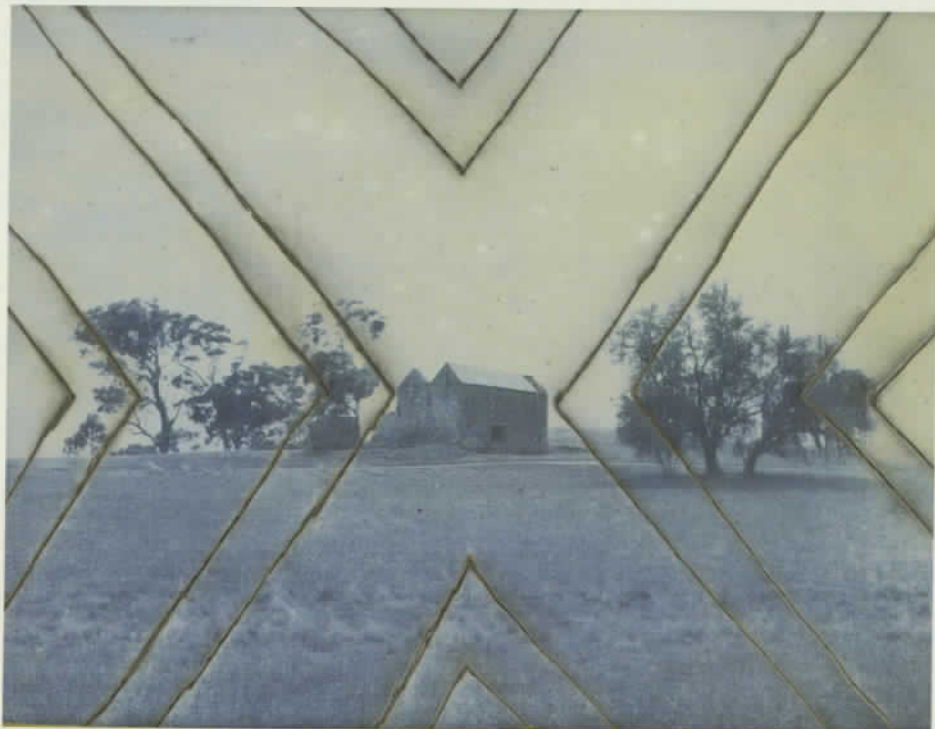


James Tylor, *1836 Adelaide#1 Kaurna Nation*, 2016, from 'Territorial Encounters', daguerreotype with scratches, 10.16 x 12.7cm; image courtesy the artist, GAGPROJECTS / Greenaway Art Gallery, Adelaide; Vivien Anderson Gallery, Melbourne; and Stills Gallery, Sydney



Top:
James Tylor, *1836 Rapid Bay Kairua Nation*, 2016, from "Territorial Encounters", daguerreotype with scratches, 10.16 x 12.7cm;
image courtesy the artist, GAGPROJECTS / Greenaway Art Gallery, Adelaide; Vivien Anderson Gallery, Melbourne;
and Stills Gallery, Sydney

Bottom:
James Tylor, *Baudin and Flinders*, 2016, from "Karta (The Island of the Dead)", daguerreotype with scratches, 10.16 x 12.7cm;
image courtesy the artist, GAGPROJECTS / Greenaway Art Gallery, Adelaide; Vivien Anderson Gallery, Melbourne;
and Stills Gallery, Sydney



Top:

James Tylor, *Hidden in the shadows*, 2016, from 'Karta (The Island of the Dead)', daguerreotype with scratches, 10.16 x 12.7cm; image courtesy the artist, GAGPROJECTS / Greenaway Art Gallery, Adelaide; Vivien Anderson Gallery, Melbourne; and Stills Gallery, Sydney

Bottom:

James Tylor, *Ngarruwodli/Whitewashed*, 2016, from 'Karrawitra Yerta', Becquerel daguerreotype, 10.16 x 12.7cm; image courtesy the artist, GAGPROJECTS / Greenaway Art Gallery, Adelaide; Vivien Anderson Gallery, Melbourne; and Stills Gallery, Sydney