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A FRESH TWIST

Africola's new head chef Imogen Czulowski provides us with a recipe that is a refreshing twist on an old favourite

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Boys to men

By Jane Llewellyn —

The transition from boyhood to manhood can be one of great anxiety and stress as men feel pressured by society's stereotypes of what it means to be a man. James Tylor explores these ideas in his latest body of work, *Act Like a Man* showing at GAG Projects this month.

"It's looking at an aspect of contemporary Australian society which is more reflective of my own experience rather than historical like some of my other works," Tylor says.

Tylor continues to use the daguerreotype technique in his photography but in this instance he is not using it for its historical significance but because it's a mirror. He uses it to reflect our society.

"I just didn't even acknowledge the historical and went straight for the contemporary aesthetic of it," he says. "I am exploring that as well as the way that I display the work."

The images are fairly self-explanatory,



James Tylor, *Karrawirra Yerta* 2016.

reflecting what our society might consider to be things that indicate maturity and adulthood.

"Some people can have a house, kids and car if that's considered the norm but they are things you can attain without maturity. You can also have those things and still be doing immature things."

Tylor analyses the things in our society that we consider mature and immature and points out that the focus is on physical things like a house rather than learning about responsibility and accountability and being respectable and considerate.

Through these personal images, Tylor is reflecting on his own experiences with masculinity and maturity as well as the broader impact on our society. While the experience of entering adulthood can be a positive one, it can also be a negative experience through unrealistic expectations which often aren't met.

"It's more and more something I am becoming interested in, little aspects of our society that we don't talk about very much. They are massive elephants in the room," he says.

Whether Tylor's images depict a

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Vincent Namatjira, *The Richest 2016*. Courtesy of Iwantja Arts, Alice Springs and THIS IS NO FANTASY + Dianne Tanzer Gallery, Melbourne.

Local finalists in rich art prize

Two South Australian artists – Vincent Namatjira and James Tylor – are among the 21 finalists for Australia's richest young art prize, the Ramsay Art Prize 2017.

By Christopher Sanders —

Run by the Art Gallery of South Australia, the national biennial prize for artists under the age of 40 received 450 submissions in its inaugural year with 21 finalists recently announced and the winner to be declared on Friday, May 26.

Finalist Vincent Namatjira, the great-grandson of Albert Namatjira, exhibited in the inaugural Tarnanthi in 2015 and as part of London's British Museum exhibition *Indigenous Australia: Enduring Civilisation*. He is nominated for his series, *The Richest*, where the 34-year-old painted seven of this country's wealthiest people including Gina Rinehart and Anthony Pratt as he was interested in "who these people are and how they made their fortunes".

"While I'm painting them, these figures become more real to me, more personal,"

he says. "It feels like these powerful people are really here in the art centre with me, in my home community of Indulkana in the APY Lands. Their lives must be really different from ours – from my life and those of my friends."

Ramsay judge and artist Nell says *The Richest* and Australia's fascination with portrait painting "get their comeuppance in Namatjira's suite of seven paintings".

"Equally political and humorous, the awkward subjects arouse empathy against our better judgement," she says of the series.

Finalist James Tylor references his multicultural background (Kurna, Maori and European) in his hybrid work. His 2016 piece *Karrawirra Yerta* (*River Red Gum Country*) explores the



James Tylor,
Karrawirra Yerta
(Ngarritya Hanging
tree) 2016.

"political complexity of environmental management, land ownership and custodianship".

"James Tylor is a decoloniser," says Art Gallery's curator of contemporary art (and Ramsay judge) Leigh Robb. "His 21st century daguerreotypes critically question Australia's history of settlement and its effects on the cultural identity of its First Peoples."

Art Gallery director Nick Mitzevich says the Ramsay Art Prize is a legacy project for a gallery "that we hope will build confidence in Australian art, foster young talent and change the way young artists are valued in the canon of contemporary art".

"With over 450 submissions, Ramsay Art Prize entries were as varied as contemporary art practice itself in every possible medium and message were submitted," Mitzevich says. "In plurality, we are presented with a multiplicity of image of Australian art right now."

All finalists will be exhibited at the Art Gallery from Friday, May 26 until Sunday, August 27, 2017 with the winner to be announced when the exhibition opens. A \$15,000 People's Choice Prize will be decided by public vote.