

James Tylor

Turrangka...

in the shadows

A UNSW Galleries touring exhibition

Multi-disciplinary artist James Tylor combines historical and contemporary photographic processes to explore his Nunga (Kurna Miyurna), Māori (Te Arawa) and European (English, Scottish, Irish, Dutch and Norwegian) ancestry.

‘Turrangka...in the shadows’ unites a decade of Tylor’s practice and brings together a selection of his unique daguerreotypes, expansive digital photographic series, hand-made Kurna cultural objects, and furniture. The exhibition title is drawn from a Kurna word, turra, meaning shadow, highlighting a significant ongoing aspect of Tylor’s practice: the learning and sharing of his Indigenous language. As well as shadow, turra also translates to reflection, image, and mirror.

At the core of Tylor’s practice is a continuously innovative programme of photographic intervention, disrupting the image to redact or highlight visual information. He systematically alters the reading of Country by excising information from the photographic print or inscribing language and place-names onto the surface of his daguerreotypes. These photographs provide a glimpse into Tylor’s broader practice of recreating Kurna cultural artefacts, architecture, and ephemera. Antiquated analogue photographic processes including Becquerel daguerreotypes and hand-tinting are also used to generate a new archive of images. Tylor’s recreations point to the absence of these images from the depiction of colonial Australia’s visual history.

These strategies are at the service of exploring the suppression and erasure of Aboriginal cultural history from the Australian landscape through the ongoing legacy of colonialism. Tylor considers his actions of learning Kurna language and reviving culture on Country as a means of repatriation. ‘Turrangka... in the shadows’ looks at the complex interplay of techniques and the incisive observations on Australia’s fraught history that characterise Tylor’s prolific and profound artistic practice.

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Curator: Leigh Robb

Notes on Language

Yarta: Land, Country and Nation in Kurna language from Adelaide, South Australia

Nunga: South Australian Aboriginal people or person (Nunga language)

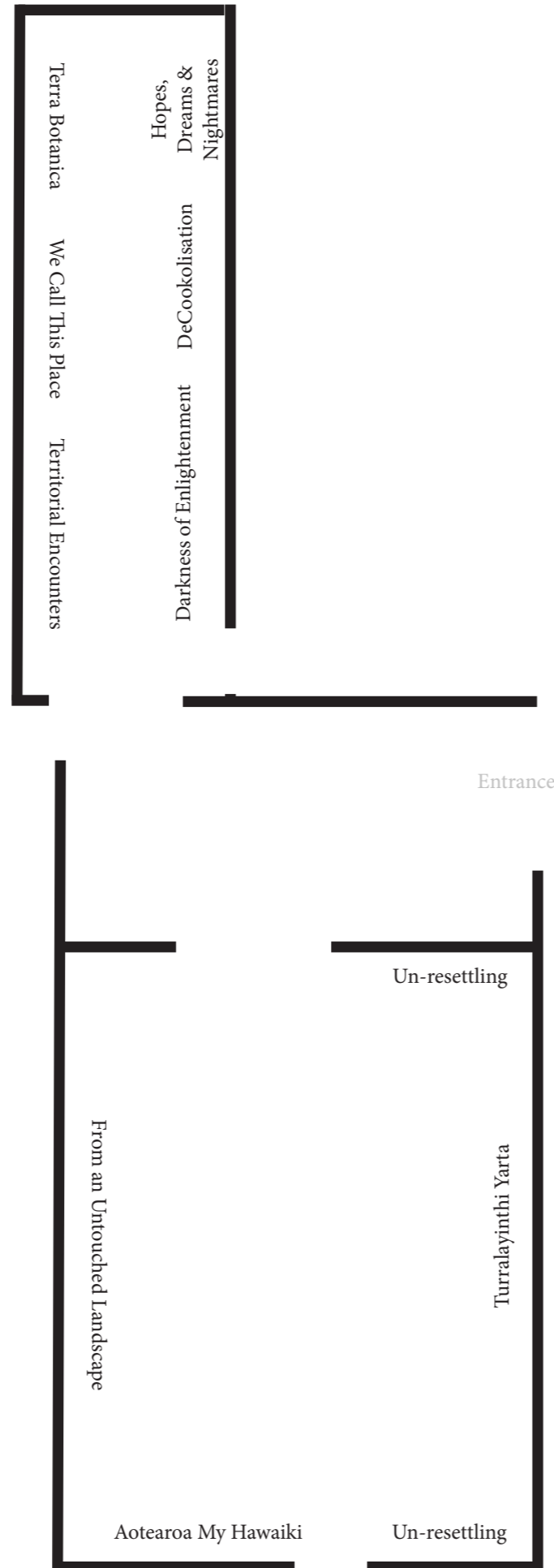
Turra: shadow, or reflection, image, mirror

Mudli: belongings, furniture, tools, objects, things

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Goulburn Regional Gallery acknowledges the traditional custodians of this land and we pay our respects to the Elders past and present, and extend this respect to Aboriginal and Torres Strait Islander people from all nations of Australia.

James Tylor
Turrangka...in the shadows
Goulburn Regional Art Gallery



Terra Botanica 2015
Becquerel daguerreotype

Terra Botanica II (Ipomoea batatas I, K mara)
Terra Botanica I (Cyathea dealbata, Ponga)
Terra Botanica I (Eucalyptus gracilius)
Terra Botanica II (Agathis australis)
Terra Botanica I (Grevillea banksii)
Terra Botanica I (Eucalyptus leucoxydon II)

Courtesy of the artist and Vivien Anderson Gallery

Hopes, Dreams and Nightmares 2013
Becquerel daguerreotype

Hopes, Dreams and Nightmares #3

Private Collection

DeCookolisation 2015
Becquerel daguerreotype

Tē Moana-a-Raukawa, Aotearoa II/ Cook Strait, New Zealand
Aoraki National Park, Aotearoa I/ Mount Cook National Park, New Zealand
Tē Moana-a-Raukawa, Aotearoa III/ Cook Strait, New Zealand
Tē Weheka, Aotearoa/ Cook River, New Zealand
Aoraki National Park, Aotearoa II/ Mount Cook National Park New Zealand
Avaiki Nui/ Cook Islands
Gan gaar, Guugu Yimithirr Nation/ Mount Cook National Park Cooktown, Australia
Tē Moana-a-Raukawa, Aotearoa I/ Cook Strait, New Zealand
Tē Aoraki, Aotearoa/ Mount Cook, New Zealand

Private Collection

The Darkness of Enlightenment II 2022
Becquerel daguerreotypes

The Darkness of Enlightenment (Yartakurlangga/ Rapid Bay 1)
The Darkness of Enlightenment (Karrakarlingga/ Carrackalinga 2)
The Darkness of Enlightenment (Karrkunga/ Ochre Cove)
The Darkness of Enlightenment (Kauwayarlungga/ Myponga Beach 2)
The Darkness of Enlightenment (Karrakarlingga/ Carrackalinga 1)
The Darkness of Enlightenment (Yaitakauwingga/ Second Valley 4)

The Darkness of Enlightenment II
Mudli/Belongings 2023
Bronze

The Darkness of Enlightenment II (Warra-tatarta/ Message Stick)
The Darkness of Enlightenment II (Yiuwa Piipa/ Jehovah's Book Bible)
The Darkness of Enlightenment II (Palyathata/ Cross sticks)
The Darkness of Enlightenment II (Karrku Purdita/ Kidney stone)
The Darkness of Enlightenment II (Tatayaingki/ Christian Cross)

Courtesy of the artist and N.Smith Gallery

and colonial objects that represent the poorly documented interactions with Kurna people, language, and culture on the coastal colonial frontier of South Australia.

The exhibition title draws upon the Kurna word 'turra' which translates to shadow, reflection, image or mirror, reflecting Tylor's ongoing interest in the materiality of the daguerreotype. It points to the relationship between light and shadow in photography, evoking the idea of working in the shadows, and shining a light on untold histories.

Please do not touch any of the artworks.

All works listed from left to right, top to bottom.

Territorial Encounters 2016 Becquerel daguerreotype with scratches

Territorial Encounters (1852 Port Augusta, Nukunu Nation)

Territorial Encounters (1853 Goolwa #2, Ngarrindjeri Nation)

Territorial Encounters (1839 Port Lincoln #2, Barnjarla Nation)

Territorial Encounters (1845 Port Pirie #1, Nukunu Nation)

Territorial Encounters (1845 Port Pirie #2, Nukunu Nation)

Territorial Encounters (1849 Port Wakefield #1, Kurna Nation)

Courtesy of the artist and Vivien Anderson Gallery

We Call This Place ... Kurna Yarta 2021 Becquerel daguerreotype with engraved text

We Call This Place (Marriyarta)

We Call This Place (Karrawirrapari)

We Call This Place (Watiparingga)

We Call This Place (Ngangkipari)

We Call This Place (Ngangkiparingga)

We Call This Place (Nurlungga)

We Call This Place (Karrkungga)

We Call This Place (Karildilla)

We Call This Place (Wangka Yarlhu)

We Call This Place (Patpangga)

We Call This Place (Yarna)

We Call This Place (Kauwiyarlungga)

We Call This Place (Yartakurlangga)

We Call This Place (Tungkalilla)

We Call This Place (Waitpingga)

Courtesy of the artist and N. Smith Gallery

1. Kuma / Gallery One

This gallery brings together four defining bodies of work by James Tylor: *Un-resettling*, *From an Untouched Landscape*, *Aotearoa, My Hawaiki and Turralayinthe Yarta*. Collectively they speak to the colonial removal of First Nations culture from the landscape, and reflect on Tylor's Kurna ancestry and Indigenous identity through the learning and reclaiming of traditional practices.

Un-resettling is a hand-coloured photographic series through which Tylor has learnt and documented a range of traditional Kurna cultural practices that have been lost through the European colonisation of Australia. From building dwellings and land markers, constructing snares and traps, crafting tools and weapons for hunting, Tylor systematically learnt these practices on Country, documenting them through digital photography, before hand-colouring each image. The relationship between the digital and hand-made, the traditional and the contemporary, are bridged in these works which reaffirm Kurna practices.

Turralayinthe Yarta is a Kurna Miyurna phrase with a double meaning – it translates to 'landscape photography', as well as 'to see yourself in the landscape'. These photographs and Kurna mudli, tools or ceremonial objects, connect to the two-year journey James Tylor undertook, traversing over 300 kilometres of the Hans Heysen trail through the Mount Lofty and Flinders Ranges, from Cape Jervis in the south to Wilpena Pound in the north. The Heysen trail is named after the German Australian colonial landscape painter Sir Hans Heysen and passes over many different Nunga nations such as Ramindjeri, Ngarrindjeri, Kurna Miyurna, Peramangk, Ngadjuri, Adnyamathanha, and Nukunu lands. Combining photographs and traditional Nunga designs, the artist

acknowledges Nunga nations throughout this series with traditional language, and motifs painted in ochre, charcoal and pipeclay that the artist sourced from the locations in the photographs.

From an Untouched Landscape is an expanded installation that unites photographs and painted wood mudli or tools and hunting implements made by the artist. The artist has taken photographs on Marri, Peramangk, Ngadjuri and Kurna yarta/country – from the eastern side of the Adelaide Hills to the Barossa Valley to the Fleurieu Peninsula. Several photographs were taken on the Angas family farm in the Barossa Valley on Ngadjuri Country.

George Fife Angas was the chairperson of the South Australian Company that colonised South Australia in 1836, and led the dispossession of Aboriginal people from their traditional lands to vacate and sell it to British colonial settlers. Aboriginal people were forced off their land into government-owned Christian missions in the nineteenth century and banned from speaking language or practicing culture. Tylor has deliberately excised and deleted sections from the landscapes to draw attention to this profound loss, and to the blind spots in our collective memory.

Acts of intervention into the image are central to Tylor's work. Excising or tearing the photographic print can be a means of capturing the impact of colonialism, as seen in *Aotearoa, My Hawaiki* and *From an Untouched landscape*.

Please do not touch any of the artworks.

All works listed from left to right, top to bottom.

Un-resettling

Dwellings 2013, printed 2023

Happenings 2014

Hauntings 2016, printed 2023

Huntings 2017

Hand-coloured inkjet print on Hahnemühle paper

Un-resettling (Cairn Land Marker)

Un-resettling (Fallen Tree Half Dome Hut)

Un-resettling (Scar Tree)

Un-resettling (Ladder Tree)

Un-resettling (Poles - land markers)

Un-resettling (Duck and Fishing Net)

Un-resettling (Stone Footing for Dome Hut)

Un-resettling (Dome Hut with Stone Wind Break)

Un-resettling (Bird Hide)

Opposite wall

Un-resettling (A-frame Hut)

Courtesy of the artist and N.Smith Gallery

Turralayinthe Yarta 2017

Inkjet print on Hahnemühle paper with ochre, pipeclay and charcoal

Turralayinthe Yarta (Wirramiyu)

Turralayinthe Yarta (Yaki)

Turralayinthe Yarta (Nukuna)

Turralayinthe Yarta (Mukurta)

Turralayinthe Yarta (Yarlu)

Turralayinthe Yarta (Turru)

Turralayinthe Yarta Mudli/Belongings 2017

Timber, twine and ochre paint

Patha Yukuna/ Foundation Tree

Karrawirrapari/ River Torrens

Kurdanyi/ Rainbow

Tininyarrarna, Kurrkukurrkurra/ Seven Sisters

Tirntu/ Sun

Yuridla/ Mount Lofty and Mount Bonthyon

Piki/ Moon

Courtesy of the artist and N.Smith Gallery

Aotearoa, My Hawaiki 2015

Inkjet print on Hahnemühle paper with rip

Aotearoa, My Hawaiki #10

Aotearoa, My Hawaiki #7

Aotearoa, My Hawaiki #2

Aotearoa, My Hawaiki #1

Aotearoa, My Hawaiki #9

Aotearoa, My Hawaiki #3

Aotearoa, My Hawaiki #8

Aotearoa, My Hawaiki #4

Courtesy of the artist and N.Smith Gallery

From an Untouched Landscape

(Deleted Scenes) 2013

(Erased Scenes) 2014

(Removed Scenes) 2018

(Vanished Scenes) 2018

Inkjet print on Hahnemühle paper with hole removed to a black velvet void

(Removed Scenes) from an Untouched Landscape #8

(Vanished Scenes) from an Untouched Landscape #12

(Deleted Scenes) from an Untouched Landscape #2

(Vanished Scenes) from an Untouched Landscape #15

(Deleted Scenes) from an Untouched Landscape #14

(Deleted Scenes) from an Untouched Landscape #10

(Vanished Scenes) from an Untouched Landscape #6

(Deleted Scenes) from an Untouched Landscape #12

(Vanished Scenes) from an Untouched Landscape #4

(Erased Scenes) from an Untouched Landscape #2

(Erased Scenes) from an Untouched Landscape #1

(Erased Scenes) from an Untouched Landscape #14

(Erased Scenes) from an Untouched Landscape #10

(Erased Scenes) from an Untouched Landscape #8

(Vanished Scenes) from an Untouched Landscape #2

(Erased Scenes) from an Untouched Landscape #13

(Vanished Scenes) from an Untouched Landscape #3

(Removed Scenes) from an Untouched Landscape #5

Courtesy of the artist and Vivien Anderson Gallery

From an Untouched Landscape

Mudli/Belongings 2020

Timber and black paint

Midla/ Spearthrower #1

Wadna/ Climbing Stick

Ngarlawirri/ Long Wooden Sword

Kathawirri/ Two-edged Sword Club #2

Warpu/ Dagger

Kantapi/ Adze

Wirri/ Club #1

Murlapaka/ Broad Shield

Wirri/ Club #2

Katha/ Digging Stick

Tantanaku/ Fighting Stick

Wadnawirri/ Boomerang Club

Pangka wirri/ Club #1

Wirramumiyu Wirri/ Sabre

Taiyaruki/ Parry Shield

Pangka wirri/ Club #2

Courtesy of the artist and Vivien Anderson Gallery

2. Purlaityi / Gallery Two

Daguerreotypes are a recurring medium in Tylor's photographic practice. In the 1830–40s when Adelaide was being colonised, the daguerreotype was the first commercial photographic process. Tylor polishes a plate of silver, exposes it to iodine gas to make it light sensitive, and uses a camera to expose the photograph to light, capturing the image on the surface of the plate. Tylor uses the Becquerel process, utilising red light and the sun to expose the image. Sealed behind glass, it gives the appearance of a positive but is in fact a negative on a mirrored surface.

We Call This Place ... Kurna Yarta is a series of daguerreotypes inscribed with the place-names of significant sites for Kurna Miyurna people. Since British colonisation, many of the Indigenous place-names in South Australia have been replaced with Anglicised substitutes. These landscape photographs are overlaid with Warra Kurna language to emphasise Kurna Miyurna people's rich historical cultural connection to the region. In Tylor's hands, photography becomes a powerful tool to reclaim culture, language and connection to Country.

This gallery features Tylor's first daguerreotype from the 2013 series *Hopes, Dreams and Nightmares*. The image depicts a tree in rural Victoria, and sites where massacres have occurred. Often the occurrence of a single tree in the middle of a cleared landscape represents burial sites. It is a recurring image in Tylor's practice and represents loss and trauma.

The Darkness of Enlightenment is an ongoing installation of daguerreotypes and cast bronze objects. The landscapes are from the area of the Southern Kurna region of the Patpangga Fleurieu Peninsula of South Australia where there was first contact between Kurna people and European whalers and colonial settlers. The daguerreotypes are accompanied by cast bronze Kurna artefacts