

Contemporary Fine Art

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JAMES TYLOR - BIOGRAPHY

James Tylor (Possum) was born in Mildura, Victoria. He spent his childhood in Menindee in far west New South Wales, and then moved to Kununurra and Derby in the Kimberley region of Western Australia in his adolescent years. From 2003 to 2008, James trained and worked as a carpenter in Australia and Denmark. In 2011 he completed a bachelor of Visual Arts (Photography) at the South Australian School of Art in Adelaide and in 2012 he completed Honours in Fine Arts (Photography) at the Tasmanian School of Art in Hobart. He returned to Adelaide in 2013 and completed a Masters in Visual Art (Photography) at the South Australian School of Art. James currently lives and works in Adelaide.

James' artistic practice examines concepts around cultural identity in Australian contemporary society and social history. He explores Australian cultural representations through his multi-cultural heritage, which comprises Nunga (Kurna), Māori (Te Arawa) and European (English, Scottish, Irish, Dutch, Iberian and Norwegian) Australian ancestry. James' work focuses largely on the 19th century history of Australia and its continual effect on present day issues surrounding cultural identity in Australia.

James' artistic practice specialises in experimental and historical photographic processes. He uses a hybrid of analogue and digital photographic techniques to create contemporary artworks that reference Australian society and history. The processes he employs are the physical manipulation of digital photographic printing, such as the manual hand-colouring of digital prints or the application of physical interventions to the surfaces of digital prints. James also uses the historical 19th century photographic process of the Becquerel Daguerreotype with the aid of modern technology to create new and contemporary Daguerreotypes. Photography was historically used to document Aboriginal culture and the European colonisation of Australia. James is interested in these unique photographic processes to re-contextualise the representation of Australian society and history.