



MOORE CONTEMPORARY

IN PLAIN SIGHT

Booth A09
Sydney Contemporary
Carriageworks

8th - 11th September 2022

MOORE CONTEMPORARY presents selected works by four artists, each at distinguished points in their careers. A predominance of new works created for Sydney Contemporary includes three-dimensional, free standing works and wall sculptures from Abdul-Rahman Abdullah, alongside two-dimensional wall works by Erin Coates, Dan McCabe and Matthew Hunt. Together they expand the concept theme of 'In Plain Sight'. Narrative, text and symbolism each find voice in dynamic ways. In a largely monochromatic display, high realism meets unadorned language and pattern in a play upon duplicitous meaning while projecting that ideas can be hiding in plain sight literally and metaphorically.

Cover: Abdul-Rahman Abdullah
Chicken and Pumpkin, 2022
Carved wood, oils, timber plinth
(lime wood and jelutong)
133 x 44 x 34cm



ERIN COATES

b. 1977

An artist working across drawing, film and installation. Her practice focuses on the limits of our bodies and physical interaction with and within given environments. She draws from her own background in rock climbing and freediving and her artwork is also informed by her deep interest in biology, body horror and genre cinema. Recent work has centred on the 'Oceanic Gothic' in relation to Australia's unique marine flora and fauna, presenting hybrid forms that merge human elements with various endemic life forms. Referencing anthropogenic impacts on these organisms her work at times engages with a transgressive bodily aesthetic while proposing possible posthuman futures.

Coates most recently participated in *rivus*, the Biennale of Sydney. Her work was included in *Monster Theatres* for the 2020 Adelaide Biennial, and in the 2019 *Videobrasil*, the 21st Contemporary Art Biennial in São Paulo. In 2021, Coates presented a solo survey of her screen works at the Art Gallery of Western Australia.

detail: *Shoulder (replacement) Snow Crabs*, 2022
Graphite on paper
32 x 32cm (framed)



DAN MCCABE

b. 1990

An emergent artist based in Walyalup/Fremantle and raised in Meanjin/Brisbane. His practice considers the complexities of globalisation and its impact on people and the natural environment. In his work the concept drives the choice of materials and method and is unique to each series or project — McCabe has produced sculptural installations, video, photography and wall-based compositions. His use of camouflage on highly reflective surface nods toward the aesthetics of luxury survival tech and the notion of Doomsday preppers, going out in style at the end of days.

He has exhibited both nationally and internationally and taken part in artist residencies in Finland and India.

Red River Bicky, 2019
Automotive carbon fibre vinyl on acrylic,
stainless steel and gun-blued steel
152 x 102cm



MATTHEW HUNT

b. 1967

Mid-career artist who works across multiple media, yet the scraper board has become a mainstay signature within his practice. This pre-digital design method is constantly refreshed by Hunt's canny use of text in visual form. Characteristic to his work is an acute sense of observation and how ideas and experiences within our periphery can be simultaneously fleeting, profound, wry or misguided. His work straddles the ordinariness of the quotidian with the depth of human experience and emotion. Hunt currently resides in the UK having developed a distinct voice in art from within his Western Australian origins.

Hunt has held fourteen solo exhibitions since 1998 and has participated in over twenty group projects internationally.

detail: *Hardliner*, 2020
Scraperboard, unique work
46.5 x 38cm (framed)



ABDUL-RAHMAN ABDULLAH

b. 1977

Notable for his exceptional technique and narrative capacity through sculpture. His practice explores the intersections of identity, culture and nature. Working primarily in sculpture and installation, his work has been described as magic realism, where high realism meets imaginative and metaphorical layering. His works create poetic interventions in the spaces they occupy. While his own experiences as a Muslim Australian of mixed ethnicity provide a starting point, Abdullah foregrounds shared understandings of individual identity and new mythologies in an intercultural context.

In 2022 he has participated in *Free State*, the Adelaide Biennial, *Land Abounds* at Ngununggula and *Watching* at West Space.

detail: *Shadow*, 2022
Carved wood, stain (lime wood)
120 x 48 x 16cm

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