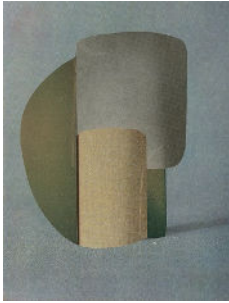


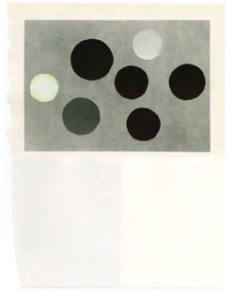
A Romance of Many Dimensions

Matthew Barnes
Hannah Hughes
Abigail Hunt

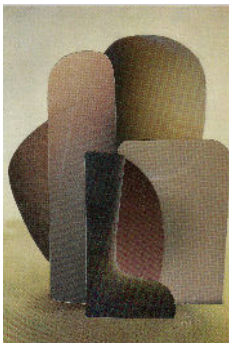
30th August - 22nd September 2018



Hannah Hughes
Untitled #76, Flatland Series, 2018
Collage size: 14.9cm x 11.3cm
Frame size: 40.5cm x 36.5cm



Abigail Hunt
Accumulation, 2012, edited 2018
Paper
40cm x 33cm framed



Hannah Hughes
Untitled #85, Flatland Series, 2018
Collage size: 11.4cm x 7.8cm
Frame size: 35.5cm x 30.5cm



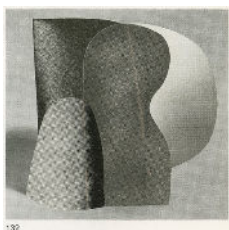
Hannah Hughes
Untitled #67, Flatland Series, 2018
Collage size: 9cm x 8cm
Frame size: 35.5cm x 30.5cm



Matthew Barnes
Palace walls, 2018
Mild steel and digital C-type print on dibond, mdf, ply
68.7cm x 76.7cm x 45cm



Abigail Hunt
The last place, finally, is occupied quite simply, 2012, edited 2018
Paper
Dimensions variable



Hannah Hughes
Untitled #74, Flatland Series, 2018
Collage size: 6.7cm x 6.4cm
Frame size: 30.5 cm x 25.5 cm



Hannah Hughes
Untitled #80, Flatland Series, 2018
Collage size: 8.5cm x 6.5cm
Frame size: 30.5cm x 25.5cm



Matthew Barnes
Elevated cigarettes, 2018
mild steel, c-type hand print and magnets
112cm x 108cm x 71cm



Hannah Hughes
Untitled #86 Flatland Series, 2018
Collage size: 11.7cm x 10.2 cm
Frame size: 35.5cm x 30.5cm



Matthew Barnes
Misadventures in Wonderland, 2018
mild steel, c-type hand print and magnets
203cm x 121cm x 78cm



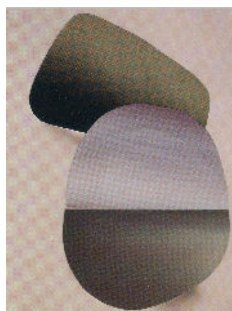
Abigail Hunt
We live in a world of images, 2012, edited 2018
Paper
40cm x 33cm framed



Abigail Hunt
Rondure, 2012, edited 2018
Paper
40cm x 33.5cm framed



Abigail Hunt
Rococo II, 2012, edited 2018
Paper
40cm x 33.5cm framed



Hannah Hughes
Untitled #35, Flatland Series, 2018
Collage size: 10.7cm x 7.9cm
Frame size: 35.5cm x 30.5cm



Matthew Barnes
Behind Victory, 2018
mild steel and digital c-type print on dibond, mdf, ply
68.7cm x 76.7cm x 45cm



Abigail Hunt
Mamamilk II, 2017
Paper
27.5 x 21 cm unframed



Abigail Hunt
Your gaze sees only what it meets, 2017
Paper
27.5 x 21 cm unframed



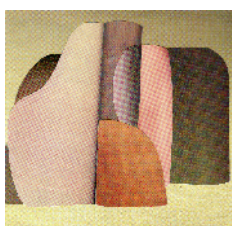
Abigail Hunt
Mamamilk IV, 2017
Paper
27.5 x 21 cm unframed



Abigail Hunt
Mamamilk I, 2017
Paper
27.5 x 21 cm unframed



Hannah Hughes
Untitled #72, Flatland Series, 2018
Collage size: 11 cm x 7.8 cm
Frame size: 35.5 cm x 30.5 cm



Hannah Hughes
Untitled #83, Flatland Series, 2018
Collage size: 10.6 cm x 11 cm
Frame size: 35.5 cm x 30.5 cm



Abigail Hunt
I remember the sound it made as I placed it on the table, 2018
Paper
35.5cm x 33cm framed



Abigail Hunt
Rococo I, 2012, edited 2018
Paper
40cm x 33cm framed



Abigail Hunt
I heard a noise and it made me look up, but only for a moment, 2018
Paper
35.5cm x 33cm framed



Hannah Hughes
Untitled #34, Flatland Series, 2016
Collage size: 9.5cm x 8.5cm
Frame size: 35.5cm x 30.5 cm

A Romance of Many Dimensions

Matthew Barnes, Hannah Hughes & Abigail Hunt
Private View: Wednesday 29th August | 6-8pm
30th August – 22nd September 2018

Sid Motion Gallery is pleased to present a group exhibition 'A Romance of Many Dimensions' including new works by Matthew Barnes, Hannah Hughes and Abigail Hunt. The exhibition's title is taken from Edwin A. Abbott's 'Flatland: A Romance of Many Dimensions', a satirical Victorian novella set in a two-dimensional realm. The works in the exhibition play across 2-dimensional and 3-dimensional space and the tensions that are created by shifting between the flat and the sculptural; the photographic and the tangible; the man-made and the organic; the found and the constructed.

Matthew Barnes uses sculpture and photography to investigate the spaces we occupy and how we engage with our built environments. As well as reconfiguring existing sculptural forms of new and old infrastructure witnessed on his travels, his work reconsiders how we pass through space and

how structures can develop in the modern world, as well as push boundaries of the medium that portrays them.

In Hannah Hughes's collages, each fragment of colour and shape comes from found photographic images and brings with it illusions of depth, shade and tone. The found photographic cut outs are from the negative shapes of figures in advertising imagery and magazines which create speculative forms, situated somewhere between reproduced images and the physical world. The shapes undergo a long process of configuration and re-assembly, teetering on the edge of abstraction and representation, between digital space and painting – allowing their abstraction to develop their own sense of presence and internal logic.

Abigail Hunt's works are based on a procession of tasks: the investigative research of an image, the deconstruction of a line, the disablement of form and finally the reconstruction and reconfiguration of the object. Placing, replacing and reconsidering, she explores abstracted arrangements and re-appropriated imagery. Describing her practice as sculpture, she is interested in a consideration of the plane and the drawn or cut line of the work, as well as in the suggested, yet actually imaginary, representation of form and a perceived depth of field.

Matthew Barnes (b. 1986) studied at Edinburgh College of Art, graduating in 2008. He currently lives and works in Glasgow. His recent exhibitions include: 'We Disappear' with Jonny Lyons, part Glasgow International, GPS, 2018; 'Crane and Gable', Govan Project Space, Glasgow, 2017; 'Bad Idea', 249 Govan Road, Glasgow, 2016 and Adamastor Studios. Lisbon, 2015. 'Bad Idea' will also be presented in Athens (forthcoming in 2018) and at The Chopping Block Gallery, London, 2019. Between 2006 and 2014, Barnes exhibited extensively in Edinburgh - including as part of the Edinburgh Art Festival, Finland, Bristol and Manchester.

Hannah Hughes (b. 1975) graduated from the University of Brighton in 1997. She has exhibited in the UK and internationally and her work has been included in the exhibitions: 'Shapely', CSA Space, (2011); 'In The Future We Will All Be Modern', Arcadia Missa, London (2014); 'A5', LUBOMIROV EASTON/ Platform Projects at Art Athina in Athens (2014 & 2015); 'Where One Form Began Another Ended', The Bakery Gallery, Vancouver (2016); and 'These Fingers Read Sideways', Fettes College, Edinburgh, (2018). Her work was recently on view in the group exhibition 'Concealer' at Copeland Gallery, London as part of the 2018 Peckham 24 Festival, curated by Tom Lovelace; and 'The Momentum' at Angus-Hughes Gallery, London, curated by Saturation Point in 2018. Her work is included in an experimental publication curated by Rodrigo Orrantia titled Material Immaterial launching in July 2018.

Abigail Hunt (b. 1978) has shown at 5 Years, Whitechapel Art Gallery, Camden Arts Centre, Platform for Art, London Underground and EAST International and has written extensive publications for gallery clients, including Tate and Whitechapel exploring interpretations of contemporary art. In addition, her separate collaborative practice with artist Kieren Reed involves a direct interaction with audiences within manufactured and suggested situations. They have worked on commissions for the Herbert Read Gallery, Tate Britain, IKON Gallery and The New Art Gallery Walsall. They have shown work internationally and in the UK, including exhibitions at Studio Voltaire and Gasworks as well as live performance works for Cubitt and the Folkestone Triennial.

Sid Motion Gallery
142 York Way, London, N1 0AX
www.sidmotiongallery.co.uk

Open: Thurs - Sat, 12-6pm
Sundays by appointment