

# ANITA TRAVERSO GALLERY

## MATTHEW DE MOISER

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Things are not necessarily as they first seem in Matthew de Moiser's sparse suburban landscapes; although they look like paintings, these meticulous works are actually assemblages made from laminex — a thin plastic veneer used to conceal and protect.

Whilst the conceit is deliberate and undoubtedly metaphoric, paradoxically the laminate also has an ethereal quality that has a way of transforming ordinary service stations, houses, and swimming pools into hyper-colour impressions of the Australian suburban condition. Like his earlier abstract sculptural works made from Ikea furniture parts, the laminate paintings, as de Moiser calls them, are an escape — a yearning for the sublime in the ordinary, everyday here and now. The work is typically reproduced in a series of unique states; each one the same but different — a reference to the cookie cutter vernacular architecture that defines main street Australia.

Born and raised in the Melbourne suburbs, his family arrived in Australia after the Second World War as Estonian refugees; eventually building their first home out of discarded packing crates from the Geelong Ford factory now slated for closure. Like many new arrivals to Australia during this period they tried hard to assimilate into Australian culture and society, but as his Grandma later confided a few years before she died, "I feel like I neither belong here [in Australia] or in Estonia". In many ways, this family legacy still influences his practice today, informing a deep concern for issues of place, identity and belonging and underpinning appropriation and re-use as strategies for art-making and making sense of the world.

"With a striking economy of visual means, de Moiser conveys both the spare modernity of service station design and the kit-set composure and all-too-occasional emptiness of suburban life. There are, in the Australian context, allusions to the work of architecturally-obsessed artists like Callum Morton and Jeffrey Smart, and perhaps even an unknowing nod to the low viewpoints and ennui of one of Sir Russell Drysdale's outback towns." Text by Chris Sainez (Director of Queensland Art Gallery)



### ***Servo (state 4)***

[2015] laminex on board 60 x 60 cm

exhibitions: 2014 Winner of Sunshine Coast Art Prize [*Servo (state 3)*]

2014 AT\_SALON<sup>2</sup> Anita Traverso Gallery [*Servo (state 3)*]

collections: Art Bank Collection,  
Caloundra Regional Gallery, QLD



### ***Slide (state 5)***

[2015] laminex on board 60 x 60cm

exhibitions: 2014 AT\_SALON<sup>2</sup> Anita Traverso Gallery [*Slide (state 3)*]

## FURTHER CONSIDERATIONS

- Items that best illustrate the physical, artistic, cultural, social, historical and political identity of the municipality of Yarra:

Matthew de Moiser is a represented artist of Anita Traverso Gallery operating in the City of Yarra

- Items that do not require immediate and considerable additional resources related to conservation and storage:

These works are small in size and equipped with hanging mechanism for easy storage. The nature of the materials requires low maintenance or upkeep.

- Artworks that represent emerging innovative art forms:

De Moiser's highly resolved application of an unusual medium to achieve the effect commonly seen in acrylic paint. Uniquely stylized perspectives of vast fields of colour represent an innovative art form whilst referencing architectural artists like Callum Morton and Jeffrey Smart.

- Items that have the potential for display and exhibition:

The chosen items are particularly excellent in consideration for display or exhibition within a number of council contexts.

- Artworks, which are of high quality, by respected emerging and mid, career artists:

Winner of two major art prizes in 2014 and finalist of numerous others over the years.

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