

Adam Moore

Portfolio



Artist Statement

I playfully examine the fabric¹ and spirit² of life at local³ and global scales. I limn a decolonial poetic through my practice. My work is on a trajectory healing forwards⁴ towards new ways of knowing, doing, and being, stewarding life to thrive.

I have a transdisciplinary background in dance, fine art, sustainability, and human rights. To paraphrase the artist Richard Jackson, each of these experiences has formed my attitude [and ethics] toward art making not actual works of art. My works emerge from deep engagements with recurring forms, motifs, people, places, pluriformities, and lines of enquiry, refined in cyclical, reflexive, non-linear processes.

When I'm making, I attune to my sensual interior body and not-strictly-sensory experiential imaginations and psychic and spiritual states. In relation to the ambience⁵ of my surroundings I create sensual forms across a variety of media, and experiential and affective encounters across a variety of contexts. My sensual and conceptual forms are expressive of these vast and subtle embodiments. In my dancing, artworks, installations, situated works, and writing I make visible the complimentary duality that we're simultaneously shaped by and shaping reality. In my work I'm interested in creating the conditions that liberate interdependent, collective and autonomous internal and exterior worlds.

¹ Fabric can be your own skin, my skin, a leaf, water, the air we breath, timber, the architecture and materials that build empires, sand, dust.

² Spirit can be smiles or tears, fears, desires, intuitive notions, physics, algebra, death, ancestors, love.

³ Local can be the streets where I live and work, a ten-metre radius around my body wherever I am, or places I'm known by name.

⁴ Healing forwards is one of the terms I arrived at in my research to describe the transdisciplinary social change process of sustainability.

⁵ I understand ambience as an awareness of my immediate surroundings and the patterns, systems, and structures from which they project.

Selected works 2021 -2025



Adam Moore
Diaphanous (2022) film still
Courtesy of the artist
Pleasure Ground commission
Ingestre Orangery and Arts
Council England

Dawn Chorus Day

Reveil is a 24+1hr collaborative sound work for radio. Streamers send out live sounds as first light arrives, creating a loop of the earth on dawn chorus day.

As part of Reveil Soundcamp, in parallel with acoustic commons camping and listening sites and streamers around the world, my live stream of the dawn chorus was broadcast direct from the ancient monastic Lesnes Abbey Woods and ruins, the 88-hectare public park and woodland in Southeast London.



Encounter
[Reveil Soundcamp](#)
[index here](#)

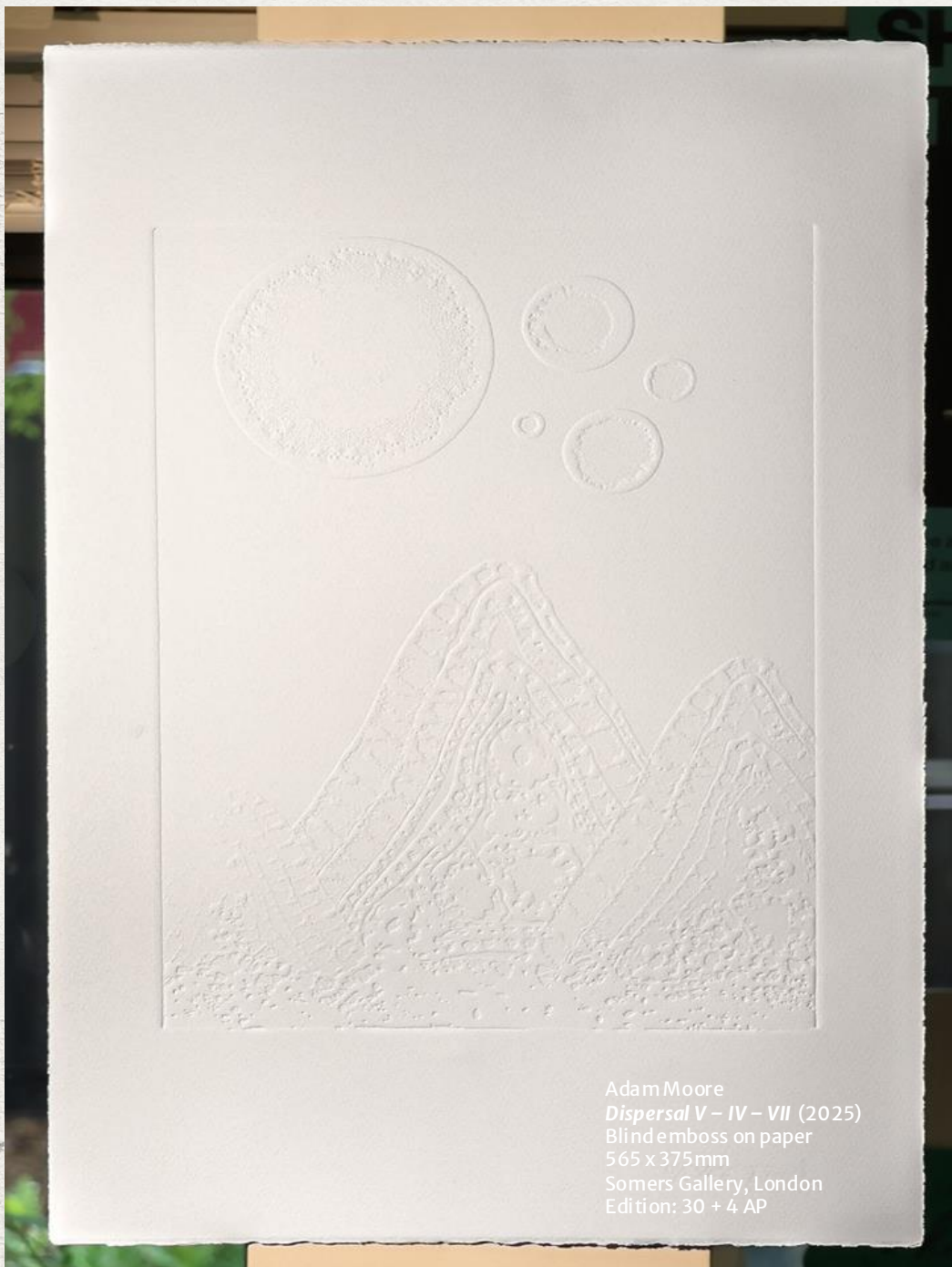
Dispersal V – IV – VII



Dispersal V – IV – VII (2025)
blind emboss on paper
565 x 375mm (detail)

Adam Moore
Dispersal V – IV – VII (2025) (detail)
Blind emboss on paper
565 x 375mm

The motifs I used to make this print comes from the shapes of different cells from different species of plants that are living in the marine ecosystem at the London Docklands. Experimenting with these motifs I created a Caribbean landscape. I wanted to experiment incorporating local ecologies into traditional lithography. Conceptually, this print design connects my parents' countries of origin through marine life and water: the plant cells come from the London Docklands close by to where my mother was born and where I grew up, and the scene they depict is a reimagined landscape where I lived as a child and where my father was born. The subtle details, textures, and shadows characteristic of the blind emboss technique printed on paper echo the ways in which I'm touched and imprinted upon by places I've lived, and the (in)durability, transformation and reconstitution of memory. It's suggestive of what could remain as memories fade: faint yet profound impressions, reified feeling states, subtle grooves, marks left by people and places.



Adam Moore
Dispersal V – IV – VII (2025)
Blind emboss on paper
565 x 375mm
Somers Gallery, London
Edition: 30 + 4 AP



Adam Moore
Dispersal V – IV – VII (2025)
Blind emboss on paper
565 x 375mm
Somers Gallery, London
Edition: 30 + 4 AP

Adam Moore
Dispersal V – IV – VII (2025) (detail)
Blind emboss on paper
565 x 375mm

After Lands (the song)

Performance
Drawing, choreography, and sound
Duration: 13 minutes.
Commissioned for *Las Palabras*
Group exhibition
Curated by Natalia Valencia Arango,
Somers Gallery, London, 2025

After Lands (the song) is a performance reflecting on my Caribbean background and relationship my mother, Yvonne. Inspired by Nayirrah Waheed's poem land from her collection of poems Salt, this specially commissioned performance opens the group exhibition *Las Palabras*, curated by Natalia Valencia Arango at Somers Gallery, London.

Adam Moore
After lands (the song) (2025)
Performance
Somers Gallery, London
Photo: Emanuela Graziano



I begin the performance outside the gallery. A conversation between me and my mother begins to play. My mother speaks to me about iguanas 'as big as the house' and other memories of Saint Lucia and Barbados. I begin drawing on the concrete pavement outside the gallery. I draw the outline of my blind emboss print in the exhibition. Then I move to inside the gallery. My mother continues talking about how she knits, why she likes knitting, who taught her, what she likes to make. I trace the outline of my print on the gallery floor, and then up into space. My mother speaks about art, painting, and drawing. I start tracing memories with different parts of my body, and I perform choreography I extrapolate from the knitting technique my mother uses, weaving between different exhibition artworks.

Adam Moore
After lands (the song) (2025)
Performance
Somers Gallery, London
Photo: Lara Smithson



Encounter
After Lands (the song)
extract I here



Adam Moore
After Lands (the song) (2025)
Performance
Somers Gallery, London
Photo: Emanuela Graziano

Encounter
After Lands (the song)
[extract II here](#)

AVALANCHE *The home site*


International collaboration
with artist Lotte Van Gelder (NL). Curation, socially
engaged performance
Site-situated evening length performance event
with dance, sound, and choreographed spatial
interventions.

Print editions produced with and supported by the
University of East London print workshop.
Photography, digital collage and print by Adam Moore
and Lotte Van Gelder (2025)

Ambivalent towards the institutionalisation of artistic freedom,
AVALANCHE is a performance for people and place – this specific
place is Adam's home. Sensitive to the ecologies and post-
industrial landscape of the river Thames, the ancient monastic
Lesnes Abbey Woods and ruins, and the heavy massive geometric
forms, exposed Minimalist concrete and functional, repetitious,
iconic Brutalist architecture and soon-to-be-demolished urban
decay: relations between home, land, water, ruins old and new,
each other – and our many selves – dance.

Thursday 31 July 2025
Lesnes Estate
7.30 – 10pm

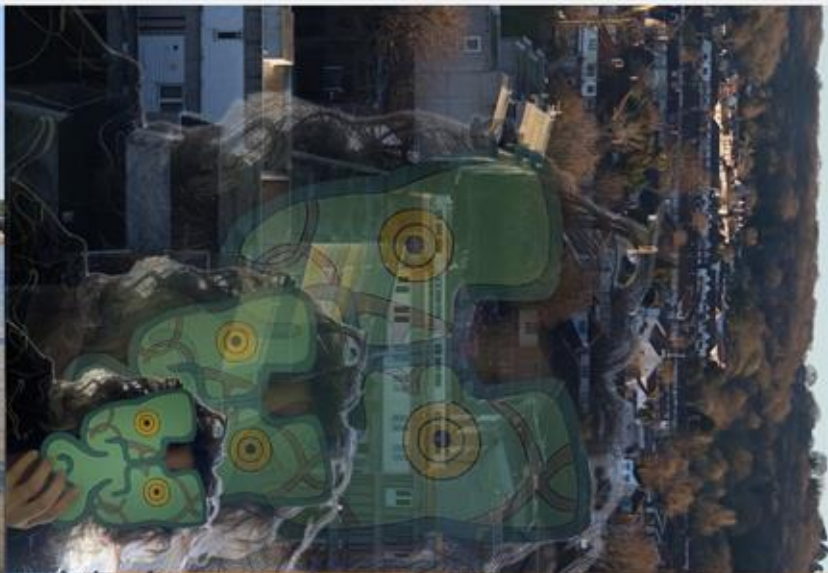
Performance at sundown approx. 9pm Duration: 40 minutes



AVALANCHE The home site is an international collaboration with artist Lotte Van Gelder (NL). Over years of working with sites together (see *Destination Unknown* 2023) and separately, this collaboration, investigating socially engaged and site situated performance, was a natural evolution for our work together. This was a performance and evening length event for invited guests. Guests in attendance formed part of what we as collaborators refer to as 'a fluid ensemble'. In and around the iconic Brutalist social housing estate in Thamesmead, which has been my home as a Bow Arts Live/Work artist since 2024, we worked on site developing dance, sound, and spatial interventions with our bodies and architecture, choreographing these in a promenade performance that started inside and moved outside into the estate. We devised layered, socially engaged interventions and gentle offerings of inclusion and participation to our guests. Conceived and performed by Adam Moore and Lotte Van Gelder.

[Encounter AVALANCHE THE HOME SITE extract here](#)

Adam Moore and Lotte Van Gelder
AVALANCHE The home site (2025)
still, performance documentation
Camera: Lara Smithson
Courtesy of the artists



Adam Moore and Lotte Van Gelder
AVALANCHE *The home site* (2025)
digital collage on true acetate
59.4cm x 84.1cm
Edition: 30 + AP

Live in room

Solo exhibition
Situated research project
Site, archives and collections,
print, design, drawing and
painting
V&A East X Bow Arts Artist
Fellowship: local ecologies and
materials in Newham 2023-24



*Touch is a doorway and portal Touch the surface, it's a doorway
and a portal Touch the surfaces, the doorways and portals (2024)*
Two leaf folding screen, timber, photocopy transfer on restoration
fabric, hinges, 200 x 135cm
Unique work

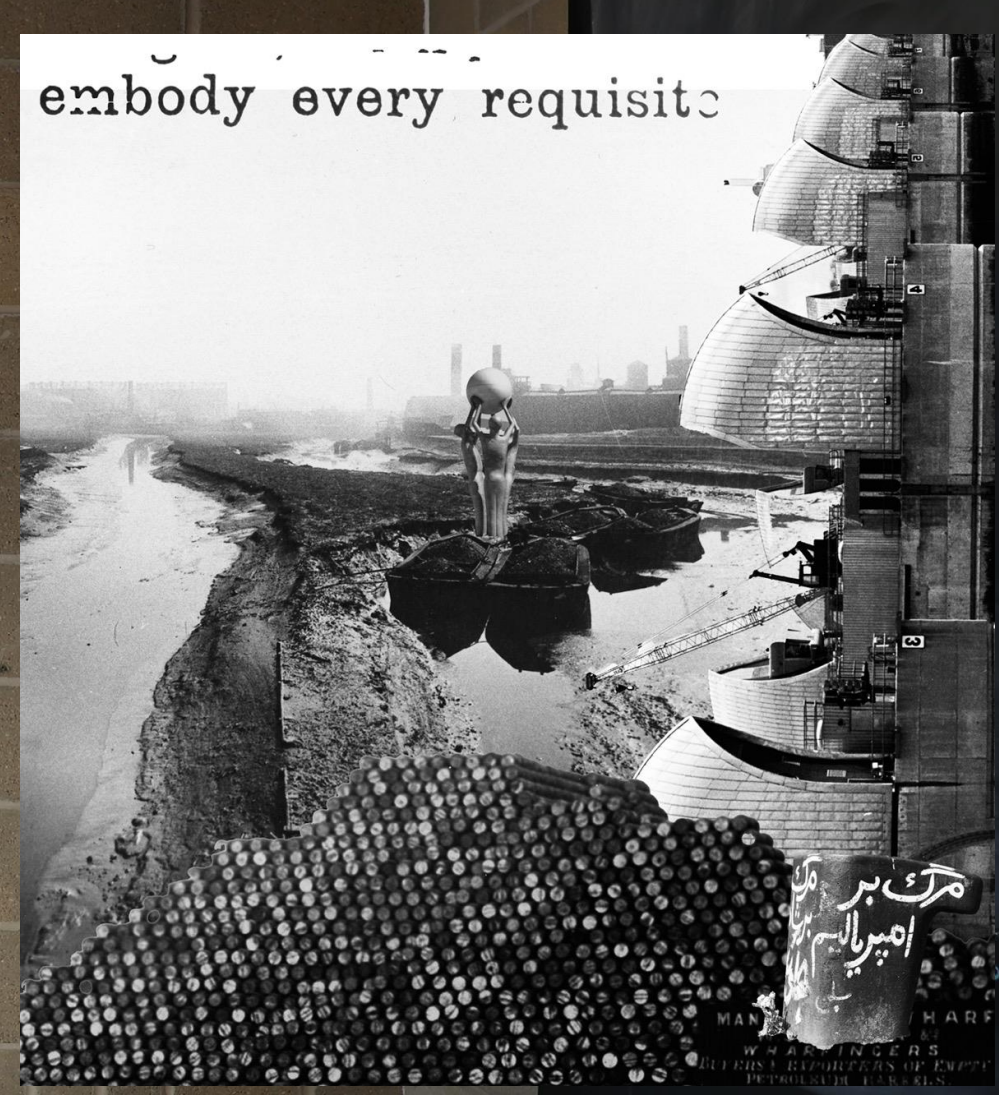
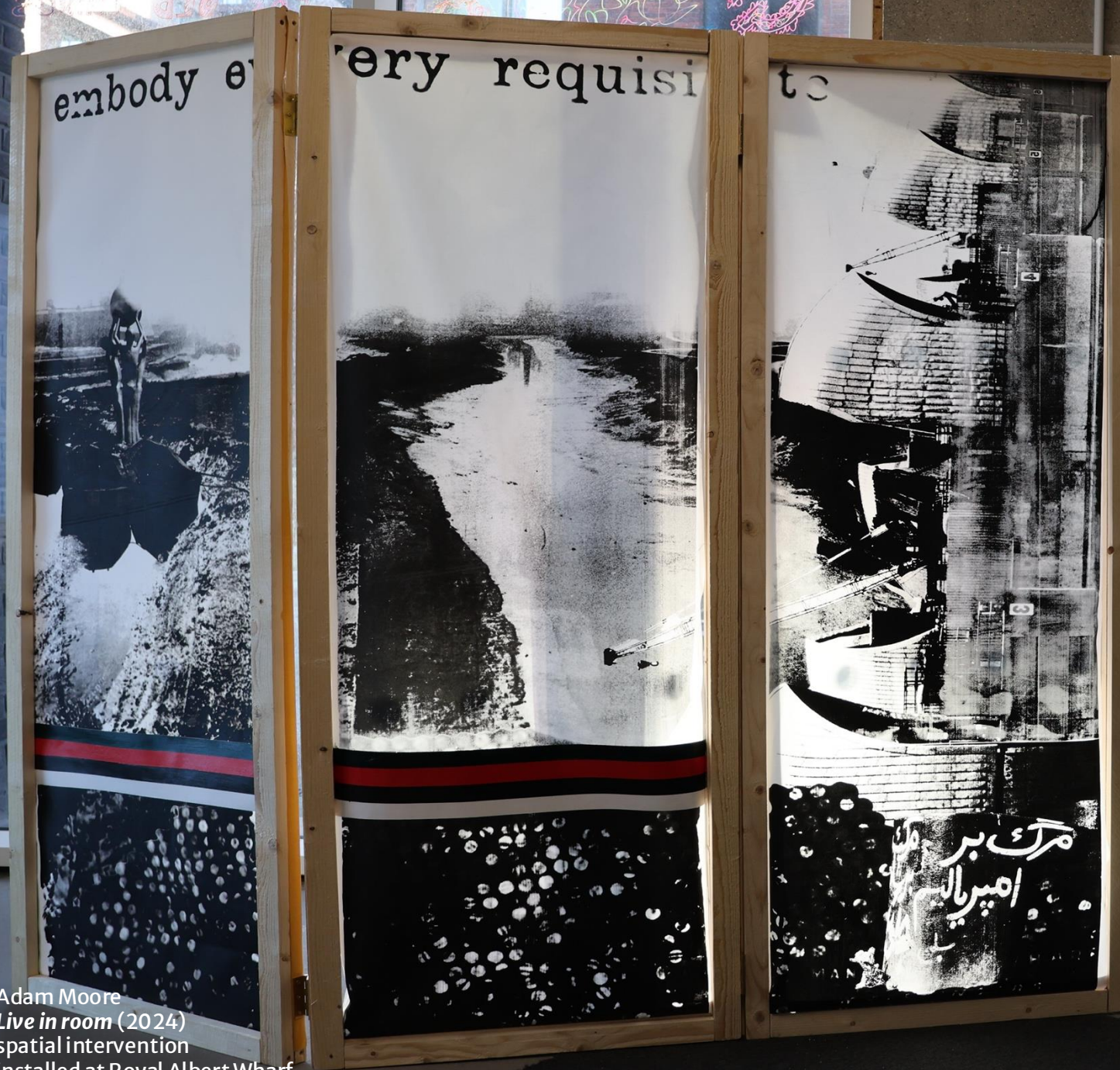
Adam Moore
Live in room (2024)
spatial intervention
installed at Royal Albert Wharf
Photo: Adam Moore



Adam Moore
Touch is a doorway and portal Touch the surface, it's a doorway and a portal Touch the surfaces, the doorways and portals (design) (2024)
Watercolour on paper
297 × 420 mm
Unique work



Adam Moore
Live in room (2024)
spatial intervention
installed at Royal Albert Wharf
Photo: Adam Moore



Adam Moore
Embody every requisite (2024).
 Three leaf folding screen, screen print
 archival digital collage (above) (using images from the V&A Museum
 archives and collections and Newham Photo Archives)
 acrylic and oil on restoration fabric, timber, hinges 200 x 200cm
 Unique work

Adam Moore
Live in room (2024)
 spatial intervention
 installed at Royal Albert Wharf
 Photo: Adam Moore



Adam Moore
Embody every requisite (design) (2024)
Watercolour on paper
297 × 420 mm
Unique work

Farther. Like a dream unfinished into ever.

Performance installation

Duration: 20 minutes.

Commissioned by WAY OUT EAST Gallery, London, 2023. Presented at 125 Shaftesbury Avenue, London, 2025; UNIDEE residency programme, CITTADELLARTE – FONDAZIONE PISTOLETTO (IT), 2024; and WAY OUT EAST Gallery, London, 2023.

Adam Moore

Farther. Like a dream unfinished into ever (2023)
film and performance still,
WAY OUT EAST Gallery,
London, 2023

Farther. Like a dream unfinished into ever is a performance installation with projected film, photography and dance.



Adam Moore
*Farther. Like a dream
unfinished into ever* film and
performance still, WAY OUT
EAST Gallery, London, 2023




I manually move the projector over different surfaces of the room, shrinking, enlarging and distorting the image, choreographing different relationships between my film, my body, and the audience, dancing in and out of view of the audience as they shift their orientation to the film's changing position.

Adam Moore
Farther. Like a dream unfinished into ever (2023)
film and performance still,
Bow Arts 125 Shaftesbury
Avenue, London 2025
Photo: Alberto Romano.

The film is a combination of moving image and photography, with a soundtrack, existing somewhere between a video diary and a dream sequence. I made this film during my first trip back to the Caribbean after the death of my father in 2023.

Adam Moore
*Farther. Like a dream
unfinished into ever* (2023)
film and performance still,
Bow Arts 125 Shaftesbury
Avenue, London 2025
Photo: Alberto Romano.





Encounter *Farther.*
Like a dream
unfinished into ever
(film excerpt) here



Adam Moore
Farther. Like a dream unfinished into ever (2023) (detail)
Photocopy transfer on paper 560 x 380 mm



Adam Moore
*Farther. Like a dream
unfinished into ever* (2023)
Photocopy transfer on paper
560 x 380 mm
Unique work

Still life

Public artwork
Photography and digital
collage on vinyl, timber
500cm x 400cm x 10cm



Adam Moore
Still life
Eastbourne Pier
Commissioned by
Devonshire Collective,
Towner Gallery and
Eastbourne Alive celebrating
the 2023 Turner Prize

Still life is a public artwork at the end of Eastbourne Pier commissioned by Devonshire Collective in partnership with Eastbourne ALIVE in celebration of the 2023 Turner Prize at Towner Gallery, Eastbourne. An intervention on Eastbourne pier combining image and text with the pier's unique architecture, choreography, and changing ambience. A digital photograph of the horizon, viewed from the platform upon which the work is printed, carries the last two lines of William Ernest Henley's 1875 poem *Invictus*. Following the death of my father in spring 2023, I found the last lines of Henley's poem penned in my dad's diary.

In my handwriting these words dance over a summer morning composition with two slight but intentional edits: the word 'master' has been substituted for 'guardian', and 'captain' has been replaced with 'safeguard'. While acknowledging the necessity for perseverance and determination in adversity, what can be interpreted in Henley's poem as the British 'stiff upper lip', this public artwork encourages you to pause and to consider yourself neither a 'master' nor a 'captain' while facing life's challenges, but the custodian of your future and the caretaker of your own life throughout changing circumstances and seasons. Observing people in Eastbourne drawing close to the expanse, *Still life* is my accompaniment for those nestled in seclusion upheld at the end of the pier engaged in the phenomenon of drawing close to the sea and the sky, whatever the weather.

Dedicated to my father, one in a trillion,
Maurice Moore 1942 — 2023

I
Am
THE
GUARDIAN

OF THE
FAITH

I
Am
THE
SAFEGUARD

OF
THE

SOW




Destination Unknown

Situated practice, curation
Choreography, sound, and performance
collaborating with Lotte Van Gelder and Raviv Ganchrow
Philips Electricity Factory, Roermond, NL
Supported by Fonds Mondriaan, Provincie Roermond 2023

Together, Lotte, Raviv, and I collaboratively designed the Destination Unknown 2023 artist development programme, teaching and facilitating intensively on site with Destination Unknown 2023 residency artists Caroline Sarneel, Daan Russcher, Juliana Zepka, Karla Paredes, Lola Schot, Michele Bazzoli, Ratri Notosudirdjo, Renée Stravers, Sjors Smit, Yeonwoo Chang based in the former Philips factory in Roermond, NL.

Encounter situated
practice at Destination
Unknown 2023 here



We explored synergies and correlations between our practices working with site, sound, materials and people. We investigated the choreography of attention, modes of sensitised perception and presence, and dancing. We investigated the choreography of social space, and ways of gathering. As invited experts in our fields we demonstrated the breadth of investigations due consideration that can each be pursued simultaneously in relation to creative practice in the built environment with others.

*WATCH Ambient Scheme
Destination Unknown
Phillips Factory,
Roermond by Adam Moore*

Transformative Futures Youth Collective

Co-Design, Facilitation and Curation:
Camden Art Centre, London
2021-2 with artist Madeliene Pledge
2022-23 with artist Becky Lyon




I collaboratively designed and facilitated the *Transformative Futures* syllabus with artist Madeleine Pledge from October 2021 – July 2022, and with artist Becky Lyon from October 2022 – July 2023, hosting sessions in Camden Art Centre's drawing studio. A series of free onsite and online artist-led workshops for people aged 15–25, the program offered an opportunity to learn new skills and approaches to art-making and thinking to support young people facing challenges following the COVID-19 pandemic. The platform provides a safe space to question, develop and engage with new ways of working to mobilise creative futures.



Our co-curated exhibition of artworks and collective-facilitated public programme of events developed across the 2022-23 programme. My sessions explored public space, the built environment, sculpture, ceramics, performance, installation, drawing, colour, minimalism, invisibility, healing, and more. I invited participants to examine the work and practices of artists including Amy Sillman, Dani Restack, David Hammons, Gordon Matta Clark, Grace Ndiritu, Abby Nocon, Polly Apfelbaum, Andrea Zittel, Stanley Whitney, Sol Lewitt, Giorgio Griffa, Christina Rosetti, Michaela Yearwood-Dan, Torkwase Dyson, Morgan Quaintance, Lydia Okumura, and Kazuo Shiraga, as a way of encouraging, inspiring, and liberating creative practice.






Encounter
Transformative Futures
Youth Collective takeover
here

Bright Dynasty



Solo exhibition
Film, choreography, ceramics,
sculpture, painting by Adam Moore
Exhibited at Phoenix Art Space,
Brighton, UK, 2022; g39, Cardiff, UK,
2022; Hypha Studios, London, UK,
2022; Kunstraum London, UK, 2021

Adam Moore
Bright Dynasty (2022)
Installation works and performance
Phoenix Art Space, Brighton, UK
Photo: Pheobe Wingrove



Bright Dynasty is about an ever-expanding sense of being at home on different scales, spectrums and frequencies within the universe, seas and lands, architectures and dwellings, with other people, ecologies, within oneself and beyond.

Adam Moore
Bright Dynasty (2022)
Installation works and performance
Phoenix Art Space, Brighton, UK
Photo: Pheobe Wingrove



A sanctuary for ritual intimately examining materials, forms, and processes of transformation, seeking to expand my awareness of the multitude of mutable relations which create the structures in the world around me, shaping my identity and internal world.



An ongoing enquiry examining the fabric and spirit of life within organic and geometric motifs and arrangements, seeking to extend our awareness of the movement between internal and exterior planes: spatial, poetic, perceptual and metaphorical dimensions echoing across works in sculpture, painting, film, dance, and text. Each personifying the essential qualities and changing states of selfhood.

Adam Moore
Bright Dynasty (2022)
Installation works and performance
Phoenix Art Space, Brighton, UK
Photo: Pheobe Wingrove



Choreographed with sensations, mood, and intuition, dances draw on spatial, poetic, and conceptual and dimensions echoing cross works in sculpture, painting and film,.

Adam Moore
Bright Dynasty (2022)
installation works and performance
Phoenix Art Space, Brighton, UK
Photo: Pheobe Wingrove



A pair of assembled sculptures made from bamboo, *Tropic of Taurus* and *Tropic of Sagittarius* (2022), reference my heritage, agrarian cultures, astronomy, and astrology.

Adam Moore
Bright Dynasty (2022)
installation works
Phoenix Art Space, Brighton, UK
Photo: Bernard G Mills

Adam Moore
Tropic of Taurus (2022).
Dimensions variable. Maximum height perpendicular from apex 3.27m
(4 x 4 x 4 m). Hand bound bamboo, jute rope; amethyst, rose quartz and
red jasper fastened with Māori rock wrap with single strand twisted jute;
desert branch, Wonder Valley, CA



Adam Moore
Bright Dynasty (2022)
installation works
Phoenix Art Space, Brighton, UK
Photo: Bernard G Mills



Adam Moore
Bright Dynasty (2022)
installation works
Phoenix Art Space, Brighton, UK
Photo: Bernard G Mills

Adam Moore
Tropic of Sagittarius (2022)
Height at apex 1.63m (2 x 2 x 2 m)
Hand bound bamboo, jute rope; silver
bowl; blue green algae pond water from
Epping Forest; minerals, rocks; pendants
shells from Dungeness twine

Earth body is round (in finite sunrise III (2022).
Circumference 368 cm
diameter 117 cm depth 41
cm. Hand bound bamboo,
twine; acrylic on woven
nylon.

Three circular sculptures made from bamboo are suspended from the ceiling. Each covered with a painting inside and outside. *Earth body is round in finite sunrise I, II, and III (2022)* reference cycles and continuums, life and death, time, and movement – revolutions, lunations, orbits, and eclipses.

Encounter
Bright Dynasty
at g39 ([edit](#)) here

Adam Moore
Bright Dynasty (2022)
Installation works and performance
g39, Cardiff, UK
Photos: Polly Thomas

A series of paintings from 2021
diarise my dancing in the exhibition.
Presented as an abstract chart they
map dynamic embodied states.



Paintings L-R: *Rush*,
Jolt, *Fire*, *Untitled I*,
Untitled II (2021),
acrylic and charcoal
on paper 29.7 x 42
cm. *Arena* (2022),
acrylic on nylon
60 x 65cm



Infinite Sunset I-V (2022).
Graphite and watercolour
on paper 29.7 x 42 cm

The *Infinite sunset* series of graphite and watercolour paintings (2022) explore truth, perspective, refraction, and tessellation.



A collection of unique glazed earthenware ceramics, *Carcharodon Carcharias I-V* (2021) repeat the same familiar motif. These sculptures meditate on secrets, mysteries below the surface of the sea and beneath the level of human consciousness.

Paintings L-R:
Angelos, Crystzal, Cellule, Rest, Fourb, Boldersoft, Shoal III, Scapularia (2021), acrylic on paper 29.7 x 42 cm



Enzo Mari self design timber shelves 199 x 110 x 30 cm
Carcharodon Carcharias I-V (2021) Glazed earthenware, each the mass of the artists palms; seed pod from Joshua Tree, CA; granite from Joshua Tree, CA; jute rope

A quartet of silent single channel
films *Blaze, Course, Drift, Rockslide*
(2022) observe elemental forces:
fire, water, air, earth.



Adam Moore
Bright Dynasty (2022)
installation works
Phoenix Art Space, Brighton, UK
Photo: Bernard G Mills



Encounter *Bright Dynasty* at
Hypha Studios, London [here](#)



Diaphanous

Site situated research
Choreography, photography, film, sound,
writing and print commissioned by
Pleasure Ground, Ingestre Orangery and
Arts Council England, 2022



Diaphanous is a research-based commission for Ingestre Orangery, developed during Pleasure Ground — a residency and commissioning project and public programme funded by Arts Council England, initiated and supported by Ingestre Orangery and Haarlem Artspace, curated by Haarlem Artspace Co-Director Olivia Punnett. Living and working alongside local people in Ingestre as an artist in residence with Ama Josephine B. Johnstone and Verity Birt exploring the colonial history of Ingestre Orangery, I created an archive of field recordings, photography, nature writing and dances in the orangery grounds. Using this archival material, I developed a suite of four composite works in video, text, sound, and a triptych of prints from digital collages. *Diaphanous* investigates hidden intangible histories, sensory and not-strictly-sensory elements of Ingestre Orangery and gardens.



Encounter
Diaphanous (film
and project) here

Immineral Species

Immineral Species is a series of sculptural interventions charting a grammar of liberation from the colonial, gendered, white depictions of 'Man' and its associations as a universal and central subject. *Immineral Species* explores the interchangeability of writing and sculpture, using language as material and site for speculation and disturbance: disturbances between aggregate symbols of 'Man' create new understandings of the human. Interventions are positioned as an interstitial geopoetic that destabilises, re-situates, re-routes, and withdraws from liberal-modernist figures of 'Man' in anthropogenic, geological, and social discourses.

Immineral Species has been constructed through extended engagements revisiting multi-modal processes for solo dance making, transitioning between photographic studies, writing, and embodied practice, approaching image, colour, language, and the experiential anatomy of the body as material. This transdisciplinary process examines compositions and properties embodied, expressed, and finding consciousness within diasporic subjectivity, and the relations between internal, terrestrial, and extra-terrestrial systems.

Immineral Species is a durational sculptural intervention curated as an accumulating series of stratigraphic, textual motifs, redressing fables of 'Man', perhaps rendering these obsolete. *Immineral Species* asks: what visceral, ecological, and astral relations more richly articulate the human and reveal the ambiguity, ambivalence and complexity of human awareness?

[Encounter
Immineral Species
here](#)



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Adam Moore is an artist, dancer, curator, and writer from London committed to sustainability through transdisciplinary practice. Creole diaspora growing up in a global community in London's most diverse borough, his British, Caribbean, and Central American heritage is reflected in his transdisciplinary practice facilitating situated, collaborative socially engaged forms inventing with people, places, and pluriformities.

Some of his major projects include his installation and performance series *Bright Dynasty* (2021) supported by Jerwood Arts and exhibited at Kunstrum, London (2021), Hypha Studios and London Borough of Waltham Forest (2022), g39, Cardiff (2022), and Phoenix Art Space (2022), with invitations for further specially produced performances, and presentations of artworks from the installation, in group exhibitions at Hypha Studios Regent Street (2022), Ugly Duck (2023), and WAY OUT EAST Gallery, London (2023); the site-situated installation, performance series, and spatial intervention *Live in room* (2024) presented at Royal Albert Wharf by the V&A East and Bow Arts; the performance installation *Farther. Like a dream unfinished into ever* (2023) commissioned by and performed at WAY OUT EAST Gallery, London, and CITTADELLARTE – Fondazione Pistoletto (IT) (2024) and Bow Arts 125 Shaftesbury Avenue (2025); and his solo touring and live streamed performance installation *Long Play Liberation* (2020) commissioned by Newham London, later developed into a digital group performance with an invited ensemble, *Long Play Liberation Transmission* (2021), through a further commission from The Place Theatre, London Contemporary Dance School.

He has received awards and grants for his practice including the inaugural V&A East X Bow Arts Artist Fellowship exploring local ecologies, materials and manufacturing histories in Newham (2023–24), Arts Council England's Developing Your Creative Practice grant (2023), the Jerwood New Work Fund (2023), and a-n's TIME SPACE MONEY bursary (2022) among others.

He has participated in residencies nationally and internationally including the inaugural V&A East Storehouse Residency (2025), Bow Arts 125 Shaftesbury Avenue Artist Studio residency (2025), UNIDEE residency programme CITTADELLARTE – Fondazione Pistoletto (IT) (2024), Art School Plus, London (2023), Jerwood UNITE at g39, Cardiff (2022), Pleasure Ground, Ingestre Orangery supported by Arts Council England (2021), Dance Art Journal Percolate Residency at Siobhan Davies Studios (2021), and the Collectivism Residency at Haarlem Art Space supported by the British Council and Instituto Procomum (BR) (2019).

He has participated in artist development programs including CONSELLATIONS with Up Projects and Flat Time House (2021–21), and Art School Plus (2023) developing socially engaged and collaborative practice. His professional life in human rights and social wellbeing has developed over two decades working with arts organisations, human rights charities, government and local council, and education and this informs his attitude and ethics towards his artmaking practice.

He has designed and facilitated socially engaged learning and artist development programmes nationally and internationally including Camden Art Centre's Transformative Futures Youth Collective – he has been the only artist to lead on the programme for two consecutive years – working with artist Madeliene Pledge (2021–22), and artist Becky Lyons (2022–23) co-curating both annual end of programme gallery takeovers; and he co-designed and facilitated the Destination Unknown 2023 (NL) artist in residence programme with artists Lotte Van Gelder and Raviv Gan Chow supported by Fonds Mondriaan and Provincie Roermond. He regularly teaches and facilitates programs for diverse groups and publics with ACE National Portfolio Organisations, galleries, museums, and cultural and civic spaces across the UK.

His poetry, research, and essays have been commissioned and published in print and online including his commission *Supercritical, A Psalm, in A Love Affair* published by The atrum–Mundi & ATLAS Projectos; *DisSolution* for Daniel Lie and Jupiter Artland's Rotten TV; and *Smithson, Interrupted* by Dance Art Journal, among others.

His public artworks have been commissioned since 2023, including *Still life* commissioned by Devonshire Collective, Towner Gallery and Eastbourne Alive celebrating the 2023 Turner Prize; and *Glow Home* the permanent public artwork for Beckton Globe Library commissioned by Culture Within Newham.

Screenings of his films have been presented by V&A East X Bow Arts X The University of East London Department of Architecture and Visual Art, Open City London Open House Festival, London Festival of Architecture, and g39, Cardiff.

On invitation he has taught in Higher Education Universities and Conservatoires since 2021. He was Associate Lecturer at The Royal Central School of Speech and Drama from 2022–23 convening the BA Performance Practice, Experimental Arts and Performance Programme. He was then invited to join the University of East London as Associate Lecturer teaching the BA Fine Art Programme in 2023. He currently teaches BAFine Art, Photography, and Commercial Photography at the University of East London.

In 2010 he graduated from Coventry University with a BA Hons 1st Class in Dance, Theatre, and Professional Practice. A Gill Clarke Bursary Awardee and Leverhulme Performing Arts Scholar he graduated from Trinity Laban Conservatoire of Music and Dance and Independent Dance, Siobhan Davies Studios, London with an MFA in Dance Creative Practice in 2017. He specialises in somatic and embodied contemporary dance techniques and teaches Professional Morning Class at Independent Dance, Siobhan Davies Studios.

He is a Bow Arts Live/Work artist living in Thamesmead. Living on an iconic 1960s brutalist estate near the post-industrial landscape and ecologies of the river Thames, and overlooking the ancient monastic Lesnes Abbey ruins and Abbey Woods, he makes, curates, collaborates, and performs, examining the experiential and affective ecologies, materials, and histories of his home site in London.

All work within this portfolio is the intellectual property of Adam Moore.