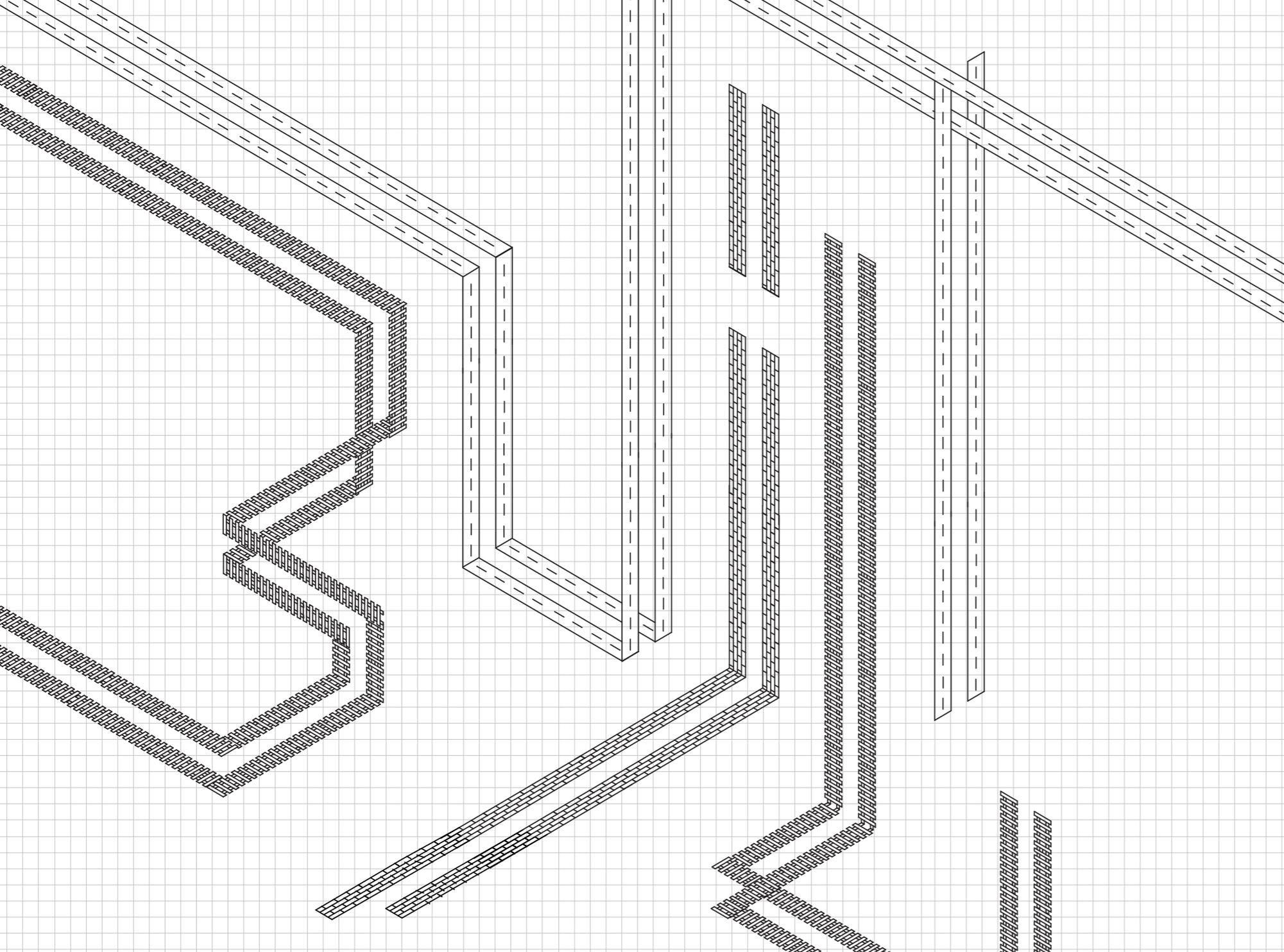




MATTHEW McVEIGH



Matthew McVeigh

# BUILT

a solo exhibition of collaboration

ISBN 978-0-6480751-0-3

## WITHIN THE BUILT

I first became aware of Matt McVeigh's art practice when I came to see his exhibition MINE on display at Linton & Kay Galleries in October 2013.

I remember getting quite excited and telling Janet that I thought we needed to buy from the exhibition for her collection, which we subsequently did. We now have six of the MINE works.

Consequently Matt asked me to support his application for funding for the BUILT project and I've been anticipating the result ever since. I wrote – I know Matt will employ inventive methods and diverse materials in the making of the new work that will surely manifest into a deeply layered investigation of the theme and reflect the current development and expansion period of the city. He has not disappointed. The works speak for themselves. They are monumental, and embedded with building materials, tools, technology and skilled hands.

With MINE Matt developed the works on his own with the Tom Price community. With BUILT he has taken a leap of faith and collaborated with others, handing over the making of some things, proving his hypothesis that if you can invest in someone's imagination and passions they will do something that exceeds your expectations.

We have, therefore, BUILT, this Solo Exhibition of Collaboration. Congratulations are due to all the collaborators. These artists, engineers, designers and tradesmen have embraced the chance to express their creativity in the production of these artworks. They are the embodiment of the belief and generosity that make things come to be in the arts, the invisible labourers. They have worked with Matt's vision, drawn on their skills and extended themselves to make objects that communicate something beyond the technically sound and the well made.

In Matt's own words -BUILT combined elements of science, geography, engineering, technology, communication, sociology, philosophy, politics and community engagement, and a whole myriad of things by using 'art' as a vehicle to inspire and investigate where this could all sit together in a space. If you want to get really philosophical I think it was a project that explored dystopian, utopian and heterotopian paradigms.

In getting my head around Foucault seriously for the first time I began to explore a landscape within the overall substance and beauty of the exhibition that I'd only been aware of at the edge of my consciousness.

Solid iron and steel dominating the space alongside tiny amounts of earth gathered, examined, filtered, treasured, revered and housed in a stone tabernacle .

Delicate black perspex, gold, stars, hints of far away, now close, places and city gridded, heterotopian space.

Complex, sustained and poetic movement. Builders' levels choreographed into a dance, filling the space with an utopian fusion of art and technology.

Tough, durable workers shirts, washed, cut and stitched by fine- fingered hands to make an emblematic flag of respect and honour.

STOP the dystopian spread of oppressive, unsustainable, isolating housing. PAY ATTENTION to the dystopia of the struggle artists have to be acknowledged as creative, innovative, underpaid workers who determinedly deliver emotional wellness to their communities above and beyond the normal working week.

Optical illusion, magic object, WA 2016, two cultures making one, two minds, a triumphant realisation of a Utopia within reach.

You do sense that the collaborations have been cooperative and sensitive ones as all the works have a lightness of being, a precision and a resolution. As a whole they speak of people and places and experiences of the built, of materials and possibilities for thinking and building and taking time to overview, to STOP and reflect, reject dominating oppressions, seek the open and sustainable and dream of the ideal still....

Like Matt, I come from a theatre background. I couldn't help but think about Shakespeare's line all the world's a stage and all the men and women merely players, and if that's so, who are the set designers? Well they are the government, the developers, the architects and engineers, the designers, technicians and tradesmen and they put the set together. We the players hope that they are mindful that they're working with a living planet and living creatures, mindful that parks don't function simply as potential places for infill development.

It's about recognising the ground we're on and getting the balance right. It's a big job.

Underlying everything in this exhibition is Matt's passion for this place, the ground we are on and who we are in this place. He's intent on working out what part art can play in defining our identity, in helping our nation to grow and mature. He sees his practice situated between theatre, community engagement and visual art. He's passionate about his work, worried about seeming self-indulgent, frustrated at having to prove art has importance and sometimes he's sick at heart when he looks at Australia's immaturity and ugly prejudices, while still acknowledging this is not a bad place to be.

I would like to applaud Matt and other young people who are thinking critically and seriously about who we are in this country and who we need to be.

I was honoured to open this exhibition. I feel in awe of this artist, his soul, his passion and his immense capability.

**Sharon Tassicker**  
Collection and Exhibitions Manager  
Janet Holmes à Court Collection

## OF MAKING AND UNMAKING AND CONTINUITY

In these  
instances  
of place

within these teeming streets,  
the seething continuities

are heaving  
seeming  
affecting  
becoming

Wherein the all and with all then the what? Matthew McVeigh is. Matthew is becoming. As he heads out into the landscape, as the land rushes out into him, he mines the crevices of his experiences and recreates an affectation of what was and what made him and those around him and what he imagines it to be. Being within and being out of.

After MINE, what then?

After the surveying, what then?

Matthew and I meet in the corner room of an old bar at the corner table with the bench. It's always here. Paper and bricks cover the table, soaking up the sweat of our pints and reflecting back to us the designs and the concepts and the objects of making. Intentional expansion. The wooden bench creaks when you shift your position and we only ever order Guinness here.

Within the trajectory of an artist who went out into the land and came back, now this context.

It's built.  
It's been built.  
It's being built.

Community, cityscapes, industry, socio-political structures, commerce, information networks, public art, interactivity, ephemeral experiences, that which was mined and sent out, that which was bought and brought back.

These city streets are hotter as the urban microsystems abide.

These days on this sweltering street, the cracked surfaces intersect with or continue through or under the apartment construction sites.

Across the way in the shop window the black Madonna candles curtsy in the heat.

Progress gets swept up in the relentless forward progress of becoming. Becoming what?

Becoming echoes.

Becoming the rule of precision.

Becoming the maker and the creation in an age of endless conclusions.

Who has the burden of proof here? Metahistories etched onto the walls in precincts, here and all around. If the perfection of society is the infinite refinement of itself, we risk mistaking the becoming of a thing for the thing itself. Or not? A famous NY rapper puns in front of a city sandwich shop named after him.

BUILT.

As we sit in the corner room at the corner table with the bench, we're recording Matthew's history and his vision for what can be.

The effect of walls on him  
and on those around him  
and those around them

These are representations and signifiers to mark an instance of shift.

To delineate

a moment of  
forward movement  
in mindset and work

incorporating the  
k i n e t i c  
and the collaboration  
communicating

significant affectation  
of the built environment  
on community  
and culture.

Creating  
community  
through the craft  
of making

as well as with those  
who experience  
the artefact  
and the message.

The desire to construct  
contribution to

change

## The more we delineated the less we resolved

As changing historical circumstances affect the amorphous half-meanings of our senses, our intuition faces off with our intellect. Value resides in the extent of function.

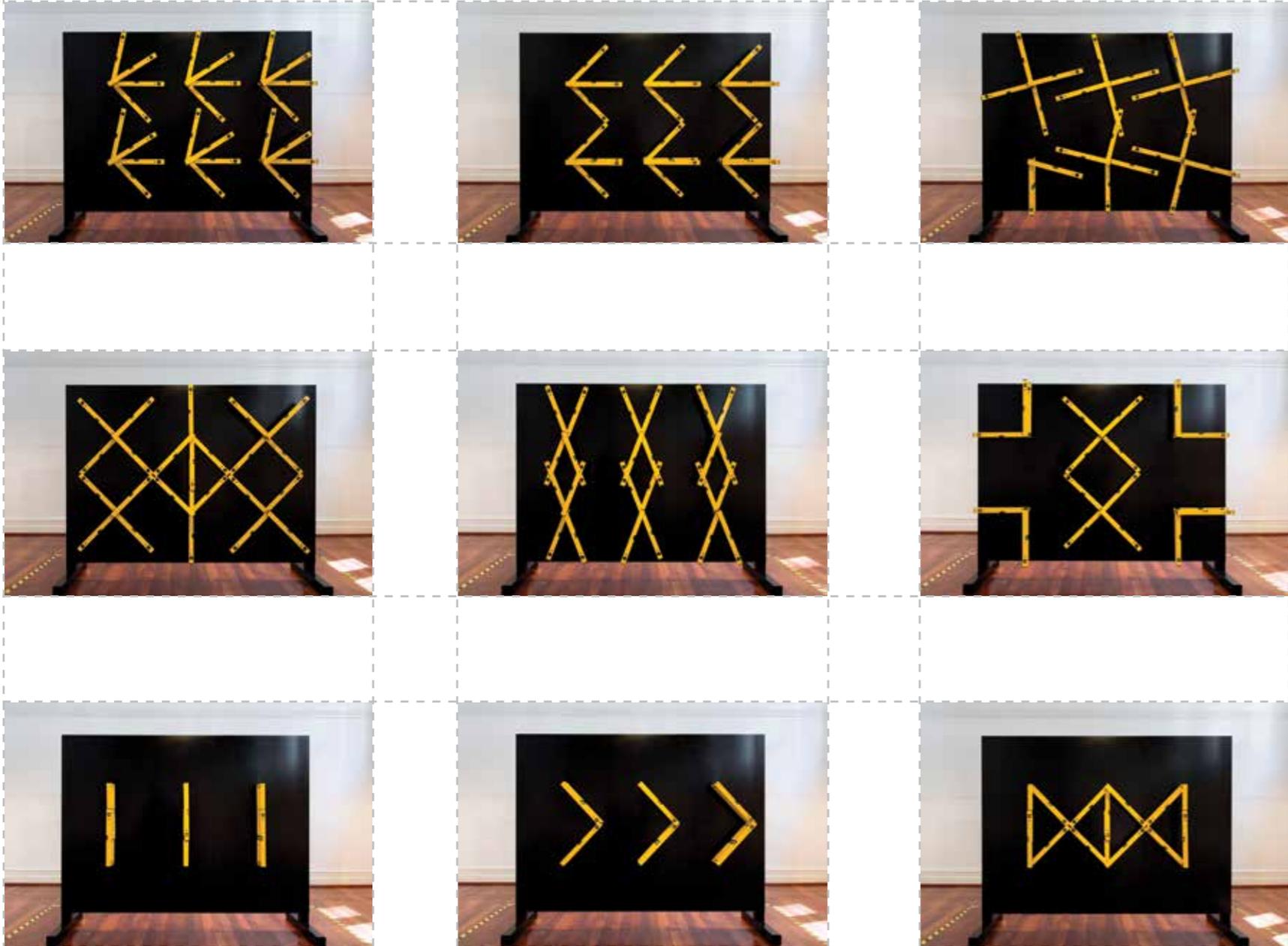
Meanwhile, we build metropolitan cities using a stick and a tiny little bubble. It's the simplicity of the spirit level which creates balance in the complex.

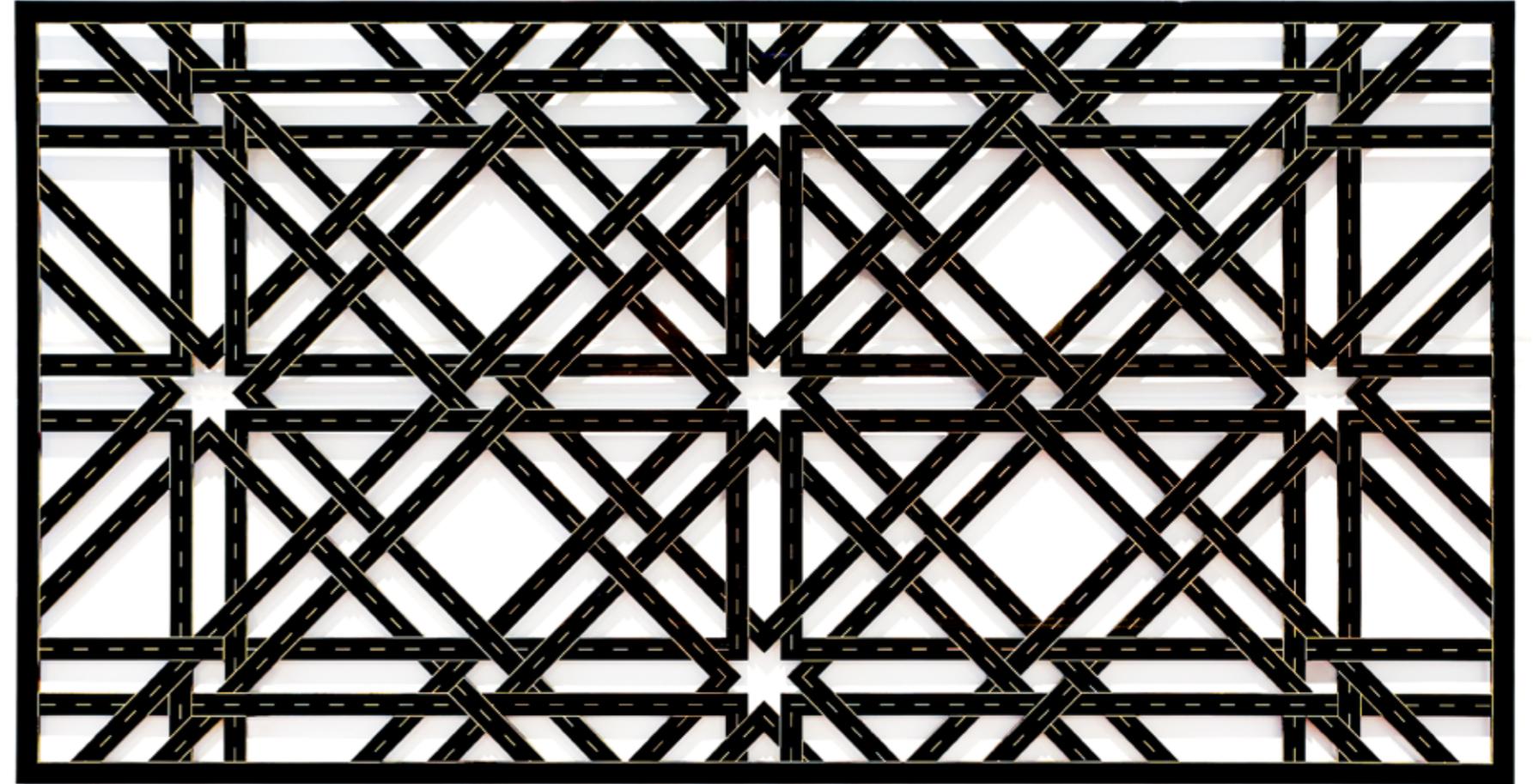
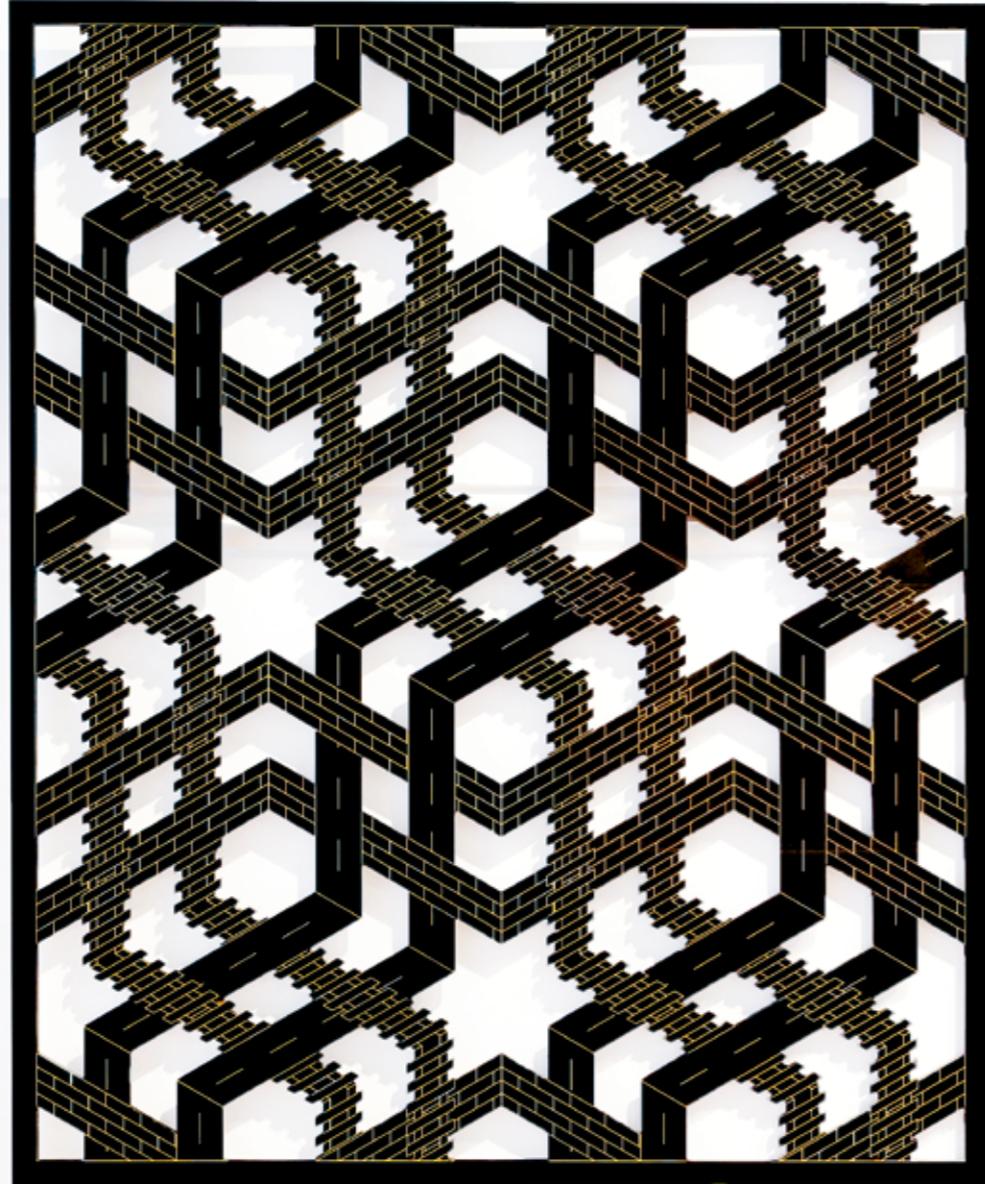
It's the spirit level and what it represents in the urban environment of new and old.

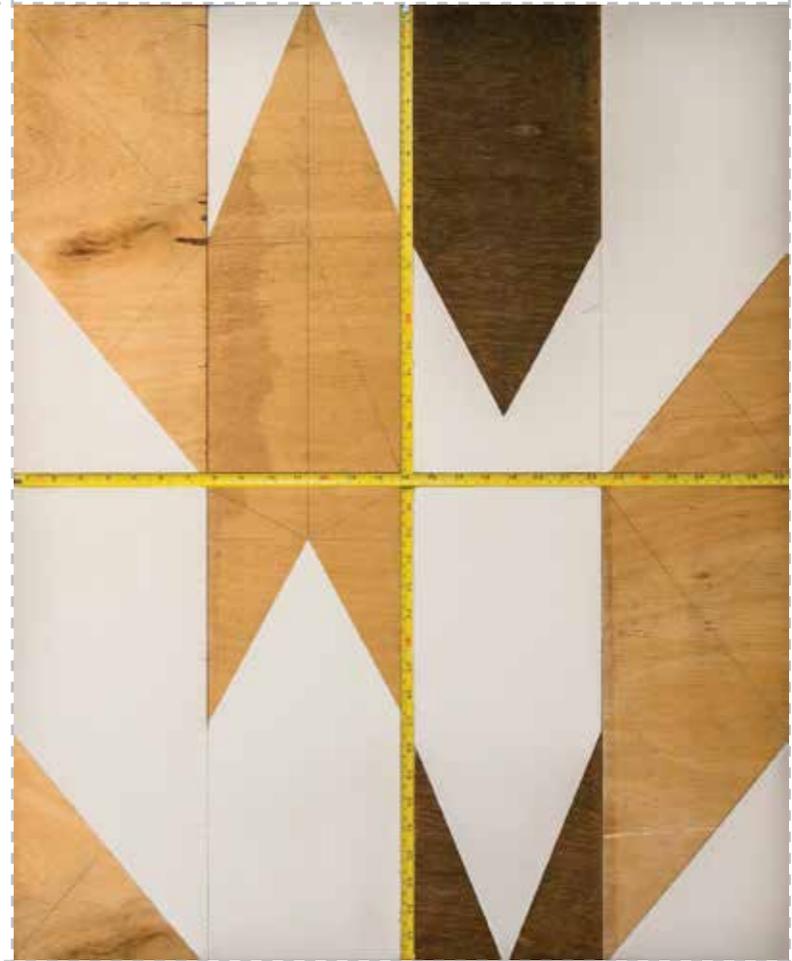
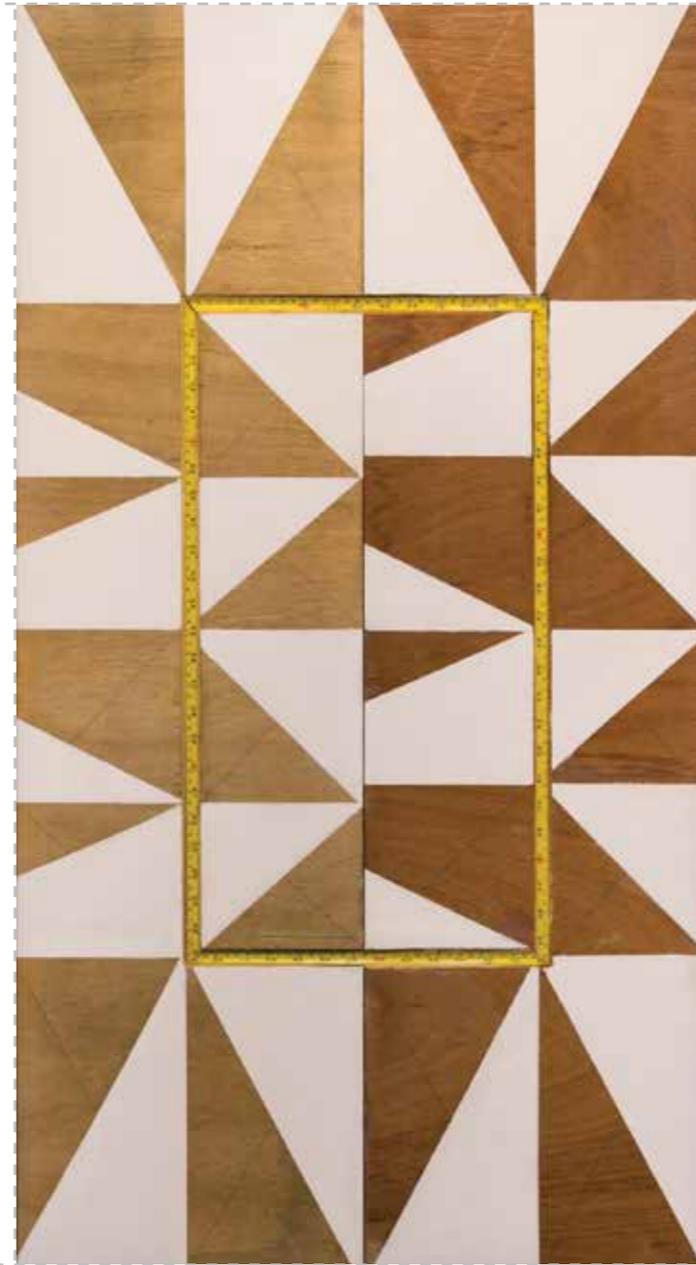
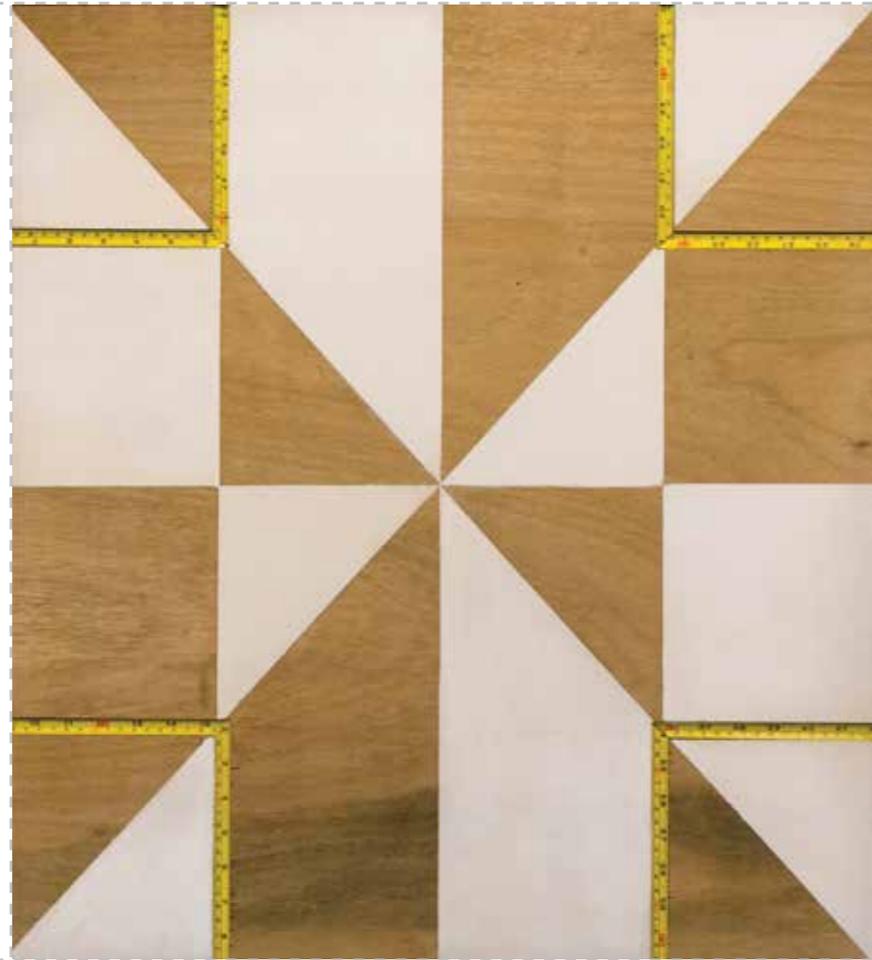
It's the kinetic movement of the spirit levels which signifies their contribution

to the shifting  
and levelling  
in an ever-  
changing

city  
landscape







THIS IS THIS AND THIS IS OTHER AND THIS IS  
EVERYTHING ELSE BEFORE AND NOW  
FOLLOW THE REPRESENT TO THE DIALOGUE  
BETWEEN VANDALS AND THE COUNCIL  
DECIDE WE WERE HERE GO THIS WAY WE EXIST GO  
THIS WAY TAKE NOTICE OF US

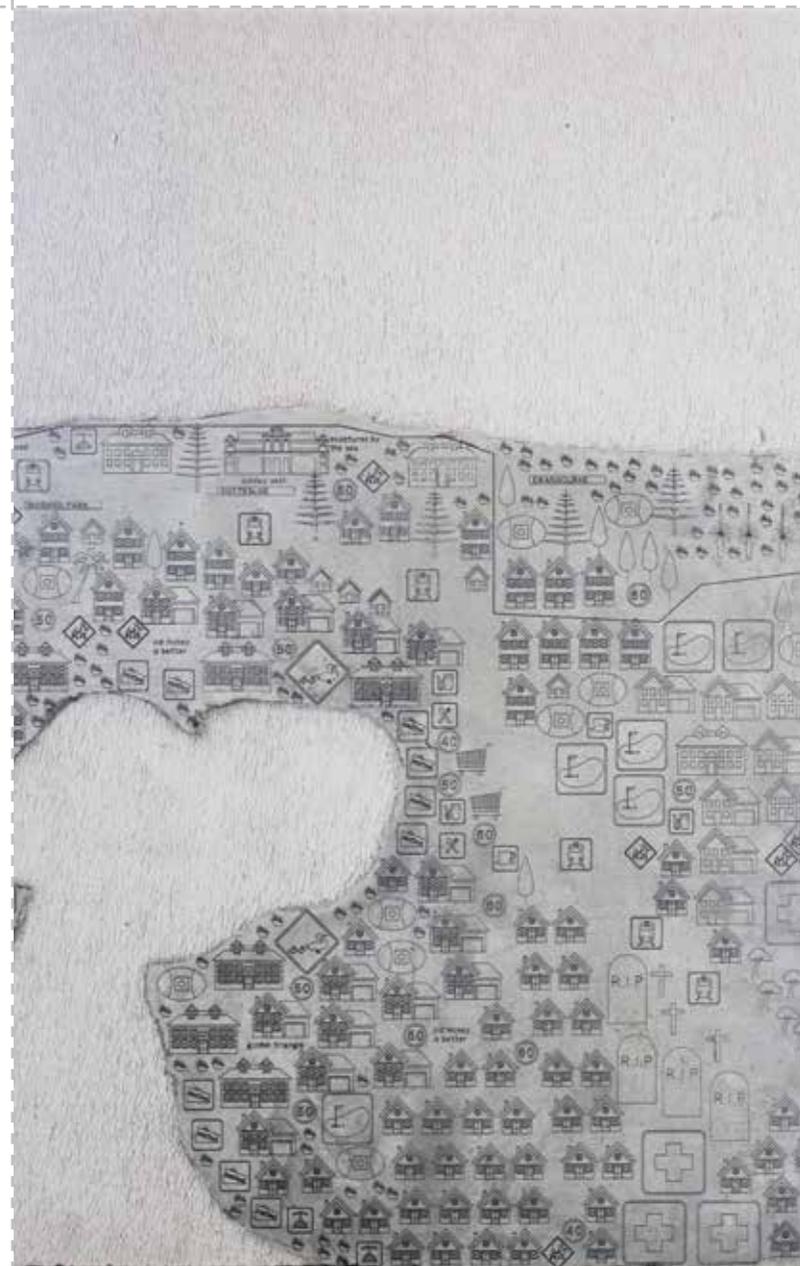
INVISIBLE HANDS  
MAKE LIGHT WORK  
ART AND UNWAGED  
A LABOUR



**Travelling through, travelling within**

I'm driving the coast from Dawesville. The differences between places are gradually being reduced. Passing through this land, fast, faster song of the sea has with a specific space. Mandurah here belonging to anywhere in particular. Within of possible human responses and that people have considerable freedom to choose between those possibilities. We're driving the coast in my mind. Where is the quality of life concerning the general state or Lakelands of a population in a given area. I look up and all around. I am Warnbro the passageway across the land. I am sheltered and detached from the land. I am amongst the land. Undoubtedly it has important psychological dimension which takes in to account such states of mind as satisfaction, happiness, fulfilment and security, sometimes referred to as social satisfaction. It also has an environmental dimension which embraces such criteria as diet,

recesses of memory the dunes and the seagrass coastal limestones and concrete The wind is the same in Yanchep as it is in Fremantle. Community lifestyles orbit community values. I remember the map. housing, access to services, and safety. Other aspects Yanchep include social Mindarie, prospects, affluence and leisure time. I remember the driving and the likeness of place. Hillarys. Urban sprawl is a largely unplanned, and low-density form of urban growth occurring around the margins of a town or city, particularly around radial routeways and often leading to the coalescence of once separate settlements.







**bygone, bygone**

not style  
but rather  
expression  
of longevity

concrete  
echoes

represent  
fortify  
reverberate  
signify

what was before  
what came to be built  
what was removed

bygone  
bygone

**from the hills to the sea**

in a constant slope  
the plinth consumes  
without appetite

the plinth consumes  
because it is

foundation







31° 59' 12.2100" S 115° 45' 50.3280" E

**31° 59' 12.2100" S  
115° 45' 50.3280" E**

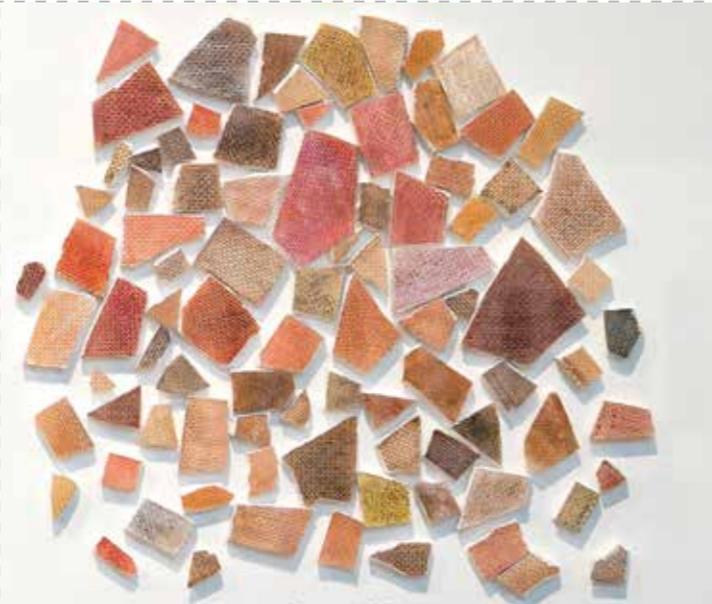
when he set out  
to build a wall

he built the great  
wall of cottesloe

with each stone  
of reflection he drifts

kneeling roadside

it was the year  
that changed him



31° S 115° E

MORTAR IS  
THICKER  
THAN WATER

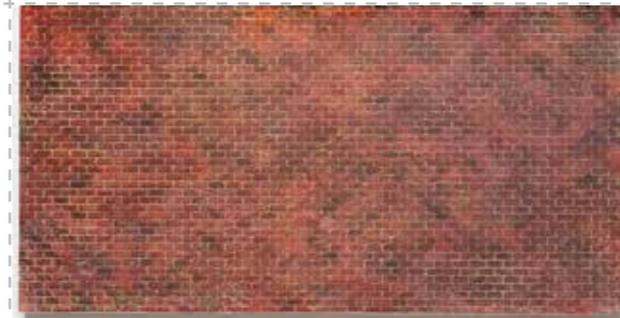


32° 8' 25.8468" S 115° 54' 45.5004" E

**32° 8' 25.8468" S  
115° 54' 45.5004" E**

for all the first home buyers  
kippers who head south east

there's a shade of welcome  
called the cool dulux gleam



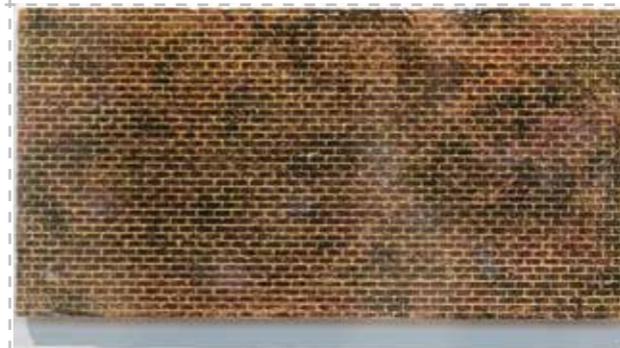
31° 56' 14.7192" S 115° 52' 50.7972" E

**31° 56' 14.7192" S  
115° 52' 50.7972" E**

yellow wattles above  
red brick verandahs

brittle bushes beside  
asbestos fences

a crow interrupts  
the morning stillness



31° 56' 12.4944" S 115° 54' 28.512" E

**31° 56' 12.4944" S  
115° 54' 28.512" E**

a sweltering arvo  
no relief from the doctor

the air con on the brink  
it's time to hose the bricks

at 4 Home West  
bottom floor



31° 56' 30.0948" S 115° 54' 11.8584" E

**31°56'30.0948"S**  
**115°54'11.8584"E**

we all seem ablaze  
heading down to  
the hoffman kiln

there's clay and a line  
& a whole lot of steam

there's no where to turn to  
when the kiln's never out

if you've got my green bricks  
i'll get you your green bricks

when you're down and out  
& on the endless loop

think of the maylands hoffman kiln



31° 55' 8.18" S 115° 55' 18.976" E

**31°55'8.18"S**  
**115°55'18.976"E**

monument to monument  
the spray of 20 cans

i got bayswater on my mind  
& i mapped the form at night

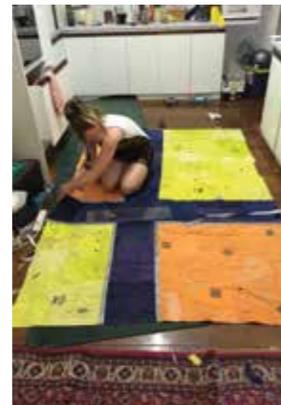
there was a sense of something  
but can't say for sure

the echoes of my memories  
are long since washed away

& now the grey's reclaimed  
i'll be anything

but remembered





# BUILT

## COLLABORATION IN THE MAKING

### LIST OF WORKS

Delineate

### MATERIALS

stainless steel, motors, electrical components, spirit levels, aluminium cladding, steel

### DIMENSION (CM)

244 x 180 x 60

### COLLABORATORS

Ken Seeber, Brett Seeber, Lachlan McVeigh, Jacob Lehrer & Hiroshi Ransom

### PAGE

10/11

Expansion under the stars

laser cut and etched acrylic, gold paint

129 x 66

Jess Tran

12

All roads lead to the crux

laser cut and etched acrylic, gold paint

74 x 88

Jess Tran

13

### OFF CUTS

Vertical slant

paint, measuring tape, routed timber

35 x 30.5

14

Plan grid

paint, measuring tape, routed timber

76 x 69.5

14

Off centred

paint, measuring tape, routed timber

125 x 68.5

15

Cross section

paint, measuring tape, routed timber

94.5 x 78

15

### REFRAMED SIGNS

Chevron

paint, aluminium, etching

240 x 40

Jeremy Balius

16

Submerge

spray paint, found aluminium sign

180 x 60

16

Stop

etching on found sign

76 x 75

17

WA 2016

spray paint on found sign

75 x 75

Steve Buckles

17

### URBANSRAWL

FREMANTLE & COTTESLOE

Bondcrete, Hebel, concrete, paint, etching

800 x 40 x 5

Clayton Wilson, Chris Vescovo & Heram Perera

20

PANORAMA

Panoramic view of exhibition at Linton and Kay city gallery

60 x 40 x 5

Clayton Wilson, Chris Vescovo & Heram Perera

21

FLAG II

workers uniforms

244 x 120

Zoë Trotman

22/23

Foundations

Hebel, concrete, boncrete, liquid nails, terracotta, MDF, pine and a variety of local earth samples

120 x 50 x 60

Sebastian Belumo & Chris Vescovo

24

BYGONE

Hebel, concrete, boncrete, liquid nails, terracotta, MDF, pine and a variety of local earth samples

120 x 50 x 60

Sebastian Belumo & Chris Vescovo

27

CORRELATION COEFFICIENT II

iron ore, various metals, timber, found objects

100 x 450 x 60

Isaac Maiolo, Dr Erick Ramanaidou

27

### SPEAKING WALLS

31°59'12.2100"S 115°45'50.3280"E

mixed media on USG Hydrocal® White Gypsum Cement

31°S 115° E

35 x 39

Jeremy Balius

30

32°8'25.8468"S 115°54'45.5004"E

mixed media on USG Hydrocal® White Gypsum Cement

37.5 x 38

Jeremy Balius

30

31°56'14.7192"S 115°52'50.7972"E

mixed media on USG Hydrocal® White Gypsum Cement

31 x 59

Jeremy Balius

31

31°56'12.4944"S 115°54'2.8512"E

mixed media on USG Hydrocal® White Gypsum Cement

33 x 35.5

Jeremy Balius

31

31°56'30.0948"S 115°54'11.8584"E

mixed media on USG Hydrocal® White Gypsum Cement

33 x 35.6

Jeremy Balius

31

31°55'8.18"S 115°55'18.976"E

mixed media on USG Hydrocal® White Gypsum Cement

33 x 35.7

Jeremy Balius

32

31°55'8.18"S 115°55'18.976"E

mixed media on USG Hydrocal® White Gypsum Cement

54.5 x 44

Jeremy Balius

33

# BUILT

SOLO EXHIBITION OF COLLABORATION

## Matthew McVeigh

Linton & Kay Galleries | Perth  
February 8, 2016 - February 29, 2016

Catalogue Design Jake Quodling, Raquel Duarte  
Photography by Annette Wiguna

The views and opinions expressed in this catalogue are those of the authors. No material, whether written or photographic, may be reproduced without the permission of the artist, authors and Linton and Kay Galleries.

The Old Perth Technical School  
Level 1 / 137 St Georges Terrace  
Perth WA 6000  
E: [perth@lintonandkay.com.au](mailto:perth@lintonandkay.com.au)  
W: [www.lintonandkay.com.au/](http://www.lintonandkay.com.au/)

For further examples of Matthew McVeigh's work please visit artist's website  
[www.mattmcveigh.com.au](http://www.mattmcveigh.com.au)

ISBN 978-0-6480751-0-3

## Collaborators:

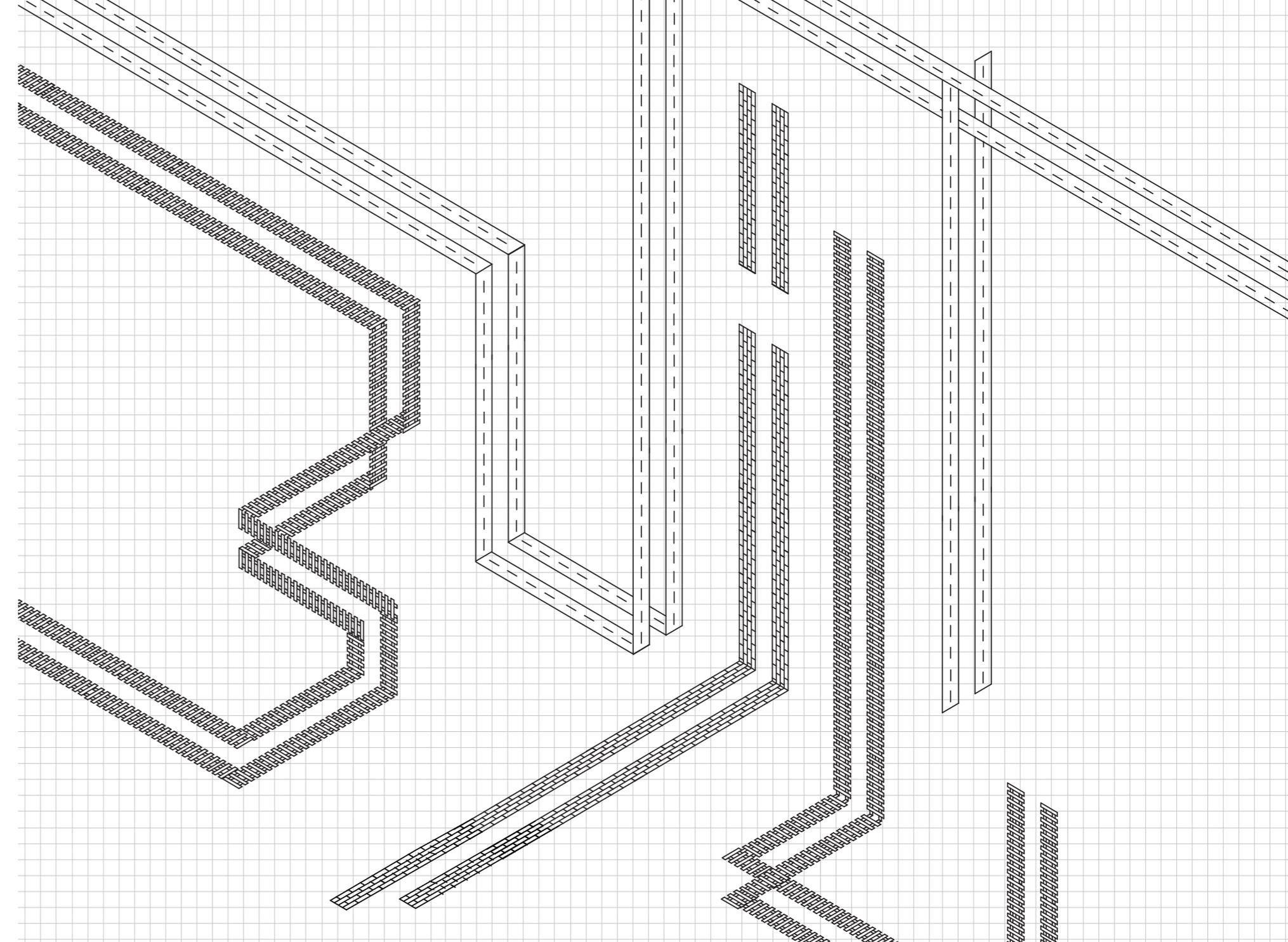
Jess Tran, Hyphen, Tina Askam, Clayton Wilson, Herarn Perera, Zoë Trotman, Jeremy Balius, Steve Buckles, Ken Seeber, Brett Seeber, Lachlan McVeigh, Jacob Lehrer, Hiroshi Ransom, Isaac Maiolo, Dr Erick Ramanaidou, Sebastian Befumo, Chris Vescovo

## Acknowledgements:

Australian Council for the Arts  
Department of Culture and the Arts  
Stabila  
Many6160  
Corine Van Hall  
Amanda Bossie  
Douglas Bowen  
Matt Pitcher  
Jacob Lehrer  
Sharon Tassicker  
Janet Holmes à Court

The directors of Linton and Kay Gallery and staff...

And lastly to My Family who are amazingly supportive and proud, Heather, Terry and Lachlan McVeigh.





Department of  
Culture and the Arts



STABILA 



Australia  
Council  
for the Arts 

LINTON & KAY GALLERIES



STRIKE  
STRIKE  
STRIKE  
STRIKE



GAGE  
ROADS  
BREWING CO 

DOWSING  
CONCRETE - CIVIL - RECYCLING - SLIP FORM™



FREMANTLE  
ARTS CENTRE