Galvanised Wire Matt Rugg, Anatomy VI, 2010

Coute Crayons on Hand-made paper Matt Rugg, Town Template, 2005

Coute crayons on hand-made paper Matt Rugg, Untitled, 2002

Galvanised steel wire with industrial belt Matt Rugg, Untitled, 2016 (original state)

> Galvanised steel sheet and wire Matt Rugg, Bound Edge, 1984

adivanised steel sneet and galvanised steel wife Matt Rugg, Untitled, 1984

MILE MEST AND PAINT WITH WITE TRIEDED EXTENSIONS Matt Rugg, Grey Notation, 1978-1979

видаем иризгри industrial plastic sneet, plastic coated wire and Wood, perforated galvanised steel sheet, Matt Rugg, Untitled, 2015

> Galvanised wire Matt Rugg, Anatomy V, 1999

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beautiful and artistic too. industrial into something repurposing of something materials as well as the He enjoyed the tactility of the

> found ones instead. materials and relied on money to afford new simply didn't have the Early in his career, Rugg

local industries. Newcastle surrounded by work is reflective of his time in The industrial nature of Rugg's

can typically be seen in industrial settings. Rugg used a lot of found materials, which

This fluidity is also apparent in Rugg's use of media - beginning his career in painting and wood he continued to evolve his work and returned to various styles and used different media

music, poetry and architecture. inspiration and instead looked to neing traditional art teaching as tor the basic Course which avoided This is reflective of the inspiration

> to have no melodic quality. compositions which seem mechanical-sounding torms of music but notably Rugg would listen to different While he was making his work.

pest drawings. and lines to create some of his musical notation by using grids In many of his works, Rugg imitates

Later in his career, Matt Rugg chose to avoid

public view to recentre his artwork to something

he felt a passion for, rather than conforming to

We found this extremely inspiring; Matt Rugg was a popular artist who hast not received much recognition due to his decision not to exhibit between 1988 and 2011. He valued the connection and meaning of

his work more than fame.

The second secon

the rise in the value and commercialisation of

As a result of this break, Rugg was able

to create the Anatomies which are being

displayed and celebrated here.

As young people coming into the

space of selling artwork, there is a

constant pressure to make art people

want and like, however, Rugg's work

reinstills the idea of creating art you

enjoy which we found impactful.

his artwork.

to a single form or space. disinferest in being bound ponugaties reflecting his stay within their self made his work never seems to compositions, interestingly works, creating frame-like bresent in many of Rugg's Margins and borders are

> extraordinary and bizzare art torms. wegia or space, always seeking bound by the demands of society, Barn wall. Schwiffers was not Schwiffers, who created the Merz is displayed at the Hatton, Kurt with another artist whose work Lyis is also a bractice associated

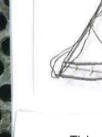
2D and 3D by combining drawing and Matt Rugg's art breaks boundaries between

Hatton Gallery 23 September 2023 - 13 January 2024

Connecting Form

A retrospective of Rugg's work from 1960 to 2020.

Matt Rugg's work has a flexibility of process and form. He would frequently edit and abandon work resulting in pieces that span years of progress



throughout his lifetime.



This leaflet has been created by L-INK group members

Naomi Harrison, Amber Horner

& Chloe Warnock

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