

MATTHEW MCVEIGH
SONGS *IN THE CUTS*

MAR 2026

Kolbusz
space

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KolbuszSpace is proud to present Matthew McVeigh's new exhibition *Songs in the Cuts*, which continues on from a body of work and ideas first forged in the Pilbara in 2013, now revisited as both the landscape and the politics surrounding it have dramatically shifted. This exhibition builds on McVeigh's earlier seminal exhibition *MINE* (2013), a project developed from extended time working in remote communities across the Northwest of Australia, particularly on Banjima, Yinhawangka and Wangkamaya Country, as well as coastal Pilbara sites near Karratha, Port Hedland and Marble Bar.

MINE (2013) was conceived as a three-way dialogue between the geological, cultural and economic values of land, reflecting the complex intersections of mining economies, Aboriginal communities and the physical landscape of the Pilbara. Those early works emerged from McVeigh's frequent visits to the region and his work with remote communities, mining companies and the education department, including a residency at Tom Price Senior High School in 2012. During this period, he began translating the visual language of industrial geological surveying, technical drawing, mapping grids and graphing techniques used to study Precambrian terrains, into painting and drawing. These systems of measurement and extraction were reconfigured into works combining fire, acrylic and ochre gifted to him by Traditional Custodians, acknowledging their ongoing custodianship of Country.

More than a decade later, *Songs in the Cuts* returns to this history in the wake of profound transformations to the region. Subsequent visits to sites such as the Burrup Peninsula, Tom Price, and landscapes surrounding Mount Nameless (Jarndunmunha) reveal the intensified scale of extraction that now defines the Pilbara. The destruction of Juukan Gorge in 2020 stands as a defining rupture, exposing the collision between ancient cultural heritage and contemporary resource capitalism.

In revisiting these landscapes, McVeigh now interrogates the systems that first rendered them legible to industry, the scientific, cartographic and economic frameworks used to survey land for resources. The key installation work *Delineated Dividends* was developed through collaboration with geoscientist Dr. Erick Ramanaidou of CSIRO Mineral Resources, an internationally recognised expert in iron ore geology. Ramanaidou's research represents the scientific infrastructure that underpins Australia's iron ore economy: from the development of genetic models for Channel Iron Deposits (CID) and Bedded Iron Deposits (BID) in the Hamersley Province, to the creation of multiscale analytical tools for characterising iron ores. His work in spectral analysis, automated core logging technologies such as HyLogging™ and Corescan™, and large-scale mineral characterisation has transformed how vast volumes of geological data are interpreted and mobilised by industry. Crucially, Ramanaidou has also applied these technologies to cultural preservation, including the monitoring of Aboriginal petroglyphs on the Burrup Peninsula to help safeguard this globally significant heritage site.

By bringing together artistic practice and geological science in *Songs in the Cuts*, McVeigh situates the Pilbara as a vast temporal archive where multiple scales of time intersect: the deep time of Precambrian geology, the tens of thousands of years of Aboriginal cultural continuity, and the now ever accelerating timeframes of global resource extraction and capital markets.

In works such as *Contour and Countenance* and *The Sky Remembers the Cut* and indeed across all this exhibition, surveying lines, mineralogical diagrams and mapping systems become both aesthetic and conceptual devices. They reveal how land is measured, partitioned and translated into economic value, how ore bodies become data, data becomes profit, and landscapes become sites of extraction.

Yet these same lines also trace other stories: songlines, memory, and the cultural relationships that continue to bind people to Country.

Songs in the Cuts reflects on the Pilbara not simply as a mining province but as a contested field of knowledge, where science, culture and economics converge. Through this return to earlier works and the creation of new collaborations, McVeigh asks what it means to read the land today. He asks what it means to listen for the songs embedded in the cuts of the earth, and to recognise the layered geological, cultural and political histories that continue to shape this place.

Matthew McVeigh is an interdisciplinary artist who graduated from WAAPA. His practice is predominantly interested in how identities, histories and institutions can be consumed and subsumed into homogenized narratives. McVeigh's works have been acquired by collections such as the Holmes à Court Collection and AGWA.



Matthew McVEIGH. *Trad(e).* Salvaged and repurposed mining uniforms, 110 X 222CM. A\$ 3,800

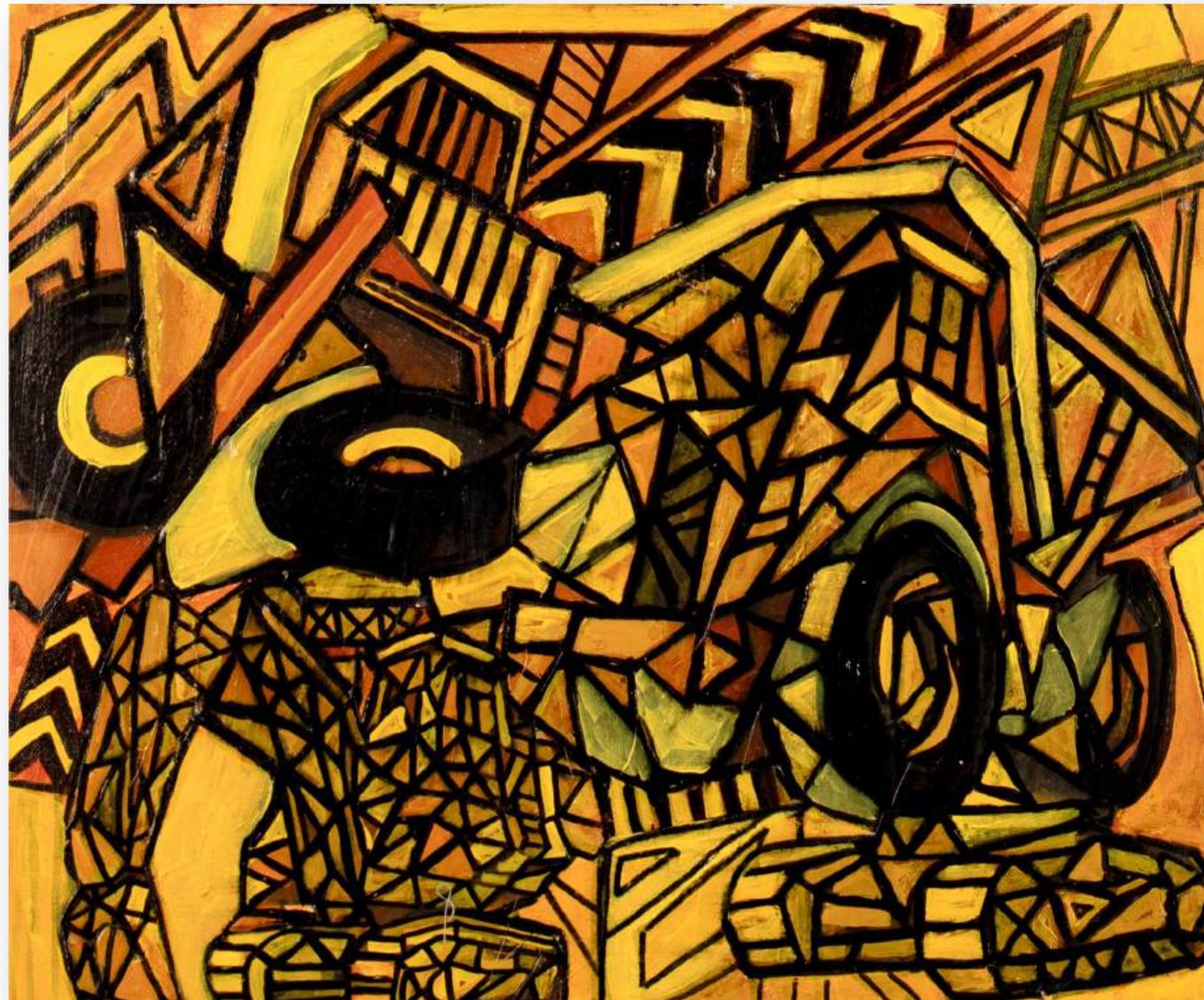


Matthew McVEIGH. *Mining Constructivism 1.* Mixed media on canvas, 40 X 50CM. A\$ 550



Matthew McVEIGH. *Mining Constructivism 2.* Mixed media on canvas, 40 X 50CM. A\$ 550





Matthew McVEIGH. *Mining Constructivism 3.* Mixed media on canvas, 40 X 50CM. A\$ 550





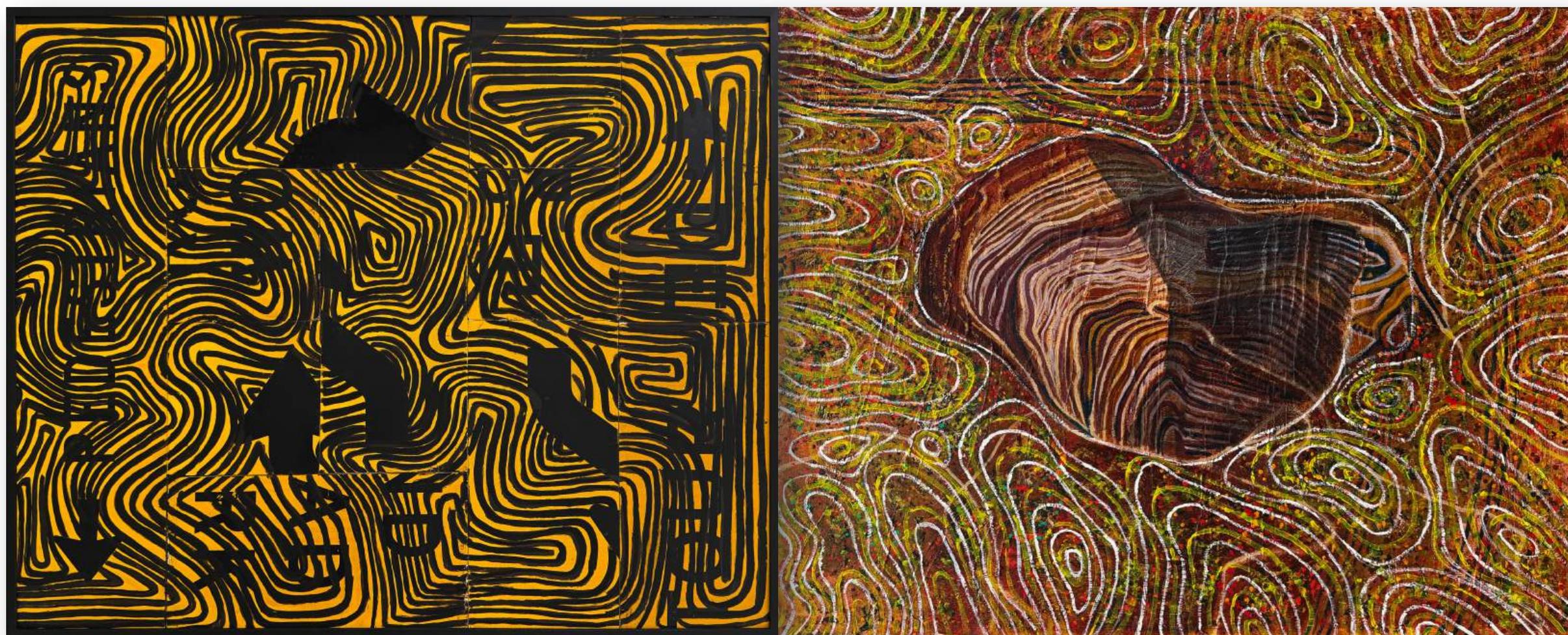
Matthew McVEIGH. *Mining Constructivism 4.* Mixed media on canvas, 40 X 50CM. A\$ 550 ●





Matthew McVEIGH. *Dug Hole.* Mixed media on canvas, 91 X 121.5CM. A\$ 2,800



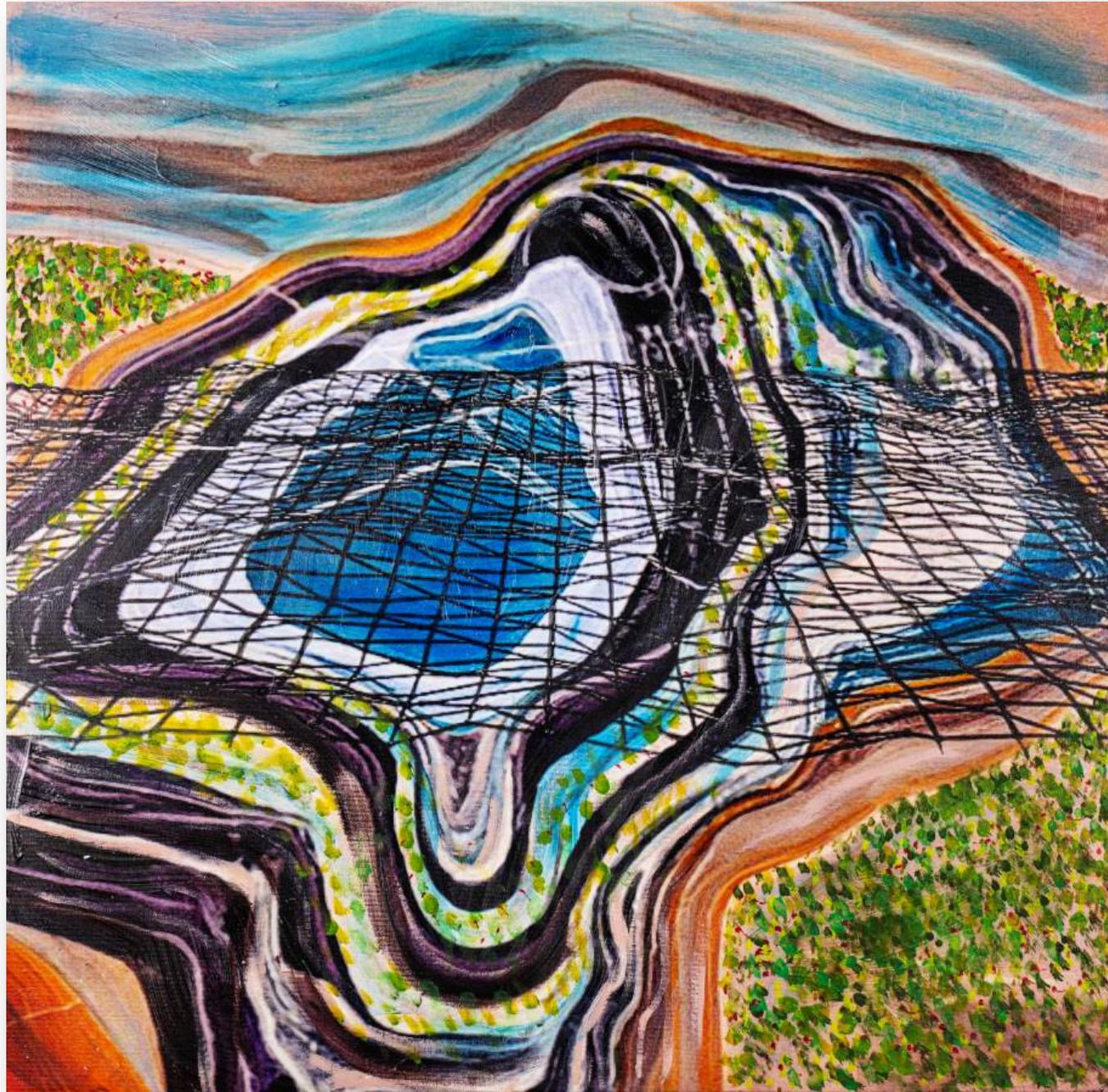


Matthew McVEIGH. *Contour and Countenance.* Mixed media on canvas and salvaged road signs, 123 X 305CM. A\$ 5,800





Matthew McVEIGH. *Geodetic.* Mixed media on canvas, 63 X 65CM. A\$ 1,700



Matthew McVEIGH. *Mapped.* Mixed media on canvas, 63 X 65CM. A\$ 1,700

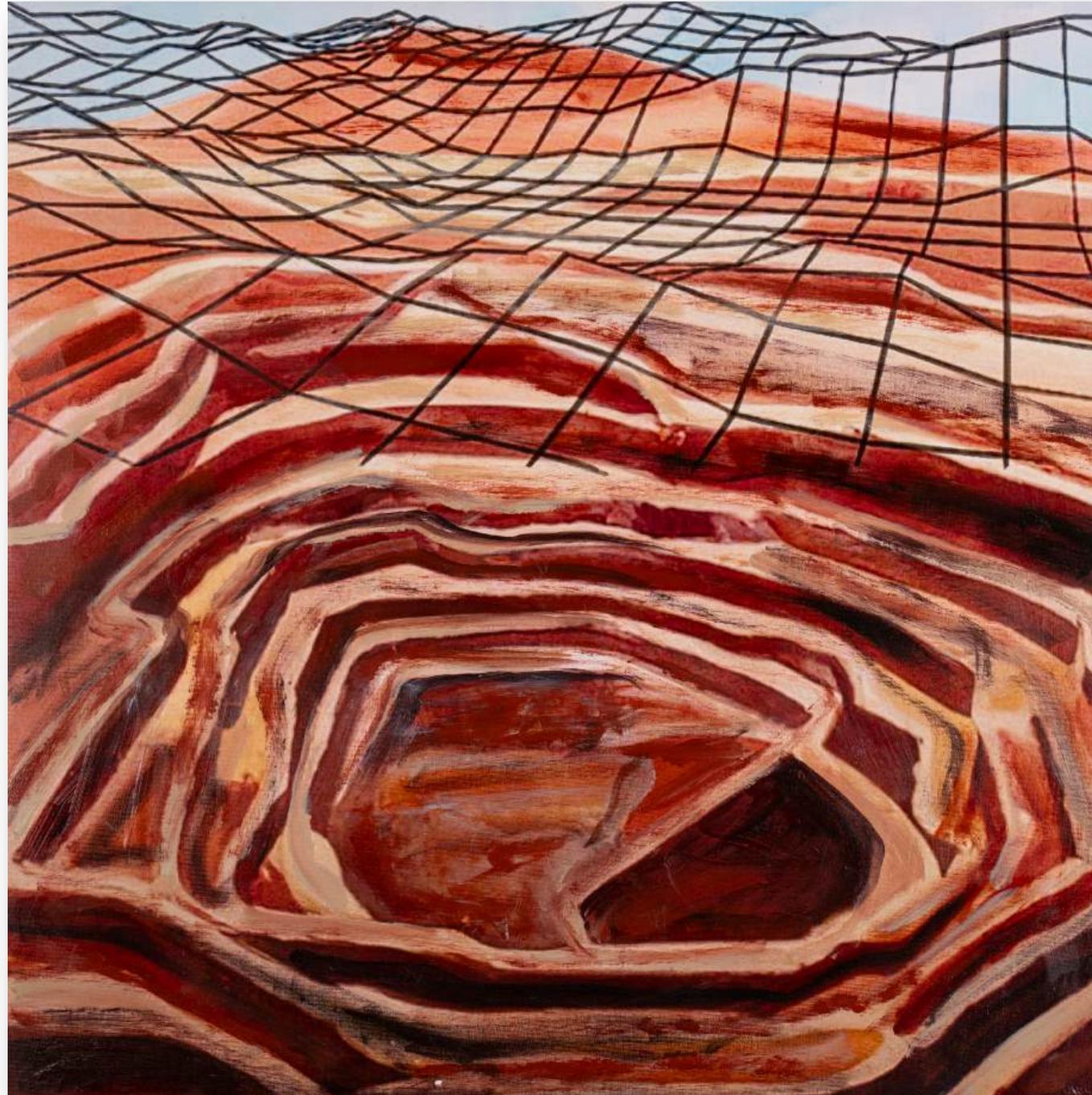




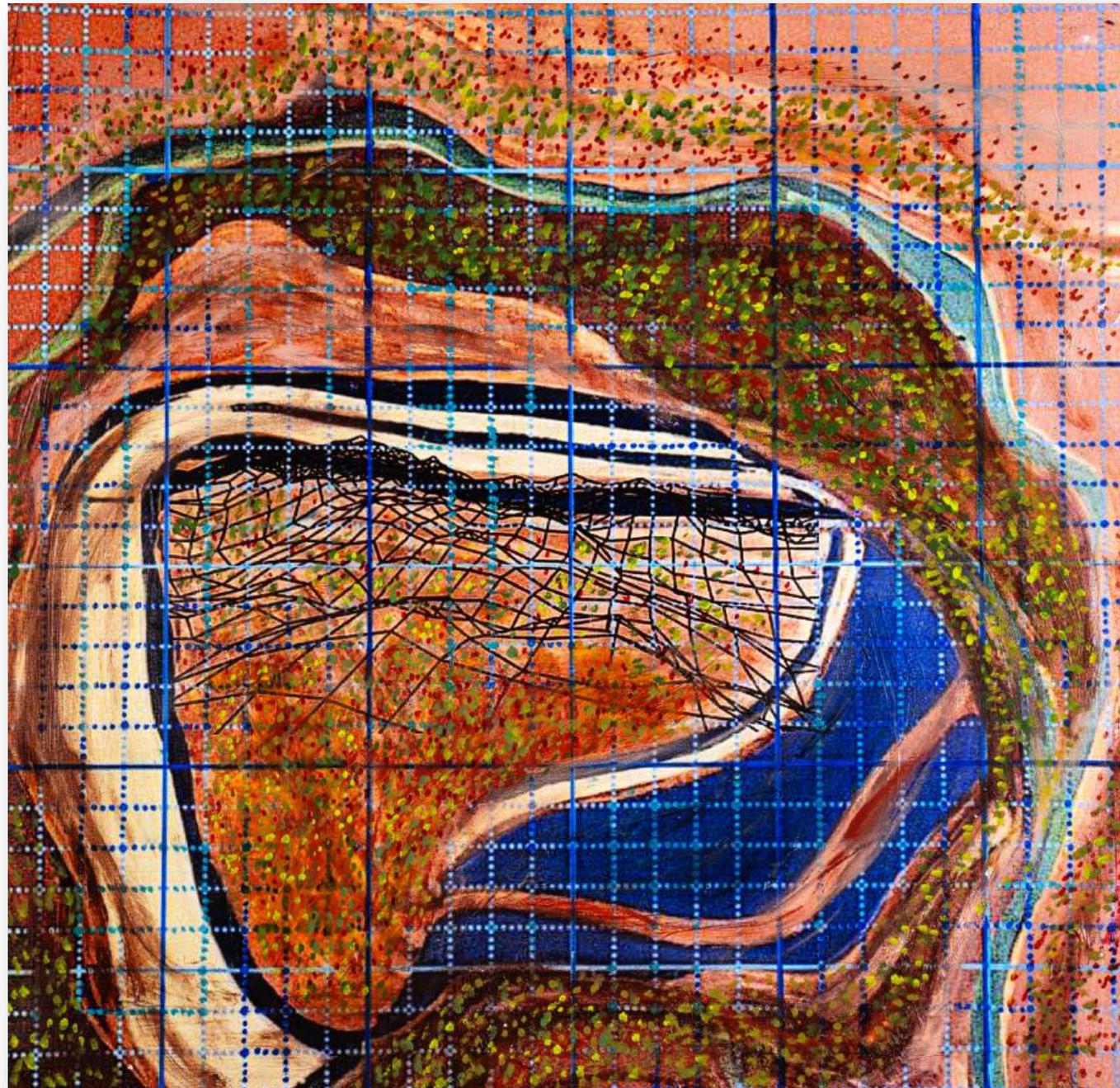
Matthew McVEIGH. *Rugged Range.* Mixed media on canvas, 63 X 65CM. A\$ 1,700



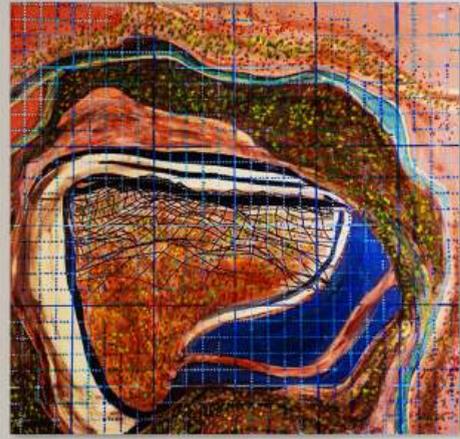
Matthew McVEIGH. *Memory of Mt Whaleback.* Mixed media on canvas, 49.5 X 70.5CM. A\$ 1,700



Matthew McVEIGH. *Memory of Marandoo.* Mixed media on canvas, 64.5 X 65CM. A\$ 1,700



Matthew McVEIGH. *Grid II.* Mixed media on canvas, 62 X 65CM. A\$ 1,700





Matthew McVEIGH. *Big Hole.* Mixed media on canvas, 61 X 91CM. A\$ 2,200



Matthew McVEIGH. *Balla Balla.* Mixed media on canvas, 59 X 67CM. A\$ 1,700



Matthew McVEIGH. *Mapping of Yandicoogina.* Mixed media on canvas, 64.5 X 66CM. A\$ 1,700



Matthew McVEIGH. *Flying Over the Pit.* Mixed media on canvas, 76.5 X 101.5CM. A\$ 2,400



Matthew McVEIGH. *The Sky Remembers the Cut.* Mixed media on canvas and salvaged road signs, 183 X 370CM. A\$ 7,000





Matthew McVEIGH. *Karratha Ranges.* Mixed media on canvas, 50 X 70CM. A\$ 1,700



Matthew McVEIGH. *Veins.* Mixed media on canvas, 50.5 X 64.5CM. A\$ 1,700

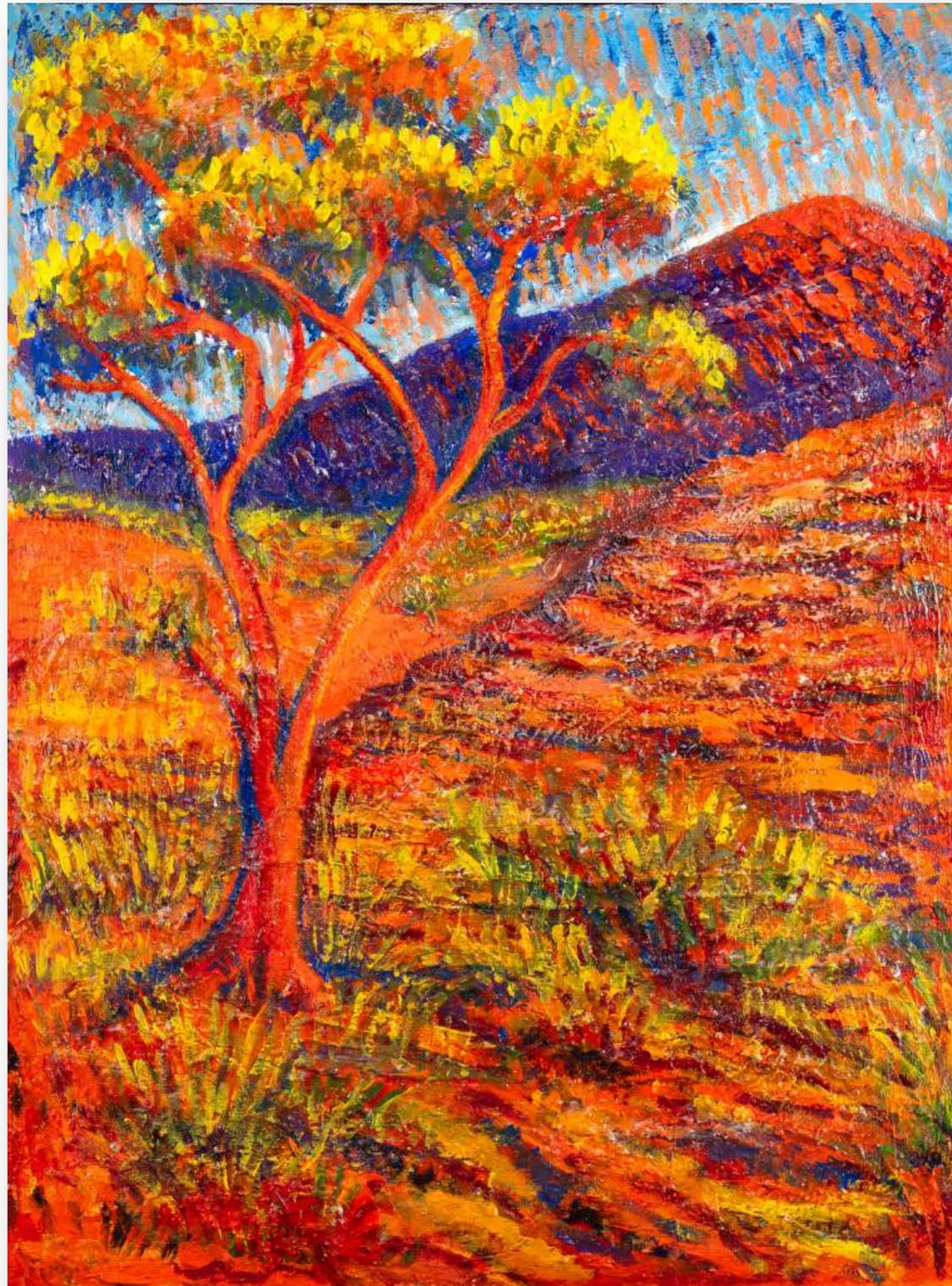


Matthew McVEIGH. *Corpus Australis.* Mixed media on canvas, 65 X 55CM. A\$ 1,700

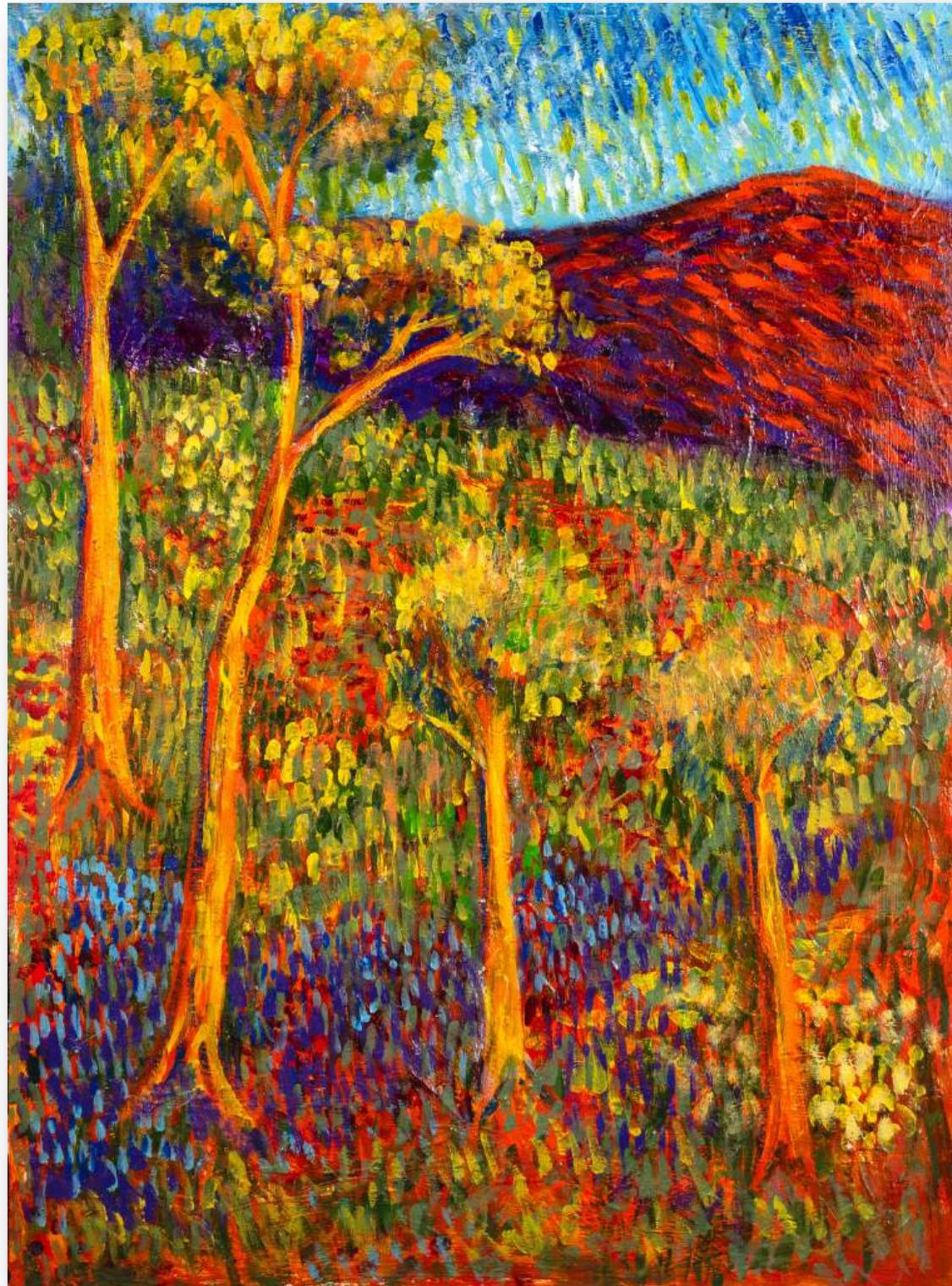


Matthew McVEIGH. *Banjima Country 1.* Mixed media on canvas, 122 X 91CM. A\$ 3,100

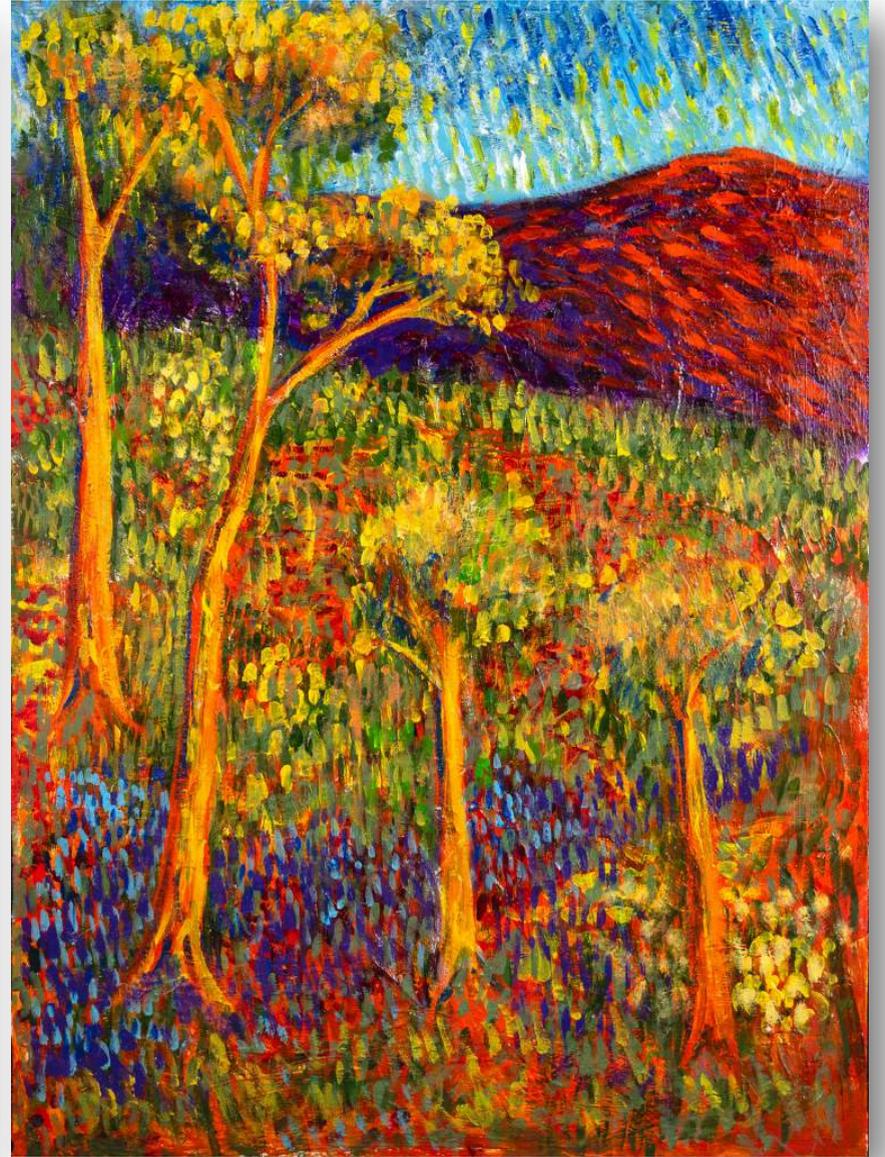




Matthew McVEIGH. *Banjima Country 2.* Mixed media on canvas, 122 X 91CM. A\$ 3,100



Matthew McVEIGH. *Banjima Country 3.* Mixed media on canvas, 122 X 91CM. A\$ 3,100





Matthew McVEIGH & Dr. Erick RAMANAIDOU. *Delineated Dividends.* Levels, ore from various Pilbara mining sites, tape, dimensions variable. POA



KolbuszSpace

MARQ MINES



OPENING DRINKS Fri 27 March: 6 – 8 PM
VIEW Sat 28 Feb and Sun 29 March: 10 – 4 PM

Contact for previews by appt and pre-sales hello@kolbuszspace.com
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KolbuszSpace has various customisable, in-house and interest free payment plans available whether you are looking to purchase, lease, or lease-to-buy – reflecting our commitment towards more accessible, adaptable collecting for both private and commercial spaces.

KolbuszSpace respects and acknowledges the Whadjuk Noongar people past, present and future as the traditional carers of the land where the space is situated, and supports their hopes for the future, the positive role arts can contribute to this, and the wellbeing of all of us together.