

# **Matthew Ferguson**

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# **Artist-Run Initiatives**

## OUTPOST

Steering Committee Member  
2012 – 2014

In 2012 I joined the steering committee of OUTPOST, Norwich. This involved running the gallery on a day-to-day basis, developing the exhibition programme, and working directly with artists to realise their projects. It also meant taking care of the practical aspects of installation and events, communicating with audiences and keeping the space active and welcoming. Additionally, I was responsible for graphic design and web management.

At the same time, I became the studio manager for the studios building housing 80 artists, overseeing studio allocations, maintaining the space, and supporting the community of artists working there.

As part of the exhibition programme, I worked with over 70 artists, including:

Jennet Thomas  
Benedict Drew  
Emma Hart  
Morag Keil  
Gabriele Beveridge  
Ciara Phillips  
Peggy Franck  
Matthew Lutz-Kinoy  
SOPHIE  
Wojciech Kosma  
Nicholas Byrne and Gili Tal  
Lucy Beech and Edward Thomasson  
Yuri Pattison  
Emma Hedditch  
Mary Hurrell  
Patrick Staff & Cara Tolmie  
Lili Reynaud-Dewar  
Alice Theobald  
Jessica Warboys  
Shana Moulton



Matthew Lutz-Kinoy



Lili Reynaud-Dewar



Lili Reynaud-Dewar



Alice Theobald

## Kiln Projects

2011-2012

I started a DIY project in Norwich that organised exhibitions in empty office buildings across the city. The project involved finding and preparing spaces, curating exhibitions, and working closely with artists to bring their ideas into these unusual settings.

Alongside the curatorial work, I took on installation, graphic design, and photography, as well as promoting the exhibitions to attract audiences and build visibility for the project.



Kiln Presents Business As Usual  
an exhibition of contemporary art

# BUSINESS AS USUAL

17 Palace Street, Norwich

Opening Tuesday 17 May 2011, 6 – 9pm  
Continues Wednesday – Saturday, 12 – 5pm  
and by appointment

<http://kilnprojects.co.uk>



Coco Crampton

## Greatorex

2015 – 2017

### Design and Build

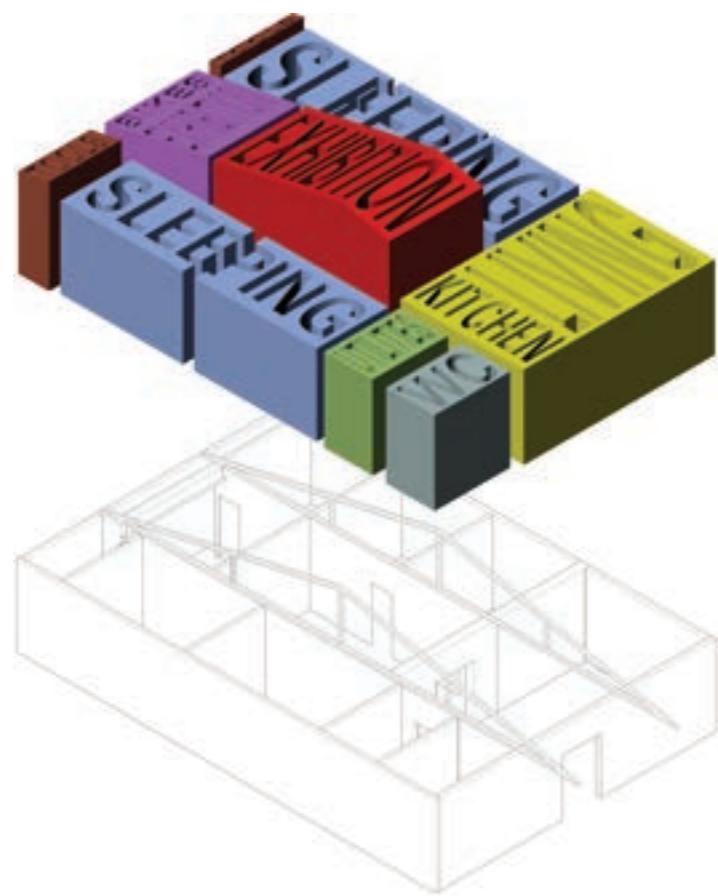
Greatorex was a collaborative artist-run initiative focused on creating affordable live-work spaces in London. Working collectively, we transformed an empty warehouse into clean, flexible units that could accommodate a range of different occupants. The project combined practical construction with a wider aim of supporting sustainable, accessible models for living and working in the city for artists.

### Exhibition Programme

Alongside the building project, we organised a public exhibition programme that opened the space to artists and audiences. This included hosting exhibitions, events, and screenings, which allowed Greatorex to function not only as a place to live and work but also as an active cultural venue within the local community.

The programme included exhibitions by:

Issy Wood and Gina Fischli  
Olu David Ogunnaike  
Atiena Riollet  
Berry Patten

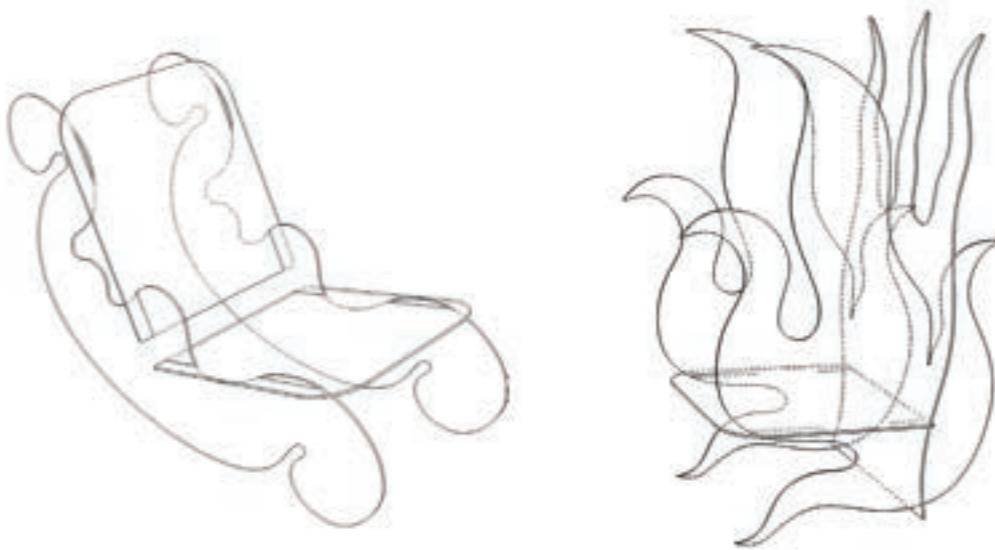






Issy Wood and Gina Fischli at Greatorex





Issy Wood and Gina Fischli at Greatorex



Olu David Ogunnaike at Greatorex



## Bronco

2024 – Present

Bronco is an artist-run space that I co-run with other studio members as a place to experiment and test ideas. The ambition is to create something in-between a studio and an exhibition space, where exhibition making itself can be part of an artist's practice.

I am involved in graphic design, installation, and programming. Through Bronco we aim to foster dialogue, encourage experimentation, and build a context for making and presenting art outside more formal structures.



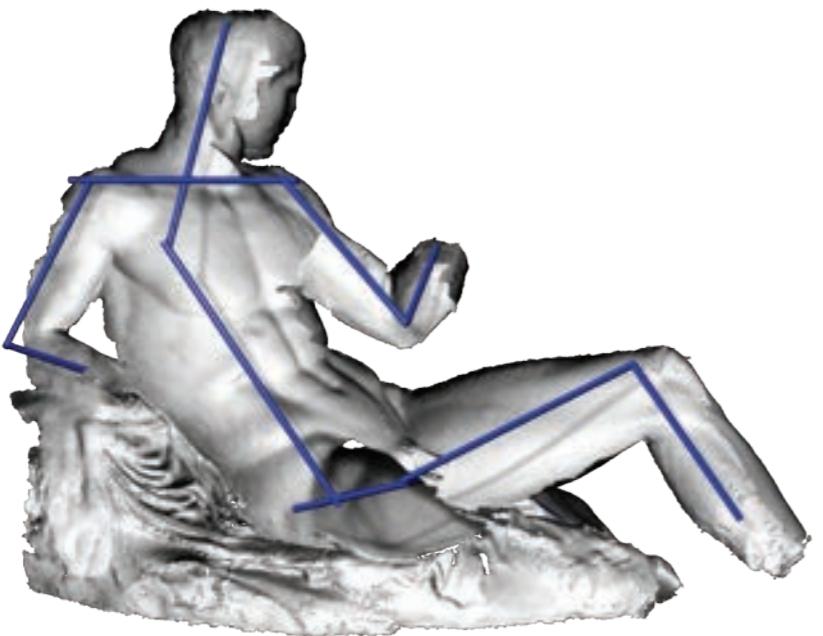
# **Artist Concept Development & Production**

## George Henry Longly

2014 – 2016

I collaborated closely with London-based artist George Henry Longly on the conceptual and material development of his artworks and exhibitions. My involvement extended beyond technical support, contributing directly to the shaping of ideas and the translation of concepts into finished works. This included CAD modelling, sourcing materials, and managing complex off-site fabrication processes to ensure projects were realised to a high standard.

I also took on organisational and production responsibilities at scale. For example, I oversaw a major solo exhibition at Red Bull Studios in New York, coordinating all aspects of production and installation within a budget of \$130,000. My role was integral to bringing Longly's work from concept through to exhibition, balancing artistic vision with the practical and technical demands of large-scale production.



I managed outsourced welding and CNC fabrication for the sculpture components, ensuring the finished pieces matched the design intent.





George Henry Longly at Red Bull Studios New York





The sculpture was modelled in 3D, with the brass leg elements designed separately and fabricated in New York.

For the exhibition, I produced 3D models of the sculptures for fabrication. I used these models to create animations for promotional material.





I collaborated with a film production company to create a video for the artist, overseeing planning, crew requirements, and access logistics.

A sculpture of a cape by designer Craig Green was installed for the exhibition. I created a custom video to animate colours growing and shrinking in intensity to complement the installation.





From a sketch of a hook, I modelled the shape and, through discussions with fabricators, realised the idea using CNC wire bending.

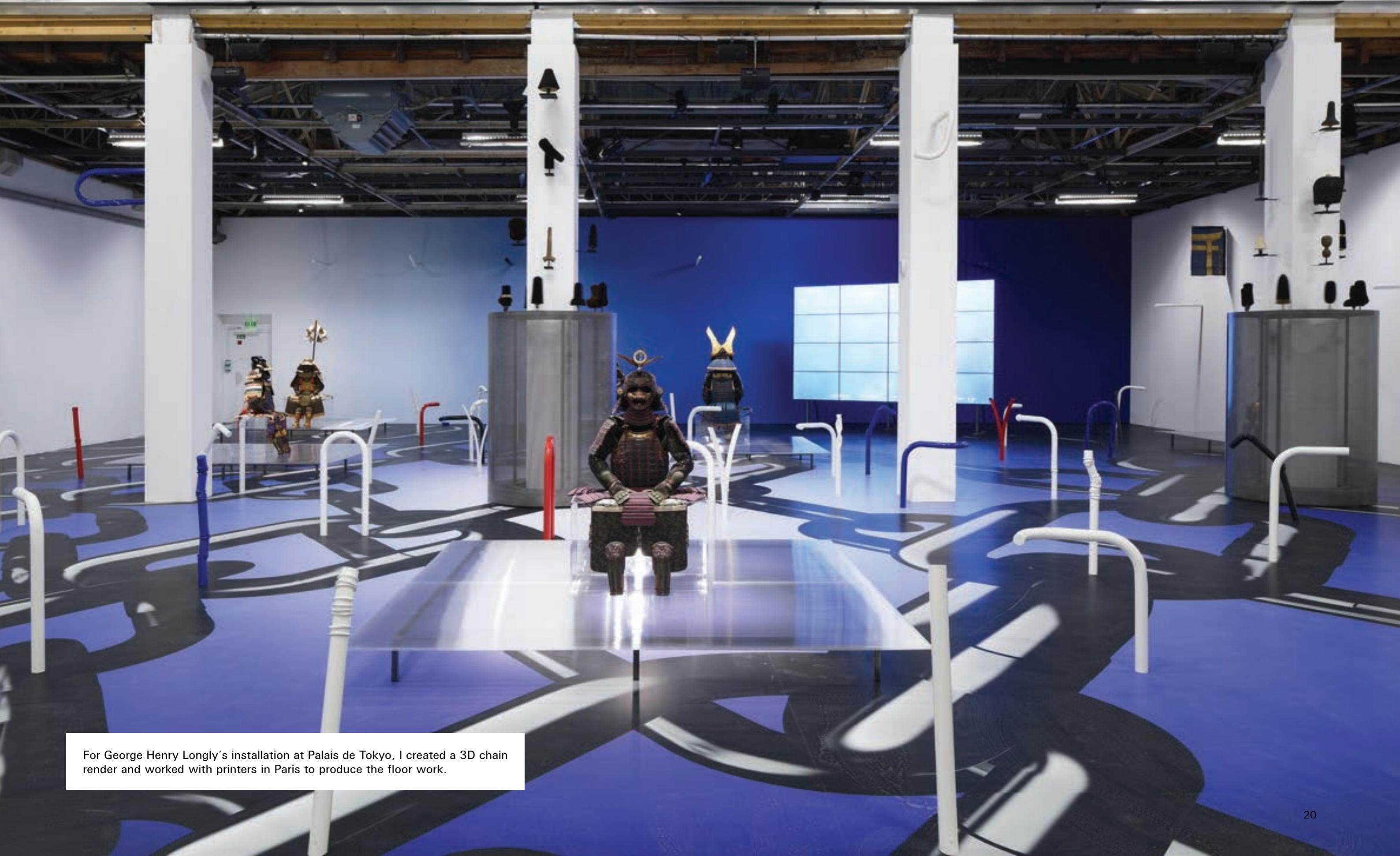
I coordinated complex material fabrication including waterjet-cut marble, laser-cut steel brackets, and spun brass insets.



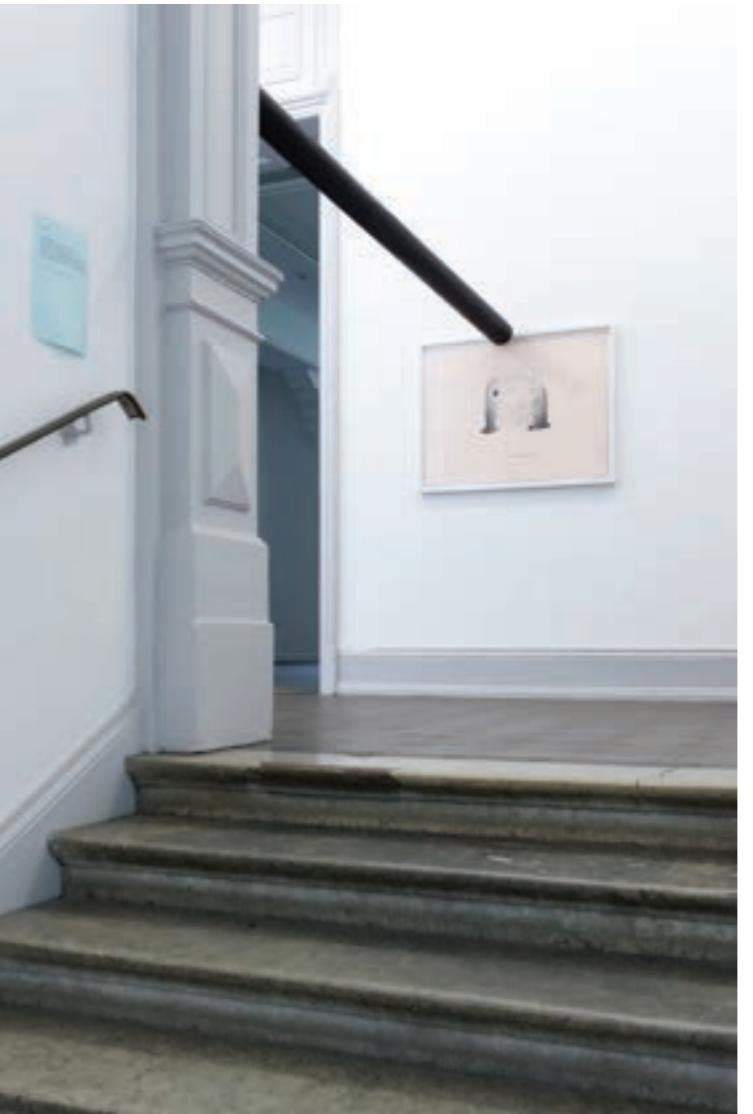
For an exhibition in Paris, I designed a custom carpet based on the artist's ambitions, sourcing and manipulating imagery to realise the concept.

I coordinated other works in the exhibition, modelling them in 3D, overseeing production with fabricators, managing crating and transport, and supervising local gallery technicians.





For George Henry Longly's installation at Palais de Tokyo, I created a 3D chain render and worked with printers in Paris to produce the floor work.



## **Chris Evans** 2014 – 2015

After working with Chris Evans at Piper Keys, where I supported the realisation of his exhibition, I was invited to assist with the creation and installation of additional exhibitions.

Evans' work often involved site-specific pieces that needed to be specially adapted for each venue. I managed multiple installations of his work, *Drippy Etiquette*, across institutions in France, Belgium, and Germany. This included supervising local technicians, providing clear instructions for installation, and ensuring the safety of both the artwork and visitors.



## Ed Fornieles

2014 – 2015

I designed and built the walls for Ed Fornieles' exhibition, *Seed*, at Carlos/ Ishikawa, creating a functional and visually integrated environment for the work. I also produced the 3D model and render that were included in the installation, helping to realise the exhibition concept.

In 2017, I joined Fornieles' "Think Tank" for several months, contributing to discussions around artwork concepts and providing feedback on production possibilities. This role allowed me to offer practical input on how ideas could be translated into physical and digital forms, helping to shape the development of the projects.

# **Art Handling & Exhibition Realisation**

## Freelance Exhibition Work

2014 – 2017

After moving to London in 2014, I worked on exhibitions in a freelance capacity. This included collaborating with commercial galleries, art fairs, institutions, as well as working directly with artists and private collectors.

My work covered all aspects of exhibition realisation, from installing works to managing other technicians and problem-solving on-site. I gained experience handling a wide range of media, including video works, and managing the packing, transport, and safe installation of artworks.

### Galleries

Jonathan Viner  
Carlos/Ishikawa  
Laura Bartlett  
Stuart Shave Modern Art  
Condo London  
Alison Jacques  
Firstsite  
3236RLS  
Project Native Informant  
Other Criteria  
Raven Row  
Koppe Astner  
Fort Nelson  
UK Houses of Parliament  
Art Exchange, University of Essex  
Wisbech & Fenland Museum  
Eastern Pavillions  
Matt's Galleries  
Norwich and Norfolk Festival  
Sainsbury Center for Visual Arts  
Piper Keys  
Galerie Francesca Pia  
CRAC Alsace  
Markus Luettgen  
Museum für Gegenwartskunst Siegen  
Schloss Ringenberg

### Artists

James Iverson  
Mathis Gasser  
Jevan Watkins Jones  
Prem Sahib  
Cooking Sections  
George Henry Longly  
Chris Evans

### Art Fairs

Frieze London  
Art Basel Hong Kong  
Independent Brussels

### Art Fabrication

Art and Assembly



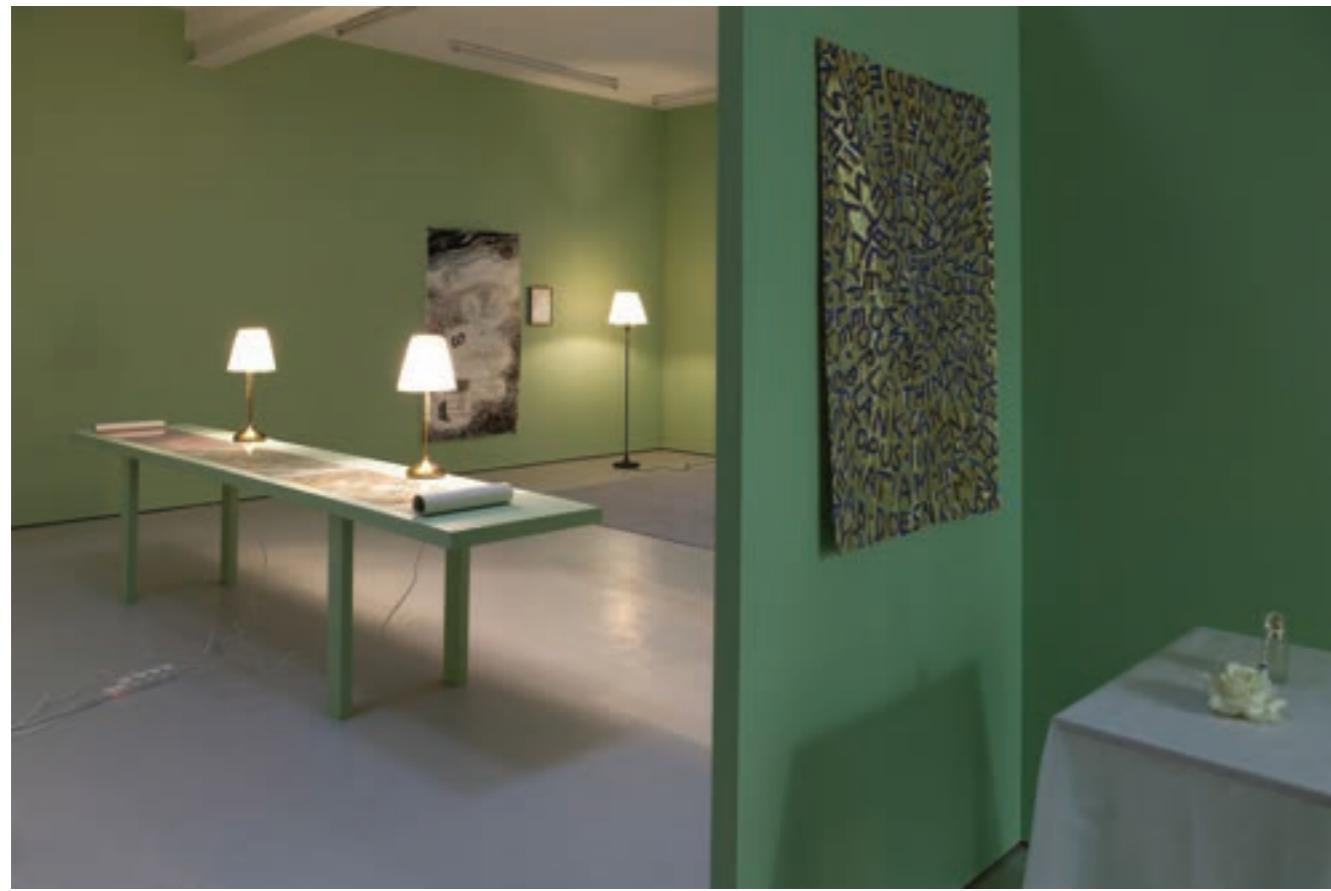
David Altmejd at Stuart Shave Modern Art



Takuro Kuwata at Alison Jacques



Oscar Murillo and Korakrit Arunanondchai at Carlos/Ishikawa, Art Basel, Hong Kong.



Evelyn Taocheng Wang at Carlos/Ishikawa

## Sainsbury Center for Visual Arts

2011 – 2014

At the Sainsbury Center for Visual Arts, I worked on art handling and the installation of exhibitions in a museum context. This included building exhibition walls and display cases, installing works across a range of media, and ensuring the safe handling of artworks by artists like Picasso, Francis Bacon, Bill Viola, and Anthony Gormley.



# **Teaching**

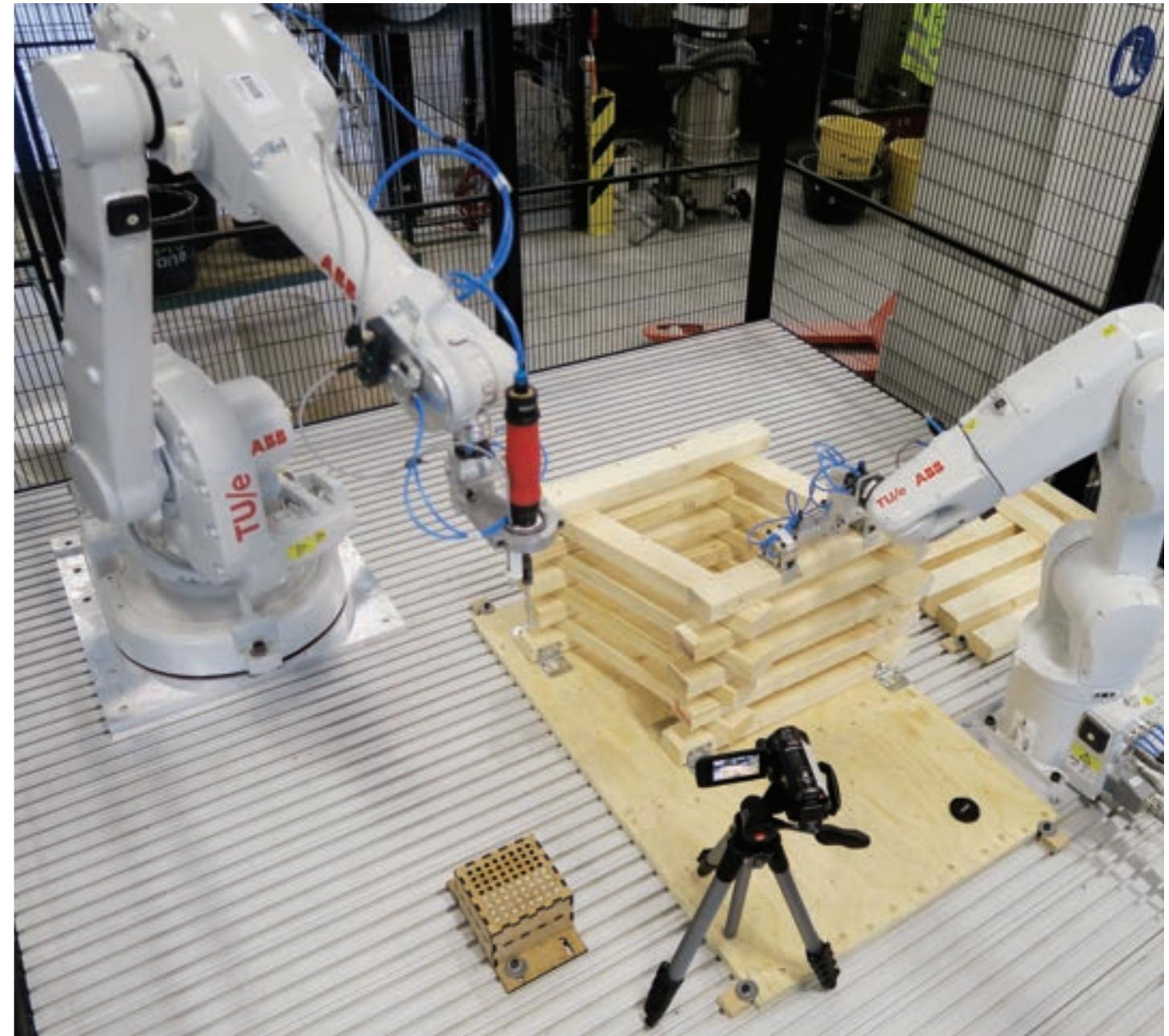
**TU Eindhoven, Education & Research Officer - Robotic Architecture Structural Design**  
2022 – Present

As an Education & Research Officer at TU Eindhoven, I guide and supervise students in using digital design and robotic fabrication as part of their projects within the Built Environment department

I am currently supporting students in projects involving 3D concrete printing, biobased robotic winding, and timber stacking and screwing. Additionally, I assist students in software and hardware troubleshooting.



Winding of rope impregnated with resin.



Robots with a gripper and a screwdriver working collaboratively.

## Non Linear Narrative

2025

Together with Laura O'Neil I gave a workshop to Non Linear Narrative students at the KABK.

We created a framework where students could build a 3D world as a tool to explore concept generation and working iteratively.

During the week, students worked towards a performative presentation. We encouraging students to treat it as an exhibition considering the context for the work, its location, sound and lighting.



# **Artistic Practice**

*Wayfinder*, 2025

Latex paint, colours determined by the wall's orientation, Installed  
version 325° NW: D3.71.48, 56° NE: V7.33.25, 165° S: N0.50.30,  
237° SW: G8.60.60



*Exchange Point*, 2025, Laserjet prints, wood, wallpaper paste



*The Ultimate Vessel*, Koppe Astner, Glasgow, 2015

For the exhibition *The Ultimate Vessel*, Koppe Astner invited artists to create a vessel, with the only requirement being that it could hold a flower. The concept for the show was inspired by Magali Reus and Matthew Smith, two artists who had independently made impromptu vessels in their studios.

My contribution was a metal hoop bin containing a transparent plastic bag. As the exhibition progressed, gallery staff placed flowers from other works into the bin as they began to decay. When the bag became full, it was replaced, and the process repeated, creating an ongoing loop of objects entering and exiting the space throughout the duration of the exhibition.



*While it Lasts*, Milton Keynes Gallery, Milton Keynes & Eastside Projects, Birmingham, 2013

'While It Lasts', a screening programme curated by Elinor Morgan, brought together moving image works by six UK-based artists exploring the impact of the internet on the way we interact with information, imagery, and each other.

The selected films examined the production of digital realms, the presentation of sculptural forms through film, and the shifting dynamics of communication in an increasingly networked world.

Featured artists included David Raymond Conroy, Benedict Drew, Hannah Perry, Matthew Ferguson, Joanne Masding, and Matthew Noel-Tod.

PROGRAMME NOTES

DAVID RAYMOND CONROY  
*Hauling/It's not the past but the present that determines the future/Act natural* (2011-2012)

BENEDICT DREW  
*The Concha Institute* (2013)

MATTHEW FERGUSON  
*Hfdk bj* (2012)  
*Coming Soon* (2013)

JOANNE MASDING  
*Symbol for a Screening* (2012)

HANNAH PERRY  
*While It Lasts* (2012)  
*A Little Something* (2012)

MATTHEW NOEL-TOD  
*Castle 3.0* (2011)

This screening programme shows a selection of moving image works by six UK-based artists. Each of them approaches the process of making film or video works in a different way but common threads run through the programme: the production of digital realms, film as a space in which sculptural forms can be presented and the impact that the internet has had on the way that we interact with information, imagery, one another. Many of the works presented use the internet as source material, a tool for production or content and all have a relationship to developments in digital technology.

Each of the films proposes the possibility of creating digital space that can be used as a landscape in which text, figures or sculptural objects can exist. Matthew Noel-Tod's work 'Castle 3.0' is made of modular elements, CGI objects, which move around and interact in a kind of digital void, a non-space, whereas Matthew Ferguson's work 'Hfdk bj' revolves around the development of the space itself, a digital environment which functions as a kind of image or sculpture. These works reflect the impact that technology has had on the process of making work: artists can now not only make digital sculpture, but develop realms in which they can exist. Benedict Drew's work, 'The Concha Institute' takes this idea one step further in a fabfe of sorts which sees a museum of modern sculpture disappear up the nose of his abstracted protagonist.

Desire and consumption are common themes in the works here. Hannah Perry for example, utilises footage found online alongside film shot by herself to comment on youth, sexuality and desire in our culture. David Raymond Conroy's work shows his own website filling up with imagery trashed from the internet before eventually crashing under the weight of this digital information while a voice-over speaks of the unattainable nature of satisfaction in a time when everything is made available via the internet. In 'Castle 3.0' Noel-Tod's digital models, the archetypal, mediated erotic forms of a male and female Jean Paul Gaultier perfume bottle play out a series of sexualised gestures.

Joanne Masding's 'Symbol for a Screening', a short sketch-like work that uses found diagrams used to illustrate our biological mechanisms for sight, reminds us of the processes of looking and seeing that we are undertaking by engaging with this film programme.



In 2012, I collaborated with Kate Murphy and Isabel Gylling on a series of projects exploring exhibition making and collective artistic practice. For each project, we worked under a different name:

Research Unit at UND7, Karlsruhe  
Gossamer School of Art at Tokonoma, during Documenta 13, Kassel  
Better Futures Forever for Recollect, at Wysing Arts Centre, Bourne

The image on the right shows work created for the Recollect exhibition.

Better Futures Forever responded to the exhibition by curating their own show within Wysing's gallery prior to the installation of Recollect. In editing the images of the space, certain elements of the gallery were altered or enhanced, raising questions about how memories of real spaces and activities are fixed and mediated. By co-opting a public space for private use and allowing access only through these mediated images, the group explored the tensions between public and private realms.



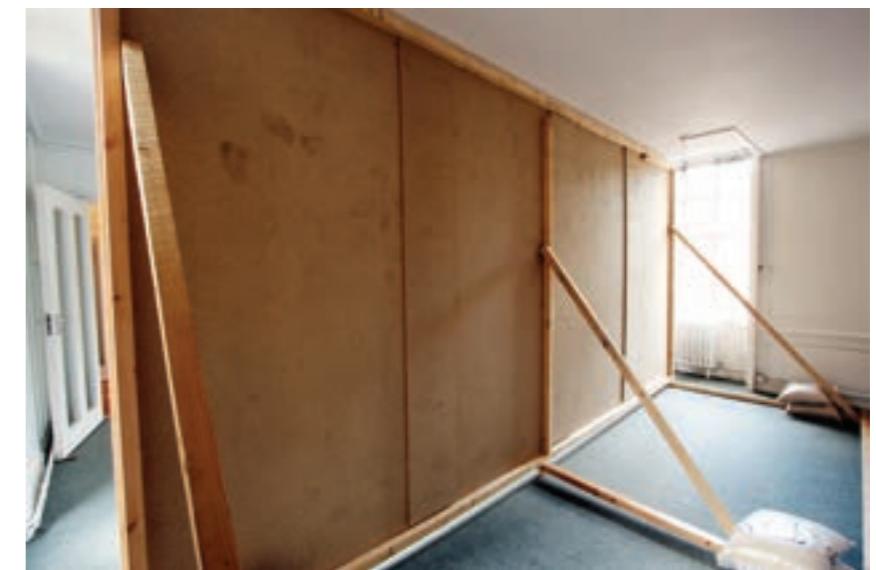
2011. Installation in a university canteen atrium, Ipswich. As part of the exhibition *November Pavilions*, Eastern Pavilions, Ipswich & Norwich.





2011, Screenprinted posters





2010. Photo collection of empty billboards, printed onto blue backed billboard paper. Poster presented alongside replica billboard pasted with blue paper.

# **Architectural Design**

## Cake Industries, Designer

2018 – 2019

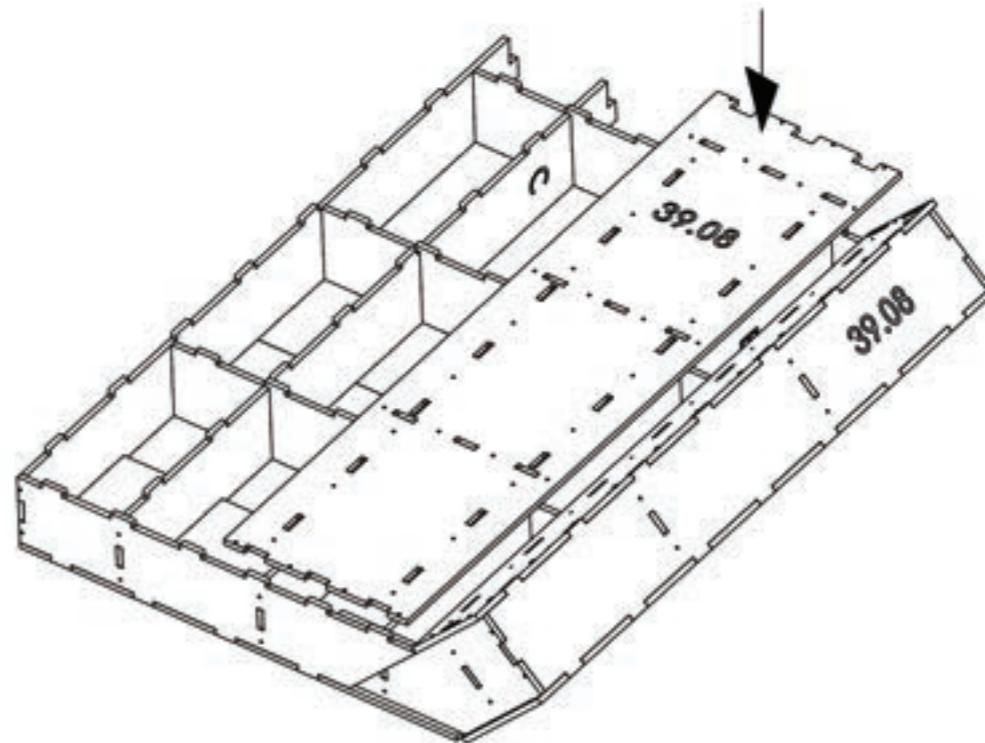
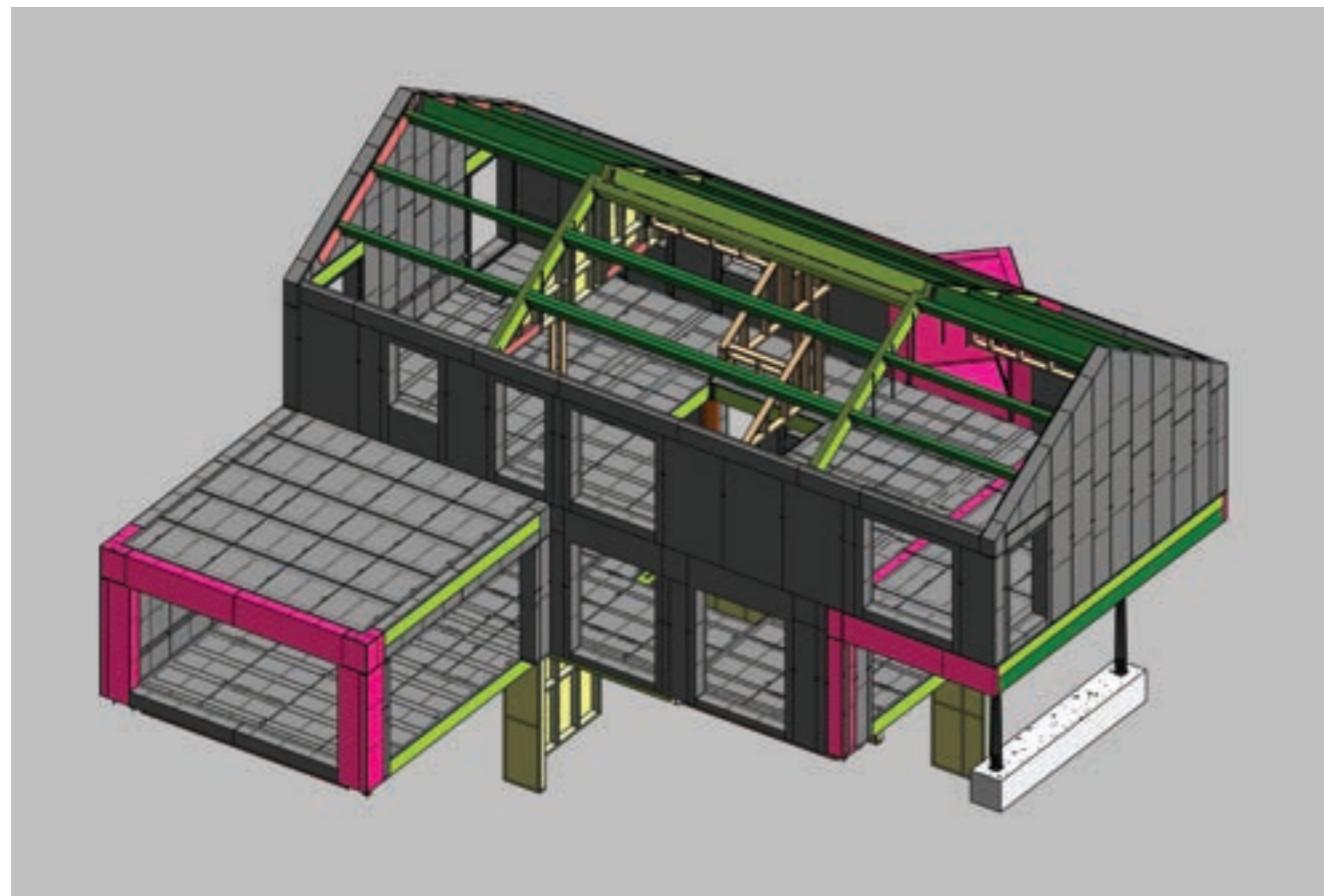
At Cake Industries, my role encompassed designing and manufacturing bespoke architectural components. I engaged in client discussions, site surveys, and considered various constraints, including time, budget, and workshop capabilities. By developing a 'Kit of Parts' for each project, I utilised Design for Manufacturing and Assembly (DfMA) principles, resulting in faster assemblies with reduced errors and waste.



## Facit Homes, Digital Production Designer

2019 – 2020

At Facit Homes, my responsibilities included connecting the design team's aspirations with the production facilities and on-site assembly, ensuring the requirements of each area were met. I managed the digital fabrication information for timber house components and implemented an optimisation algorithm to reduce transport costs and embodied carbon. I collaborated with external parties, such as structural engineers and specialist suppliers, to achieve bespoke solutions for each project.



## Octatube, Architectural Engineer

2023 – Present

Working on bespoke architectural projects. Translating architectural ambitions into manufacturable projects. Working primarily with steel and glass. Building 3D models of complex structured and detailed drawing packages to for client approval and production.



# **Education**

## Design Engineer, Engineering Doctorate (EngD)

2020 – 2022

During my Engineering Doctorate at TU Eindhoven, I worked on a project commissioned by Rijkswaterstaat, focusing on the application of 3D-printed concrete in bridge construction. The research explored the potential of an integrated digital design and production process.

I developed a parametric design tool for creating bridge designs that integrated design, structural performance, and manufacturing processes, enabling a seamless design experience.



Created an exhibition of the project for Dutch Design Week 2022.



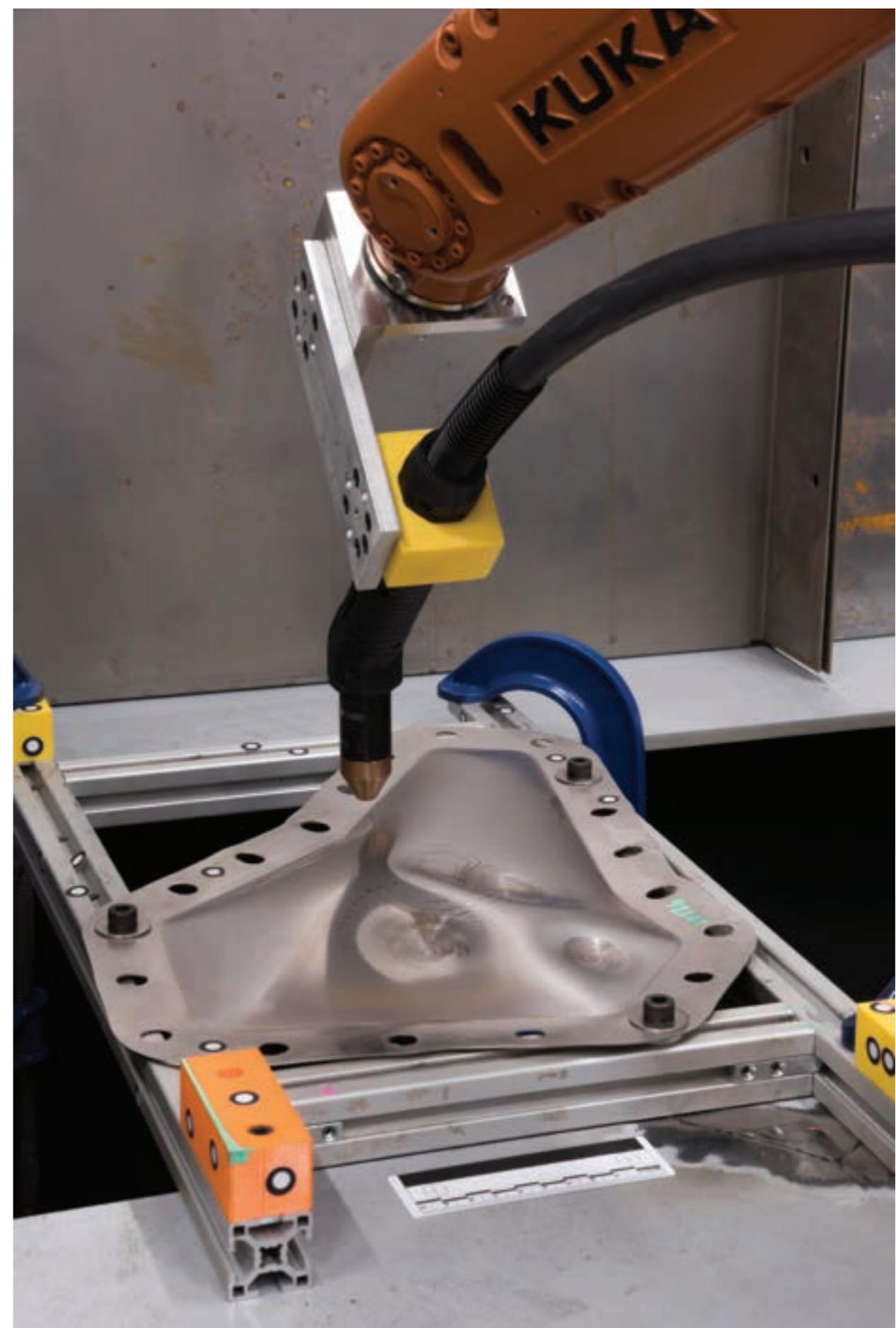
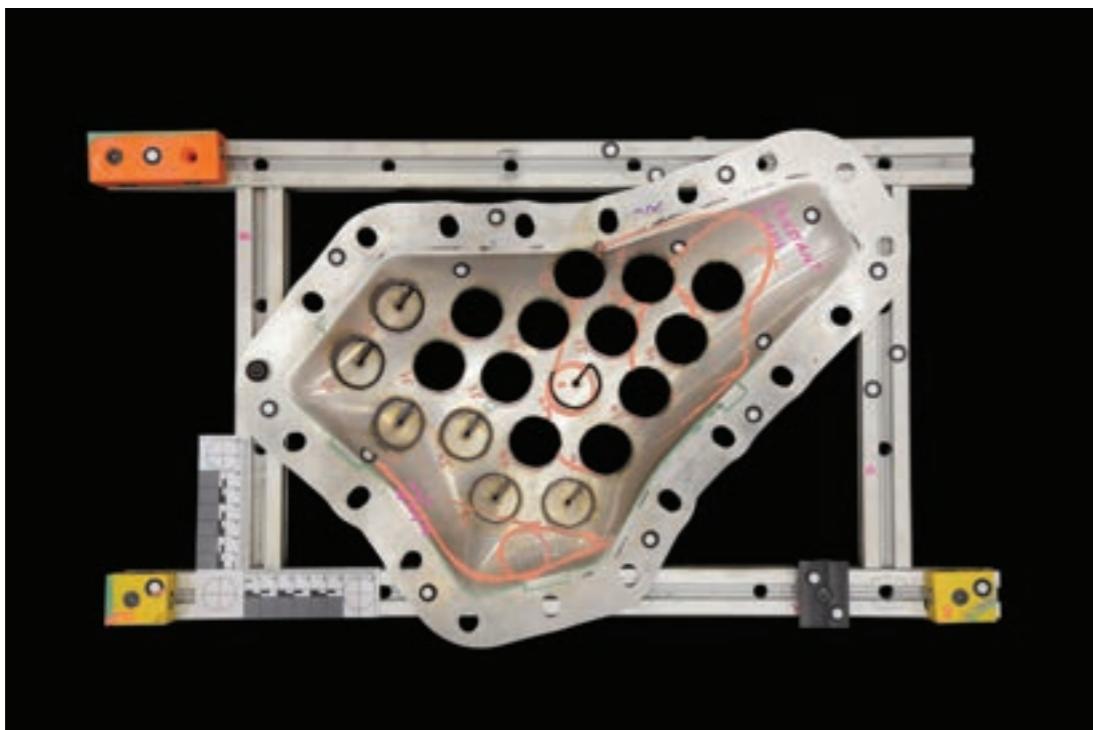
Printed prototype beam, designed and fabricated using the tool.

## MArch Design for Manufacture, Bartlett, UCL

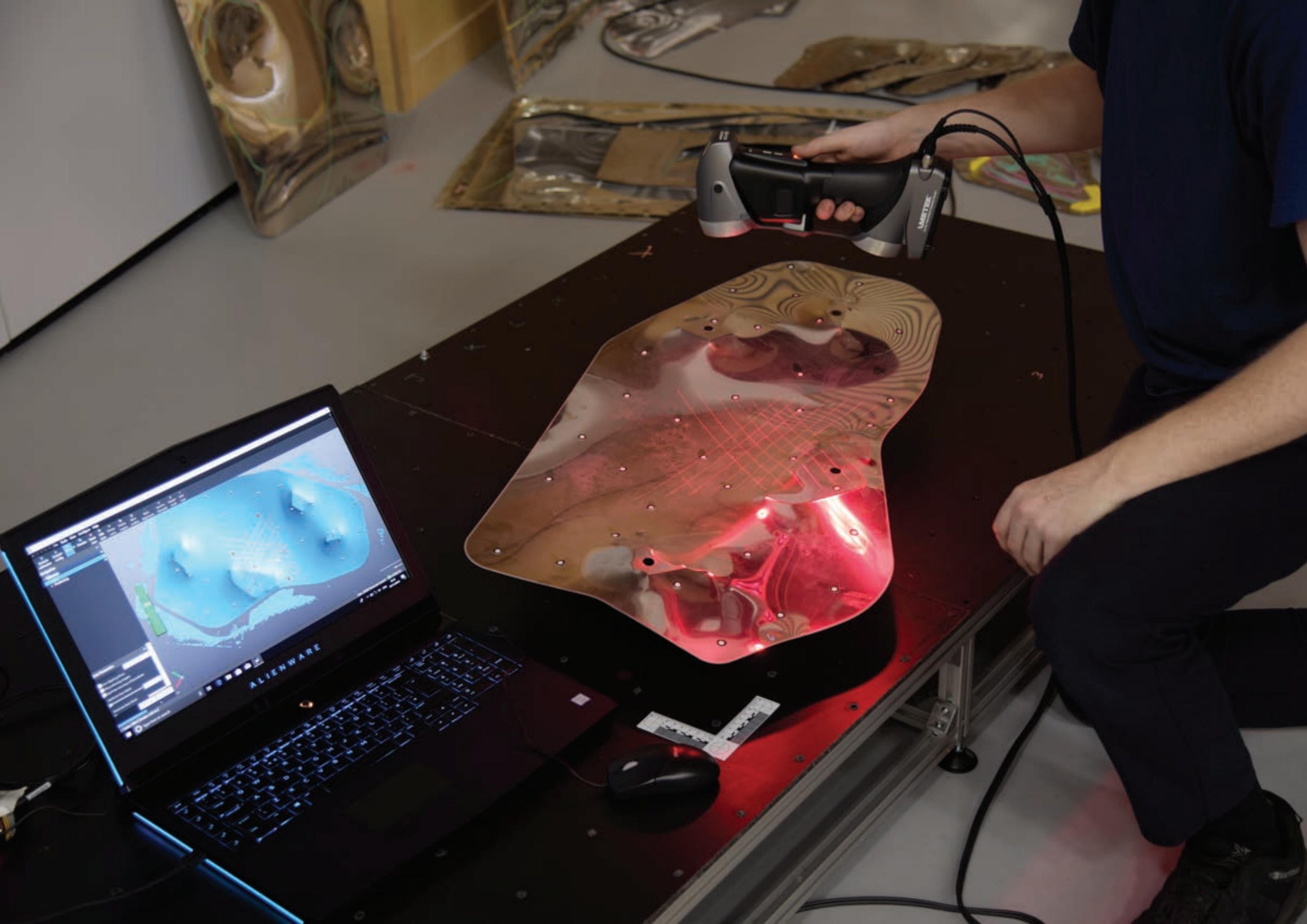
2017 – 2018

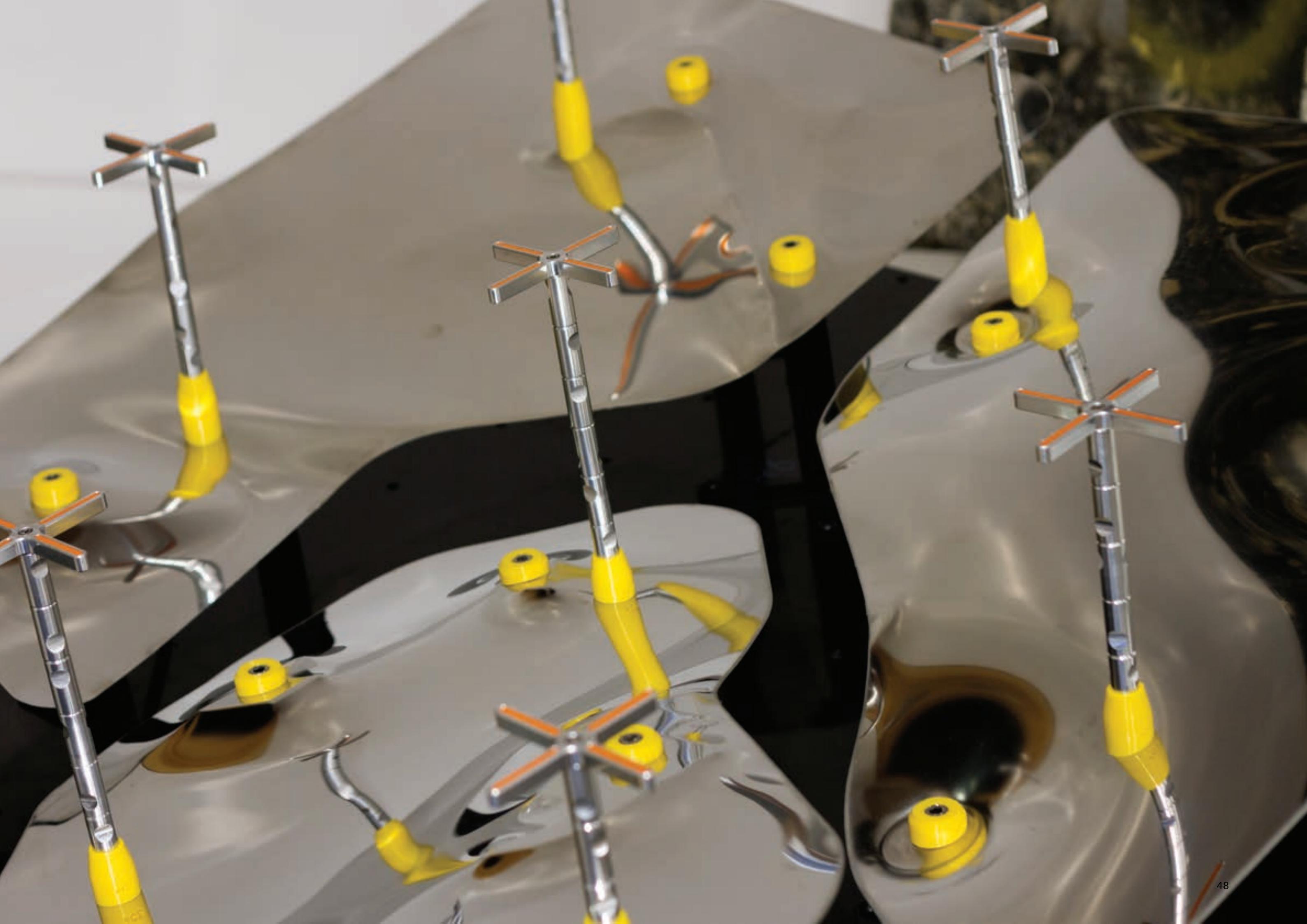
The MArch Design for Manufacture programme at the Bartlett School of Architecture emphasised the convergence of manufacturing and architecture, design through production, and advanced fabrication processes.

My project focused on developing a workflow involving sheet steel forming with low tolerance, high-resolution 3D scanning, and robotically controlled plasma cutting with precision.



Robotic plasma cutting.





## BA (Hons) Visual Studies

2008 – 2011

Visual Studies was an extremely flexible interdisciplinary course operating across art and design.

The course encouraged thinking heavily about an audience, being aware of how your work sits in the world, and what it communicates, as well as using the most appropriate tools, materials, and processes for what you are trying to achieve.

During the course I worked with a variety of process including woodwork, metalwork, photography, and video and also organised exhibitions and talks.



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