



[CONTAINER]
TURNER CARROLL SANTA FE | CONTEMPORARY ART

MATT KING
BECOMING
LIGHT



1226 Flagman Way
Santa Fe, NM 87505, USA
+1-505-995-0012
containertc.org
info@containertc.org
© 2023 Turner Carroll Container

Design by Caitlin LeMoine,
Design Support by Caleb Ortega
Curation by Han Santana-Sayles
Photography by Kate Russell
Production & Management by Josh Davisson
Essays by Han Santana-Sayles, Katie C. Doyle,
and Caity Kennedy
Cover Design by Brian Bixby



MATT KING, BECOMING LIGHT

ESSAY BY HAN SANTANA-SAYLES

In the early morning on Sunday, May 15, 2022, I startled Matt at his cozy in-home studio. He squinted at me, at first confused and then sheepish, realizing the time. I eyed an unfinished glass of wine as a record playing Run the Jewels echoed off the stucco walls. His blood-shot eyes stared back at me. It dawned on me that he had spent the entire night painting, again. I held off the urge to scold him for a sleepless night. I knew this process was a part of him; his entire life was characterized by creating— it veered at times from passion to compulsion. Wordlessly, I made him an Americano, kissed him, and gave a pat to his cat, Mr. Pants. The morning sun illuminated a dozen paintings propped along his floor; I spotted a fresh layer of fluorescent pink airbrushed lines across four of them. “What are you working on?” I cooed, and he flashed a tired, giddy smile saying “I’m finishing a thought.” He asked if he could have just a little more time on the canvas. I nodded, sitting down to watch him create.

I share this intimate moment with Matt as an invitation into a deeply personal body of artwork, most of which he created in that home studio. *Becoming Light* is a posthumous exhibition of the explosive, layered, and light-filled work of Matt King. Although Matt is best known for his role as a co-founder of Meow Wolf, a massively impactful immersive art enterprise, this show presents his personal art practice for the first time, illuminating the man behind the movement. The title *Becoming Light* invokes the culmination of Matt’s bold aesthetic explorations with light and color in this body of work. It simultaneously points to his encouraging and radiant character, while remaining an active verb that those of us who are bereaved hold as a prayer to find lightness in the process of a final collaboration with him.

Born in 1984, Matt was raised in Arlington, Texas by a loving, supportive family who encouraged his radical creativity from an early age. When he was a toddler, his mother, Mitzi, dipped half-cooked spaghetti into colored paint and allowed Matt to throw it at the wall in a series of abstract patterns, akin to a Jackson Pollock painting. They would spend evenings before bed staring together at the resulting series of patterns on the walls, calling out different elements they saw in the splatters, as if searching for discernable shapes of clouds in the sky. Matt had unwittingly immersed himself in a world of his own invention that revealed new pieces of himself daily. The experience taught him to trust his own wild imaginative impulses. Matt spent his adolescence working for Camp Amon Carter, an outdoor summer camp that encouraged skill building, leadership and play. There, he found his footing as a natural leader. I recorded an interview with him for his 37th birthday where he recalled his time at Camp Carter with a warm glow on his face. “I want to lead because I want to make people feel empowered,” he



told me; he shared that it was part of his mission on earth to help others shine and reveal their own individual light. This is likely why, when he moved to Santa Fe in 2004 and began painting seriously, he found himself compelled to work on art collaboratively, landing himself at the genesis of a little-known art collective that we now call Meow Wolf.

Matt was one of two artists who built Meow Wolf’s first immersive installation called “Meowzors” in 2008, a scrappy warehouse show fueled by chaotic creative impulse. Alongside his life and art partner of 11 years, Caity Kennedy, and a rambunctious mix of dedicated artists, the next decade was an era of reckless, prolific output. The collective was driven by a desire to conceive of new worlds out of whatever materials they could find or afford—trash, house paints, old lighting tubes, crayons. Matt contributed his distinct interests in abstract painting, humorous assemblage, recycled materials and glitter, and often incorporating light in the form of fluorescent light tubes. He was a driving force and a lead artist across roughly 34 Meow Wolf projects around the U.S., helping the group gain momentum, collaborators, and eventually funding. In 2016 their efforts culminated in a flagship exhibition called the House of Eternal Return. It was an unprecedented art environment energized by a shared love for neon, color, juxtaposition, and storytelling. Matt was not merely an influence, he was a compass. He led teams to cruise junk yards for materials, cut a full sized bus in half in the parking lot, worked 16-hour days for months on end, and created a double-height neon-shrouded, sculpture-filled venue for the exhibit called Fancy Town almost single-handedly. (By then, to his delight, Meow Wolf had graduated to using real neon built by his neon bending mentor, rather than off-the-shelf or scavenged lighting fixtures). From 2018 to 2021 he went on to play crucial roles in leading three more monumental exhibitions: Omega Mart, Kaleidoscape and Convergence Station. He would fuss about having to attend opening parties, describing to me that the “real work” had already ended. He detailed how the process of creation, with all its revelations, tribulations, and successes, was infinitely more important than the resulting product. He was insistent that our perceivable reality hides a deeper world, and that all real artistic achievement worth celebrating lived inside of the artist.

For Matt, creating artwork stemmed from a perpetual need to express himself. During his decade and a half of committed work at Meow Wolf, he slowly slipped out of the role of artist and into the role of director. Eventually, he felt compelled to turn back to the goal he had started with: to be a free, independent artist. For

» Continued on next page.

the last two years of his life, from 2020 to 2022, he voraciously resumed painting, spending countless hours, unexpected sleepless nights, and purposeful long days dedicated to the pursuit. After years of obsessively incorporating illumination into his sculptures, he decided to learn the arduous practice of neon bending himself. This involved heating and bending glass followed by bombarding the resulting delicate tubes with noble gas to create pure neon light. I tracked him closely during this time, in apprehensive awe of his sheer dedication. In crafting this current body of work, he intended to create an immersive experience with monumental murals accompanied by several large sculptures to pair with his neon paintings. There was one sketch left behind of his original concept (his first attempt at Photoshop). A team of close collaborators and dear friends used this sketch as inspiration to create the murals, sculptures and installations on display here. We took liberties with Matt's plan, as the venue and circumstances had dramatically changed. The pieces in the center of *Becoming Light* are not a replica of his rendering, but a collaboration with his original concept. Just as Matt empowered his collaborators to be adventurous, in his absence, our aim was to do the same by allowing each artist to interpret Matt's vision while following their own convictions.

Matt's paintings are a heady mix, reflecting his lifelong studies in philosophy, magic, esoteric religious traditions, mythology, and science fiction. He pursued knowledge with ecstatic curiosity, although it sometimes veered into fervent interrogation. I used to stare curiously at his book collection with titles like "The 8 Secrets of the Mystery Schools" sitting next to "The Jesus Myth." His unpredictable compositions reflect awe in the miracle of human existence. They record him intellectually searching and creating circuitous lines, as if making maps of his own subconscious in the process of decoding the world. Matt had an irregular mind. It allowed him to access an infinitely deep well of imagination, but it also haunted him. He fought a long battle with an underlying mental illness that emerged in his mid-twenties. He learned to camouflage his symptoms as part of a personal artistic eccentricity rather than a cause for concern, and his internal pain went relatively unknown for the last ten years of his life. He revealed to me that while his research was important to finding the "truth" about the nature of humanity, he was equally driven to decipher his own psyche, in the hope that he could find clues to heal himself in the process. The darkness and self-isolation that came with these challenges fueled his painting practice, which became a realm where he could express his existential search using color, texture, and light. Through his battle, he remained overwhelmingly elated to be alive, never shying away from the beauty of internal contradiction, a paradox evident in the balanced chaos of his work.

Light is the presiding spirit of the exhibition. This spirit reflects Matt's ethos of illuminating the unknown in his search for truth. It also characterizes the work itself, which is crafted from the full, visible color spectrum. Matt developed a novel use for the neon he created by adhering the hand-built neon tubes to the surfaces of his paintings to create mesmerizing "brush strokes" of light across each canvas. The resulting pieces are expressions of creative impulse, almost precarious in their joy. The consistent color palette across his whole body of work—composed of neon and pastels, bordered by bold stripes of rainbows—beams with effervescent intensity. The work is notably layered. Matt precisely painted over older pieces with white, allowing the remnants of past work to peek through as evidence of self- growth. These large coats of white paint create airiness and equilibrium in the work, allowing it to breathe through a maze of color and penitenti. Some works include thin-lined figurative drawings or neon-painted brush strokes of familiar items ranging from plants to objects from his studio or even his kitchen table, all of which leaned toward the familiar archetype of "home." These recognizable symbols act like directional neon road signs, grounding the headiness of an otherwise ethereal, abstracted inner world. Whether digesting vast universal mythologies or rendering simple, familiar objects through light, each piece refuses to be defined in simple terms, mirroring our human nature. The work must be understood through emotional intuition and mystery rather than logic. In this exhibition, vulnerability tangles comfortably next to strength, and doubts evolve into epiphanies on canvas, creating safe space for constant expansion and self-regeneration. Although the task of deciphering his blindingly bright and layered webs on canvas may seem at first daunting or downright incomprehensible, *Becoming Light* is an essentially optimistic vision of the world. It's an invitation to us all to fearlessly open the messiest corners of our minds to reveal the light within.

Back in his studio, after only 15 minutes, Matt wrapped up his painting for the morning, yawning dramatically as he packed the airbrush equipment. He was methodical in his placements, a detail that was endlessly funny to me considering his artwork and handsomely disheveled physical appearance. When I noticed he painted over an older work that I loved, I felt a pang. I asked him why. He answered simply "You know, today is a new day, I'm a new person, I can't hold onto yesterday's thoughts, this is the most honest version of myself, like a diary entry capturing a pure moment in time...I'm thinking Tesuque Village Market for breakfast, baby!" I laughed. We continued happily chatting, he grabbed keys to the Jeep while grasping for my right hand to squeeze. We walked out the door together into the beaming morning sunlight.



*Untitled 004, 2022, acrylic paint, spray paint,
48 x 36"*



*Untitled 012, 2022, acrylic paint, spray paint, airbrush,
40 3/16 x 40 3/16"*



Untitled 026, 2022, acrylic paint, spray paint, airbrush,
60 x 48"



Untitled 023, 2022, acrylic paint, spray paint, airbrush,
60 x 48"



Untitled 028, 2022, acrylic paint, spray paint,
60 x 48"



Untitled 029, 2022, acrylic paint, spray paint,
60 x 48"



Untitled 030, 2022, acrylic paint, spray paint, airbrush, oil paint,
72 x 48"



Untitled 007, 2022, acrylic paint, spray paint, airbrush, oil paint,
48" x 36"

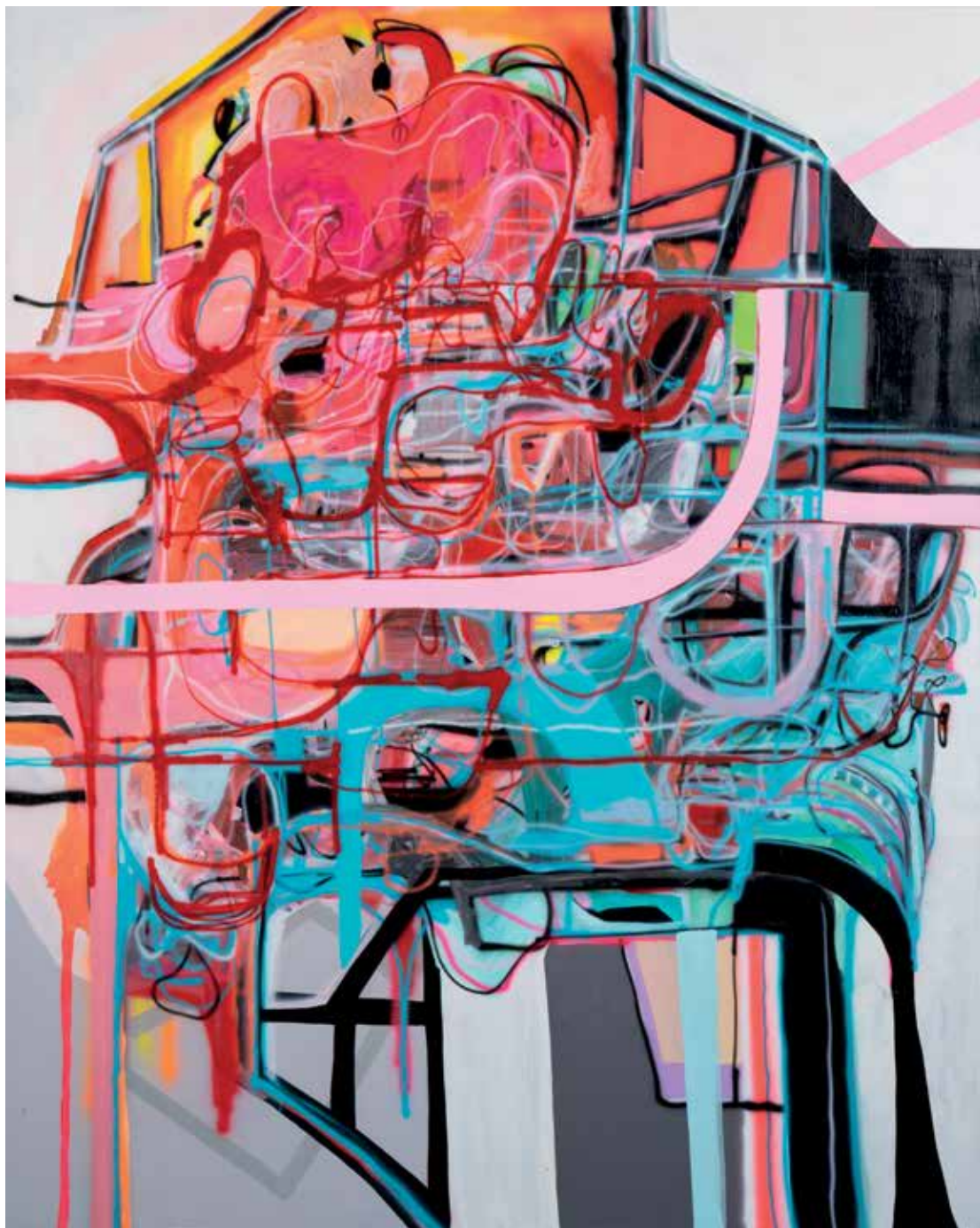


*Untitled 031, 2022, acrylic paint, spray paint, airbrush, oil paint,
72 x 48"*



*Untitled 016, 2022, acrylic paint,
spray paint, 48 x 48"*

last painting on easel



Untitled 022, 2022, acrylic paint, spray paint, airbrush,
60 x 48"



Untitled 024, 2022, acrylic paint, spray paint, airbrush, oil paint,
60 x 48"



Untitled 021, 2022, acrylic paint, spray paint, airbrush,
48 x 48"



Untitled 006, 2022, acrylic paint, spray paint, airbrush,
48" x 36"



Untitled 017, 2022, acrylic paint, spray paint, paint pen,
48 x 48"



Untitled 014, year, acrylic paint, spray paint, airbrush,
60 x 48".



Untitled 027, 2022. acrylic paint, spray paint, airbrush, oil paint,
60 x 48"



Untitled 015, 2022, acrylic paint, spray paint, airbrush, oil paint,
60 x 48"



Untitled 002, 2022, acrylic paint, oil paint
35 x 73.5"



Untitled 008, 2022, acrylic paint, spray paint, airbrush,
48 x 48"



Untitled 001, 2022, acrylic paint, spray paint, airbrush, oil paint,
72 x 48"



Untitled 025, 2022, acrylic paint, spray paint, airbrush, 60 x 48"



Untitled Neon 002, 2020. acrylic paint, wood substrate, phosphor coated neon glass tubing filled with Neon and or/Argon. ceramic bushings, acrylic tube supports, UL listed, solid state ground fault transformer, (GTO) wire, silicone endcaps, 40.75 x 49"

WORLD(S) BEYOND WHAT IS KNOWN

ESSAY BY KATIE C. DOYLE

In many ways the visual story of Matt King's work remains closely aligned with his large-scale installations that he created with Meow Wolf. Tangled fantasy, a struggle to know and understand, and a desire to simultaneously transcend and draw attention to the canvas is evident through his use of color and transgressive materials. King's playfulness and pensive musing reign supreme through the controlled chaos of his brushstrokes.

King's paintings trap a universe in the canvas and cultivate it, inviting the viewer to look beyond the picture plane to reinterpret the earthly notion of what is real or tangible. By capturing moments of banality like domestic interiors and elevating them with through gestural linework, King gifts his viewers with a window into his mind's eye. Impossibly bright cells of color interact with the voids and boundaries of light and dark – a duality that shapes and constrains the frenetic energy of his linework. Through the layering of imagery one can experience recurring images of cell-like structures, lines reminiscent of roadways or paths, and references to other worlds that exist beyond the immediately perceptible.

King's work is compared to that of the late American artist Jean Michel Basquiat. While there is much in common visually between the two – especially regarding King's quality of lines and cosmic references -- I was reminded conceptually not of Basquiat but of SAMO©, Basquiat's early street art moniker. SAMO© was a shortened version of "Same Old Shit," which was largely speculated to be a satirical coping mechanism for the speed at which the world moved while social and financial hierarchies stayed much the same. This double-sided coin of existence can be found in moments of spill; when King's colors and lines begin to repeat, disintegrate, and come apart at the edges when not restricted to their regimented cells. The domestic scenes in King's work become simultaneously fantastical and menacing, and the sharp contrast between color and white blank space speaks to a slow creep of emptiness that could swallow line and color whole.

Combating the creep is the notion that King's pockets of color and line could be growing and extending out into the emptiness. This brings the cosmic concept of a living, breathing two-dimensional universe the fore, expanding further through a sharp contrast in material. King's use of neon offers another layer to his worldbuilding, referencing the urban vernacular of the American southwest. The sharp glow of the material lifts King's paintings off the two-dimensional surface and into a fantastical space of their own. Highlighting specific moments of line within the existing painting and taking the shape of new forms that cultivate dimension to the work, the neon pierces King's surfaces. The colored light forms hover above the surface of the painting while also being fully integrated into the image. In this way, the neon becomes both veneer and illuminator.

With this added dimension, the neon's bright colors and forms contrast against the frenetic outlines of the real and the not real. They levitate, showing the viewer things that exist in the paintings while also projecting that which has yet to exist. In doing so, King's cellular building blocks take on the characteristics of activated shadows uncovering, covering, and layering upon themselves as illumination comes from above. This work transforms. It is not just about becoming light but looking past the light and reading into the void.

Katie C. Doyle is the Assistant Curator at New Mexico Museum of Art.



Untitled 005, 2022, acrylic paint,
40 x 30"



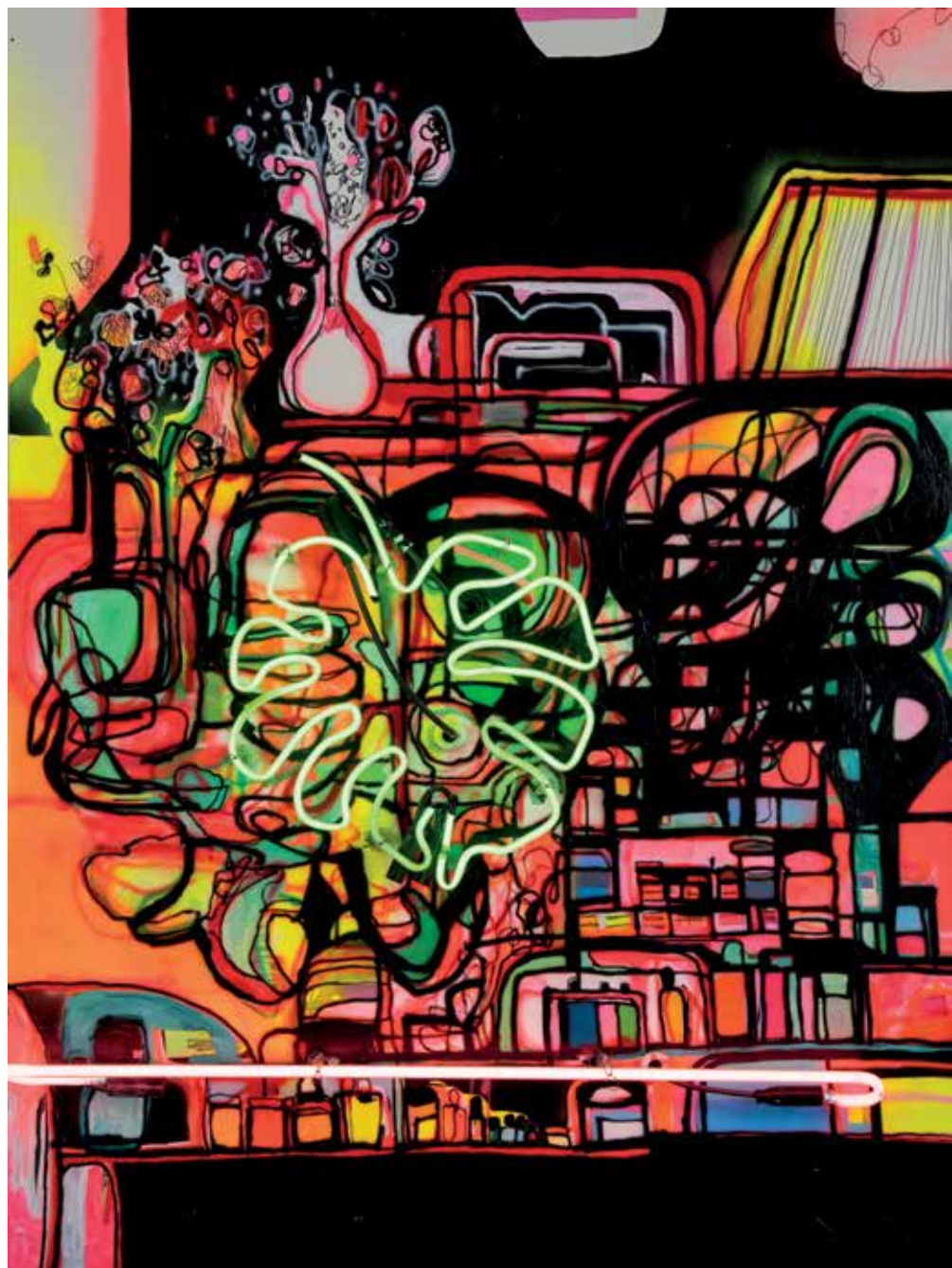
Untitled Neon 004, 2022, acrylic paint, spray paint, wood substrate,
phosphor coated neon glass tubing filled with Neon and or/Argon.
ceramic bushings, acrylic tube supports, UL listed, solid state ground
fault transformer, (GTO) wire, silicone endcaps, 48 x 36"



Untitled 018, 2022, acrylic paint,
48 x 48"



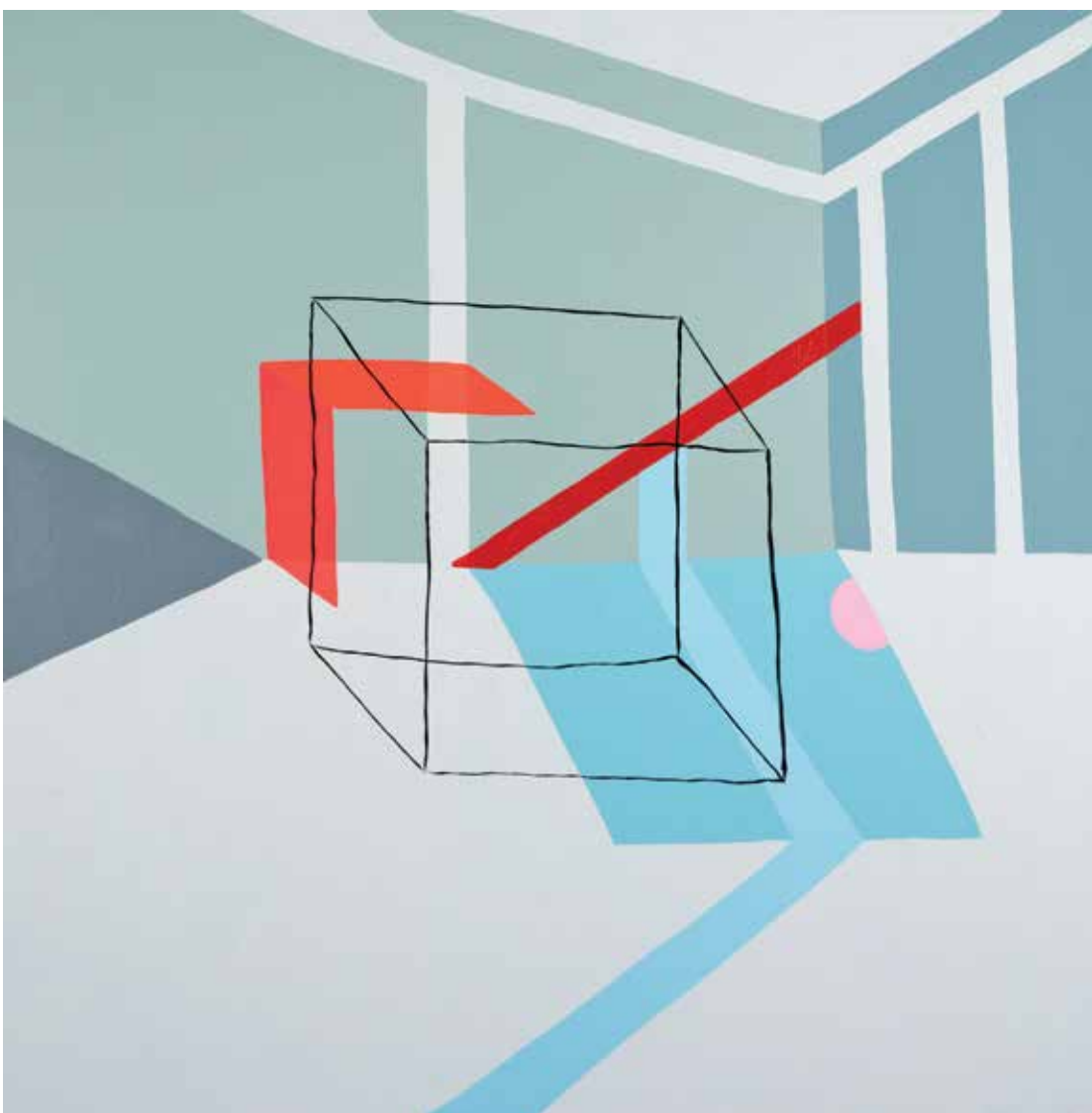
Untitled 032, 2016, acrylic paint,
48 x 48"



Untitled Neon 003, 2022, acrylic paint, spray paint, pen, airbrush, wood substrate, phosphor coated neon glass tubing filled with Neon and or/ Argon. ceramic bushings, acrylic tube supports, UL listed, solid state ground fault transformer, (GTO) wire, silicone endcaps, 48 x 36"



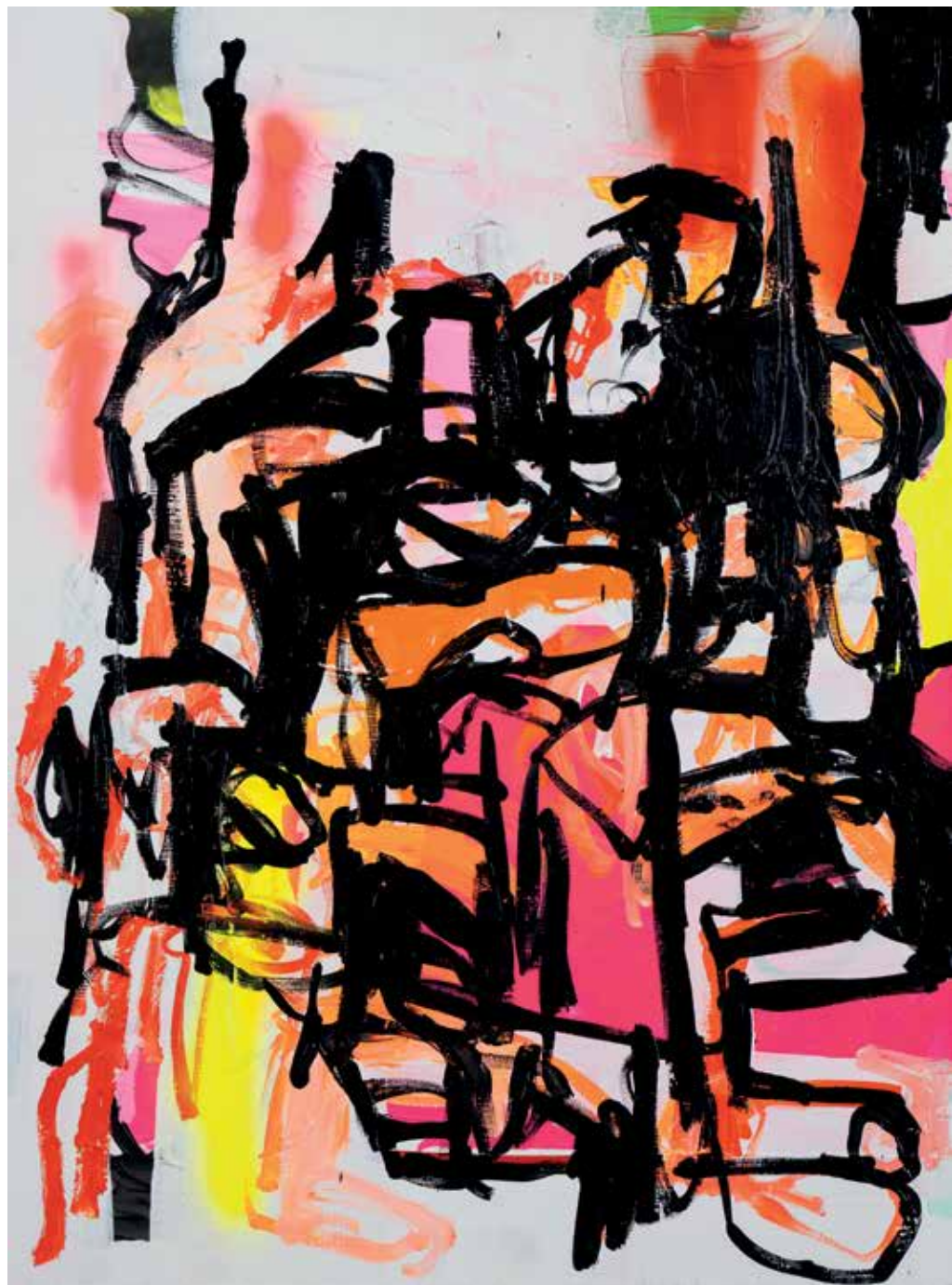
Untitled Neon 001, 2021 acrylic paint, spray paint, pen, wood substrate, phosphor coated neon glass tubing filled with Neon and or/Argon. ceramic bushings, acrylic tube supports, UL listed, solid state ground fault transformer, (GTO) wire, silicone endcaps, 48 x 36"



Untitled 020, 2022, acrylic paint,
48 x 48"



Untitled 032, 2021, acrylic paint, airbrush, spray paint,
72 x 48"



Untitled 003, 2021, acrylic paint,
24 x 18"



Untitled 009, 2020, acrylic paint,
48 x 36"



Untitled 003, 2020, acrylic paint, oil paint,
24 x 18"



Untitled 013, 2022, Acrylic paint, spray paint, airbrush,
48 x 48"



Matt King's home studio
in Santa Fe, NM



Matt King's home studio
in Santa Fe, NM



Original proposal submitted for *SPRING/BREAK Fair*
June 2022 by Matt King



Render for *Becoming Light* for Container,
2023 by Nate Gutierrez



Geoff Banzhof fabricating sculpture
for centerpiece of *Becoming Light*



Cat Mills-Flegal glittering mop bucket sculpture



Sofia Howard glittering trash can for assemblage sculpture



Creature, 2014, roots, acrylic paint, found objects, concrete,
13 x 13 x 16"



Wrapped cord, 2012, electrical cord, colored tape,
7 x 8 x 4"



Glittered Hammer from The Due Return,
2011, hammer, glitter, 13 x 6 x 1"

Collaboration with
Caity Kennedy



Glittered Wrench from The Due Return,
2011, wrench, glitter, 7 x 0.5 x 0.2"

Collaboration with
Caity Kennedy



Piece of an untitled assemblage sculpture, 2012, wood blocks, clay, animal remains, 3 x 3 x 11"



Fox Mask, 2009. Fabric, glitter, acrylic paint, 12 x 9 x 12"

Collaboration with
Caity Kennedy and Chris Hilson

A selection of Meow Wolf exhibitions
from 2010 - 2021



Unknown Title Meow Wolf solo show, 2010, Santa Fe, NM,
wood antique lamps, paint, colored light bulbs



Geodecedant, Linda Durham Gallery, 2010, Santa Fe NM
Collaborators: Caity Kennedy, Chris Hilson, Quinn Tincher,
Dave McPherson, Emily Montoya, Benji Geary



House of Eternal Return, Santa Fe, NM, 2016. Matt King was the Creative Director and nearly sole fabricator of Fancy Town, photo by Kennedy Cottrell
Full credits may be found at credits.meowwolf.com/house-of-eternal-return/fancy-town/



Kaleidoscape, Denver CO, 2020.
Matt King was the Creative Director



Omega Mart mural, Las Vegas, NV 2021,
photo by Atlas Media



Convergence Station, Matt King was the Sr. Creative director of Eemia
photo by Kennedy Cottrell
Full credits may be found at credits.meowwolf.com/convergence-station/eemia/

Glitter purchase List

1/7/21

- ~~-copper~~
- ~~-gold~~
- ~~-silver~~
- ~~-gunmetal grey~~
- ~~-perfect pink~~
- ~~-rose sparkle~~
- ~~-princess purple or~~
purple perfection
- ~~-cobalt~~
- ~~-light blue luster~~
- ~~-aquamarine dream~~
- ~~-#1 fancy blue~~

Matt led large groups of artists on Meow Wolf exhibition installations. As he led these teams to build *Omega Mart* and *Convergence Station* in 2021 he organized his to-do lists and thoughts in this workbook that he later gifted to the site manager when they opened *Convergence Station*

DIVERSITY WE WANT
TO HIGHLIGHT THAT
CORE ASPECT THAT
TIES US ALL TOGETHER

JACK KEROUAC WROTE
ON THE ROAD IN A SINGLE
NIGHT, IN A SINGLE RUN
ON SENTENCE. IT WAS
PURE STREAM OF
CONSCIOUS. NO FILTER.
ALL THE GOOD & ALL THE BAD

EDITS CANT LATER
THIS IS HOW TO WRITE
STORY, HOW TO DESIGN
SPACE, HOW TO INVITE
IN THE MATH. TO STEP
OUTSIDE THE COMFORT OF
THE EGO & TO ALLOW
YOURSELF TO BE THE
VESSEL OF CREATION. FORGET
ABOUT YOURSELF & THE
STORY YOU WANT TO TELL &
LEAN INTO THE STORY THAT
THE UNIVERSE WANTS TO TELL
YOU ARE A CHANNEL,
YOU ARE A FLOODGATE,

YOU ARE THE ESTUARY
WHERE INSPIRATION &
IMAGINATION MEET THE
MANDATE!

By THINKING ABOUT A
THING WE BUILD CONCEPTS
OF IT. So BY THINKING
ABOUT OUR OWN-PERSONAL
STORY, WE BEGIN TO CREATE
CONCEPTS ABOUT HOW TO TELL
STORY. LET US BREAK DOWN
OUR ~~STORY~~ INTO PERSONAL
STORY INTO ~~THE~~ CATEGORIES
OF CHARACTERS, DESIRES,
BELIEFS, OUTCOMES, LESSONS

LEARNED ETC. & LET US
MEDITATE ON THESE TO
UNDERSTAND THESE AS CONCEPTS.
TO BREAK THEM DOWN
PIECE BY PIECE INTO THE
SMALLEST FRAGMENT &
~~LET US USE THIS~~ & THEN,
~~WE CAN THROUGH~~ WE CAN
USE THESE PIECES ~~TO~~ OF
PERSONA STORY TO BUILD
BACK THE COLLECTIVE STORY,
THE STORY MEANT TO BE
SHARED. W/ THE DESIRED
OUTCOME THAT THAT
WILL BECOME ~~YOUR~~ PART
OF YOUR PERSONAL STORY.

This interview was first published as "Matt King speaks about co-founding Meow Wolf and creating immersive experiences." Interview by Rahul Kumar. STIR, Sept. 2020.

RAHUL KUMAR (RK): Why, in your opinion, a conventional work of art (like a painting on wall) needs context and possibly art education to interpret, while an immersive installation has no such barriers? Any creative work, on wall, on pedestal, on screen, or for that matter on a plate is providing an experience. It is 'consumed' basis the degree of engagement and past experiences.

MATT KING (MK): Conventional art is displayed in a setting that is designed to focus all your attention on the singular, to highlight a particular work of art. This is a subjective experience where there is you and there is art. You are separate from the art. Without knowing the history of boundary pushing for us to collectively understand what can be viewed as art, then there is no context to understand why something like Dan Flavin's single 4' fluorescent tube on a wall is important and should be validated and has allowed us the freedom of mind to create the types of things we do in our work. When you are fully immersed into an installation you stop being a passive observer and you become an active participant. There is not the disconnect of me over here and art over there. You are truly experiencing the art, living inside of it.

RK: You say the creative professionals need to create experience of alternate realities for people. Wouldn't any new invention create

a radically different experience and therefore an alternate reality? For instance, an aeroplane or a mobile phone, when first used provided for something completely outwardly?

MK: Yes, we constantly introduce new technologies and ideas into the world that alters what we knew it to be. We are in a perpetual state of altering our reality. What we mean is, it is our job to create experiences that will break down the walls of conventional thinking around what our relationship is to ourselves, each other, and the world we inhabit. It is our job as artists to create space that will change the paradigm of what we collectively believe is possible and empower in each individual the understanding that the imagination and the belief in the ability to manifest and co-create the world around us is a tangible, reachable reality.

RK: The idea of 'recognizable' is a function of having seen (or felt) it in past. If that is true, then creating immersive installation and spaces remain a wonderment only till they are seen for the first time. And then it becomes as predictable as anything else. How does it serve the purpose of continued engagement and experience?

MK: It is true, wonder will fade when an experience is no longer exciting and you are not engaged. When the mystery is gone and

"...truly anything is possible if you let go and fully allow the magic of the universe to take the helm."

nothing unexpected is left. It is the unexpected that is the foundation of wonder. What we are trying to do through immersive experience is reawaken the mystery of life, to make you question reality, to fulfill the desire of the unexpected. We want to inspire a wonder that you will take out into the world. The magic does not stop when you walk out of the door. We are creating experiences that will alter the way you perceive and engage with the world. The installation is not the only art. The transformation of our collective experience is intertwined with what we are building. We will continue to offer the unexpected.

RK: Is the future of conventional art forms shrinking? Will there still be value ascribed to the 'handmade'? Based on the trends, what would be your prediction?

MK: Art is a fundamental part of the human experience and we can trace it back to 7,00,000 years. What is conventional has always been what is at hand. It was the 13th century when we started using oil paint, and less than 200 years ago that we took our first photograph, and it was the 1970s before consumer computers were available. All of

these have helped in the pursuit of artistic expression. Thousand years ago, conventional would be a narrow window of product and process. It is anyone's guess what the future holds when thinking about what technology will enable us to do, but based on our history we can confidently say that people will utilize every tool possible to artistically express the human condition and conventionality will evolve with us. The means to make art will ever expand, but we will always appreciate the fundamental human aspect of handmade.

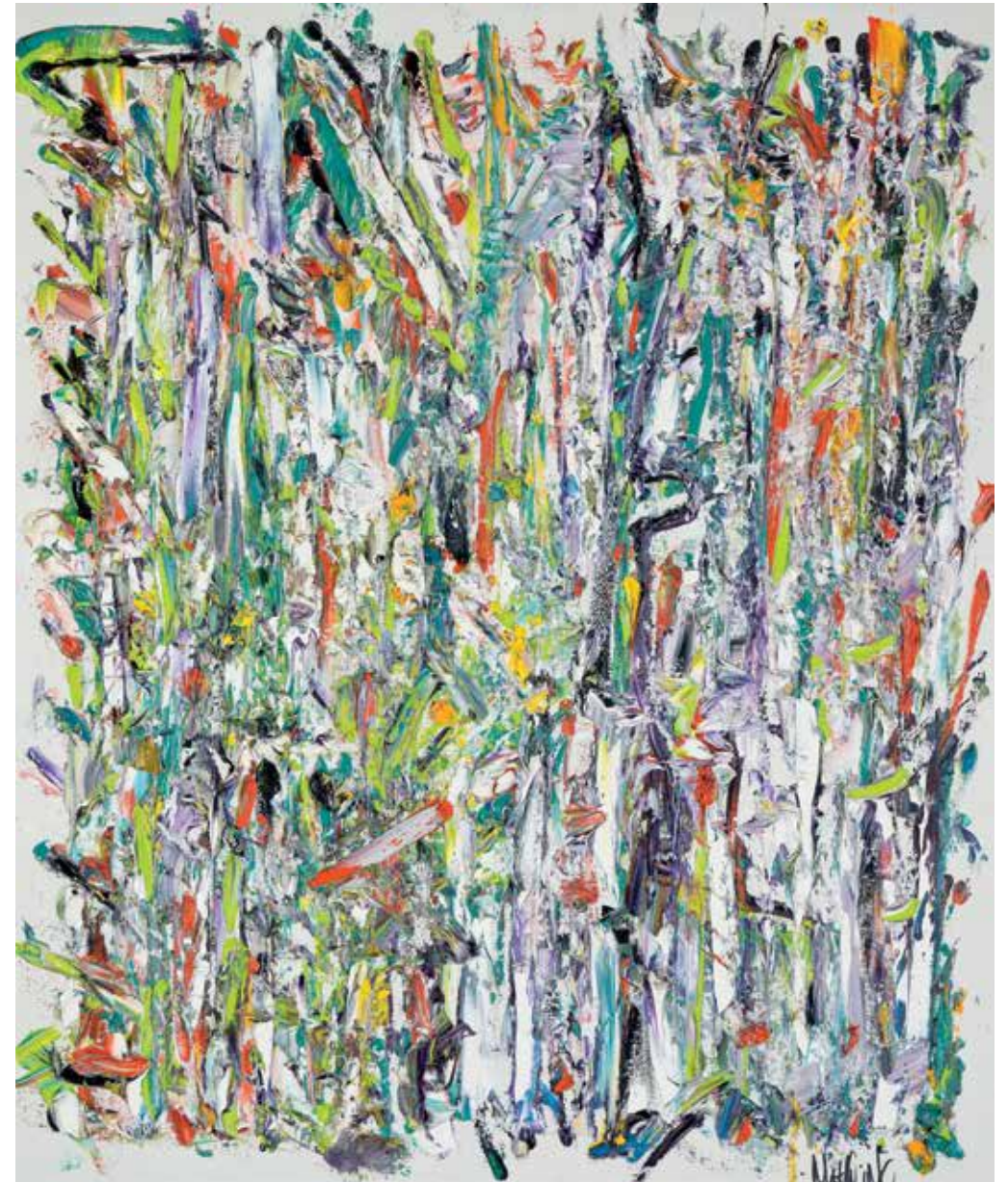
RK: Please walk us through the making of the *House of Eternal Return*.

MK: How do you describe a life altering metaphysical experience in few words? I could write a book on what it was like to live through the making of The House! Especially because I cannot talk about the House and remove the cumulative years of experience that was the creation and development of Meow Wolf as an entity, philosophy, and ethos. So, let me try to share an abstract of what this experience was like. The making of *House of Eternal Return* was an awakening. To open my eyes inside of a dream, every moment connecting deeper alternative realities and dimensions until one day all understanding of what is real was subverted and I was left with an awareness that truly anything is possible if you let go and fully allow the magic of the universe to take the helm.

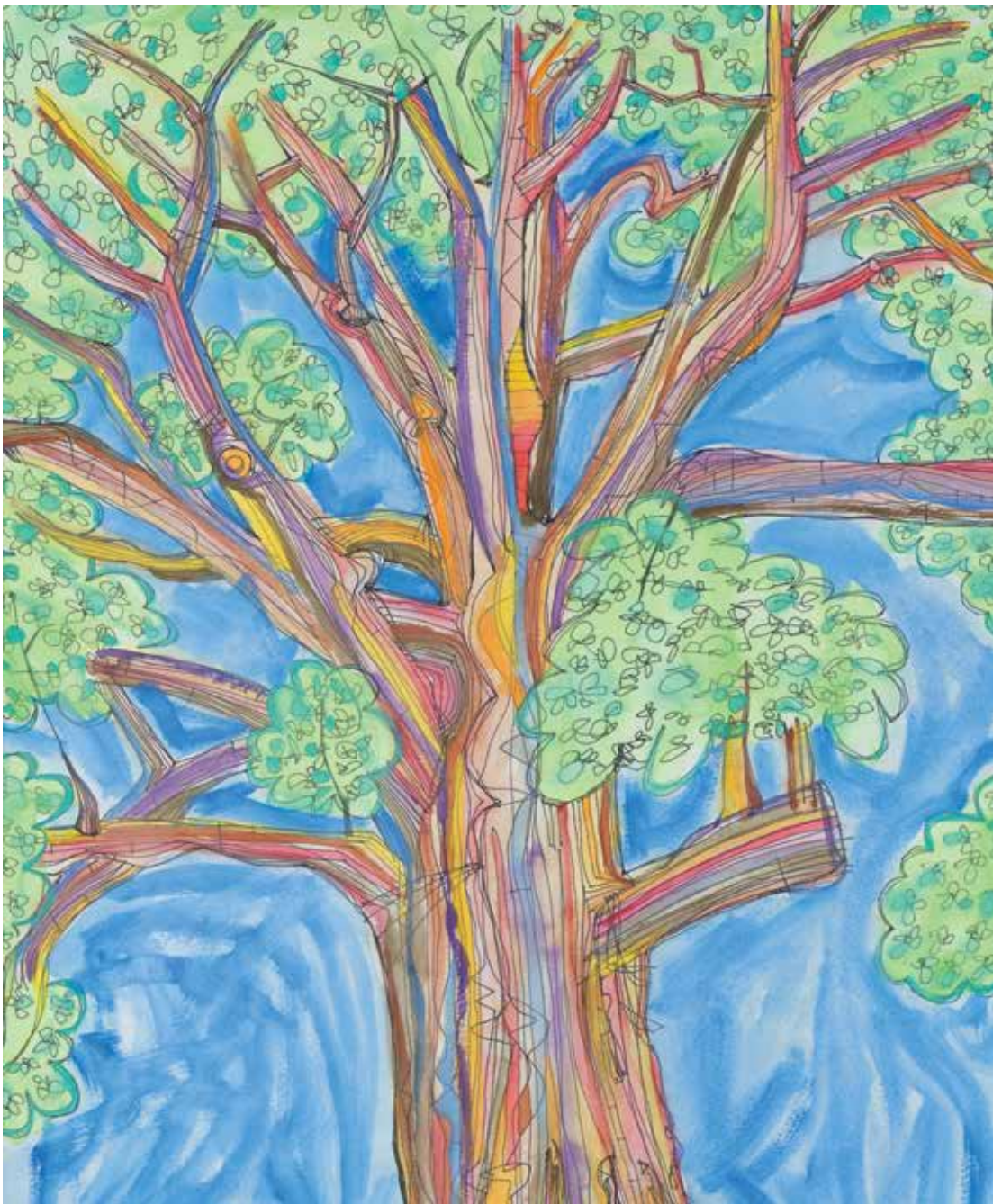
*A selection of early color studies, paintings and drawings
from 1999 - 2013*



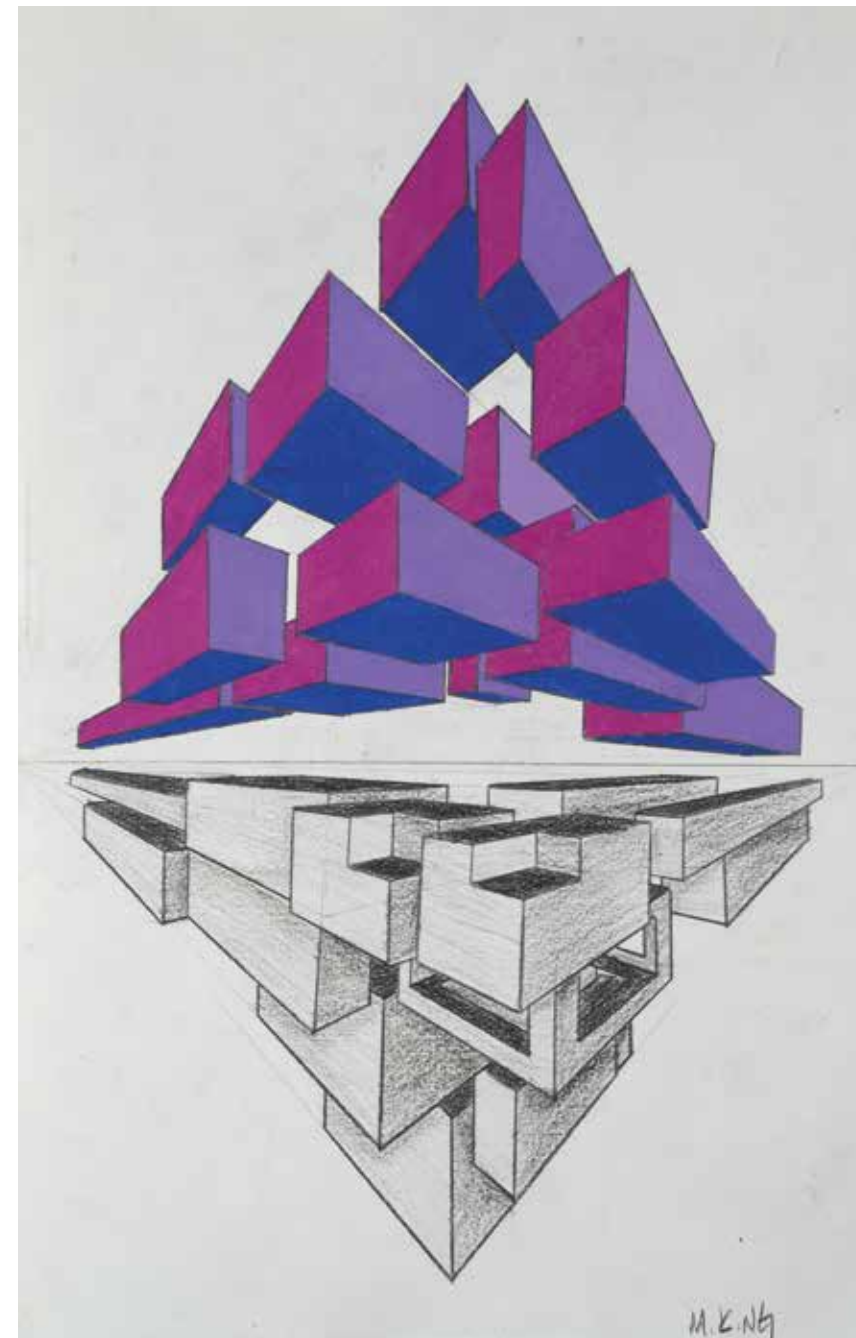
*Color study, 1999, oil paint,
14.5 x 23.5"*



*Green & Pink, 2001, oil paint,
20.25 x 24.25"*



Shelbyville, Tennessee Oak Tree, 2008, pen, watercolor,
24 x 28.25"



Almost Paradigm, 2004, paper, pencil,
11.75 x 17.75"



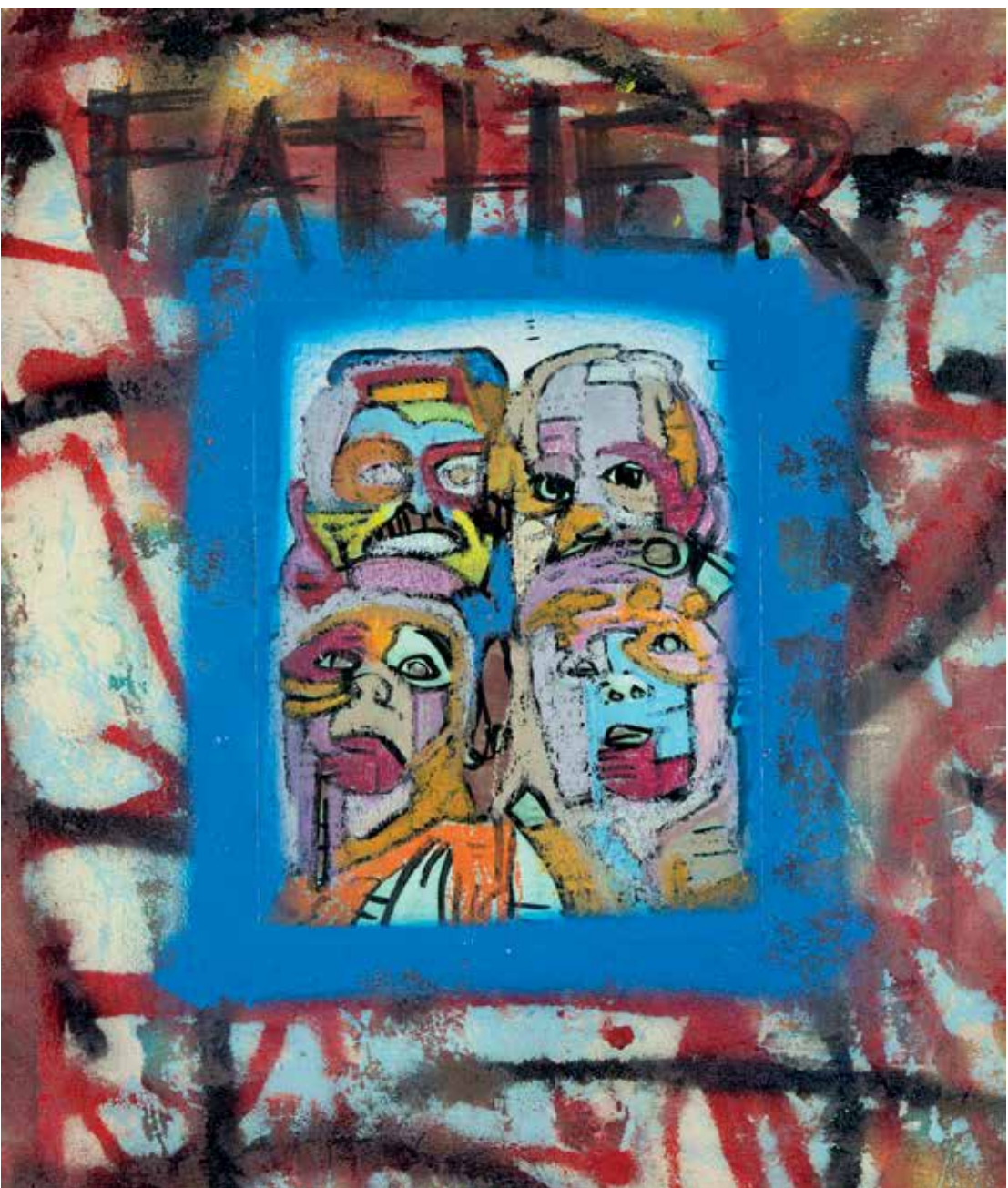
*Red study, 2004,
18" x 24"*



*Abstraction of woman smoking in bed, 2005, acrylic paint, pen,
25.25 x 19.25"*



Mother, 2005, pastel, acrylic paint, glue,
17 x 20.25"



Father, 2005, pastel, acrylic paint, glue,
17.75 x 20.25"



Happy pink, 2012, acrylic paint, pastel, pencil,
28.75 x 28.75"



Child's Play, 2008, acrylic paint, sharpie, oil paint,
26.75 x 21.25"



Untitled Paint 011, 2012, acrylic paint, crayon pen,
34 x 26"



Untitled Paint 010, 2014, acrylic paint, oil paint, oil stick,
30 x 30"



Untitled 042, 2014, acrylic paint, pencil,
24 x 18"



Untitled 041, 2010, acrylic paint, pen,
25 x 25"

EXHIBITIONS AND SHOWS

2022	"Convergence Station" Meow Wolf, Denver, CO	
2021	"Omega Mart" Meow Wolf, Las Vegas, NV	
2019	"Kaleidoscape" Meow Wolf, Denver, CO	
2016	David Richard Gallery Booth, Dallas Art Fair, Dallas TX Meow Wolf benefit group show, David Richard Gallery, Santa Fe, NM "The House of Eternal Return" Meow Wolf, Santa Fe, NM	
2015 - 2016	"House of Eternal Return" Meow Wolf permanent installation art exhibition, Fabrication Director & Lead Artist, Santa Fe, NM	
2014	Art Santa Fe, Meow Wolf booth installation, Santa Fe, NM. Select Fair, Installation, New York, NY. Armory Show, Center for Contemporary Arts Santa Fe, NM.	
2013	Select Fair Miami, installation in main lobby, Miami, FL. "Nucleotide," Meow Wolf collaborative installation, Thomas Robertello Gallery, Chicago, IL. Live sculpture created and exhibited as part of opening celebration for Ellsworth Gallery, Santa Fe, NM. "Nimbus," Meow Wolf collective installation, Luminaria Art Festival, San Antonio, TX.	
2012	Aqua Art Miami, installation with Eileen Braziel Art Advisors at Aqua Art Fair, Miami Art Week, Miami, FL. December Art Greenwich, installation with Eileen Braziel Art Advisors at Sea Fair 2012, Greenwich, CT. October "Omega Mart," Meow Wolf collaborative installation, Santa Fe, NM. July–September	"Pretty Tough," group show, Eileen Braziel Art Advisors, Santa Fe, NM. June–September "Color Show," group show within "Meow Mall" at the Plaza Galeria, Santa Fe, NM. June–August



2012 CONT	"Store Front," installation with Matt King in conjunction with Communikey, electronic arts & music festival, Boulder, CO. April	"P.S. I Love You," group show, Caldera Gallery, Santa Fe, NM. February
2011	"Collective Collected," coordinator for group show at CCA, Santa Fe. Fundraiser for Chimera education program. December "Hall of Congress," collaborative installation with Meow Wolf to house events for the first annual "Congress of the Collectives," hosted by Flux Factory in Queens, NY. October	"Glitteropolis," group installation with Meow Wolf at the New Mexico State University Art Gallery, Las Cruces, NM. November–February Progressive Arts Fair—booth at juried arts fair put on by the After Hours Alliance, Santa Fe, NM. September "The Due Return," (collaborative installation) Meow Wolf, CCA Santa Fe, May–August
2010	"Bonfires," small collaborative installation, Meow Wolf, September "Habitats," group installation, Meow Wolf, June–July "GEODEcedant II" Project Lead for collaborative installation at Linda Durham Contemporary Art, Santa Fe, NM. June	Solo Show, Sculptural installation at Meow Wolf, Santa Fe, NM. June "The Moon Is To Live On," Meow Wolf theater, Set construction and music, Warehouse 21, Santa Fe, NM. February–March "Happy Birthday Meow Wolf," Group show, Meow Wolf, Santa Fe, NM. February
2009	"GEODEcedant," collaborative installation, Meow Wolf, Santa Fe, NM. October–December "Auto Wolf," group installation, Meow Wolf, Santa Fe, NM. August–September	"Sex and Sensuality," collaborative installation within group show, First Street Gallery, Trinidad, CO. May–June "Indoor Winter Activities," group installation, Meow Wolf, Santa Fe, NM. February–March
2008	"Horror," group installation, Meow Wolf, Santa Fe, NM. "Everybody only," group show, Meow Wolf, Santa Fe, NM. July	"Biome Nero Norb," group installation, Meow Wolf, Santa Fe, NM. May–June "Meow Zorz," two-person installation, Meow Wolf, Santa Fe, NM. February–March

BECOMING LIGHT

The realization of Matt King’s dream of a solo art show, could only have been possible with the support of the community and friends that Matt loved so dearly. These exceptional artists and creative individuals worked tirelessly and in collaboration with the spirit of Matt’s intent to produce a show that honors his life and his legacy. Thank you

Geoff Banzoff

Sofia Howard

Nicholas Toll

Cat Mills- Flegal

Caity Kennedy

Cole Bee Wilson

Kevin Sennot

Chris Beran

Ben Ortega

Emmanuelle John

Sam Tacetta

Cha Maul

Fran Searer

Christina McGrady

Adam Rosen

Chris Soley

Caitlin LeMoine

Caleb Ortega

Nate Gutierrez

Sean Dilanni

Rich Staib

Ali Rubenstein

Kate Russell

Jilann Spitzmiller

Barbara Groth

Kathy Kuchta



A special “thank you” to Matt’s best friend, **Josh Davisson**, who produced and managed this show with exceptional strength, humor and grace.

ABOUT MATT KING

Matthew Warren King was born in Dallas, TX on September 6, 1984. Matt was a force of love & creativity, a true philosopher, and free-spirited guide to all he knew and encountered, a friend of the highest order.

He was an abundant artist who created with electricity and jubilation. His appreciation of beauty and excellence was infectious, inviting all around him to participate in creation and wonder. With the help of many scrappy friends, he founded the art collective turned immersive experience company Meow Wolf, where he was a Senior Vice President of Creative Direction. Though a true leader in the company, inspiring all who worked with him, he was just as well known for applying ceiling glitter and hauling post-install trash to the dumpsters.

Matt lived fully, intensely, and fearlessly. He was wild and courageous, and yet gentle and thoughtful. He was classically handsome, beautiful to behold. He lived like a mythical hero seeking to change the world with love and creativity until the day his physical form could no longer contain such powerful transformative energy.

Matt transcended from this physical realm at the tragically young age of 37 on July 9, 2022 in Santa Fe, NM. He was survived by his adoring mother Mitzi King, his brother Michael King, sister in law Emily King, and his fiancé Han Santana-Sayles. He was preceded in death by his father Randy King.

Matt will be dearly missed, his memory will galvanize the bond we shared with him and he will live on in our hearts as his art and creative influence will continue to change the world.