NINO MIER GALLERY

NEW YORK | BRUSSELS



TONY MATELLI

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BIOGRAPHY

Tony Matelli

b. 1971, Chicago, IL
Lives and works in New York City, NY



Tony Matelli is one of the most important sculptors and provocateurs of his generation. Matelli is known for his conceptual range and material dexterity, moving deftly from uncanny, life-size figurative works to exacting and miraculous reorientations of common objects. For 25 years, Matelli's artistic concerns have centered around the human condition, imbuing his sculptures with a surprising and deeply human vulnerability. This quality can be found in the most unlikely of objects, such as his polychrome bronze weeds, mirrors caked in dusty palimpsests of profane graffiti, and a glass of water on a box, rendered in cast optical glass. His more directly figurative works are permeated by social concerns of alienation, displacement and transformation, exemplified by works such as Josh, a figure in a floating fugue-state; the half-nude Sleepwalker, lost on New York City's High-line; and his Garden series of broken and crumbling classical figures, adorned by an imperishable and vibrant range of fresh food—rendered in painted bronze and glass—offered in both defacement and sacrifice.

Tony Matelli (b. 1971, Chicago IL, US; lives and works in New York, NY, US) received his MFA from the Cranbrook Academy of Art. He has recently exhibited with Andréhn-Schiptjenko, Paris; Alone Gallery, East Hampton; Pilevneli Gallery, Istanbul; 500 Capp Street, San Francisco; Marlborough Contemporary, London, UK; and The Aldrich Contemporary Art Museum, Ridgefield, CT, among others. He is in public collections worldwide, including ARoS Aarhus Kunstmuseum, Aarhus, Denmark; ARKEN Museum of Modern Art, Ishøj, Denmark; Kunstmuseum, Bergen, Norway; Cranbrook Art Museum, Cranbrook, MI; The Davis Museum, Wellesley, MA; MIT Visual Arts Center, Cambridge, MA; Musee d'arte Contemporain Montreal, Canada; Museum Ludwig, Cologne Germany; Museum Voorlinden, Wassenaar, Netherlands; and the State National Centre of Contemporary Art, Moscow, Russia.



INDIVIDUAL WORKS

*sample selection does not reflect current availability



Josh, 2018
Silicone, steel, hair and clothing
21 x 88 x 30 in
53.3 x 223.5 x 76.2 cm
(TMA21.030)



Weed, 2024
Painted bronze
28 x 17 x 13 in
71.1 x 43.2 x 33 cm
(TMA25.003)



Arrangement, 2023
Painted bronze, stainless steel, epoxy
25 1/2 x 24 x 18 in
64.8 x 61 x 45.7 cm
(TMA23.005)



Arrangement, 2022
Silicone, epoxy, urethane, hair, clothing
62 1/2 x 36 x 13 1/2 in
158.8 x 91.4 x 34.3 cm
(TMA22.027)



Rope, 2015
Pigmented silicone and stainless steel
104 x 55 x 55 in
264.2 x 139.7 x 139.7 cm
(TMA21.010)



Weed, 2023
Painted bronze
32 x 21 x 11 in
81.3 x 53.3 x 27.9 cm
(TMA23.004)

Arrangement, 2022
Painted bronze, epoxy
20 x 19 x 22 in
50.8 x 48.3 x 55.9 cm
(TMA22.021)







Weed, 2022
Painted bronze
18 1/2 x 19 x 13 in
47 x 48.3 x 33 cm
(TMA22.011)



Figure 1 & Figure 2, 2015
Silicone steel, urethane, and hair, ed. 1/2
67 x 18 x 18 in
170.2 x 45.7 x 45.7 cm
(TMA21.031)



SELECTED EXHIBITONS AND PROJECTS

SELECTED EXHIBITIONS AND PROJECTS

ARRANGEMENTS
2025
YU-HSIU MUSEUM OF ART
CAOTUN, TW

TIMELINES
2023
MARUANI MERCIER
BRUSSELS, BE

ARRANGEMENTS
2022
NINO MIER GALLERY
LOS ANGELES, CA

ABANDON
2020
ANDRÉHN-SCHIPTJENKO
PARIS, FR

I HOPE ALL IS WELL...
2018
500 CAPP STREET FOUNDATION
SAN FRANCISCO, CA

PAST-LIFE
2017
MARLBOROUGH
LONDON, UK

NEW GRAVITY
2014
THE DAVIS MUSEUM
WELLESLY, MA

Arrangements

2025
YU-HSIU MUSEUM OF ART TAIWAN
CAOTUN, TW

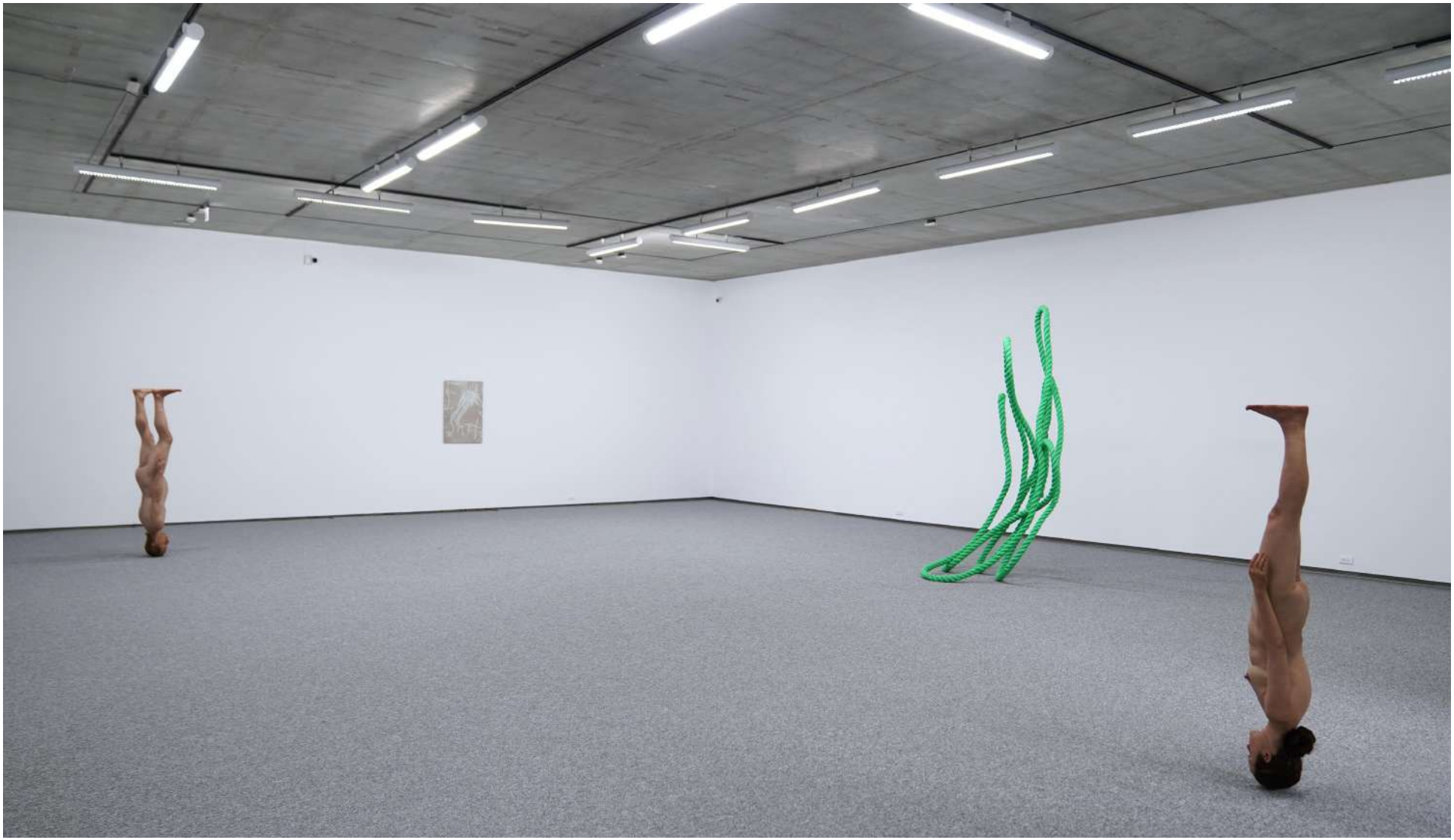
Arrangements marks the first solo exhibition of American artist Tony Matelli in Taiwan, featuring a total of 24 sculptures and painting. While Matelli is known for his hyperreal, meticulously crafted sculptures, his practice moves beyond mere realistic replication. Infused with a sense of absurd black humor, his work intentionally cultivates viewing scenarios where meaning is suspended and the atmosphere is unstable, unsettling, and disconcerting.

Matelli draws on familiar elements from everyday life, including mirrors, classical sculptures, sausages, fruits and vegetables, weeds, flowers, cups, and ropes. He employs techniques such as inversion, suspension, imbalance, incapacitation, and dysfunction to disrupt conventional ideas of spatial and temporal order, which results in a frustrated, obstructed viewing experience and chaotic visual perception that induces anxiety. This embodies the alternative, idiosyncratic logic of aesthetics that he aims to construct: a challenge to rigid definitions, inviting inquiries into established norms and fostering a space for personal emotional connections and interpretations.



A good deal of my work is born of the friction between the self and society. — Tony Matelli

The exhibition title, Arrangements, comes from an eponymous series displayed on the second floor. Matelli employs a “subversive” arrangement as his artistic strategy across three levels, rearranging forms to rethink the nature of existence and how value and meaning are assigned to things. In doing so, he explores the conflicts and contradictions arising from the collisions between personal desire and social frameworks. The spatial arrangement of Matelli’s work intentionally frees itself from the constraints of physical reality, aiming to evoke both unease and an ineffable sense of freedom through the process of “ascension” in the exhibition.



Timelines

2023
MARUANI MERCIER GALLERY
BRUSSELS, BE

American sculptor Tony Matelli makes his triumphant debut at MARUANI MERCIER's Brussels gallery for his first solo exhibition, featuring a fresh and humorous take on classical sculpture on a monumental scale, and grungy, life-mimetic, mirrored works. Entitled Timelines, Matelli questions the notions of past and present while further exemplifying his finesse and mastery of the bronze medium.

"[Timelines] presents the results of Tony Matelli's ongoing search for the magic in trompe-l'oeil realism. It features garden store and cemetery sculptures bedecked with lifelike fruits, vegetables, and other foodstuffs as well as exacting recreations of grimy, graffitied mirrors. Full of technical feats and imaginative leaps, the works showcase an evolving, open-ended quest to, as he says, "reweird" ordinary life—to discover the uncanny life of familiar objects and scenarios," writes Toby Kamps, one of the contributing authors of Matelli's exhibition catalog to be released at the opening.

The figurative Garden Sculptures open a dialogue on the transience of time, life, and death. This is metaphorized by the visual juxtaposition of ancient sculpture that has lasted for centuries, and perishable foods that have a limited shelf life. "Matelli's perfectly rendered bronze bananas and peels are irreverent reminders that ars longa, vita brevis—that art is long, and life is short", writes Kamps.

Similarly, the Dirty Mirrors series plays with time, but rather immortalizes spontaneous gestures. "[The works] are a record of the human compulsion to mark being and experience in images and words. It reminds us that the simplest and most likely the first-ever art-making gesture, the trace of the finger, whether on a cave wall 20,000 years ago, or a bathroom mirror last night, brings with it endless mind-expanding possibilities."

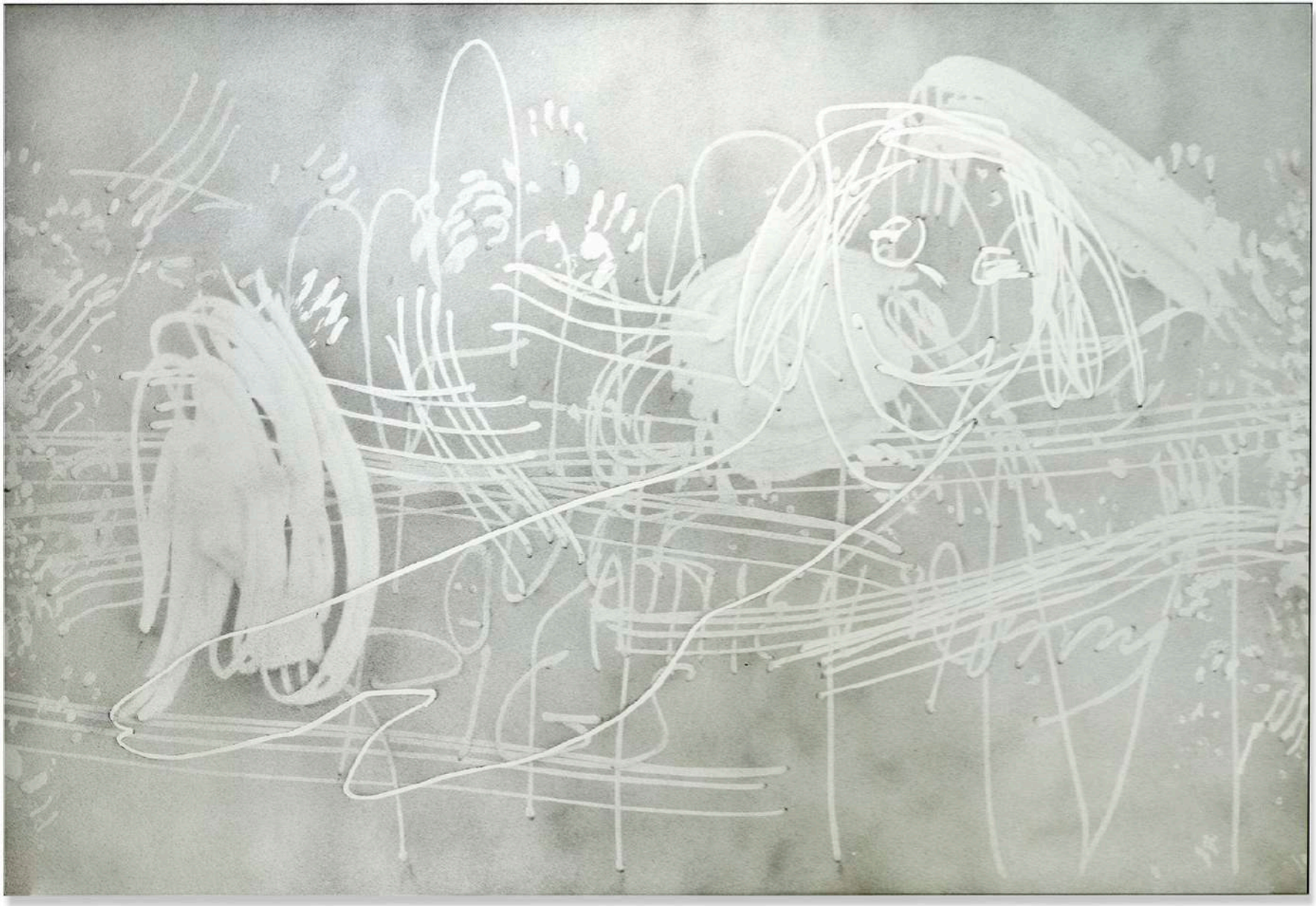
Matelli presents painstaking details in his ressemblant sculptures. His works—characterized by hyperrealism and a twisted depiction of everyday objects often straddle the boundaries of absurdity and humor, raising broader existential questions. Concerned with how we define ourselves as human beings, and what constitutes meaningful relationships, Matelli chronicles these ideas through a playful lens whilst pushing the boundaries of his bronze and marble medium. The result is a subversive dialogue that deepens the conversation surrounding the possibilities of sculpture.

Matelli's work has been extensively exhibited in notable institutions including the National Gallery of Victoria, Melbourne, Uppsala Museum, Sweden, Palais de Tokyo, Paris, The Davis Museum, Wellesley, MA, Kunsthalle, Vienna, and Bergen Kunstmuseum, Norway. One of his most iconic works, Sleepwalker, has been prominently featured at The High Line in New York and the campus of Wellesley College in Massachusetts. Born in 1971 in Chicago, IL, Matelli is based in New York.





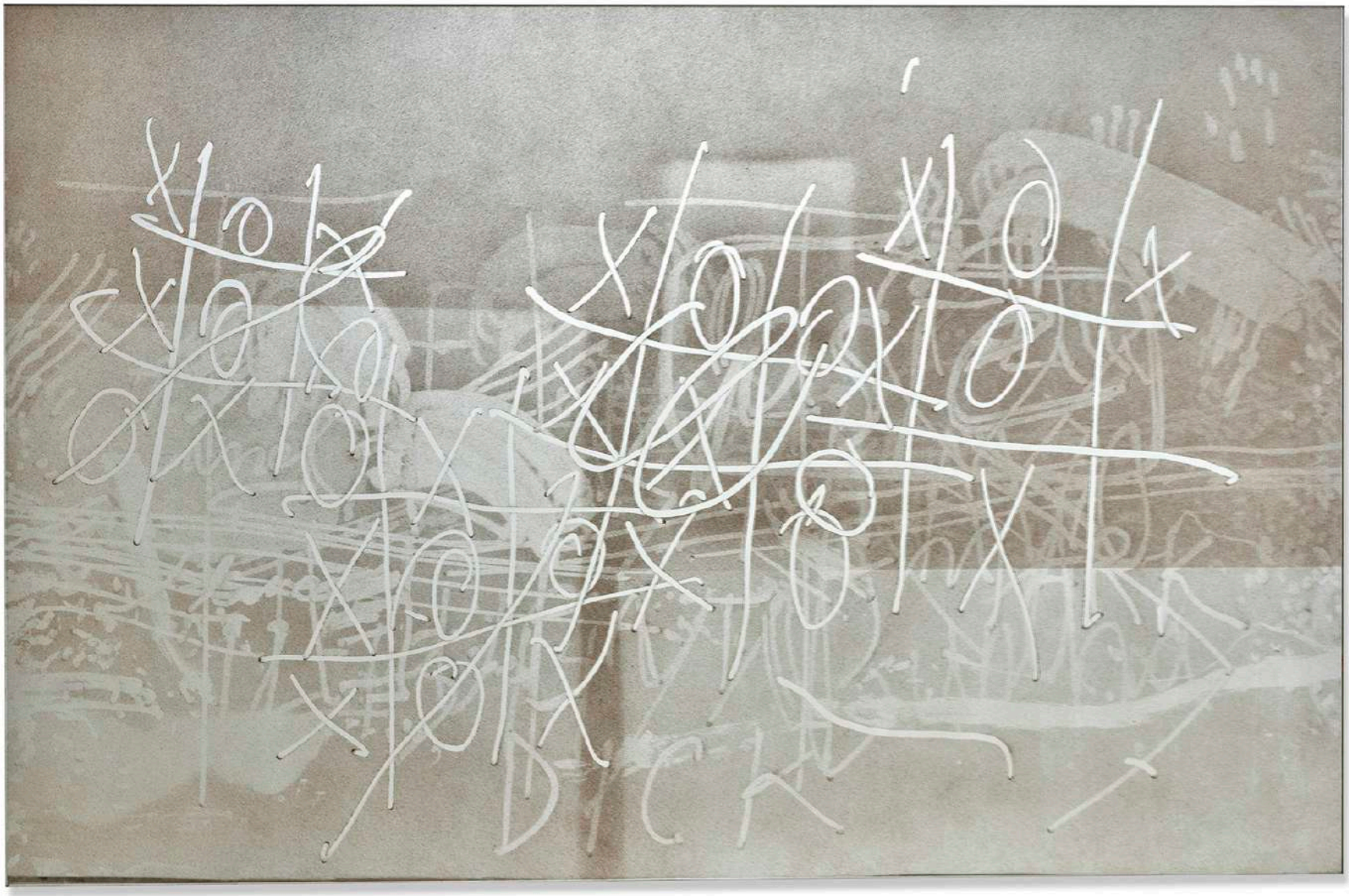












Arrangements

2022
NINO MIER GALLERY
LOS ANGELES, CA, US

From November 12 – December 23, 2022, Nino Mier Gallery will present *Arrangements*, our first solo exhibition with New York based artist Tony Matelli. The exhibition will debut a new series of self-portraits and include eight new polychrome bronze bouquets of inverted flowers.

Matelli's perspectival reorientations of objects and ideas are most felt in his Arrangement series, where commonplace bouquets of flowers are upended and reified into miraculous and meticulously constructed sculptures. These works - comprising kaleidoscopic tulips, delicate rubber band-bound lilies, potted orchids, and vibrant tropicals and wildflowers - have been transformed into traditional cast bronze and exquisitely painted. The works, often resting upon a single petal, bear no load from their gravitational sublimation; almost as images or ideas, these sculptures are reinstated upon the pedestal as if the laws of nature containing them were intact—yet inverted—around them.

This reorientation of perception is transposed into the psychic space of Matelli's new series of self-portraits, likewise titled *Arrangement*. Hyper-realistically rendered in silicone, the sculptures depict the artist standing contrapposto and in studio clothes, his disembodied head resting atop his neck. The works are meditations on the act of looking, the act of thinking, and the bizarre and phantasmagoric experience of the mind separating from its body. This moment—a phenomenon locked within—is externalized in *Arrangement*, made both disturbing and fantastic in its meticulous accounting of every detail.

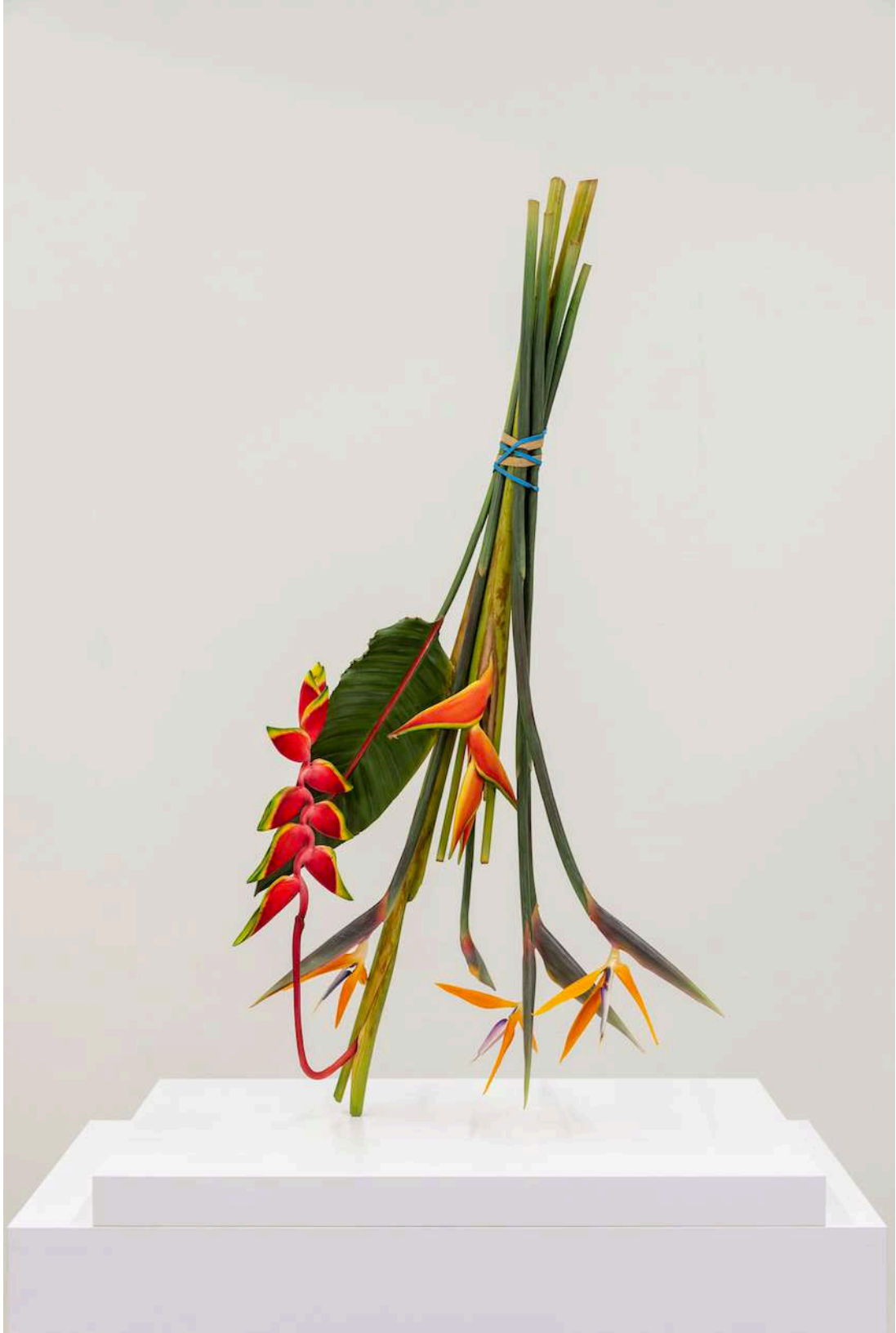
Matelli is known for his conceptual range and material dexterity, moving deftly from uncanny, life-size figurative works to exacting and miraculous reorientations of common objects. For 25 years, Matelli's artistic concerns have centered around the human condition, imbuing his sculptures with a surprising vulnerability. This quality can be found in the most unlikely of objects, such as his polychrome bronze weeds. His more directly figurative works are permeated by social concerns of alienation, displacement and transformation, exemplified by past works such as *Josh*, a figure in a floating fugue-state; the half-nude *Sleepwalker*, lost on New York City's High-line; and his *Garden* series of broken and crumbling classical figures, adorned by an imperishable and vibrant range of fresh food—rendered in painted bronze and glass—offered in both defacement and sacrifice.



















Abandon

2020
ANDRÉHN SCHIPTJENKO
PARIS, FR

Andréhn-Schiptjenko is proud to present Abandon, Tony Matelli's first exhibition at the Paris venue, and his seventh with the gallery. This is the first time *Abandon* is presented in a gallery context.

The *Weed* sculptures are, now for the past 20 years, an ongoing series of unique works made of hand-painted bronze. The very first *Weed* was made in 1995 and was among the first works made when the artist arrived in NYC. The series was first shown in a museum context in the exhibition *To Be Real* curated by Toby Kamps at Yerba Buena Gardens in San Francisco (1997).

Each work depicts in minute detail and in original scale exactly what their title implies – a weed. Intended to be experienced as such first and as art second, they function beyond institutional critique and act as metaphors for general classifications of value, hierarchy and worthiness. Weeds are sturdy, never welcome and always present, surviving, and even thriving, in the most hostile places – a crack in the pavement, a hole in a wall, a bump in the road.

"The weed is a triumph and a failure at the same time. Weeds persevere; you can't kill them. They are a celebration of unwantedness. They are waste and life at the same time" Tony Matelli

Abandon consists of an installation of multiple *Weed* sculptures. An exhibition by this name first took place in 1999 at University of Buffalo Art Gallery, curated by Lisa Fischman, (now Director at The Davies Museum at Wellesley College) and has since been shown in several well-known institutions such as the Kunsthalle Vienna (2005), The Whitney Museum of American Art at Altria (2008) and the Palais de Tokyo (2009). "Abandon" can be understood as both a verb – to give up, to cease looking after something or somebody, to leave – and as a noun, synonym for lack of inhibitions and restraint, a total recklessness.













I hope this finds you well...

2018
500 CAPP STREET FOUNDATION
SAN FRANCISCO, CA, US

The David Ireland House is pleased to present, *I hope all is well…*, Tony Matelli's first solo exhibition in San Francisco.

I hope all is well…, presents a series of highly produced, representational artworks using materials such as bronze, marble, and silicone. The end result is anything but traditional sculpture. Matelli's artworks are lifelike, seductive, and beautifully wrong. His hyper realistic sculptures are often mistaken for the actual thing, undermining the viewer's expectations of what they could or should see in an art institution.

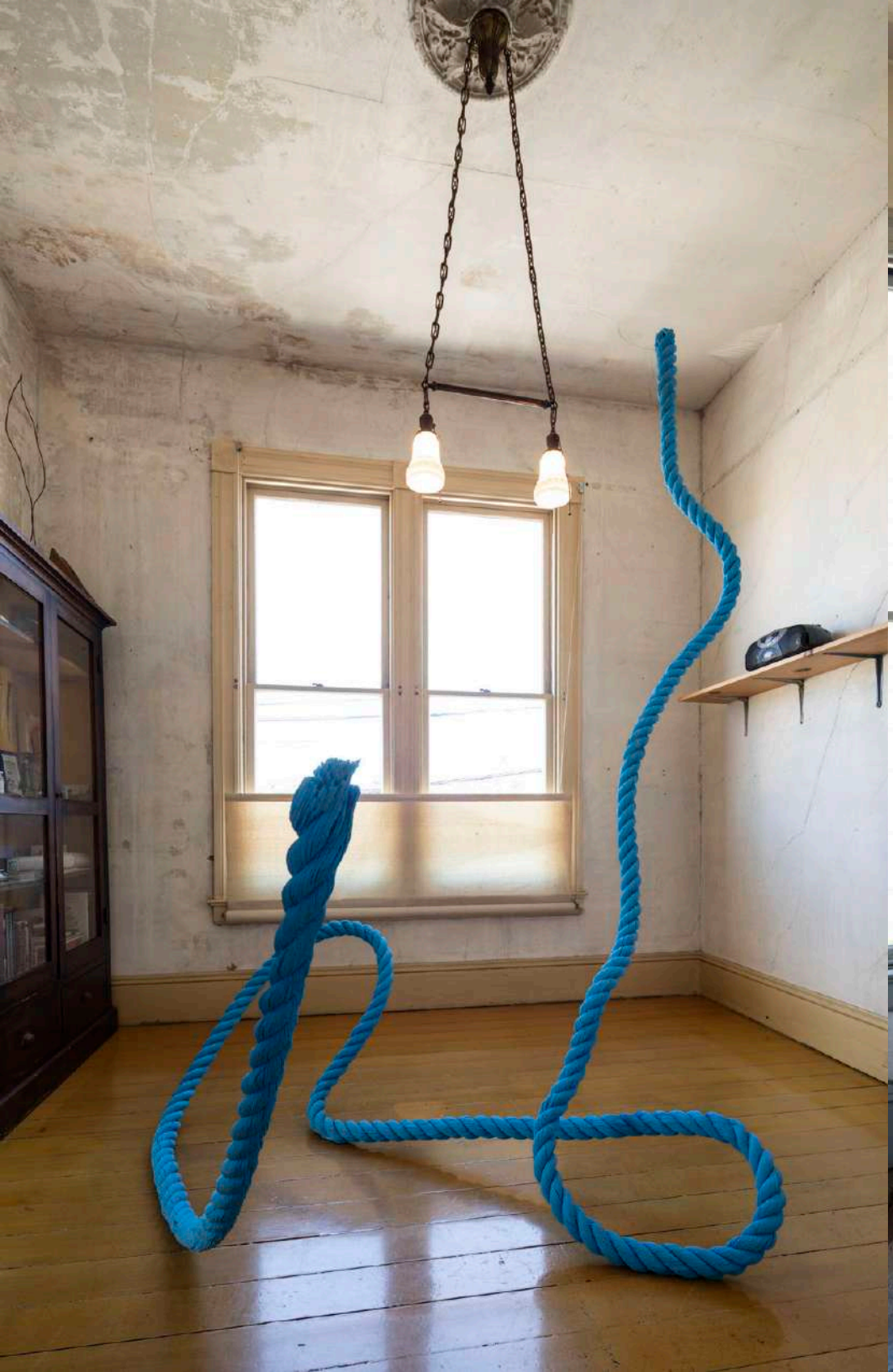
The artwork selected for the exhibition creates a complicated experience. The viewer becomes invested and absorbed in the work allowing the narrative to expand the object and address neglect, social class, art history, as well as transformation. *Tic Tac Toe*, for example, is a dusty looking mirror adorned with finger traces across the surface that has been painstakingly crafted in layers of tinted urethane. *Window*, is a darkly painted bronze sculpture cast from a cracked residential windowpane; both are designed to confuse reflection and subvert subjective clarity. These artworks share a relationship with David Ireland's *Copper Window*, circa 1978, where Ireland replaced a broken windowpane in the front Parlor Room of 500 Capp Street with a copper etching plate. Beneath the window is a cassette recording of the artist describing in great detail the view outside the window before it was covered. These works challenge the romantic idea of the window as a portal or symbol of the picturesque creating an obstacle or monolith rather than an opportunity.

Matelli's sculptures create a disconcerting tension between uneasiness and humor, frequently suspending time and belief. The polyurethaned walls of 500 Capp Street become an ideal framework for this exhibition, an uncanny environment, echoing the past while caught in a state of contemporary conversation. Matelli's sculpture *Josh* is the embodiment of this idea, enlightened yet completely collapsed. Josh is frozen—a ghost, untethered and free, floating adrift within the institution, he is a vessel, a shell, the house itself—*Josh*, much like *Glass of Water*, is literally half empty, half full. A hyper realistic sculpture of what appears to be a standard cardboard box and a glass of water, a lens through which to see total neutrality, a three-dimensional trompe l'oeil asking us to take a critical look at ourselves and the culture around us, a moment where one's not sure what is fiction or reality—it's perfect.




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TONY MATELLI


Budweiser
30 PACK





Past-Life

2017
Marlborough
London, UK

Marlborough is pleased to present *Past-Life*, Tony Matelli's first solo exhibition in the U.K. Comprising six new sculptures made from marble, stone, and painted cast bronze and glass, the show serves as a concise expression of the artist's iconoclastic temperament, technical facility, and a guarded romanticism.

The works originate in found garden statuary that is subsequently sandblasted, truncated, decapitated, patinated and painted to achieve a look of plausible antiquity. Further embellishment involves the unexpected addition of cast bronze perishables such as vegetables, fruit, meats and bread that, in stark contrast to their ancient host, are rendered in eternal freshness. In a recent development, Matelli has utilized cast glass to evoke the translucence of citrus flesh, adding another subtly powerful layer of physicality to his beguiling hyperrealism.

In choosing such arresting juxtapositions, Matelli retains the enduring allure of the Classical while confronting its conventions of pose, subject and allegory and subjecting these well-travelled tropes to his signature irreverence. For example, the regal stone head of an ancient warrior casually reimagined as a pedestal for a ham and cheese sandwich, upends hierarchies of a complexity well beyond a mere high/low binary. Similarly, a reclining draped figure, with attendant cherub, is strewn with a fruit salad of ripe produce, somehow short-circuiting both kitsch and classicism and moving into more poetic territory.













New Gravity

2014
THE DAVIS MUSEUM
WELLESLEY, MA, US

The Davis proudly presents the first solo exhibition at a U.S. museum by sculptor Tony Matelli (b. Chicago, 1971). Highlighting recent works from the past five years as well as new works created specifically for the Davis, the selection focuses on the artist's discursive use of time, ambivalence, banality, and wonder. In these works, the three material states—solid, liquid, and vapor—are inextricably conflated with their existential equivalents. In Matelli's work, the physical laws of objects are often reversed, upended or atomized, and with these deft manipulations of matter and gravity come profound reorientations in perspective and ultimately, states of being. Staged dramatically among galleries on two floors of the Davis, the exhibition will also extend beyond the museum walls to sculptures sited outdoors on campus.

Tony Matelli's work is in numerous private collections and in public collections that include the Cranbrook Art Museum; FLAG Art Foundation; ARoS Aarhus Kunstmuseum; the National Centre of Contemporary Art, Moscow; Fundacion La Caixa Madrid; Museum Ludwig, Cologne, and the Uppsala Konstmuseum, Sweden. Recent solo exhibitions have been presented at the Künstlerhaus Bethanien, Berlin and the Palais de Tokyo, Paris. A mid-career survey, Tony Matelli: A Human Echo, premiered at the ARoS Aarhus Kunstmuseum, Denmark in 2012 and traveled to the Bergen Kunstmuseum, Norway in 2013. The artist lives and works in Brooklyn, and is represented by Marlborough Chelsea, New York and Andréhn-Schiptjenko, Stockholm.

Curated by Lisa Fischman, Ruth Gordon Shapiro '37 Director of the Davis, Tony Matelli: New Gravity and the accompanying exhibition catalogue are generously supported by Wellesley College Friends of Art and the Anonymous '70 Endowed Davis Museum Program Fund.










EXIT















PRESS

PRESS

ARTNET NEWS
SEPTEMBER 2023
BY JO LAWSON-TANCRED

GALERIE
SEPTEMBER 2021
BY JACOBA URIST

VILLAS
SEPTEMBER 2021
BY KUNTY MOUREAU

ARCHITECTURAL DIGEST
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PATRON
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BY JENNIFER KLOS

OBSERVER
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BY SASHA BOGOJEV

ARTSY
JUNE 2018
BY ALINA COHEN

TIME
FEBRUARY 2014
BY CHARLOTTE ATLER

ARTFORUM
MAY 2010
BY JACQUELYN DAVIS

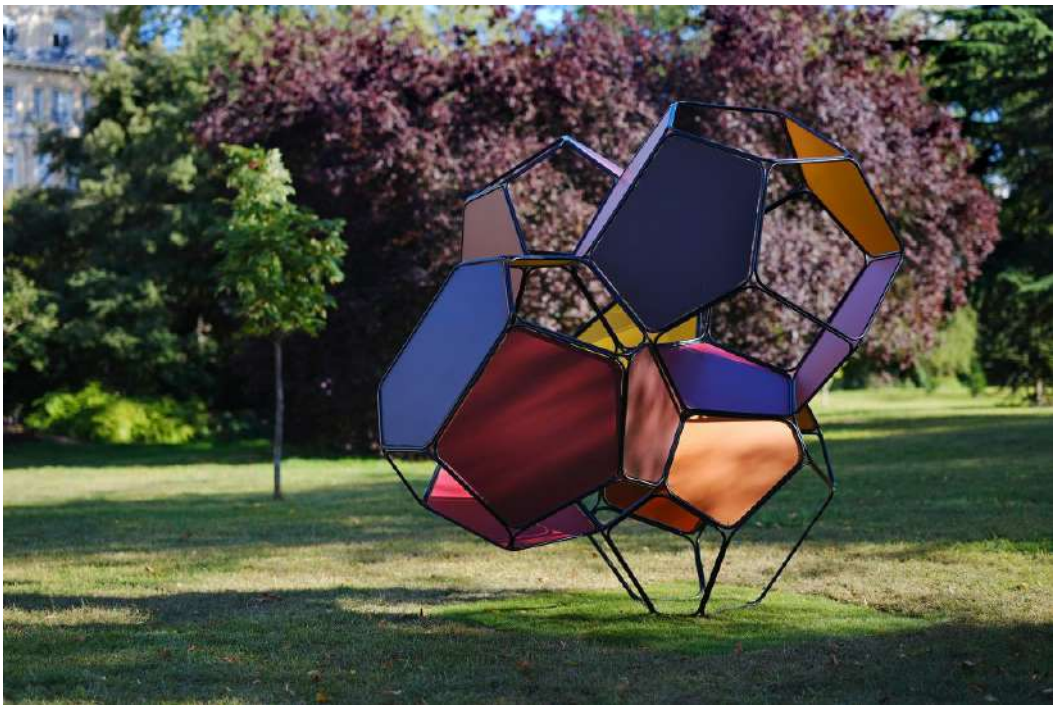
artnet news

SEPTEMBER 2023

Frieze Sculpture Opens, Unveiling 20 Stunning Artworks in London's Art Oasis at the Regent's Park

The exhibition celebrates sculpture more experimental sides with performance and other multi-sensory experiences.

By Jo Lawson-Tancred



Tomas Saraceno, *Silent Autumn* (2023) at Frieze Sculpture 2023. Photo by Linda Nylind, courtesy of Linda Nylind/ Frieze.

The art at Frieze London is not just confined to white tents for the eyes of pass-holders only—each year it breaks out into the surrounding The Regent's Park for Frieze Sculpture.

This year's edition boasts large-scale pieces of public art by 20 artists, including Yinka Shonibare, Louise Nevelson, Tomás Saraceno, and Hank Willis Thomas, under the acclaimed curatorial eye of Fatoş Üstek, who was previously director of the Liverpool Biennial.

Visitors may now be used to seeing striking public monuments among the trees at London's yearly autumnal art world get together, but this year Üstek has set out to introduce an "expanded" idea of sculpture with elements of performance, painting, and sound. These will challenge assumptions about the boundaries of the medium, and foreground its underappreciated possibilities for movement, multi-sensory experience and ephemerality. "I curated the displays as an exhibition, bringing artworks in close relation to one another, implementing narratives along the sight lines that resonate poetic, imaginative, humorous, and political undertones," she told Artnet News. "We have a rich selection of artworks that come from western and non-western traditions of



Ghada Amer, *My Body My Choice* (2022) at Frieze Sculpture 2023. Photo by Linda Nylind, courtesy of Linda Nylind/Frieze.

making art. Our coexistence with other—let it be other people, animate, and inanimate beings—are brought to attention."

Üstek has also invited a cohort of younger artists to make their very first major public artwork, and commissioned others to make site-responsive works that play with The Regent's Park's historical context and the concept of the English Garden.

"I reflected on the post-pandemic condition of the public realm and the changing nature of our experiences of artworks," she said." Hence, I curated a journey for all, embroidered with details, embedded within the silence of the park. I encourage all visitors to open themselves to the works and don't shy away from asking questions."

A public programme of performances, tours and artists talks have been organized to accompany the public artworks, and visitors can also access Üstek's free audio guide on frieze.com. A special map with activities was also produced for London Sculpture week, which ends this Sunday.



Tony Matelli, *Sleepwalker* (2014) at Frieze Sculpture 2023. Photo by Linda Nylind, courtesy of Linda Nylind/ Frieze.

Galerie

SEPTEMBER 2021

Discover Highlights from the 2021 Armory Show's VIP Preview

By Jacoba Urist



Pink Lily by Tony Matelli
Photo: Charles Roussel, Courtesy of Maruani Mercier and the Artist

For many, The Armory Show's 2020 VIP preview marked the last moment of normal before the world paused: in a heartbeat, museums and galleries shuttered, art fairs postponed, then cancelled, and dealers rushed to sophisticated virtual platforms. But Thursday morning saw the official emergence from this long hibernation, as the first major American fair returned with VIP hours and fresh September dates at the sprawling Javits Center. On the one hand, a subdued reality still hangs in the air. Careful pandemic protocols are in place; artists, collectors, and gallery staff are masked throughout the 54,000-square-foot venue. Yet despite lingering uncertainty, the day pulsed with the familiar vitality of the Armory Show, a singularly New York art fair that has a tradition of including younger, exciting galleries, many with lesser known, solo artist booths, alongside traditional blockbuster names and topical, curated presentations in the Focus section. This time, the Armory Show also embodies a singular resilience, launching a grand re-entry to art opening season in the country's enduring contemporary capital. As they say, never bet against New York City.

TONY MATELLI | MARUANI MERCIER

Tony Matelli is likely most famous for his provocative, unsettling "Sleepwalker," a life-size, Zombie-man in baggy white briefs that caused a stir on Wellesley's campus when it debuted in 2014. But Matelli also creates stunning, domestically-scaled bronze sculptures that appear frozen mid-air defying all sense of reality. His solo presentation at the Armory is as dazzling as they come, with tulips and orchids magically balancing, upside down, on their petal tips. Straddling conceptual art and design, Matelli nearly steals the show, with an inspiring array of gravity-defying sculptures that belong as easily in a museum as a collector's home.

VILLAS

SEPTEMBER 2021

Tony Matelli A Sculptor Anchored in Normality

By Kunty Moureau



ARRANGEMENT, 2014 - Painted bronze, MDF

His name may sound Italian, but Tony Matelli is American born and bred. Nevertheless, he has childhood memories of his grandfather regaling him with stories about 'il Bel Paese', and how he later embraced American culture without forgetting his roots. He had to adapt in order to integrate in his new country, and ultimately became a citizen of the New World without looking back. Immigrants never forget their roots, and the generations that follow take care of this heritage like an heirloom which has been passed down from a distant relative. Tony's work captures the diversity of the presentations that he had to put together during his school days, which has certainly contributed to his flair for narrative installations. He decorates miniature models with such precision that their resemblance to reality is surprising. His childhood was full of epic 'Dungeons and Dragons' adventures, in which his character faced many different dangers. He had to emerge from them alive and victorious. *'The first time that I realised that I had created a piece of art was when I made Lost and Sick (1996).'*



ROPE, 2015 - Pigmented silicone and stainless steel

The birth of an artist

The era influenced his interest in scale and the representation of human beings in a hyper-realistic style. Since then, Tony Matelli has not stopped imagining tragic, violent, yet humorous situations for his subjects. *'As an artist, I don't really care about what the public thinks. What matters is that, at the end of the day, I can do whatever I want to.'* The artist lets himself be guided by his one wish to be creative and does everything to make it come true, even if the results do not always turn out to be profitable. The satisfaction of the artist has priority over the appreciation or approval of the public. Today he runs a studio, and despite new financial obligations to satisfy, nothing can restrain his creativity.

When he was starting out, Tony Matelli experimented with multiple materials. Ever the perfectionist, he decided on bronze because of its qualities: malleability and resilience. *'I like its historical connotations.'* Working on a life-size scale or larger is a quest for excellence in which time is not an issue. Chiselling - in other words fine-tuning every detail to offer the best visual experience for the public - requires a material which combines an air of distinction with a perfect degree of endurance.



WEED, 2020 - Painted bronze

Some idea of normality

'I am just a normal guy. Honestly! But what makes me unique is the way in which I express myself.' Evidently, normality does not jump out at followers of this artist. On the contrary, we need to think about how an ordinary person might feel on one day or the next. Like a screen, the ordinary and normal obscures this daily struggle that maintains our balance. As peaceful as some of Matelli's works may seem, the underlying message always relates to an existential dilemma. It is only natural that we do all we can to forget that life and death go hand in hand.

The abandoned weeds that have been on display for several years are almost living proof of Tony Matelli's spirit of endurance. We have determined that there are beautiful 'beneficial plants' on the one hand, and bad ones - which we despise and forcefully eradicate - on the other hand. We do that without thinking about their extraordinary power of rebirth. Presenting them as works of art, made of bronze, is the ultimate accolade. *'These small hyper-realistic sculptures represent an idea that immediately imposes itself on the public without mediation.'*

Underlying surrealism

Belgium is one of the homelands of this artistic movement, which was initiated by André Breton and liberates thought and propriety. *'The way I use hyper-realism is very intimately linked to surrealism.'* This approach can be felt in the simple inversion of the flowerpots and plants that will be on display at the Armory Show (a.k.a. the Inter- national Exhibition of Modern Art) in September 2021. Everything is precisely reproduced, but changed to defy the laws of gravity. The piece contains an idea and nothing more. Unlike a painting, this type of sculpture is open to interpretation, and is presented to the public as it is. *'The manufacturing process completely vanishes. The expertise is erased to leave room for the full existence of the plant.'* The sculpture 'Yesterday' is humorous and allegorical. *'You have to see the tension between the balance and the imbalance of this house of cards.'* The concentration needed to build a structure like this is ruined by beer cans and leftover junk food. The piece carries the scent of a great booze up and the human degradation that must have resulted from it. The whole thing reminds us of a day that is probably better best for- gotten, and of wasted time that we will never get back.

The concept of life and death

This concept cannot be avoided when looking at the sculptures on display. *'I don't think of my own death, or that of anyone in particular; but so many things die, such as friendships, cultures and ideas.'* In this regard, the ref- erence is more conceptual than physical. The idea of death is included in a cycle of rebirth, which is not unlike the dawning of a new day. From sunrise to sunset, from cradle to tomb, every day is a new start. When the ego dies, the soul is reborn, and so on. There are similarities to the cycle of rebirth from Buddhist philosophy, but these are tempered by romantic and narrative thinking. Every day, we struggle with the confusion and chaos that can arise un- expectedly, rather than accept it all with resignation. Matelli's works go against the principle of entropy, as they are a series of moments frozen in time, just like snapshots. *'Choosing to use hyper-realism helps me to focus on the con- cept and to keep the art where it should be - sealed within the piece, and not on the surface.'* It is essential that the idea emerges and that the beholder's interpretation, irrespective of whether it is personal or not, then unfolds subtly. Tony Matelli follows his instinct and refines his design language. Vital energy is anchored in the heart of his works, and is revealed only to those who can feel it by setting out on their inner journey.



FOUR SEASONS (Autumn), 2018 - Marble, painted bronze



CAESAR (detail) - Marble, painted bronze, painted urethane, installed in Galería Hilario Galguera - Photography: George Newall

AD

ARCHITECTURAL DIGEST

AUGUST 2021

Amy Sedaris Loves Her Weed Sculptures

By Brittany Loggins



Amy Sedaris at home with Tina the rabbit and one of her treasured Tony Matelli weed sculptures. Photo courtesy of Amy Sedaris

What makes a purchase “worth it”? The answer is different for everybody, so we’re asking some of the coolest, most shopping-savvy people we know—from small-business owners to designers, artists to actors—to tell us the story behind one of their most prized possessions.

WHO

Calling Amy Sedaris a comedian feels like selling her short, but it’s certainly one of the many titles that she can fully claim. She’s also a show creator, writer, actress, and the author of six crafting and hospitality books that are as hilarious as they are beloved. Lots of people fell in love with her on the Comedy Central show Strangers With Candy, which she created and starred in alongside her buds Stephen Colbert and Paul Dinello, she’s most recently starred her eponymous show on TruTV, At Home With Amy Sedaris. It combines sharp, smart comedy with good old-fashioned slapstick humor and characters that are just as wildly charming as Amy herself.

WHAT

It should come as no surprise that Amy chose an item that has a certain element of humor attached to it. “I picked—I don’t know if you know who Tony Matelli is, but he makes these iron weeds, and I heard about them and I went online and I researched them,” Amy explains. “They’re little bronze sculptures that he paints and I just thought they were hilarious.” Amy has one upstairs and one downstairs in her apartment, which is located in New York City’s Greenwich Village. One of them stands out beautifully against a blank wall in the hallway; the other peers out of the floorboards next to a doorway in front of a navy floral wallpaper. The

sculptures are made to look as though they're growing right up out of the ground. "My baseboards don't meet my floor anyway, so it worked out," Amy says.

WHEN

Amy can't quite remember if she purchased the first sculpture in 2009 or 2010, but she knows it was right before she moved into the apartment that she lives in now. "Then I bought another one a couple years after that," Amy says excitedly. She loves the sculptures so much that she even purchased one as a present for her brother, the writer David Sedaris, who joked that he already had weeds growing up through his floorboards.

WHERE

The artist Tony Matelli creates these strikingly realistic weeds out of his Brooklyn studio. Amy says that someone on the set of a TV show asked if she knew who Matelli was, correctly assuming that it would be a match made in heaven. "I went to his studio and I met him and I saw how they got painted," Amy explains. "And they're beautiful! He does some with flowers, and he has all kinds of shapes and sizes."

WHY

Not only does Amy love her sculptures, but she readily admits to wanting to buy more in the future. In fact, she says they were the first objects that came to mind when asked about her most splurge-worthy household item. "I immediately thought of my Tony Matellis," Amy says. "I just love them." The great news is that Amy's pet rabbit, Tina, who she adopted and guesses is about eight years old, steers clear of the sculptures, even though, Amy explains, "she eats just about everything else in my house."



Tina and Amy in front of the Tony. Courtesy Amy Sedaris

OBSERVER

APRIL 2019

Artist Tony Matelli on Sleepwalkers, Stray Dogs and His Latest Garden of Delights

‘I think of it as a soft graffiti,’ say artist Tony Matelli of his new ‘Garden’ sculpture installation at The Joule in Dallas.

By Helen Holmes



Tony Matelli in 2011. Patrick McMullan.

On Saturday morning in Dallas, artist Tony Matelli gave a talk at the Nasher Sculpture Center about his decades-long career, during which he and his team of assistants have created sculptural works that are mesmerizing in their realism. Some of his most effective pieces take the form of weeds, playfully sprouting up from the floor of gallery spaces. A few years ago, one of Matelli’s seminude *Sleepwalker* sculptures ignited a firestorm of controversy when it was installed on the grounds of Wellesley college. Some students started a petition to have it removed, calling the work “a source of apprehension, fear and triggering thoughts regarding sexual assault.” Matelli addressed the uproar in a conversation with Observer, and also discussed his new “Garden” sculpture series, on display this month at The Joule hotel in downtown Dallas.

Observer: What are your overall impressions of this year’s Dallas Art Fair?

Matelli: I was at the fair maybe two or three years ago, and I was super impressed, which is why I was so excited to come back for this one. What I like about it is that it’s so small. I have a lot of experience going to a bunch of different fairs, and unfortunately something like Miami is just so hectic and and so frenetic. You end up waiting in lines at parties. There’s a lot of competition for this party or that party, which dinner you’re

going to, who's doing this ,who's doing that. It's mayhem, and I hate it. I absolutely hate it. And you never get to hang out with the people you want to hang out with.

The experience of Dallas is totally the opposite—it's super manageable. Everyone goes to the same party. Everyone stays in the same hotel. You can wake up and have breakfast and run into people you would otherwise not. And for that reason I really love it, and I actually think it's more productive for someone like me.

I thought what you said at your talk about your Stray Dog sculptures in Chicago was interesting.

Well, the first one was in New York through the public art fund. But they didn't have enough money for me to do three of them, which was always the original plan. So then about a year later, I was given the opportunity to do that piece again in Belgium. In that case I was able to make three of them. And it was really successful and a very cool project.

Speaking about the dog sculptures, you said you really didn't like the corporately mandated public art you'd seen. How do you feel about something like the Dallas Art Fair, which is collaborative and intimate and manageable, like you said, but also, you know, sponsored by Bank of America?

Let me be more clear about what I meant. My objection to that sort of thing is not an objection to corporations at all, although there's plenty to be said about that. It's an objection to the fact that a work of art can be co-opted as a symbol of a corporation, where it has nothing to do with the intent of the work—nothing to do with the artist at all, other than the fact that they bought it and put it out front. It becomes a kind of hood ornament for that corporate building.

You see the Robert Indiana piece outside the bank and it's that, you know? You see the Mark di Suvero outside a particular bank—it's almost always banks or insurance companies. It's their corporate emblem. But I wanted to make sure that no corporation in their right mind would choose to have [the dog statues] as their corporate emblem. It would be too pathetic. If they bought it and put it in their collection or in their employee park or something like that, I'd have no problem with that. I just didn't want it to be debased to the level of it being a symbol for the institution.



Stray Dog by Tony Matelli, taken on the opening day of the 2012 Armory Show.
TIMOTHY A. CLARY/AFP/Getty Images

I like what you said about wanting to create sculptures that evoke empathy. A lot of people at Wellesley College had a negative reaction to your *Sleepwalker* statue, while people actually pet your dog sculptures. How do you feel about your dog sculptures evoking more empathy than your sculptures of humans?

Well, I think humans are funny that way. I think in general humans have more empathy for dogs than they do for people. I see it almost every day in New York in the way people behave with other people versus the way they behave with dogs. Dogs are literal empathy magnets. That's essentially the reason they exist, so they're

uniquely suited for that. Because they don't have anything to get in the way of empathy—they don't have egos in the way that we understand them. That's why dogs are so successful in receiving our affection.

Someone tried to steal the dog statue, but no one tried to steal the Sleepwalkers.

They tried to destroy the Sleepwalkers, actually.



A woman takes a picture of Matelli's Sleepwalker on the Wellesley College campus in 2014. Darren McCollester/Getty Images

What were you thinking when you decided to install *Sleepwalker* at Wellesley?

I have to say that we didn't think much about the context. I know it was a women's college, but I never once thought about that, honestly. I actually made a female Sleepwalker—it just wasn't the one we put there. I never once said to myself, *Oh, this is going to be triggering because of some kind of domestic breakdown in a particular family of one of these women here*. Never once did that cross my mind. And I think one of the good things to come out of this is that now maybe it'll cross my mind. But still, I think it's kind of infantilizing to then say that this campus cannot handle a sculpture like this. That's just insane.

Why did you choose to work with your sculptures that are currently on display at The Joule?

For me, it's really arbitrary, almost just by chance. When we find a cool statue, we'll make a piece with it. If we don't find a cool statue I'll sculpt one and we'll make it that way, and then we adorn it with whatever kind of perishable items we think look good. But I'm never like, "This piece from art history, let's violate that moment. Let's play off that somehow."



A work from Matelli's 'Garden' series on display at The Joule. Helen Holmes

I don't necessarily see the fruit on those statues as a violation.

I kind of do. I think of it as a soft graffiti. Like a pie-in-the-face kind of vibe. In fact, the origin of this body of work came from everyday items. I thought a broken-down, rusted washing machine with a fresh strawberry on it would be a very compelling image. And so I was pursuing this body of work in that way, and I wanted people to feel it more with their bodies and have more of a connection to themselves. So to me, the broken-down object doesn't matter. I almost don't even think about it.

Whether it's a sculpture or a washing machine, you mean?

Yeah. I think maybe next year it *will* be a washing machine. I think we'll eventually do a broken-down car door. It's a thing that worked, and now it doesn't. Or a thing that had value and now doesn't.

How much do you think about value in terms of your own stuff? Do you value value at all?

You mean the price? Yeah, of course. In terms of commercial value, the more money I make, the more attention the work gets and the more ability I have to make better, bigger work. So that's super clear. I mean, that's kind of a Jeff Koonsian rationale of high prices, and I think he's right, actually. I believe in that. I think artists should be making lots of money, because these things should be treated as valuable objects. And if we want to care for them and treat them as valuable objects, they need to actually have value. So yeah, I want those prices to be as high as the market can sustain them.

Are you making anything new?

We're making a sculpture for Frieze Art Fair that is of a lion—a broken-down lion. I think it's an old Assyrian lion that I found at the Met. I doubled it in size and added some other details to it, just to make it a little more interesting. And so we're casting that in a new cast stone material that we've never worked with before. We're always looking for better and new material to work with, something that emulates what we want the end result to look like.

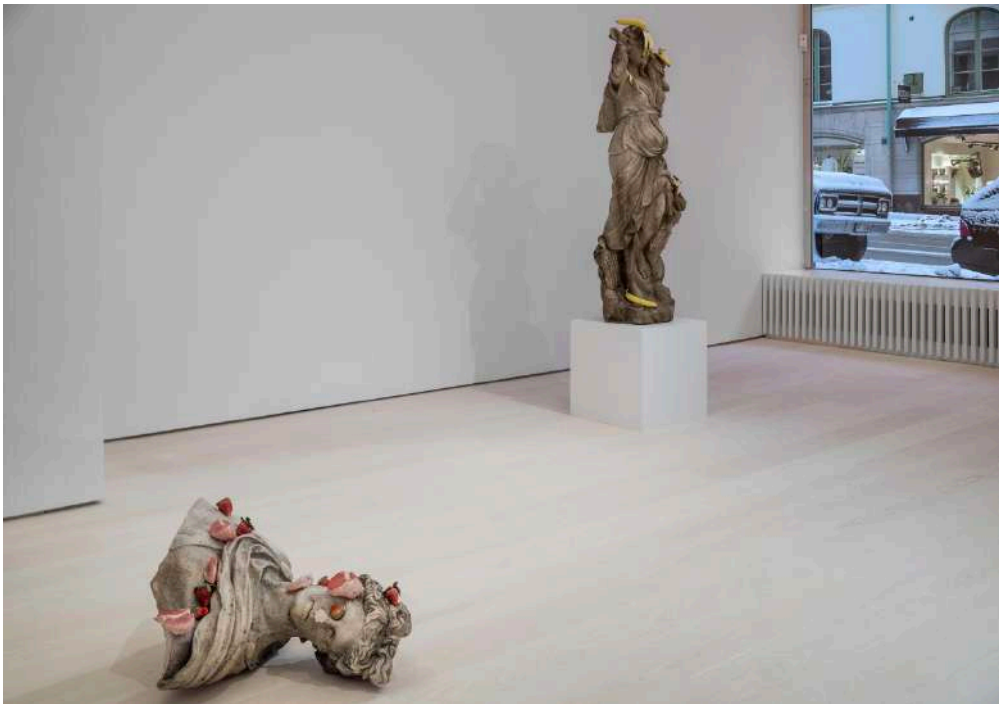
What do you want the end result to look like for that one?

We want it to look like a kind of limestone, so we're actually using limestone powders and concrete, and we're trying to keep as close to the desired materials as possible. I think it's going to be sick.

JUXTAPOZ
Art & Culture
FEBRUARY 2019

Tony Matelli's Anti-Monuments In His Latest Solo Exhibition

By Sasha Bogojev



Photos by Jean-Baptiste Béranger / Courtesy of Andréhn-Schiptjenko, Stockholm

Tony Matelli recently opened his sixth solo exhibition with Andréhn-Schiptjenko gallery in Stockholm, celebrating two decades of their successful collaboration. Continuing his practice of creating minimalist showcases in which the work activates the space around it, and space adds to the importance of each displayed piece, the New York-based artist will introduce four new sculptures and one collage piece.

Marking the opening of the gallery's new space, the artist introduced a couple of new pieces from, arguably, his most renowned series. Working in a variety of sculptural techniques and materials, his oeuvre displays an uncanny fusion of conceptual clarity and technical expertise, clearly evident in pieces best described as "anti-monuments." Mixing the classical and impactful appearance of stone or marble Roman/Greek sculptures, along with unexpected, mind-bogglingly realistic bronze additions, Matelli creates a glitch in the art matrix that plays with universally accepted rules or conventions.

Placing bread and sausage on a fallen head of a monumental Roman sculpture, adorning the feet of a similar piece with leaves of Romaine lettuce, or covering the familiar statues and busts with fresh fruit or its peel, the presented pieces are sharp commentaries about the recognizable issues of his generation, such as alienation, ambivalence, and decadence. Constantly evolving and perfecting his practice, the bust piece features parts of peeled blood orange, which masterfully captures the eternal freshness of the fruit, along with recreating its delicate inner peel texture. Simultaneously, such a realistic impression of a freshly opened and scattered fruit parts creates a sense of immediacy, adding to the general idea behind the unorthodox mixture of elements. Transcending the borders of Matelli's signature medium, the collage piece included in the show is successfully capturing and expressing a similar sentiment.

ARTSY

JUNE 2018

How the Scandal Around "Sleepwalker" Foreshadowed Today's Culture Wars

By Alina Cohen



Installation view of Tony Matelli, *Sleepwalker*, at the Davis Museum at Wellesley College, 2014.
Courtesy of the Davis Museum.

A blizzard hit the Wellesley College campus in early February 2014, but the administration had a bigger problem than the weather on its hands. A crisis was brewing around artist Tony Matelli's Sleepwalker (2014), a hyperrealistic sculpture of a 5'9" man somnambulating while clad in just white Hanes underwear. Now, snow covered its feet and adorned its head and outstretched arms.

The Brooklyn-based artist had installed the piece outside of the college's Davis Museum, which was hosting a concurrent exhibition of his work. *Sleepwalker* was immobilized in the frosty landscape, but students saw a threat and created a petition for its removal from the lawn. Their claims that the sculpture produced apprehension, fear, and triggering thoughts about sexual assault on the all-women's campus—well-founded or not—in many ways presaged the debates still raging today about free speech and abuse.

Matelli himself responded with disbelief. The story reached major news outlets from the *New York Times* to the *Wall Street Journal*; the artist woke up to a text message from *Good Morning America*. "We realized it had turned into something pretty ridiculous," he told *Artsy* recently.

After all, Matelli's intentions were good. For aesthetic reasons, he wanted his sculpture to look maximally lost, alone, and vulnerable. He'd even taken specific safety precautions: He and museum director Lisa Fischman had thoughtfully placed the work in a location where it wouldn't distract nearby drivers.



Installation view of Tony Matelli, *Sleepwalker*, at the Davis Museum at Wellesley College, 2014. Courtesy of the Davis Museum.



Tony Matelli
Sleepwalker, 2014
"Wanderlust" at High Line Art, 2016.

Yet the pair agreed to attend a roundtable discussion with student leaders, as well as the president and counselors from the university. "It seemed like the sculpture was beside the point," Matelli recalled. "This really was about being listened to. They wanted to exercise their civic and political voices and this is how they chose to do it."

Fischman also questioned just how much the outpouring was really about the artwork. She was initially confused by the ire, as the students' response to the piece was so different from her own. "In the end, as I suspected, the matter was not just about art," she said. "What the students really wanted was recognition of and dialogue around sexual assault. The piece activated the student body in ways that were entirely unexpected, but of course were germinating long before its installation, and remain in play today."

Ultimately, Fischman decided to keep the artwork on view outside. The power of the sculpture, she thought, resided in its ability to provoke such disparate viewpoints and catalyze so much discussion. "*Sleepwalker* engages people viscerally at an emotional level," she said. Even if they sometimes select the wrong targets, the growing student passion and activism around the country may yet lead to substantive change.

If the sculpture could withstand public debate, it wasn't completely safe: In May 2014, a vandal threw yellow paint down *Sleepwalker*'s left side. Authorities mounted orange cones and "caution" tape around the artwork. Only then did the statue become part of any real crime scene. Insurance paid out, and Matelli bought the work back from the insurance company. He's keeping it in his personal collection, in its vandalized state. "It is a historical document," he said. "I'm not emotionally invested in the piece in the way the students obviously were."

After the rage at Wellesley subsided, New York's High Line hosted *Sleepwalker*'s next major public debut, in 2016. This time, the context was strikingly different. Sleepwalker was surrounded by tourists, in a neighborhood full of galleries and some of the city's most expensive real estate. "Not only was there no pushback, there was almost a celebration about the piece being up there," Matelli recalled. He's collected about 1,000 images of people taking pictures with the sculpture. It was a hit on Instagram and Twitter. In two years, *Sleepwalker* had transitioned from an alleged menace to a selfie prop.



Installation view of “People” at Jeffrey Deitch, New York, 2018. Photo by Genevieve Hanson. Courtesy of Jeffrey Deitch, New York.

Currently, a female version of *Sleepwalker* (2009) is on view in “People,” an exhibition of figurative sculpture on view at Jeffrey Deitch. In the show, Matelli’s creation is positioned in such a way that she appears to lead an army of lifelike sculptures. This Sleepwalker stands nude, save for a pair of floral Fruit of the Loom underwear, her arms extending toward the street. She has a full head of curly brown hair, which the artist said makes her unsuited for the outdoors. Her bare breasts also make her difficult to show, due to what Matelli called “issues of modesty and whatever other Victorian ideas people have about the human body.”

Why did the nude male *Sleepwalker* create such angst, whereas nude female version has presumably not? If the Wellesley students’ calls for the statue’s removal can seem downright conservative in this context, they also indicate a larger problem that no single artist or museum director can actually solve: Why a half-nude man (fake or not) inspires such fear in undergraduate women.In all, eight variants of Sleepwalker exist: three each of the male and female, and two cast from a younger man (a friend of Matelli’s). Older male versions are situated outside, one on a Hamptons beach. Yet Matelli calls the Wellesley installation his best. He’d conceived the work specifically for the space, giving it ample room.

In all, eight variants of *Sleepwalker* exist: three each of the male and female, and two cast from a younger man (a friend of Matelli’s). Older male versions are situated outside, one on a Hamptons beach. Yet Matelli calls the Wellesley installation his best. He’d conceived the work specifically for the space, giving it ample room.

“I think people should feel safe on campus, obviously, but they can’t feel safe from dangerous ideas,” Matelli said, looking back on the brouhaha. “That is the nature of a fucking university.” What was most threatening about *Sleepwalker*, perhaps, was its reminder of how vulnerable and exposed we often are. As national and international threats loom, often beyond our control, that conceit becomes increasingly disturbing.

TIME

FEBRUARY 2014

Man Up Wellesley: Your a Generation of Sheltered Children

By Charlotte Atler



The sculpture entitled “Sleepwalker” is part of an exhibit by artist Tony Matelli at the college’s Davis Museum.
Darren McCollester — Getty Images

We all hate tighty-whities, but really, Wellseley, come on.

Yes, the statue of a hyper-realistic sleepwalking man on the Wellesley College campus is truly creepy. His outstretched arms and lolling mouth make him look like a pasty, middle-aged zombie. His flaccid penis sagging in his graying briefs will haunt your dreams forever, like the ghost of your future sex life. But outraged students at the prestigious women’s college aren’t just averting their eyes; they’re demanding that Tony Matelli’s “The Sleepwalker” be taken inside, calling it a “trigger” for sexual assault survivors. A Change.org petition demanding the statue’s removal already has almost 600 signatures, roughly a quarter of the student population. The petition calls the statue “a source of apprehension, fear, and triggering thoughts regarding sexual assault for some members of our campus community.”

Commenters on the Change.org petition are outraged at the statue’s presence on campus. One wrote: “Matelli’s statue does not speak to the power of art to inspire dialogue but rather to the power of the nearly nude, white, male body to disturb and discomfit…What does this statue do if not remind us of the fact of male privilege every single time we pass it, every single time we think about it, every single time we are forced to acknowledge its presence. As if we need any more reminders.”

All that’s well and good, but let’s pick our battles, shall we? “The Man” we’re fighting probably isn’t the undies- clad, balding statue with a hint of man-boob. That’s just a steel and fiberglass boogeyman. The statue is part of the Wellesley College Davis Museum’s temporary exhibit of Tony Matelli’s work, which ends in May. Museum Director Lisa Fishman defended the statue’s placement on the side of the road, still on museum property. “I love the idea of art escaping the museum and muddling the line between what we

expect to be inside (art) and what we expect to be outside (life)," she wrote in a statement on the museum's website, "As the best art does, Tony Matelli's work provokes dialogue, and discourse is at the core of education."

Of course, there are many things that can evoke disturbing memories for people who have survived sexual assault. It's a crime that can haunt a survivor for her entire life, and chances are she'll spend a lot of time fighting back the memories, whether they're "triggered" or not. Survivors need community support and lots of therapy to move forward, but not Soviet-level censorship.

Our new Awareness Culture has done a lot of good in the world, especially when it comes to forcing us to acknowledge issues that affect people in the minority. It's because of Awareness Culture that we rightly call Blurred Lines sexist, Paula Deen racist, and keep our pronouns straight when talking about transgender people.

But the problem with Awareness Culture is the expectation that once offended – or, in most cases, once a hypothetical offensiveness has been identified – the world must immediately act to make the "bad thing" disappear. There's something spoiled about our knee-jerk reaction to abolish anything that could be considered even remotely insensitive. The message is, "it's possible that someone somewhere might feel momentarily bad because of this, so get rid of it right this second! And by the way, you're an asshole if you don't agree."

It's the refrain of a generation of sheltered children who grew up to insist on sheltering themselves as adults. They're the grown-up versions of the kids who wouldn't watch rated R movies because they "might be scary." They want to purge the world of anything remotely problematic, anything that might offend, might give pause, might cause even a moment of ickiness. If they deem it offensive, it must cease to exist on this earth. It's a weirdly Puritan strain of liberalism.

Now that the statue has been called "offensive" to sexual assault survivors, many people will say that by defending it I'm on the side of rape apologists and Woody Allen supporters (I'm not, obviously.) It's like freeze-tag; once someone says the "O" word, everyone's on the defensive. It's a discussion that isn't up for discussion.

But let's go back to the underwear zombie. If "The Sleepwalker" is a sexual assault "trigger," then so is every Jockey ad, most men at the beach, and a poster of Mark Wahlberg I have hanging over my bed. Unfortunately, we live in a world where we sometimes see guys in their underwear. Believe me, I wish it weren't so.

And quibbling about whether or not women should have to sometimes see men in their skivvies is a waste of time. These kinds of mini-debates represent an all-or-nothing breed of feminism that's drowning in theoretical value judgments (is Frozen's title sexist?) instead of solving real-world problems, like the fact that one in three American women live in poverty or on the brink of it.

In many ways, Wellesley is the vanguard of the feminist movement– Hillary Clinton, Madeleine Albright and Nora Ephron are all alumnae — and the women there are some of the smartest in the world. They have the brains, guts, and gumption to tackle some of the most serious issues facing women today. They should stop chasing boogeymen.

ARTFORUM

MAY 2010

Tony Matelli

By Jacquelyn Davis



Tony Matelli, *Josh*, 2010, silicone, hair, fiberglass, urethane, steel, clothes, dimensions variable.

STOCKHOLM
Tony Matelli
ANDRÉHN-SCHIPTJENKO STOCKHOLM
Linnégatan 31
May 6–June 20, 2010

"The Constant Now," Tony Matelli's fourth solo exhibition at this gallery, presents five new sculptures and three paintings that are reminiscent of his previous explorations. For example, there are obvious similarities between his sculpture *Josh*, 2010, and *Sleepwalker*, 2001: Both eerily depict displaced human figures and appear to be conspicuous mockeries. This show more fully formulates a question that his earlier work touched on: What particular value can be found in art that overstates a seemingly directionless, wasted state of being?

Josh appears to magnify an ambivalent condition that stems from the psychological detachment required of anyone wishing to start anew. In the work, a pale, masculine figure sporting fair-weather attire floats barely above ground, seemingly unaffected by gravity. Much is relayed through the faces of Matelli's humanoid creations; the visage of *Josh*, for instance, is frozen and resigned. The uneasy quality of betweenness that characterizes *Josh* is also highlighted in *Hell*, 2010, a grimy mirror with the name JASON traced in its thick covering of dust. The murky word is discernible, yet there is no guarantee how long it will remain before another name replaces it, before another moment takes precedence.

Often choosing to reproduce manifestly leftover materials—as in *The Constant Now*, 2010, which offers a lone Camel cigarette propped in used chewing gum on a gutted cardboard box, and *Yesterday*, 2010, an unstable pyramid of empty beer cans, playing cards, and gnawed pizza crusts—Matelli here fixates on the unseen made seen, and on the transitory, communicating a desire to unveil the fleeting moment.



CURRICULUM VITAE

TONY MATELLI

Born 1971 in Chicago, IL, US
Lives and works in New York City, NY, US

EDUCATION

1995 M.F.A., Cranbrook Academy of Art, MI, US
1993 B.F.A., Milwaukee Institute of Art & Design, Bloomfield Hills, Milwaukee, WI, US
1991 Alliance of Independent Colleges of Art-Independent Study, New York, NY, US

SOLO EXHIBITIONS

2025 *Arrangements*, Yu Hsiu Museum of Art, Nantou County, TW

2023 *Displacement Map*, Andrehn-Schiptneko, Paris, FR
Timelines, Maruani Mercier, Brussels, BE
Sleepwalker, Frieze Sculpture 2023, London, UK

2022 *Arrangements*, Nino Mier Gallery, Los Angeles, CA, US

2021 *Arrangements*, The Armory, Maruani Mercier Gallery, New York, NY, US

2020 *Abandon*, Andréhn-Schiptjenko, Paris, FR
Tony Matelli, Alone Gallery, East Hampton, NY, US

2019 *Tony Matelli*, Andréhn-Schiptjenko, Stockholm, SE

2018 *Lapses*, Pilevneli Gallery, Istanbul, Turkey Real Estate Fine Art, Brooklyn, NY, US
Real Estate Fine Art, Brooklyn, NY, US
I hope all is well..., 500 Capp Street, San Francisco, CA, US

2017 *Past-Life*, Marlborough Contemporary, London, UK
Hera, The Aldrich Contemporary Art Museum, Ridgefield, CT, US

2015 *Garden*, Marlborough Chelsea, New York, NY, US
Windows, Marlborough Chelsea Broome St., New York, NY, US

2014 *Tony Matelli, Olaf Bruening, John Miller*, Gary Tatintsian Gallery Inc., Moscow, RU
Tony Matelli: New Gravity, The Davis Museum, Wellesley College, MA, US

2013 Stephane Simoens Contemporary, Knokke, BE
White Flag Projects, Saint Louis, MI, US
Tony Matelli - A HUMAN ECHO, Bergen Kunstmuseum, Bergen, NO
Windows, Walls and Mirrors, Green Gallery, Milwaukee, WI, US

2012 *Tony Matelli: A Human Echo*, ARoS Aarhus Kunstmuseum, Aarhus, DK
Echoes, Andréhn-Schiptjenko, Stockholm, SE

Windows, Walls and Mirrors, Leo Koenig Inc, New York, NY, US

2011 *Tony Matelli: Glass of Water*, Kunstraum Bethanien, Berlin, DE
Tony Matelli, Selestat Bienniale, Selestat, FR

2010 *The Constant Now*, Andréhn-Schiptjenko, Stockholm, SE
Mise en Abyme, Stephane Simoens Contemporary, Knokke, BE

2009 *Yesterday*, Green Gallery, Milwaukee, WI, US
The Idiot, Gary Tatintsian Gallery Inc., Moscow, RU
Life and Times, Galerie Charlotte Moser, Geneva, CH
Abandon, Palais de Tokyo, Paris, FR

2008 *Survival*, Gary Tatintsian Gallery, Inc., Moscow, RU
Tony Matelli, Uppsala Kunstmuseum, Uppsala, SE
The Old Me, Leo Koenig Inc, New York, NY, US
Self Portraits, with Phillip Akkerman, Stephane Simoens, Knokke, BE

2007 *New Works*, Leo Koenig Inc, New York, NY, US

2006 Andréhn-Schiptjenko, Stockholm, SE
Charlotte Moser Gallery, Geneva, CH

2005 Emmanuel Perrotin Gallery, Paris, FR
Abandon, Centre d'Arte Santa Monica, Barcelona, ES

2004 *Abandon*, Kunsthalle Wien, Vienna, AT
Fucked and The Oracle, Kunstraum Dornbirn, Dornbirn, AT

2003 Andréhn-Schiptjenko, Stockholm, SE
Sies & Hoeke Gallery, Dusseldorf, DE

2002 Emmanuel Perrotin Gallery, Paris, FR Gian Enzo Sperone, Rome, IT
Sperone Jr., Rome, IT Bailey Fine Art, Toronto, CA

2001 Leo Koenig Inc., New York, NY, US Art Dealers Invitational, Marseilles, FR

2000 Sies+ Hoeke Gallery, Dusseldorf, DE
Ten in One Gallery, New York, NY, US
Torch Gallery, Amsterdam, Holland Gallery du Triangle, Bordeaux, FR

1999 *Abandon*, University of Buffalo Art Gallery, New York, NY, US
Andréhn Schiptjenko, Stockholm, SE
Basilico Fine Arts, New York, NY, US

1997 Basilico Fine Arts, New York, NY, US
Ten in One Gallery, Chicago, IL, US

GROUP EXHIBITIONS

2025 *50 Years of Hyperrealistic Sculpture*, Osaka Culturaruim, Osaka, JP
Faith No More, ABBY Museum Kortrijk, BE
Monument To The Unimportant, Pace Gallery, London, UK
Altered States, Leo Konig Inc., Andes, NY, US
We Are Nature, Singer Museum, Laren, NL

2024 *Illusions*, Hamburger Kunsthalle, Hamburg, DE
Greenhouse: Houseplants in contemporary Art, Torrance Art Museum, Torrance, CA
Sleep!, Kunsthal Kade, Amersfoort, NL
The Imaginary Made Real, Berry Campbell Gallery, NY, US
Echo, Andrehn-Schiptjenko, Stockholm, SE
Vanitas, Marvin Gardens, Queens, NY, US
Vanitas, Chart, New York, NY, US
Friends of the Pod, Broadway Gallery, New York, NY, US

2023 *DRUNK VS. STONED 3*, The Ranch, Montauk, NY, US
Beach, curated by Danny Moynihan, Nino Mier Gallery, New York, NY, US
The Flower Show, L.A. Louver, Los Angeles, CA, US
HYPERSENSIBLE, Musee d'Arts de Nantes, Nantes, FR
Pleasure Principle, François Ghebaly, New York, NY, US

2022 *Come As You Are*, Anthony Gallery @ Stony Island Arts Bank, Chicago, IL, US
Sausage Party, Rodolphe Janssen, Brussels, BE
Weeds & Spores, Alexandre Gallery, New York, NY, US
Among Friends: Three Views of a Collection, Flag Art Foundation, New York, NY, US
Janus, Morgan Presents, New York, NY, US
Taxonomies of Imagination, Make Room, Los Angeles, CA, US

2021 *Under a Loggia*, Winter Street/Galería Hilario Galguera, Mexico City, MX
Grouper, Broadway Gallery, New York, NY, US
Unnatural History, Herbert Art Gallery and Museum, Coventry, UK
The Long View: From Conservation to Sustainability: Works from the Bank of America Collection, Haggin Museum, Stockton, CA US
Rewilding, Nino Mier Gallery, Los Angeles, CA, US
100 Sculptures, Anonymous Gallery, New York, NY, US

2020 *Still Human*, Colección SOLO, Madrid, ES
Friend of Ours, Rental Gallery, East Hampton NY, US
How 'Bout Them Apples, Ross + Kramer Gallery, NY, US
Turkel House, Library Street Collective, Detroit, MI, US
NGV Triennial, National Gallery Victoria, AU
8th Moscow International Biennale of Contemporary Art, Moscow, RU
Reshaped Reality. 50 years of Hyperrealistic, La Boverie, Liège, BE
Still Human, Colección SOLO, Madrin, ES

2019 *Self-preservation (with or without applause)*, PRIMARY, Miami, FL, US
Chapter 3HREE, Het HEM, Zaandam, NL
Nature Morte/Nature Vivante, Innovation and Design Centre Grand-Hornu, BE

Gazing Into the Void, Bjorn & Gundorph Gallery, Aarhus, DK
Reflections, Matt Black x Gana Art, Gana Art Center, Seoul, KR
Main Project of the 8th Moscow Biennale of Contemporary Art, curated by Dmitri Tcherniakov, New Tretyakov Gallery, Moscow, RU
Naturally Naked, Gary Tatintsian Gallery, Moscow, RU
Good Moves, The Power Station, Dallas, TX, US
Boys Don't Cry, Concordia, Enschede, NL
Reshaped Reality. 50 Years of Hyperrealistic Sculpture, National Chiang Kai-Shek Memorial Hall, Taipei, TW La Boverie, Liege, BE
People: Figurative Sculpture, Jeffrey Deitch Projects, Los Angeles, CA, US

2018 *Death Is Irrelevant, Figurative Sculptures from the Marc and Livia Straus Collection*, 1975-2018, Hudson Valley MOCA, Hudson Valley, NY, US
Entro'pi, Curated by Lars Rahbek, Copenhagen, DK
Relics, Ceysson & Bénétière, Paris, FR
Landscapes After Ruskin: Redefining The Sublime, curated by Joel Sternfeld, Grey Art Gallery, New York, NY, US
People: Figurative Sculpture, Jeffrey Deitch Projects, New York, NY, US
Objects Like Us, The Aldrich Contemporary Art Museum, Ridgefield, CT, US
This Is A Pipe: Realism And The Found Object In Contemporary Art, Shane Campbell Gallery, Chicago, IL, US

2017 *The Transported Man*, MSU Broad, East Lansing, MI, US
The Sunshine Eaters, Onsite Gallery, OCAD University, Toronto, CA
Beyond Nature, Galerie Sophia Scheidecker, Paris, FR
What's Up- The Americas, Smart Fine Arts, London, UK
De Tussentijd (the meantime), Museum Voorlinden, Wassenaar, NL
August Sun, Lamar Dodd School of Art, University of Georgia, Athens, GA, US
No Place Like Home, The Israel Museum, Jerusalem, IL
Reshaped Reality. 50 Years of Hyperrealistic Sculpture, ARKEN Museum of Modern Art, Ishøj, DK
National Gallery of Australia, Parkes, AU
Just The Facts, Milwaukee Institute of Art and Design, Milwaukee, WI, US
50 Years of Hyperrealistic Sculpture, ARKEN Museum of Modern Art, Ishøj, DK

2016 *SMS SOS*, Marlborough Chelsea, New York, NY, US
Wanderlust, The High Line, New York, NY, US
Ancient Echo, 10 Hanover, London, UK
Fountain of Youth, Bill Brady Gallery, Miami, FL, US
Summer School, Flag Art Foundation, New York, NY, US
Ground Control, Art Basel Miami Beach Public 2016, The Bass Museum of Art, Miami, FL, US
Silleteros, KINMAN, London, UK
Comme si de rien n'était (As If Nothing had Happened), Van Buuren Museum, Brussels, BE
Green Doesn't Sell, Art Brussels, Sorry We Are Closed, Brussels, BE
Just The Facts, Milwaukee Institute of Art and Design, Milwaukee, WI, US
Realisms, The State Hermitage Museum, St. Petersburg, RU
The Watermill Center, Watermill, NY, US
So I turned myself to face me, Marlborough Contemporary, London, UK
Fresh Cuts, Eric Firestone Gallery, East Hampton, NY, US
Home Improvements, Fraenkel Gallery, San Francisco, CA, US
Forever, Bubox, Kortrijk, BE

Mystifiers, NCCA, Moscow, RU
Reshaping Reality. 50 Years of Hyperrealistic Sculpture, Museo de Bellas Artes, Bilbao, ES
Museo de Arte Contemporáneo de Monterrey, A.C., MX

2015 *Greater New York*, MoMA PS1, New York, NY, US
Unrealism, Presented by Larry Gagosian and Jeffrey Deitch, The Moore Building, Miami, FL, US
Mutated Reality, Gary Tatintsian Gallery, Moscow, RU
Bottoms Up: A Sculpture Survey, Art Museum of the University of Kentucky, Lexington, KY, US
Brunch Over Troubled Water, Plutschow Gallery, Zurich, CH
At the Crack of Dawn, LARM Galleri, Copenhagen, DK
Eagles II, Galeria Marlborough, Madrid, ES
Seven Deadly Sins: LUST, Hudson Valley Center for Contemporary Art, Peekskill, NY, US
Synchrotron Radiation Center: Home of Aladdin, Stoughton, WI, US

2014 *Walk-ins Welcome*, Marlborough Chelsea, Broome Street, New York, NY, US
Broadway Morey Boogie, Marlborough Chelsea, New York, NY, US
Another Look at Detroit, curated by Todd Levin, Marlborough Chelsea and Marianne Boesky Gallery, New York, NY, US
Vintage Violence, Monya Rowe Gallery, New York, NY, US
About Sculpture #1, Galerie Ronaldo Anselmi, Berlin, DE
Baroque, Kulturhuset Stadsteatern, Stockholm, SE

2013 *Double Hamburger Deluxe*, Marlborough Chelsea, New York, NY, US
UNCANNY, Contemporary Art Galleries, Storrs, CT
Director's Choice 7-9-13, ARoS Aarhus Kunstmuseum, Aarhus, DK
SOMETHING ABOUT A TREE, The FLAG Art Foundation, New York, NY, US
A Study in Midwestern Appropriation, Hyde Park Art Center, Chicago, IL, US
Pizza Time!, Marlborough Chelsea Broome Street, New York, NY, US
Beer Show, Green Gallery, Milwaukee, WI, US
De leur Temps 4, Association pour la Diffusion International de l'Art Francais, Paris, FR
Quiet Works, Temple Gallery, Tyler School of Art, Temple University, Philadelphia, PA, US
LOST (in LA), Flax (France Los Angeles Exchange), Los Angeles, CA, US
Cultural Freedom in Europe, Goethe Institut Sint Lukas Gallery, Brussels, BE

2012 Simulacrum, Columbus College of Art and Design, Columbus, OH, US
The End of Everything, LARMgalleri, Copenhagen, DK
He Is Transparent, Renwick Gallery, New York, NY, US
You, your sun and shadow, VCUarts Anderson Gallery, Richmond, VA, US

2011 *Personal Structures*, 54th International Venice Biennale, Venice, IT
Fragmentations, Le Frac des Pays de la Loire, FR
ILLUMInations, Palazzo Bembo, Venice, IT
echos, Musée Nissim de Camondo, Paris, FR
Small, Medium, Large, curated by Francis Briest and Susanne van Hagen, Donjon, FR
Pretty on the Inside, curated by Erik Parker and KAWS, Paul Kasmin Gallery, New York, NY, US
Sculptures, Galerie Loevenbruck, Paris, FR
Impossible Vacation, White Flag Projects, St. Louis, MO, US
December, curated by Howie Chen, Mitchell-Innes and Nash, New York, NY, US
Dark Christmas, Leo Koenig, New York, NY, US

2010 *Hunters & Gatherers*, Gian Enzo Sperone, Sent, Switzerland Á vos papiers, Galerie Charlot Moser, Geneva, CH
Transcending..., LARMgalleri, Copenhagen, Denmark Love in Vein, Gering & Lopez, New York, NY, US
No Show, Spencer Brownstone, New York, NY, US
Just Love Me, Mudam Luxembourg, LU
Hyping The Real, Stephane Simoens, Knokke, Belgium Buy-Self, CAPC, Bordeaux, FR
Don't Piss on Me and Tell Me Its Raining, APEX Art, New York, NY, US
Realismus: Das Abenteurer der Wirklichdeit, Kunsthalle Emden, DE
N'importe Quoi, Musée d'art Contemporain de Lyon, FR
Sides of the Pulaski, curated by Andréa Salerno, Fine Art in Space, Long Island City, NY, US
NY The Wasteland, The White Box, New York, NY, US
Blind Sculpture, curated by Gelitin, Greene Naftali, New York, NY, US
Back to the Future: Buy-Self, CAPC, Bordeaux, FR

2009 *Ferne Nähe*, KunstMuseum, Bonn, DE
Infinitesimal Eternity, Yale School of Art, New Haven, CT, US
The Effect of Modern Art on Green Circles, curated by Anselm Franke,Vanmoerkerke Collection, BE
The Figure and Dr Freud, Haunch of Venison, New York, NY, US
Time-Life, Taxter & Spengemann, New York, NY, US
Guided by Voices, Forest City Gallery, London, Ontario, CA
DARK FAIR, Kolnischer Kunstverein, Cologne, DE
Submerging Artists, Curated by General Store, Kolnischer Kunstverein, Cologne, DE
Chasing Napoleon, Palais de Tokyo, Paris, FR
Persona. Image. Time. Human Representation in Art: from Modernism to Present-day, The Cultural foundation Ekaterina, Moscow, RU
Another Mythology, State National Centre of Contemporary Art Moscow, RU
Nature en Kit, MUDAC, Lausanne, CH

2008 *Phillip Akkerman & Tony Matelli, Self Portraits*, Stephane Simoens, Knokke, BE
Contemprorary Fine Arts, Knokke-Zoute, BE
Evolution, Max Lang, New York, NY, US
Bad Planet, Gary Tatintsian Gallery, Moscow, RU
Esculturismo, la Suma de Todas, Madrid, ES
Attention to Detail, curated by Chuck Close, The FLAG Art Foundation, New York, NY, US
Faxination, curated by Bill Saylor, Gallerie LOYAL, Stockholm, SE
New Media, Stephane Simoens, Knokke, BE
Fuck You Human, Maribel Lopez Callery, Berlin, DE

2007 *Bêtes et Hommes*, Grande Halle de la Villette, Paris, FR
Undone, Whitney Museum at Altria, New York, NY, US
Movement, Evolution, Art, The Cultural Foundation Ekaterina, Moscow, RU
Stranger than Paradise, Galerie Charlotte Moser, Geneva, CH
I AM AS YOU WILL BE: Skeletons in Art, Cheim & Read, New York, NY, US
Pull My Finger, curated by Joe Zane, Allston Skirt Gallery, Boston, MA, US
The Power of the Physical – SCULPTURE TODAY!, Georg-Kolbe-Museum, Berlin, DE
Baroque Biology (with Alexis Rockman), CAC in Cincinnati, OH, US
Still Life, Dunedin Public Art Gallery, Dunedin, NZ

2006 *Hysteria Siberiana*, curated by Marc-Olivier Wahler, Cristina GuerraContemporary Arts, Lisbon, PT
Five Billion Years, Palais de Tokyo, Paris, FR
The Furnace, curated by Goschka Macuga, AFoundation, Liverpool, UK
Helter, Helter, curated by Max Henry, Galerie Anne de Villepois, Paris, FR
Into Me, Out of Me, curated by Klaus Biesenbach, PS1 / MOMA, Long Island City, NY, US
Create Your Own Museum, Gary Tatintsian Gallery, Moscow, RU
Contemporary Art Institute, Long Island City, NY, US

2005 *Self Preservation Society*, Leo Koenig Inc., New York, NY, US
Leaving Cockaigne, Leo Koenig Inc., New York, NY, US
It'll Cost You..., curated by Beth Rudin DeWoody, Kathleen Cullen Fine Arts, LLC, New York, NY, US
Fairy Tales Forever, Homage to H.C. Andersen, ARoS Aarhus Kunstmuseum, Aarhus, DK
Figure It Out, Hudson Valley Center For Contemporary Art, Peekskill, NY, US
The Altoids Collection, Blue Star Contemporary Art Center, San Antonio, TX, US
Baroque and Neo-Baroque. The Hell of the Beautiful, Domus Artium 2, Centre of Contemporary Art of Salamanca, Salamanca, ES
We Can Do It!, Gary Tatintsian Gallery, Moscow, RU

2004 *Altered States*, Leo Koenig Inc., New York NY, US
Making Visible, Galerie Faurschou, Copenhagen, DK
The Ten Commandments, Die Zehn Gebote, Hygiene Museum, Dresden, DE
Editions Fawbush, Sandra Gering Gallery, New York, NY, US
Western Art Gary, Gary Tatintsian Gallery Inc. Moscow, RU
I am the Walrus, curated by Jan Avgikos, Cheim & Reid Gallery, New York, NY, US
Beautiful Grotesque, Riva Gallery, New York, NY, US
What is Art Good For? 100 x Kunst am Karlsplatz, Kunsthalle Wien, Vienna, AT
Five Billion Years, Swiss Institute, curated by Marc Olivier, New York, NY, US
Extra, Swiss Institute, curated by Marc Olivier, New York, NY, US
The Uncanny, Tate Liverpool, curated by Mike Kelley, Liverpool, UK
Metamorphosis, John Michael Koehler Arts Center, Sheboygan, WI, US
Needful Things: Recent Multiples, The Cleveland Museum of Art, Cleveland, OH, US

2003 *101 Treasures of The Cranbrook Museum*, Cranbrook Art Museum, Bloomfield Hills, MI, US
100 artists, 100 T-Shirts, Daniel Silverstein Gallery, New York, NY, US
The Fourth Sex, curated by Francesco Bonami, MOCA Chicago, Chicago, IL, US
Instructions, Kunsthalle Wien, curated by Gerald Matt Vienna, AT

2002 *Artemis*, Greenberg van Doren Gallery, New York, NY, US
Barrocos y Neobarrocos, El Infierno De Lo Bello, Domus Artium, Salamanca, ES
Leo Koenig Las Vegas, Neonopolis, Las Vegas, NV, US
The Dubrow Biennial, Kagan Martos Gallery, New York, NY, US

2001 *Vrai que Nature*, CAPC, Bordeaux, FR
The Americans, Barbican Center, London, UK
Come on, Feel the Noise, Asbaek, Copenhagen, DK

2000 *Climbing the Walls Thinking It Might be a Way Out*, Robert Birch Gallery, Toronto, CA
Boberg, Matelli, Schabel, Paul Morris Gallery, New York, NY, US
Tomorrow, curated by Andrea Salerno and Mari Spirito, RareArt Properties, New York, NY, US
The Greenhouse Effect, Serpentine Gallery, London, UK

Greater New York, PS1/MOMA, Long Island City, NY, US
Nothing, Andrew Kreps, New York, NY, US
Small World, MOCA, San Diego, CA, US
Over the Edges: the Corners of Gent, curated by Jan Hoet, S.M.A.K., Gent, BE

1999 *True West*, curated by Jason Murison, PPOW, NYC Holding Court, Entwistle, London, UK
In the Public Realm, organized by the Public Art Fund, New York, NY, US

1998 *Beyond the Monument*, organized by the the Public Art Fund, Metrotech, Brooklyn, NY, US
Yesterday Begins Tomorrow, Bard College for Curatorial Studies, Annandale-On-Hudson, NY, US
Pop Surrealism, Aldrich Museum, Ridgefield, CT, US
Spatiotemporal-Works from the Collection 1988-1998, Magasin 3 StockholmKonsthalle, SE
Pollution, Claudia Gian Ferrari Arte Contemporanea, Milan, IT

1997 *To be Real*, Center for the Arts at Yerba Buena Gardens, San Francisco, CA, US
Bring your own Walkman, W139, Amsterdam, NL

1996 *Clarity*, Northern Illinois University, Chicago, IL, US

1995 *Thesis Exhibition,* Cranbrook Academy of Art., CAA Art Museum, Bloomfield Hills, MI, US

PUBLICATIONS

2022 *Matelli Studio 1995 – 2022*, Hassla, New York, NY, US

2017 *Garden*, The Aldrich Contemporary Art Museum, Ridgefield, CT, US

2016 *Realisms*, State Hermitage Museum, St. Petersburg, RU

2015 *Figures*, Wood Kusaka Studios, Los Angeles, CA, US

2014 *New Gravity*, Davis Museum, Wellesley, MA, US
Olaf Bruening, Tony Matelli, John Miller, Gary Tatintsian Gallery, Moscow, RU

2013 *Tony Matelli: Matthew, Just Use This*, White Flag Projects, Saint Louis, MO, US

2012 *A HUMAN ECHO*, ARoS Kunstmuseum, Aarhus, Denmark, and Verlag der Buchhandlung Walther König, Koln, DE

2011 *Glass of Water*, Kunstlerhaus Bethanien, Berlin, DE, and Verlag der Buchhandlung Walther König, Koln, DE

2008 *Tony Matelli*, Uppsala Konstmuseum, Uppsala, SE
Survival Pt. 1, Gary Tatintsian Gallery, Moscow, Russia Survival Pt. 2, Gary Tatintsian Gallery, Moscow, RU

2007 *Fucked and Ancient Echo*, Contemporary Arts Center, Cincinnati, OH, US

2004 *Abandon*, Kunsthalle Wien, Vienna, AT
Fucked and the Oracle, Kunstraum Dornbirn, Dornbirn, AT

2002 *Tony Matelli*, Leo Koenig, Inc., New York, NY, US

GRANTS/FELLOWSHIPS

1998 NYFA Grant
1991 Alliance of Independent Colleges of Art Independent Study, New York

COLLECTIONS

Akzo Nobel Art Foundation, Amsterdam, NL
ARKEN Museum of Modern Art, Ishøj, DK
ARoS Aarhus Kunstmuseum, Aarhus, DK
Bergen Kunstmuseum, Bergen, NO
Bonnier Collection, Stockholm, SE
CCA Andratx, Mallorca, ES
Cranbrook Art Museum, Cranbrook, MI, US
CURIOUSLY STRONG Altoids Collection, (New Museum) New York, NY, US
The Cultural Foundation Ekaterina, Moscow, RU
Cranbrook Art Museum, Cranbrook, MI, US
MI FLAG Art Foundation, New York, NY, US
Fundacion La Caixa Madrid, ES
FRAC Bordeaux, FR
Magasin 3 Stockholm Konsthall, Stockholm, SE
McEvoy Foundation of the Arts, San Francisco, CA, US
MIT List Visual Arts Center, Cambridge, MA, US
Mudam Luxembourg, LU
Musee d'arte Contemporain Montreal, CA
Museum Ludwig, Cologne, DE
Museum of New Zealand Te Papa Tongarewa, Wellington, NZ
Museum Voorlinden, Wassenaar, NL
Philbrook Museum of Art, Tulsa, OK, US
State National Centre of Contemporary Art, Moscow, RU
Skive New Art Museum SNYK, Copenhagen, DK
Denmark Sundsvalls Kommun, Sundsvall, SE
Uppsala Museum, Uppsala, SE



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