

NINO MIER GALLERY

LOS ANGELES | BRUSSELS | NEW YORK | MARFA



TONY MATELLI

INFO@MIERGALLERY.COM
WWW.MIERGALLERY.COM
7277 SANTA MONICA BOULEVARD
LOS ANGELES, CA, 90046
T: 323-498-5957

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Tony Matelli, one of the most important sculptors and provocateurs of his generation, 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; lives and works in New York City) 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, Wellesly, MA; MIT Visual Arts Center, Cambridge, MA; Musée d'arte Contemporain Montreal, Canada; Museum Ludwig, Cologne Germany; Museum Voorlinden, Wassenaar, Netherlands; and the State National Centre of Contemporary Art, Moscow, Russia.

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SELECTED WORKS

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Tony Matelli
Weed, 2022
Painted bronze
17 1/2 x 18 x 11 in
44.5 x 45.7 x 27.9 cm
(TMA23.001)

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Tony Matelli
Weed, 2022
Painted bronze
24 x 12 x 10 in
61 x 30.5 x 25.4 cm
(TMA22.004)

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Tony Matelli
Arrangement, 2021
Painted bronze
20 x 18 x 11 in
50.8 x 45.7 x 27.9 cm
(TMA21.008)

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

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Tony Matelli

Arrangement, 2022

Painted bronze, stainless steel, aluminum, epoxy

33 x 18 x 20 in

83.8 x 45.7 x 50.8 cm

(TMA22.020)

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Tony Matelli

Arrangement, 2022

Painted bronze, stainless steel, epoxy, fiberglass

29 x 22 x 22 in

73.7 x 55.9 x 55.9 cm

(TMA22.023)

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Tony Matelli

Jesus, 2016

Concrete, painted bronze, and aluminum

64 x 22 x 25 in

162.6 x 55.9 x 63.5 cm

(TMA21.009)

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Tony Matelli
Joseph and Jesus, 2016
Concrete and painted bronze
34 x 12 x 9 in
86.4 x 30.5 x 22.9 cm
(TMA21.019)

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Tony Matelli
Bust (sandwich), 2018
Concrete and painted urethane
16 x 24 x 29 in
40.6 x 61 x 73.7 cm
(TMA21.022)

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Tony Matelli

Rope, 2015

Pigmented silicone and stainless steel

104 x 55 x 55 in

264.2 x 139.7 x 139.7 cm

(TMA21.010)

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Tony Matelli
Yesterday, 2019

Painted bronze, rub on transfers, urethane, beer can, and
painted steel
48 x 36 x 28 in
121.9 x 91.4 x 71.1 cm
(TMA21.023)

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Tony Matelli

Yesterday, 2014

Painted bronze, steel, fiberglass, urethane, rub on transfers,
mini keg, and beer cans

84 x 25 x 34 in

213.4 x 63.5 x 86.4 cm

(TMA21.025)

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Tony Matelli
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)

VIEW ONE

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Tony Matelli
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)

VIEW TWO

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Tony Matelli

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)

VIEW THREE
(COMPLETE WORK)

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INSTALLATION VIEWS

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Installation view of Tony Matelli's
Timelines
(January 19 - February 11, 2023)
Maruani Mercier, Brussels, BE

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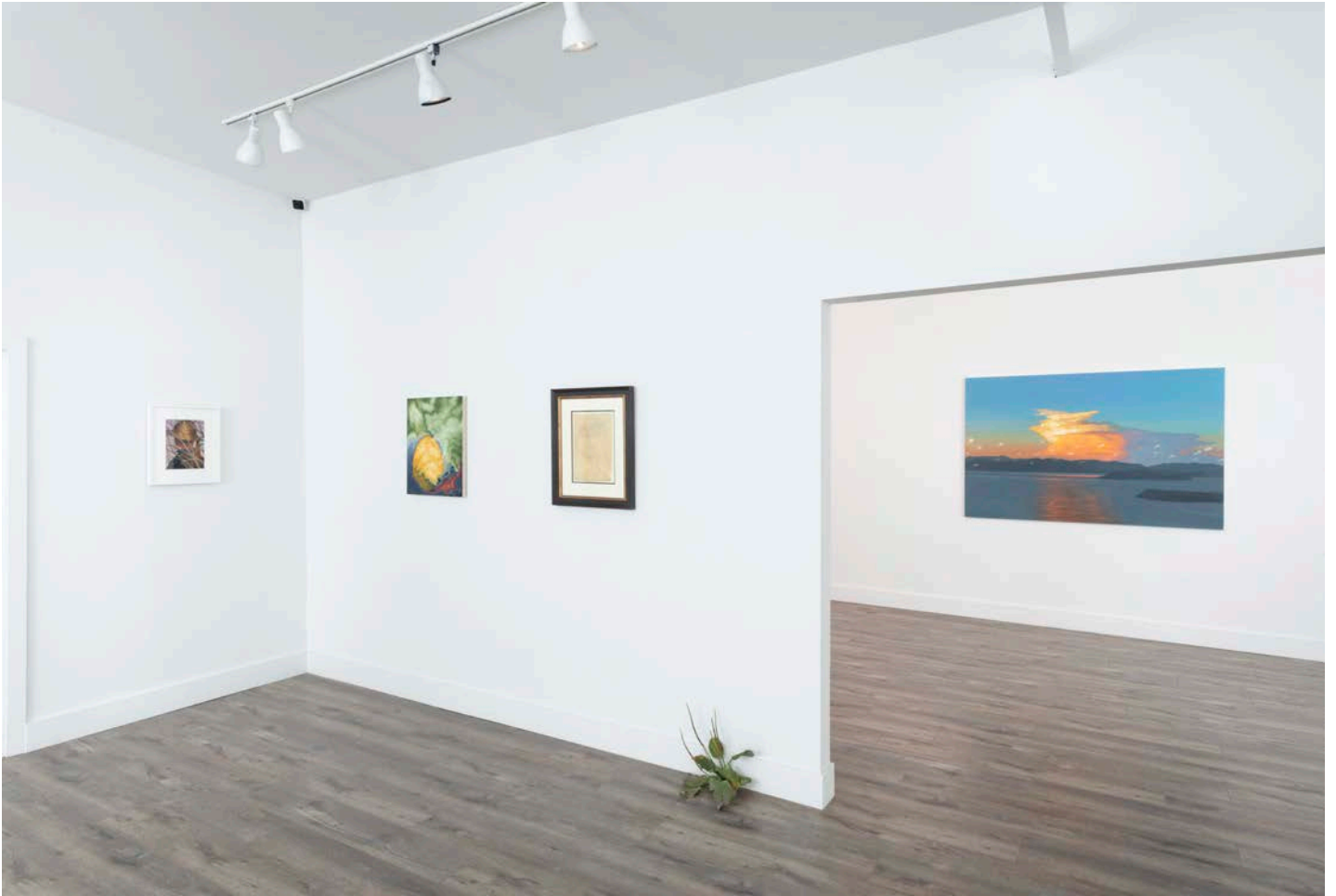
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Installation view of Tony Matelli's
Timelines
(January 19 - February 11, 2023)
Maruani Mercier, Brussels, BE



Installation view of Tony Matelli's
Weed, 2022
at *Taxonomies of Imagination*
(July 30 - August 27, 2022)
Make Room, Los Angeles, CA

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Installation view of Tony Matelli's
Arrangements
(November 12 - December 23 2022)
Nino Mier Gallery, Los Angeles, CA

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Installation view of Tony Matelli's
Abandon
(March 19 - June 20 2020)
Andrehn Schiptjenko, Paris, FR

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Andrehn Schiptjenko, Paris, FR

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Installation view of Tony Matelli's
Tony Matelli
(February 1 - March 9 2019)
Andrehn Schiptjenko, Stockholm, SE

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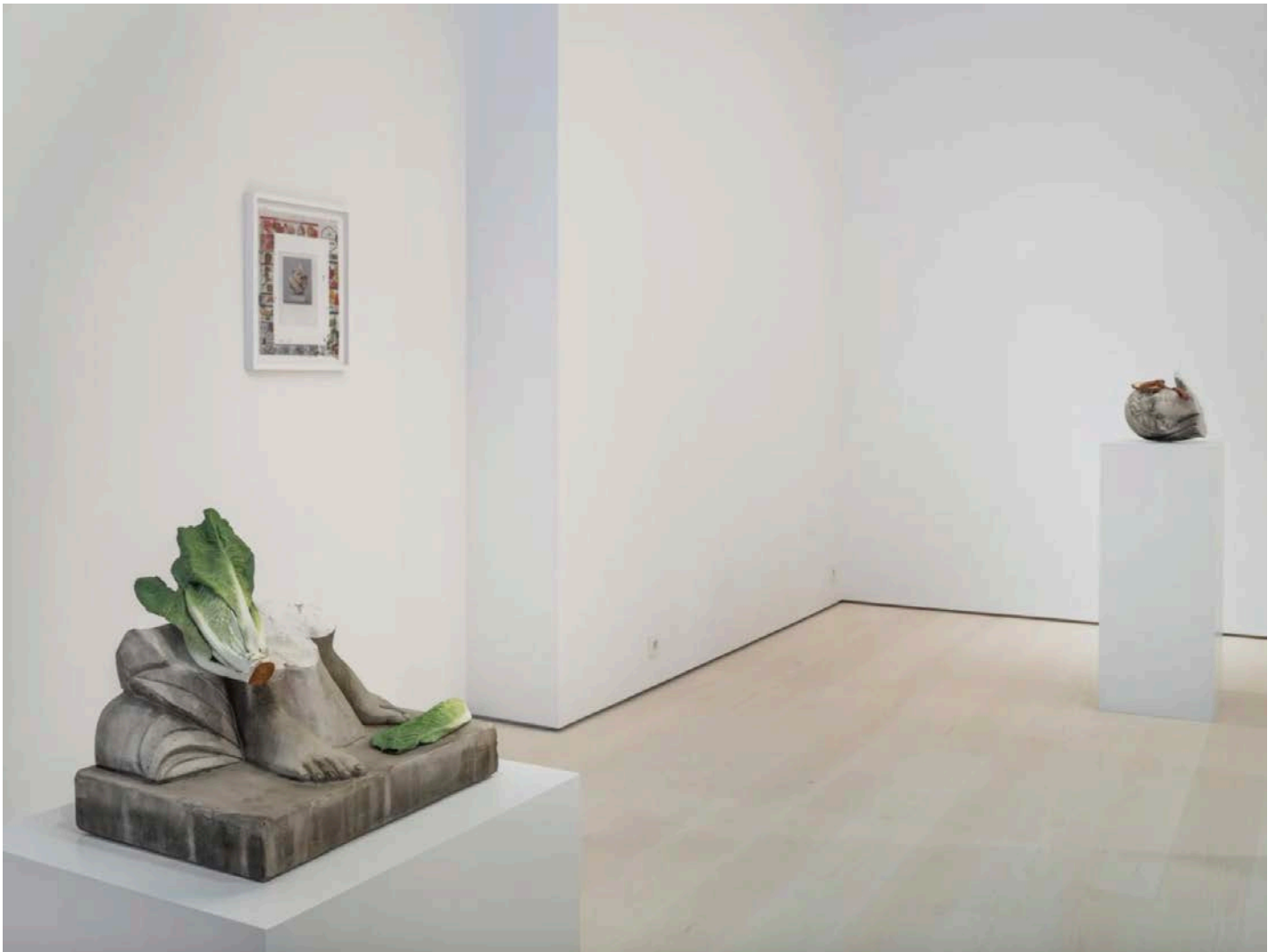
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Installation view of Tony Matelli's
A Human Echo
(August 31 - December 20 2012)
ARoS Museum of Modern Art, Aarhus, DK

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PRESS

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Galerie

September 2021

Discover Highlights from the 2021 Armory Show's VIP Preview

By Jacoba Urist



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.

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SEPTEMBER 2021

Tony Matelli A Sculptor Anchored in Normality

By Kuntz Moureau



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).'

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.

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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.

'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.'

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 International 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 forgotten, and of wasted time that we will never get back.

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 reference 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 unexpectedly, 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 concept 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.

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AD

ARCHITECTURAL DIGEST

AUGUST 2021

Amy Sedaris Loves Her Weed Sculptures

By Brittany Loggins



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

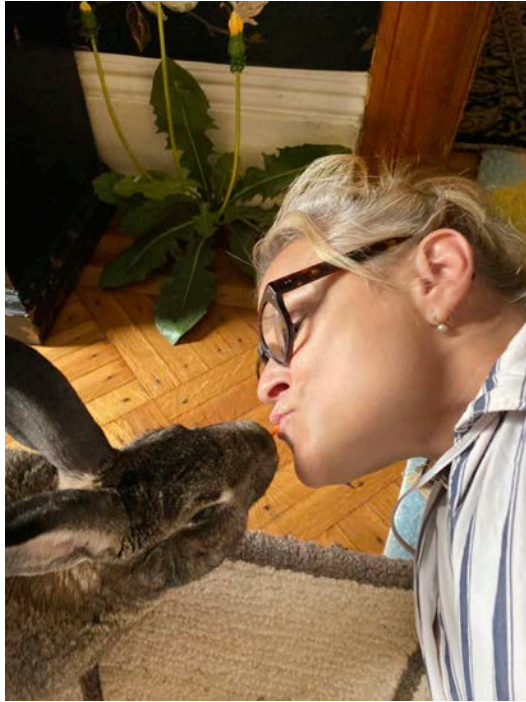
Calling Amy Sedaris a comedian feels like selling her short, but it’s certainly one of the many titles that she can fully claim. She’s also a show creator, writer, actress, and the author of six crafting and hospitality books that are as hilarious as they are beloved. Lots of people fell in love with 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

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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.”

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PATRON

ART / CULTURE / DESIGN

APRIL 2019

At the Joule and Marlborough Contemporary

By Jennifer Klos



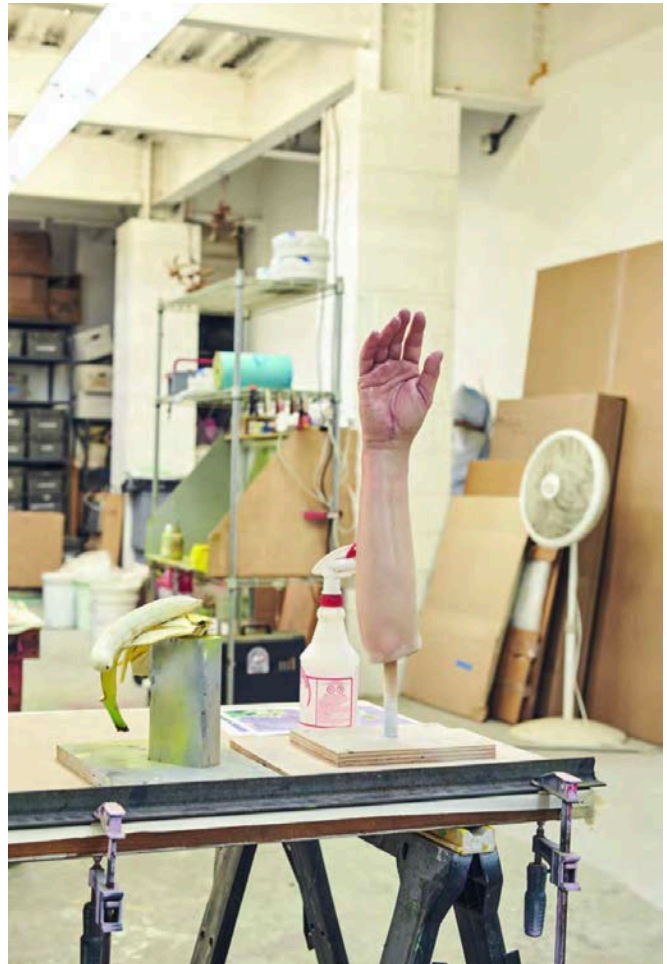
Artist Tony Matelli creates works of art that are eye-catching and thought-provoking with unexpected elements of humor and surprise—a warrior draped in deli meats, a horse with a head of lettuce, or Caesar with a stash of half-eaten fruit. His realistic subject matter is decidedly everyday, incorporating “faux antiquities” or found garden sculptures with that of “perishable objects frozen in time” made of painted bronze in the shape of fruits, vegetables, and meats. These vanitas sculptures capture the passage of time—an abandoned garden sculpture that is at the end of its life juxtaposed with that of shiny and seductive fruit at the height of its potential. Co-organized by Marlborough Contemporary, six of Matelli’s sculptures will be installed in the lobby of The Joule during the Dallas Art Fair.

Born in Wisconsin, Matelli credits his imagination to his childhood. To escape the cultural landscape of the Midwest, he created dioramas, building his own fantasy narratives using model cars and action figures. This sign of “tinkering as a kid” led the artist to a new way of thinking about representation in art school. Matelli questioned, “What happens if I make

this tiny diorama larger?” During his undergraduate studies at Milwaukee Institute of Art and Design, the sculpture department offered him the freedom to explore compelling narratives. After attaining his B.F.A., he pursued graduate studies at Cranbrook Academy of Art. Even though he started as a conceptually oriented artist, he considered the conceptual realm to be “visually boring” and lost interest in it. “I reached towards realism and it felt radical at the time, but in reality, it was a return to my roots,” says Matelli, referring to the tradition of representation that permeates art in the Midwest. Today, the artist runs a hands-on Brooklyn studio where most of his works are made onsite. His artistic process starts with a collage where he gathers his inspiration

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to determine the viability of his ideas. His choice of materials stems from a sense of efficiency rather than a philosophical choice. Most of his concrete or marble garden

sculptures start with a found object, which serves as the perfect base, albeit reborn with the addition of a piece of fruit or meat made of painted bronze. This material creates a very realistic impression of bright colors yet also remains durable for transport and display, both indoor and outdoor. The artist finds bronze to be rewarding—it happens to be “cool,” yet has been used since ancient civilizations, reflecting the historical continuity of materials. Matelli adds, “There’s a bit of magic or fooling the eye in my work, and there’s a sense of wonder but it’s not really the goal.”

Fascinated by the passage of time, Tony Matelli presents his own perception of reality with the symbolism of old and new in his sculptures. When asked about how the viewer experiences the work he explained, “I think of myself as the viewer, I am the primary viewer of my work. I work to my own tastes, and I assume everyone will eventually be sharing my own taste.” It’s this unique perspective, along with the virtuosity, technical skill, and execution that have made Tony Matelli an international success with private collectors, museums, and institutions.

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OBSERVER

APRIL 2019

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

By Helen Holmes



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.

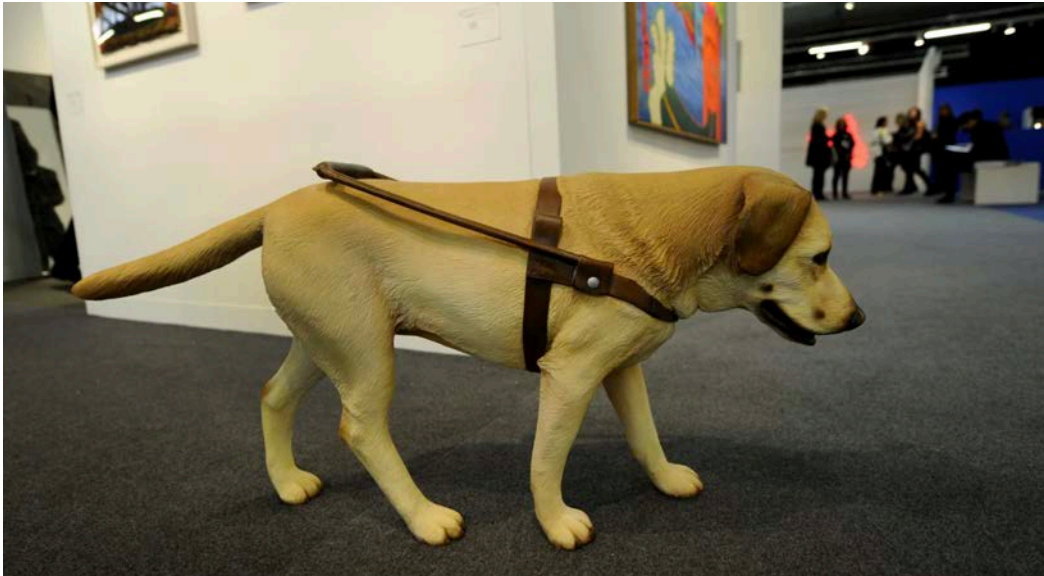
Observer: What are your overall impressions of this year's Dallas Art Fair?

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.

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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.

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.

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

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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."

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.

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Let's Make Dallas
Even Better



MARCH 2019

Take a Stroll Through Artist Tony Matelli's 'Garden' at The Joule

By Natalie Gempel



If you've been to The Joule, you've likely noticed its robust art collection—the giant yellow shell, the crystallized engine, the Byzantine-looking mosaic in front of the elevators. The hotel's latest installment might catch you off guard, though. The scene in the lobby entrance off Main Street is jarring. It looks like a bag of groceries broke over a graveyard of weathered votive statues.

This is New York artist Tony Matelli's strange "Garden," a selection of sculptures on loan from Marlborough Contemporary for Dallas Arts Month (on view throughout April). The series combines decay and perpetual bloom, putting hyperrealistic bronze fruit and meat atop classical figures made of sandblasted concrete.

The most lovely specimen is closest to the door when you walk in: a broken statue of an ancient man laying on its back, with a strawberry covering its eye and a stringy, half-eaten mango on its heart. It's weird but beautiful, the fruit glimmering and ripe on the dull concrete.

Behind this piece, things get a little less appealing. Sausages, blocks of lunch meat, and thick slices of marbled ham have replaced another statue's head in an unsettling pile. To the right, a decapitated head balances a hot dog and a stale bun on its side. Behind these, a smaller statue is crowned with crab legs. A head of romaine, as green as if it had just been taken out of the crisper, is hastily thrown on a horse's back. The final artwork, furthest from the entrance and presiding tall over the others, provides comic relief. A rough, robed figure, sandblasted past the point of recognition and not-a-little-ominous, is adorned with spotted bananas. Two—one peeled and one whole—are worn as a hat, one as an earring, one tucked under its arm, one in its hand, and one at its feet.

The series is a little bit gross, a little bit funny, a little bit sensual, and very different from anything else I've seen in Dallas lately. Stop by The Joule if you want to take a look.

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JUXTAPOZ

FEBRUARY 2019

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

By Sasha Bogojev



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.

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JUNE 2018

How the Scandal around “Sleepwalker” Foreshadowed Today’s Culture Wars

By Alina Cohen



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.

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

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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.

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.

“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.

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Wallpaper*

JUNE 2018

John Galliano's Maison Margiela Artisanal Men's debut adorned by Tony Matelli sculptures

By Dal Chodha



A footless Roman warrior lies broken on the ground, sprinkled with berries and a split mango; a concrete bust of a woman is draped in satsumas. The location is the Maison Margiela atelier at 163 rue Saint-Maur, where a group of four Greco-inspired concrete and marble sculptures by the American artist Tony Matelli have been installed for the occasion of John Galliano's debut Artisanal men's show for the house.

The elegant wit of Matelli's pieces works in tandem with Galliano's theatrical grandeur. Both artist and designer use deconstruction, juxtaposition and trompe l'oeil to provocative effect. 'I've been aware of Galliano as a cultural figure for a long time, but truthfully hadn't known a lot about his work,' Matelli says. 'As far as his own work mirroring mine, or mine mirroring his, to me it is almost irrelevant.' The collision of their worlds reveals similarities and connections that might otherwise be missed. Both Galliano and Matelli transgress the natural state of materials. They both have a sense of passion and poignancy.

There's a fantastic scrappy finesse to Galliano's clothes. The new menswear bespoke line explores how the highest form of dressmaking might look for the modern man. Authentic textiles from classic tailoring and haute

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couture suggested an alternative masculinity. Satin-back crêpe and tweed were bias-cut. More outré organza, chiffon and silk served camp verve. And with their fruits balanced on heads and hips, Matelli's vanitas sculptures have a jester-like quality about them too, though they underscore a deeper, poetic truth about the impermanence of material objects. Repurposed concrete and marble have been scoured, sandblasted and defaced. The fruits are all cast in bronze and then painted as if freshly picked.

'I know people like to talk about these works as playful, but to me they're intended as dark objects,' Matelli affirms. 'They're serious. Even if there's a casualness about the way the fruits are laid on the marble antiquities, I only see the pathos and poetic-ness in them.' These sculptures are in a sense ruined. 'They have come to the end of their material life.' Everything is ever-changing.



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The
Boston
Globe

MAY 2016

Statue that roiled Wellesley College now on display in Manhattan

By Yvonne Abraham



He's back.

The realistic statue of an underwear-clad, sleepwalking man that sparked controversy at Wellesley College in 2014 is now on public display in Manhattan.

The statue of the somnambulant male has been installed on the High Line as part of a public art exhibit called "Wanderlust," which "explores the themes of walking, journeys, and pilgrimages," according to organizers.

"Sleepwalker," the painted bronze statue by New York-based sculptor Tony Matelli, was installed last week, and will stay put for about a year, Matelli told the Globe.

"The public as far as I can tell has been overwhelmingly enthusiastic about it," he said. However, the statue has not always received rave reviews. After it was installed at the Wellesley College campus in 2014 as part of a Davis Museum exhibit, hundreds of outraged students signed a petition asking administrators to remove it, saying it served as a trigger for survivors of sexual assault.

"While it may appear humorous, or thought-provoking to some, it has already become a source of undue stress

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for many Wellesley College students,” the petition said.

However, administrators ultimately decided to leave the statue, noting the installation had served its purpose — to evoke response. Wellesley College President H. Kim Bottomly said in February 2014 that the school “cannot destroy the artistic integrity of this exhibition by moving the sculpture.”

Matelli told the Globe in 2014 that he was thrilled that his piece inspired conversation nationally, and said that those who were offended by the statue “might be seeing things in that work that just aren’t there.”

So far, no petitions could be found to remove the statue from the New York park. However, there have already been plenty of photos.

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artnet

JANUARY 2016

Disputed Scantily Clad 'Sleepwalker' Sculpture Comes to the High Line

By Hili Perlson



Tony Matelli's underwear-clad sculpture of a sleepwalking man was at the center of controversy on a college campus in 2014, with outraged students launching a petition for its removal. Now, the eerily lifelike figure of a man in white briefs wandering in his sleep with outstretched arms is coming to the High Line as part of the group show "Wanderlust," opening in April, Hilarie M. Sheets reports in the New York Times.

The work, simply titled *Sleepwalker*, was created by the Brooklyn-based Matelli for his 2014 solo exhibition "New Gravity" at the Davis Museum at Wellesley College, but was installed on campus, outside the museum, DNAinfo recalls.

However, some students at the all-women's college felt that the sleepwalker was an "inappropriate and potentially harmful addition to [the] community," as stated in the petition launched against it, demanding it be moved inside the museum. The petition calls the sculpture "a source of apprehension, fear, and triggering thoughts regarding sexual assault for some members of our campus community."

"I know people who have had triggering responses to the statue," a student who signed the petition explained in an interview, adding that "the statue was put in a public place without students' consent."

Despite the outcry, museum director Lisa Fischman decided to leave the sculpture in place until July 2014. "I was completely taken aback by this response," she told the NYT, adding that her intention was to show a vulnerable

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depiction of a man, as opposed to the typically monumental representations of men in statues.

“What they see in the sculpture is not in the sculpture,” Matelli commented about the debate. “If you have bad feelings toward this and it’s triggering you, you need to seek sympathy, you need to seek help,” he added.

But not everyone was convinced. The sleepwalker was vandalized with yellow paint splashed on its face, left arm, left leg, and foot. (Matelli’s realistic sculptures seem to inspire strong feelings in their viewers; his Stray Dog piece was vandalized in Manhattan last spring).

How will visitors to the High Line react to the man in white briefs? If the show’s title “Wanderlust” is anything to go by, they might just walk past it without giving it a second thought. “It’s a space always in motion, both because you have to walk from one end to the other and because the city is changing so quickly around you,” said Cecilia Alemani, who is responsible for the High Line’s art program.

It seems more likely that visitors will jump at the opportunity to participate in Marie Lorenz’s project “Tide and Current Taxi,” which will lower water-taxi rowboats from the High Line to the Hudson River. Other artists in the group show include Roman Ondák, Barbara Kruger, Nari Ward, and Kathryn Andrews.

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HYPERALLERGIC

MARCH 2015

Stolen Dog Sculpture Homeward Bound After Off-Leash Stroll

By Benjamin Sutton



Tony Matelli's hyperrealistic sculpture of a seeing eye dog, "Stray Dog" (2014), went truly astray last weekend when it was stolen from the intersection of 72nd Street and Broadway in Manhattan. The bronze pup, a popular attraction since it was installed as part of the Broadway Morey Boogie public art exhibition in September, was found by the New York Parks Department propped up against a tree in nearby Riverside Park.

Verdict: I have a hunch Matelli decided to activate his sculpture by setting it free. This could very well be a case of the tail wagging the dog.

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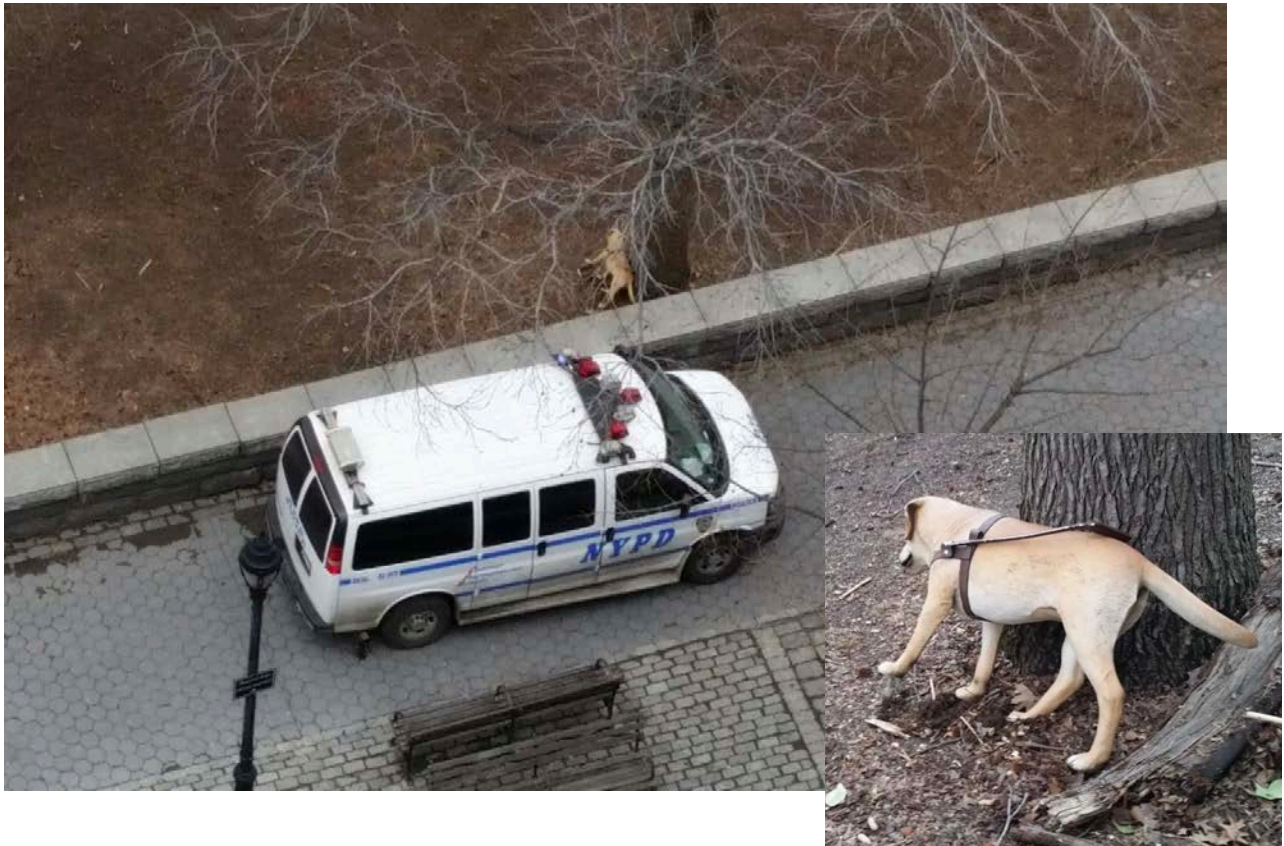
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ARTnews

MARCH 2015

Hot Diggity! Tony Matelli Dog Sculpture Stolen, Recovered in New York

By Hannah Ghorashi



Tony Matelli's hyperrealistic painted bronze sculpture Stray Dog disappeared this weekend from in front of a Manhattan subway station at 72nd and Broadway, where it has been stationed as part of Max Levai and Marlborough Chelsea's citywide outdoor sculpture show, "Broadway Morey Boogie," since last September.

According to the rep for the gallery who shared the news, the seeing-eye dog was found dumped in nearby Riverside Park and is now in the custody of the New York Parks Department. (Photos of the discovery, provided by the gallery, follow below.) Matelli's uncannily lifelike work has been known to provoke some strong reactions. Last year some students at Wellesley College protested a sculpture of a man sleepwalking through campus in his underwear.

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DECEMBER 2014

GQ-Approved Artists You Should Know at Art Basel Miami: Tony Matelli

By Charlotte Anderson & David Bazner



Name: Tony Matelli

Age: 43

Hometown: Brooklyn

Gallery: Marlborough Chelsea

What He's Taking to Basel: "Sculpture (Arrangement, at Marlborough Chelsea), Painting (Hand, at Green Gallery), among other things"

Tool(s) of Choice: "Other people"

Influencers: "Bob Dylan"

Why do you create sculptures in this way?

I started working in bronze 15 years ago, and I found that it was just a great material because it stayed put—it did what you wanted—it did what you told it to do. If it wasn't right you could cut it, you could weld it, you could shape it. I started doing this with the plants because the leaves needed to be so thin and the stems so delicate, and bronze seemed to be the only material that could achieve that. Originally I was doing it in plastic, which was really quite realistic. But those sculptures were floppy; they broke—they weren't permanent enough.

So, walk me through a piece like the lilies.

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It's a very iconic image: a simple bouquet of flowers. The sculpture itself balances on one single bud, so the whole arrangement sits as though it's a flipped image. For me it's about a new type of gravity—a distorted reality. It's a very precise image in that the rendering is super tight, but then there's one simple thing, like the fact it's upside down, that throws it off.

Some of these pieces remind me of Duchamp's readymades, which is weird because they're completely fabricated.

I don't consider myself a pop artist in any way. That's not the dialogue I'm really interested in, although the work uses some of that vocabulary. I'm interested more in a romantic idea of the work where I'm trying to find something maybe darker. I feel that I'm trying to mine my own personal experience in the world rather than talk about culture outside of me. My interests are more internal than the pop artists.

There's more sensitivity.

In a way there has to be. There's an aspect of hyper-realism in this work, but I like to think there's a little more care in it.

When your piece 'Sleepwalker' [a highly realistic outdoor sculpture of a man sleepwalking in his underwear] was installed at Wellesley it actually disturbed people.

I think that this type of work, this type of representational work, has the potential to be really powerful because people connect with it so quickly—they have the ability to empathize with it. That's what I hope my work does. People came at the sculpture at Wellesley from so many different angles. It proved to me was that this was obviously speaking powerfully somehow. It was sensitively made enough to illicit really strong reactions.

What are your thoughts on the art market?

It's just something that happens. I've been working too long to think about what it means; that's like chasing your tail.

Why should people be going out to look at art?

Oh my God! My family was just here last weekend, they're from the Midwest, and I took them to see three or four shows here in New York. And I kept telling them that every month this changes—this thing changes. It's hundreds of rooms for you to look at of free entertainment. It's so special and unique to have a person putting a lot of energy and a lot of money on the line just to make something for you to look at for free. So whatever people say about the art market—prices going wild and things like this—it's still one of the things that everyone can still enjoy. To me it's super interesting and a totally worthwhile to be involved in. It would be like a great band performing every week for free—new material, every week, for free. Can you imagine that? So it's that kind of access. That's what's so amazing about the gallery system, I think.

When did you first come to New York?

I moved here almost twenty years ago and started working immediately, right after graduate school. I moved to Williamsburg in the mid-nineties.

What was that transition like? What was the community like then?

Well, community's an important thing. I was in Milwaukee for a little while for school and then in Detroit. Those places have tiny art communities, and maybe one or two artists (and no more than that) performing on a national

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scale. But you come here and you can find any kind of community you want where people are really trying hard and performing at a top level.

I couldn't imagine being in that small town again and not being able to see something that someone did just for the sake of doing something new or something interesting. To me that's just incredible. That's the incredible thing about New York; it's just jam packed with people trying to do that, wanting to do that, risking everything to do that.

That said, another thing about the art world that I think is really good is that there are many different art worlds. Basel Miami is one thing, but aside from that there are tons of other art worlds. My mom makes watercolors: that is a parallel art world. And so the democratic nature of the art world is something valuable, I feel.

Do you have any advice for someone just coming to New York to become either an artist or an entrepreneur in general?

Yeah. My advice is to show up where you want to be. If you want to be somewhere, go there and just keep showing up over and over again. Eventually you'll be a part of that world. Done. And people don't know that! For some reason they forget it all the time. They're like, 'How do I get involved in this? How do I do that?' Well just show up! It's the art world. It's fucking free. You don't have to pay at the door. They give you beer. They give you free beer. They're inviting you to come. It's totally open.

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FEBRUARY 2014

Tony Matelli Doesn't Believe His 'Sleepwalker' Statue Is Terrorizing Wellesley College

By Gideon Resnick

He stands at about 5'9" with his eyes closed, and he wears nothing besides underwear. He is known as the Sleepwalker, and he's disturbing the student body at the all-girls Wellesley College. I'm not referring to the main character in a Neil Gaiman comic. I'm referring to artist Tony Matelli's outdoor, bronze sculpture that's part of the New Gravity exhibit at Wellesley's Davis Museum.

This week, a Wellesley College junior wrote a petition for the college to remove the sculpture, because she believed it had the potential to trigger sexual assault survivors' traumatic memories. The uproar surprised Tony, and it didn't stop the museum from showcasing his art. Davis Museum director Lisa Fischman stood by Tony's decision to place the sculpture where it is, saying that it provokes dialogue in a meaningful manner.

"Matelli's Sleepwalker—considered up close—is a man in deep sleep. Arms outstretched, eyes closed, he appears vulnerable and unaware against the snowy backdrop of the space around him. He is not naked," Lisa said in response to the petition.

The day before the exhibit's debut, I spoke to Tony to hear his side of the story and see how he felt about the fervor his work has created on Wellesley's campus.

VICE: What did you think of the petition when you read it?

Tony Matelli: No one made the claim that it was triggering. No first-person account came forward to say, "I am fearful of this sculpture." It was a speculative petition signed on behalf of some speculative victim. The petition said a bunch of other things about art and where art should be. I guess people are focusing on this triggering idea, which I'm sympathetic to. I have some empathy towards that, and I can even understand that position. I can't put myself into someone else's head and imagine what scares them and what doesn't.

What was your original intention for Sleepwalker?

This is not the first time that I've made a sculpture similar to this. I've made a couple other sleepwalkers. One was a sculpture of a woman, and one was a sculpture of a much younger man. When I was planning for this show, I knew that I was going to do the ground floor, and I knew that I was going to do the top floor. I thought it would be cool to do something outside also. Typically when you think of outdoor sculpture, you think of big, blocky, kind-of-alien, modern artwork that feels like a real exertion of machismo—like a real exertion of corporate identity. I wanted to make something that felt really vulnerable outside and felt very lost and fragile, because outdoor sculptures never ever do that.

How does the statue's placement outdoors tie into the exhibit?

The show takes place in the museum on two floors: the ground floor and the fifth floor. There are two sculptures outdoors, including this one. The reason it's in that location is that from the upstairs of the exhibition, on the fifth floor, there's one window that looks out over the campus. I wanted the sculpture to be visible from that window so that you could be on the top floor of the show, seeing the very last room of the show, and through the window

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you could see the figure in this really vast, snowy landscape from above.

How has the museum responded?

It's a college; it's a learning institution. People should be talking about all sorts of things, and I think that's the position of the museum right now.

Has any of your past work generated this kind of a response?

I have never had this visceral of a response. I think it's been really interesting to see that develop over social media and to see how quickly it can get blown out of proportion. Also, the level of discourse is so bad because everyone's communicating over Twitter—it becomes really difficult to have a nuanced position. I think once everyone calms down a little bit about this, we'll be able to move past it.

Do you want your work to elicit these responses?

No, I don't. I'm not that type of artist. I think the show for one thing is a very quiet show.

The works are somewhat solemn, and they don't have the volume you might expect them to have. Sleepwalker itself is a very quiet work; it's the sculpture of a man who is utterly passive. He is asleep in public, in a fugue state. It is not a work that, to my mind, elicits any kind of violence or threat in any way, so I don't see this as anything that should be construed as controversial.

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TIME

FEBRUARY 2014

Man Up, Wellesley: You're a Generation of Sheltered Children

By Charlotte Alter



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-

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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.

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SLATE

FEBRUARY 2014

Wellesley Students Complain That a Statue of a Man in His Underwear Is “Sexual Assault”

By Amanda Marcotte



The Davis Museum at Wellesley College is holding an exhibit of the work of sculptor Tony Matelli, and to help advertise the exhibit, the museum placed one of Matelli's statues outside. Titled *The Sleepwalker*, the realistic-looking statue shows a bald man in his tighty-whities lumbering forward with his arms outstretched, his eyes closed, and his head lolling around in deep sleep. It's funny and is, unsurprisingly, a big hit on Instagram. It's also creating controversy, as reported by the *Boston Globe*, as many students object to the statue on the grounds that it's scary. Zoe Magid, a junior at the university, started a Change.org petition demanding that the statue be moved inside the museum. "Within just a few hours of its outdoor installation, the highly lifelike sculpture by Tony Matelli, entitled 'Sleepwalker,' has become a source of apprehension, fear, and triggering thoughts regarding sexual assault for some members of our campus community," she writes, adding variations of the word trigger two more times.

The museum director Lisa Fischman responded to the petition in an email that highlights how much the statue does not resemble a rapist who is coming to get you: "Arms outstretched, eyes closed, he appears vulnerable and unaware against the snowy backdrop of the space around him. He is not naked. He is profoundly passive. He is inert, as sculpture."

This email did not placate the critics of the statue, who left dozens of comments, mostly written in feminist

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jargon. “Your claim that Sleepwalker is passive is spoken in privilege and without regard to the many students on this campus who have faced and survived assault, racism, and many other forms of violent oppression,” writes one commenter. Another likens the statue to real-life sexual assailants and harassers: “You claim that Sleepwalker is inert, passive - free of action or blame. Funny, so do his real-life counterparts.” One woman gets a wee bit excited with, “He ‘appears’ like a creepy pervert! There are so many talented artists who create BEAUTY! This is not art! It’s a sexual assault!” Notably, no self-identified rape survivors piped in to say that the statue reminded them of their own experiences, but that didn’t hold back the tide of speculation that it might traumatize them.

It’s hard to pick the “best” comment, but here’s one of my favorites:

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. Even unconscious and vulnerable, he is threatening. “Arms outstretched, eyes closed,” he lumbers forward, quite literally unable to acknowledge the presence of his (in this context) largely female spectators. What a perfect representation of the world outside of Wellesley, where women and people identifying as women are often subject to a similar ambivalence. “I’m not even conscious that I’m wandering through your lady landscape,” the statue says. “I do not have to experience you. I feel about you the same way I feel about the snow. But you have to experience me, and I don’t care.”

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. To be clear, there are as many, if not more, voices supporting the statue. Sadly, none of the defenders mentioned the selfie possibilities in their largely high-minded arguments about freedom of expression.

I’m sure this story is on its way to a conservative media outlet near you, where some white, privileged man in tighty-whities will roll his eyes about the hysterical feminists, which, in this case, well—good call. Still, one thing I’ve been trying to keep in mind is that the women getting wound up about the statue are really young and just starting to explore the identity of “feminist.” College is a time for taking everything too far, from drinking beer to sports fandom to sexual drama to using your fancy new vocabulary words picked up in women’s studies courses. Which doesn’t mean that one should refrain from having a laugh over this, of course. Let’s hope Fred Armisen and Carrie Brownstein are taking careful notes for the next season of *Portlandia*.

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HYPERALLERGIC

FEBRUARY 2014

Sleepwalking Through Artistic Controversy

By Robert Moeller



Alice Neel's brilliant, seemingly off-the-cuff portrait of two students from Wellesley College, painted quickly in New York City in 1967 and now hanging at the school's Davis Museum and Cultural Center, freezes an amazing amount of information in a moment so fraught with change that one can almost feel the ground shifting under the subjects' feet. Neel, who roughed it out and was roughed-over during a career mostly ignored until later in her life, captured and distilled the uncertainty, awkwardness, and fragility that courses through the sediments of every young person's life.

Almost 50 years later, Wellesley students are once again front and center. And the uncertainty, awkwardness, and fragility are still there. A sculpture called "Sleepwalker" by the artist Tony Matelli, depicting a rather ordinary white man clad in just his underpants, arms outstretched, seemingly in search of a middle-of-the-night fix, lurches out into campus space. "Sleepwalker," which is part of Matelli's current exhibition at the Davis Museum, New Gravity, has an appealing helplessness; it captures the sort of nocturnal befuddlement we've all experienced and transports the graininess of those dark moments out into the light.

The figure is hardly the stuff of nightmares, yet it somehow struck a wholly negative and somewhat absurd chord with some of the students and alumni of the college. Apparently, the sculpture might act as a "trigger," according to the language of a petition circulating about the work, to victims of sexual abuse, a concern amplified by the work's placement right in the middle of campus. The petition requests that the sculpture be moved indoors, and

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its appearance earlier this month was followed by a huge amount of media attention. Of course, the controversy has fizzled as quickly as it went viral, and the sculpture remains.

The sleepwalker, now knee-deep in snow, has turned into an attraction akin to a meteorite that lands in a farmer's field. People are coming from all over to see it. It has been clothed, posed with, and photographed almost constantly. Oddly, given the reaction of some at Wellesley, the general feeling generated by the work (at least while I was present) seems to be one of bemused endearment rather than trepidation.

The rest of the Brooklyn-based Matelli's show sits safely inside the Davis Museum, but given the lackluster quality of the work included, the controversy outside seems far more interesting. That is, unless you're a fan of lavishly fabricated work so utterly static and lifeless that it triggers a slight urge to petition for the removal of the exhibition in its entirety. Matelli suffers (on a smaller scale) from the Koonsian tendency of trying to infuse ordinary objects with a kind of deluxe irony and intensity that chronically misses the point.

Working in bronze, the artist launches rope into the air, mimics the surfaces of smudged and dusty mirrors, upends flowerpots in gravity-defying acts of nothingness, and banally studies kicked-out window frames as if they were portals into the universe — or, conversely, depending on where you stand, back into the deepest recesses of your interior life. Yeah, there is a vague sort of dread present here, but mostly it consists of dreading what misstep the artist might take next.

There is, however, a bit of hope. A second lifelike figure titled "Josh" rises up off the floor, his shirt just brushing the ground. Along with "Sleepwalker," "Josh" is the best work in the show. Clad in shorts, the figure rises off the ground, or perhaps is just about to crash into it. This spatial question mark in regard to the figure's destination causes you to hesitate and continually reengage with the work. The horizontal orientation suggests that Josh is landing rather than ascending, which prompted for me memories of people falling from the World Trade Center. Then again, the calmness of his demeanor may suggest otherwise, and his casual clothing hints at a concert crowd-surfer.

Whatever your interpretation, the piece works at making you stay involved, looking for answers. Like everything else in the show, "Josh" is meticulously fabricated, but instead of deadening the effect and larding it with a pompous clutter of ideas, Matelli deftly lets the viewer do some of the work.

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HYPERALLERGIC

AUGUST 2011

Courtney Love's Hole Inspires Art Show

By Emily Colucci

With the exhibition *Pretty on the Inside* at the Paul Kasmin Gallery, co-curators KAWS and Erik Parker reveal that they must be fans of the Courtney Love-led band Hole — and its debut album and song for which it is named — but they also make us wonder about the show's connection to music.

Since I am a sucker for day-glo paint, I enjoyed the brightly colored cartoonish works in the show but questioned the overall theme of the exhibition being based on an album and song that I doubt many people under the age of 25 remember.

Filled with paintings, drawings and a few unexpected sculptures, *Pretty on the Inside* brings together different generations of artists who work with Pop and cartoon imagery. From Peter Saul and Karl Wirsum, who are known for their acid-colored works from the the 1960s, to a street artist like KAWS, who is more commonly associated nowadays with vinyl toys and Hennessy bottles, the works in the exhibition showcase the fun, liveliness and also the beauty of comic and cartoon-based art. With the various generations of artists, its obvious that KAWS and Parker envisioned the exhibition as a landmark, but the trendiness of the 1990s nostalgia ingrained in the theme weakens the enduring power of the show.

Even though using Hole as an inspiration may not have been a great idea in the long run for KAWS and Parker, a connection between Hole's music and the comic inspired works in the exhibition can be found. While walking through the show, I realized much like the dichotomy between Courtney Love's screeching vocals and the flawed beauty of Hole's music, the works in *Pretty on the Inside* reveal an emotional depth even with the jarring and, at times, painful brightness of the paint and cartoon imagery.

Tony Matelli's "Double Meat Head" was the work in the exhibit that seemed to come out of nowhere. After looking at painting and drawings using loud colors to create beautiful works, the bronzes representing a self-portrait out of meat that eventually, in the second sculpture, has disintegrated into a rotting, fly-ridden pile seems out of place in the exhibit. However, the sense of the ordinary materials, whether comic illustrations or meat, and the beauty in their chaotic decay fits in with the theme of the exhibition.

While the works in the Paul Kasmin Gallery's *Pretty on the Inside* reflect the same dissonance and wasted beauty of the Hole album, the legacy of the exhibition may be harmed by using a near obscure Hole album and song, playing into 90's nostalgia. Looking at how this exhibition will be viewed in the future, the question asked by Courtney Love in the song remains: Are they pretty from the back?

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ARTFORUM

MAY 2010

Tony Matelli

By Jacquelyn Davis



“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.

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FRIEZE

JUNE 2003

Tony Matelli

By Ronald Jones

The evening that Tony Matelli's recent show 'Total Torpor' opened, the United States Air Force dropped its first 4,500-pound GBU-37 bomb, the so-called 'bunker-buster', on a Baghdad target; the northern front was opened by 1,000 US Army paratroopers dropping into Kurdish-controlled territory; and Robert M. Rodriguez spent his last night on earth. A corporal in the 1st Tank Battalion, 1st Marine Division, Rodriguez was killed in action that evening along the banks of the Euphrates, the spine of early civilization. Seeing *Sad Skulls* (2003), one of three sculptures in Matelli's exhibition, it was impossible not to think of the imprecise but poignant coming together of an ancient culture and Robert's hard-as-nails death.

The sculpture comprises a stacked and balanced pile of perfectly bleached and lifelike skulls; the adult ones complete with busted and rotten molars and the baby ones complete with teeth snug in their elfin skulls. With a slight but deft alteration in bone structure, however, Matelli reversed death's grin into a good sulk, turning down the mouth at each end. The impression left was that while these departed souls must surely envy our flesh and blood, they are in unison with the voices of those early American tombstones where the dead speak from the grave, smugly reminding the living that we too will rot. Matelli's work has such an uncommon liteness that human skulls plastered with a scowl can mime 'misery in Disneyland' then hang a hard right in the direction of Pol Pot's home-made disaster, before throwing it all into reverse with a summons to imagine casualties of war.

This suppleness provides Matelli with uncanny lightness of touch in tiptoeing over the eggshells of art history, as we were reminded when he made a graceful touchdown atop Gustave Courbet, Jean-Honoré Fragonard and Jean-Antoine Watteau in *The Wanderer, Hunter and Reverie* (all 2002). *Sad Skulls* epitomizes the contemporary nature morte, and in *Total Torpor, Mad Malaise* (2002) the still life scattered around its base rivals the antique vanitas where mortal power inevitably curdles. On a dreary (but reasonably priced) nylon carpet, stock depressants, stimulants and venues for sexual fantasy have been strewn like so much used-up debris; empty beer cans, coffee cups and the wildly beloved catalogue of naughty nighties from *Victoria's Secret*. Taking a page from Pieter Claesz, Matelli quotes from the inventory of modern objects that symbolize the vanity of worldly pleasure and, of course, the brevity of life. However humble the array seems, it is made up entirely of excessive instruments of pride and temporary pleasure once in the hands of the misshapen nude who reclines on the platform just above.

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CV

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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

2023 *Timelines*, Maruani Mercier, Brussels, BE

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: 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

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Tony Matelli, Selestat Biennale, 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

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- 2023 *HYPERSENSIBLE*, Musee d'Arts de Nantes, Nantes, FR (*forthcoming*)
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

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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, Bobox, 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 *Tony Matelli, Olaf Bruening, John Miller*, Gary Tatintsian Gallery Inc., Moscow, RU

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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 Abenteuer der Wirklichkeit, 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

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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
Contemporary 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 Gallery, 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 Guerra Contemporary 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

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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 Grottesque, 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

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- 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 Stockholm
Konsthalle, 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, Köln, DE
- 2011 *Glass of Water*, Künstlerhaus Bethanien, Berlin, DE, and Verlag der
Buchhandlung Walther König, Köln, 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

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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
Musée 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