佈局

ARRANGEMENTS

TONY MATELLI

托尼·馬特利



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托尼・馬特利

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佈局 ARRANGEMENTS

TONY MATELLI 托尼·馬特利

「佈局」是美國藝術家托尼·馬特利（Tony Matelli）在台灣首次個展。馬特利的雕塑一向被視為高度擬真、超級寫實，然而他的創作並非都是客觀如實的再現，而是混雜著荒誕的黑色幽默，刻意營造一個意義懸置，不穩定、不舒適的觀看情境。

馬特利的創作幾乎是我們平常熟悉的題材，像是鏡子、古典雕像、香腸、蔬果、雜草、花卉、水杯、繩子等物，但在顛倒、懸浮、失衡、失能、失效等佈局手法下，他把時空的秩序破壞殆盡，讓觀者從中經驗到一種受挫的、受阻的觀看，視覺感知的混亂與焦慮，而這正是他意圖建構的另一種自主性美學邏輯：反抗定義，懷疑並挑戰事物的既定結構，創造屬於自己的情感連結和詮釋空間。

> **我許多作品的誕生，來自於自我與社會之間的摩擦。**
> **—— 托尼・馬特利**

展名「佈局」取自二樓展場的系列作品名稱 Arrangement，馬特利以作品在三層樓空間的「顛覆式」編排作為藝術策略，將形式重新定位排列，由此思考存在的構成，以及事物的價值與意義如何被分配賦予，並藉此處理自我慾望在社會體制下所擦碰出的衝突和矛盾。馬特利作品的空間佈局有意識地擺脫物理現實的拘束，亦希望觀者在展場「攀升」（ascension）的過程中，能引發或多或少的忐忑和無法言說的自由感受。

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

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

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

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

專文

超級寫實之外——
談托尼．馬特利的佈局

蔡宗祐[1]

這是我第一次在台灣看到托尼．馬特利 (Tony Matelli) 的作品，作品展出在位於南投的毓繡美術館。在這個總是在關注在地、忙著梳理地方歷史的台灣地方美術館時代，這檔展覽的氛圍有點符合毓繡它的地理及藝術位置，處在一個有點邊緣且不跟進流行的位置上。這個展覽是要讓觀眾到場來看作品、想事情，不是離開作品去坐在椅子上聽知識。

對於第一眼看到作品的我來說，如同展覽簡介上說的：「馬特利的雕塑一向被視為高度擬真、超級寫實」的特質。但是，很奇怪的是，我並不會去佩服創作者超級寫實的技術。如果以歷史的時間軸來看，將作品雕刻 (畫) 得「栩栩如生」，是美術史上到現代主義之前的一個重要追求。這種好像真的、甚至是賦予作品生命的寫實能力，是一種了不起的能力，也是最能讓觀眾佩服的。因為這是我們大眾做不到的事情，也是藝術專業與一般人最顯而易見的區分：你得知道其中的專業技術知識，並且投入大量時間去做，才能有這樣的成果。

但是今天如果看到超級寫實的物件，除了佩服其專精的手工藝技術外，及思考「這是不是作品？是不是藝術？」這樣老掉牙的問題外。畢竟，如同「寫實」在繪畫歷史上的思辨，當我們用理性去判斷真實之後，會發現它終究是被做得像是真實物件的顏料與材質。它同時也必須面對「這個跟工廠客製化的模型差別在哪裡？」的挑戰。當然，在當代藝術世界中，現成物直接拿來展示早已經習以為常，許多作品都是工廠客製化再拿到展場的呈現。兩者之間的差異在於在展場中的作品是否向現實或藝術世界發出想法的提出、以及是否超出某些既定規則之外。是阿！除了看到取材上與一般古典雕塑或坊間常見的造型不同、有某些延續普普的日常物件、一些生活中不是大敘述的小物件的選取外，讓作品「無法出現在正常或習以為常的位置或關係上」，是他另一個顯而易見的手法。不管是將蔬果與古典雕刻造型並置的雕塑、上下顛倒的人像或花卉，或者猶如小男孩淘氣的剪貼作業，讓頭部出現在不該出現的位置或多了幾顆頭的人像雕塑及繪畫、讓製作逼真的錢幣漂浮在水面上、以及像是現實生活中不會在展牆角落長出植物的植物雕塑。也許就像天生無法正規風格打球的前職業籃球運動員傑森．威廉斯 (Jason Williams) 一樣，不願意讓他的作品，好好的、正常的樣貌出現在這個現實世界中。

對於一般人來說，他的作品做的讓你覺得好像就是真的，但又馬上讓你知道物件並不會以那樣的方式存在真實世界中。他創造一個在日常生活中的一段段脫軌、不知如何的今日生活狀態，也因為馬特利的作品總是對應於當代的生活，他的展場燈光總是傾向以日光燈全場照明的方式，不會有聚光落在作品身上，製造出強烈光影效果的古典氣息。他的作品讓習慣被文明教化的當代大眾發出莞爾一笑的只能說：「藝術好難懂」的自嘲；對於藝術世界來說，或許這種單純不願意將作品「好好的」做出既定的樣子，正是在無俚頭、不正經、輕鬆幽默的作品氛圍背後，藝術家不再重複陳腔濫調的對大眾說教、認真面對藝術的輕巧姿態。

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1 台灣嘉義人，畢業於國立臺灣師範大學美術系創作理論博士班、國立臺南藝術大學造形藝術研究所，現居住於台南。蔡宗祐以繪畫作為主要的創作形式，跳脫傳統繪畫體制的框架，以油畫、壓克力、水墨等不同媒材，在生活中寫意的一瞥與一撇，於平民的日常小事發揮他獨特的觀察與取景。他並不忌諱將作品畫得很「使壞」、很「歪」，而是在不斷試錯中找尋一條新的路徑。

Essay

Beyond Hyperrealism —Tony Matelli and His *Arrangements*

By Tsai Tsung-Yu[1]

This exhibition, held at the Yu-Hsiu Museum of Art in Nantou, is the first time I have seen Tony Matelli's work in Taiwan. In a time when Taiwanese art museums often focus on local themes and explore regional histories, this exhibition's atmosphere somewhat reflects the museum's geographical location and artistic stance—a somewhat peripheral position that does not follow mainstream trends. It encourages viewers to observe and reflect on the artworks instead of passively listening to explanations.

At first glance, the statement in the exhibition introduction—"Matelli is known for his hyperreal, meticulously crafted sculptures"—is accurate. However, strangely enough, I do not find myself impressed by the artist's hyperrealistic techniques. Examining the historical timeline, creating works (whether sculptures or paintings) that are "vividly lifelike" was a significant pursuit in art history prior to modernism. This ability to make art appear real or even breathe life into it is impressive and likely to evoke a sense of awe in viewers' minds. This is because the general public cannot achieve it, and it clearly sets professional art apart from that made by amateurs: one must master technical skills and dedicate a significant amount of time to achieve such results.

Nevertheless, when observing hyperrealistic artworks, beyond simply admiring the incredible craftsmanship, we often fall back on asking worn-out questions like: "Is this an artwork? Is this art?" After all, similar to philosophical debates on "realism" in art history, upon rational examination of reality, we eventually come to see that these are simply paint and materials arranged to resemble real objects. At the same time, realist art must also address the challenging question: "How is this different from factory-made custom models?" It goes without saying that, in the contemporary art world, the direct display of readymades as art has become common, with many pieces being factory-customized and shown in exhibitions. However, the key difference lies in whether the exhibits communicate ideas to reality or the art world, and whether they go beyond existing viewing standards. Indeed, apart from creating works whose subjects differ from classical sculptures or forms we commonly see—often choosing everyday objects in line with pop art's focus on small, mundane items rather than the grand narrative—the artist uses another straightforward method: these works "do not appear in normal or familiar positions or relations." These include sculptures juxtaposing vegetables and fruits with classical sculptures; inverted portraits or flowers; pieces resembling a mischievous boy's collage work, which places heads in odd positions or multiple heads on figure sculptures and drawings; realistically crafted coins floating on water; and plant sculptures emerging from unusual corners of exhibition walls. Perhaps, like former professional basketball player Jason Williams, who was born unable to play in a traditional style, the artist does not want his works to seem proper and regular in this world.

For the general public, Matelli's work evokes a sense of reality, making objects seem real, yet he quickly reminds viewers that such objects do not exist in our world. He introduces snippets of disconnection in everyday life, reflecting a sense of uncertainty about how to be in the modern world. Because his art consistently relates to current life, he prefers fluorescent lighting throughout the entire exhibition instead of spotlighting individual works to create the dramatic lighting effects typical of classical settings. His works often elicit a wry smile and self-mockery from contemporary indoctrinated audiences, making them feel "art is hard to understand." For the art community, this clear rejection of creating "proper" works that conform to preconceptions—favoring an atmosphere of absurdity, tongue-in-cheek humor, and lightheartedness—serves as a clever gesture by the artist to avoid clichés and abandon the didactic, overly serious tone that art often takes when addressing the public.

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1 Tsai Tsung-Yu was born in Chiayi, Taiwan. He earned his Ph.D. in Art Creation and Theory Stream from the Department of Fine Arts at National Taiwan Normal University and his MFA from the Graduate Institute of Plastic Arts at Tainan National University of the Arts. Currently based in Tainan, he primarily works in painting, diverging from traditional frameworks by employing diverse media, including oil, acrylic, and ink, to "lyrically" depict fleeting glimpses and spontaneous moments from everyday life, applying a unique perspective and framing to everyday topics and ordinary subjects. He is not afraid of making his paintings look "mischievous" or "unorthodox," embracing trial and error as a way to discover new creative paths.

走進托尼．馬特利的佈局

羅智信[1]



技巧之人大道

夏末的紐約長島市，走過四周無人影的工業區大馬路，終於抵達馬特利 (Tony Matelli) 工作室的地址。我拿著兩杯冰美式，內心盤算著怎麼開啟初次見面的溫暖招呼。

冰美式冒著汗，試圖按了幾次門鈴也繞了街區幾圈，我依舊站在一扇緊閉的門前，地址無誤，門口也標誌著「Matelli Studio」，遮雨棚上寫著「ITO NY」的字樣，其中的 I 被用漆塗改掉——這是藝術家展現幽默的方式吧——底下的 I 還微微隱現。八成有一間叫做 ITO 的公司曾經在此。

門內依舊無聲無息。

短暫的迷航，在與馬特利通上話後，化為一個饒富意味的開端：「抱歉造成了困擾，我們剛搬了工作室，那是我的工作室舊址，我馬上派車去接你！」

繞道是我的日常，經常也因此有意外收穫，那扇無人應答的門，正巧座落於 Skillman 大道邊上——技巧之人大道，恰巧客觀形容了馬特利那些以精湛手藝著稱的超寫實雕塑作品。這似乎是個安排好的意外，我可能不小心進入了馬特利藝術世界的佈局。荒蕪路邊的蔓生雜草現在看起來也挺有含義。

1 羅智信是一名藝術家，他的實踐領域廣泛，橫跨大型裝置、雕塑、劇場、空間設計與藝術指導，並將創作延伸至酷兒社群的活動策劃。他也偶爾寫作，將其視為藝術計畫中的素描形式，或作為其他藝術家的肖像畫。

混亂白日夢工廠

終於見到馬特利，他站在門口迎接我，介紹著空間、工作室成員與夥伴的同時問我咖啡要不要加牛奶。

我盯著他的白色工作服上衣，上面有著類似的髒污劃痕——和我在毓繡美術館看的那個「分身」類似。

這是他們第一個禮拜正式使用這個空間，一切都還在建置、調整中。我稱讚一切都很乾淨有秩序，他回應說現在還不是正常狀態（現在還不夠乾淨！）。他在許多訪談裡都提到自己經常在做白日夢，一整天面對著各種持續的胡思亂想。我以為那些大膽怪誕的思想會具體現實化延伸至真實空間，讓現實像夢境般有著模糊的邊界。出乎意料，眼前的規劃精準而細膩，肯定都是經過細心安排。

「我沒辦法在混亂的環境裡工作。」

我的詮釋是這些膨脹的奇想需要被整理收攏才有辦法過渡至現實。人們想像藝術家的的創意工作總是激情四射，靈感降臨時刻彷彿天啓般驚心動魄，殊不知創意的背後是無數的重複累積，即便是最狂野的想像力，也是從基座開始，一磚一瓦的搭建起來。馬特利使用了「心靈內部」（interior of the mind）來形容他腦袋內部的世界。我很喜歡這個充滿畫面感的說法，像是立即來到一個具體的空間，裡面堆放著各種出乎意料的物件、元素，同時也描繪了氛圍與情緒。不只是參觀者感到驚奇，我想就連藝術家本人也持續在發掘與探索——他也在理解自己的「腦袋」裡裝了什麼。

佈局：失能、顛倒、失重

我和馬特利說我很喜歡佈局這個展名。聚焦於過去十年間的創作，他希望這個展覽標題可以直接呼應作品，同時也保有一定的開放性。

「喔你說那些花！插花其實就叫 flower arrangement 對吧」我這才反應過來。

「其實二樓那兩件頭顱錯置的自塑像也叫 arrangement 喔」他補充道。

拜訪工作室之前我去了一趟美術館看展，對我來說，最直接、強烈的感受是關於整個展覽的佈局。美術館內斂細緻的空間分為三個樓層，各樓層被處理……甚至可說是強烈的切分成三個不同的世界。從厚重、顛覆到無重力，隨著拾階而上，作品的轉向與推進是很明確而無法忽視的，這改變並不只呈現於作品的物理狀態，更強調於作品中所隱含的精神狀態。我們聊起他如何成為一個藝術家，聊到他如何「抵抗」——抵抗各種「被強加的常規」；抵抗社會結構與價值觀等無形的「佈局」；甚至，在這資本驅動的世界裡，身為一個藝術家即為一種抵抗的形式。

我不知道我為什麼提到恐懼，可能我在他作品當中感受到一種受脅的不安全感，但這力量並非只來自單向施加，我同時也看見了那些充滿生命力的抵擋、對抗與反叛，來自被拋擲的香蕉皮、灰塵上暫時的標語、角落頑強生長的雜草……它們即便微小，但姿態明確！

自由是可懼的嗎？

我問馬特利：「你怕什麼？」，在問候亞洲之旅如何之後突然接這題我自己也是沒預料到。短暫收起歡快的聲調，可能是問題太突然、範圍太廣泛或是開始認真思索。

「我想我很害怕做一份『正常』的工作吧」他回答。

這一題有點難答。我分享我最近總是在觀察身邊其他藝術家，想知道他們創作、生命的核心主題、燃料是什麼？話題繞回旅遊，茶几上還擺著他在京都買的甜點，看起來小巧精緻。

異地的事物一切新鮮有趣，但其實好累人，像是總開著高解析度沈浸模式，格外耗能。我想我完全能夠理解他在說什麼——作為觀光客，紐約並不是一個讓你來放鬆的城市。異地旅行是一個高強度的感官鍛鍊，它將你從習性中拔除，讓你看得見最尋常的差異與分別。

「旅行當然愉快，但我挺想念工作室日復一日的尋常日子。」

這是通往他創作核心的第一把鑰匙。他終其一生所恐懼的，是那份「正常的工作」——一種被外部世界所定義的、失去自主權的常規。然而，他卻極度依賴、甚至享受由自我意志所建立的「平凡日常」。那規律的作息、工整的工作台，如同船的錨點，是為了讓他的心靈（interior of the mind）能夠安全地潛入更深、更黑暗的無意識海洋中去做夢、去胡思亂想。他的自律，是被用以抵抗這個世界所有僵化規則的強大武器。

「自由」是他作品中一個重要的關鍵字。他提起了《賈許》（*Josh*），那尊以他朋友為名的雕塑，以一個不可能的姿態水平漂浮於空中，像一場被凝結的夢。馬特利說，他想透過這件作品去具象化那種「與現實的斷聯，以獲得純然的自由」，但它同時也深刻地表現出另一面：「一種無依靠、與他人無所關聯所帶來的恐懼」。

新的佈局

他向我介紹了工作室最新安裝的空氣過濾設備，討論工作時適合的燈光色溫，也傳授了他噴繪上色的小秘訣。一旁瓶子裡插著一束顏色豔麗的鬱金香，如果不是略顯頹態，我難以分辨它們是否為作品或鮮花。我看著他端詳作品的樣子，像極了在美術館裡看到的自塑像，在工作室或在展場裡，端詳、思索、感受作品個別與在整體之中的狀態。想像他站在展場注視著自塑像作品，複數的他，像是鏡子裡分身的疊影離散又聚合。

藝術家的作品帶給觀眾反思，而藝術家在作品中試圖找到自己。

準備告別時，馬特利客氣的為搞錯地址向我道歉。我除了再次恭喜他搬遷新址、開啟篇章，也跟他聊起了 Skillman 大道的這個巧合。他笑著說：「喔對了，毓繡這次展出的作品，都是在那個『技巧之人工作室』完成的喔。」《佈局》這個展覽，除了是回顧與聚焦他過去十年的精華作品之外，也可以被視為對藝術家生涯的整理與重訪。期待技巧之人的再佈局，順利啟航前往深邃廣袤、寫實又別於現實的精神世界。



賈許 Josh
2010
矽膠、鋼、頭髮、衣物
Silicone, steel, hair and clothing
76.2 x 188 x 55.9 cm

Essay

Entering Tony Matelli's *Arrangements*

By Luo Jr-Shin[1]

Skillman Boulevard

At summer's end in Long Island City, New York, after passing through empty roads in an industrial area, I finally arrived at the address of Tony Matelli's studio. Carrying two iced Americanos, I was thinking about how to start our first meeting with a friendly greeting.

The iced Americanos were sweating. After ringing the doorbell several times and circling the block a few times, I found myself back at the closed door. The address was correct. The entrance had a sign reading "Matelli Studio," and the lettering on the canopy said "ITO NY," except the "I" was painted over—a playful touch by the artist, perhaps—leaving a faint remnant of the "I" underneath. There was probably a company called "ITO" at this location.

Inside the door was complete silence.

The brief moment of disorientation ended after I spoke with Tony on the phone, turning the experience into an interesting start: "Sorry for the trouble. We just moved the studio. That was the location of my old studio. I will send a car to pick you up immediately."

Detours are a regular part of my daily routine and often lead to unexpected discoveries. The unresponsive door happened to be on Skillman Boulevard—a street known for skilled men, perhaps? It coincidentally echoed Tony's hyperrealistic sculptures, celebrated for their superb techniques. It seemed like deliberate serendipity. I might have unintentionally stepped into Tony's artistic "arrangement." Even the sprawling weeds along the empty roadside now seemed to carry deeper meanings.

1 Luo Jr-Shin is an artist who works across various media, including large-scale installations, sculpture, theater, spatial design, and art direction, while also expanding his practice to event programming within queer communities. He also views his occasional writings as a form of sketching for art projects or portraying other artists.

A Disorderly Factory of Daydreaming

I finally met Tony. He welcomed me at the door, introduced the studio, members, and collaborators, and asked if I wanted milk in my coffee.

I looked at his white work jacket, which had stains and marks—similar to his sculptural "doppelganger" I saw at the Yu-Hsiu Museum of Art.

This was their first week officially using the new space, and everything was still under construction and undergoing ongoing adjustments. I praised its cleanliness and organization, but he replied that it was not yet at a normal condition (not clean enough yet!) In many interviews, Matelli mentioned that he often daydreams, spending entire days lost in all sorts of wandering thoughts. I had imagined that those bold, absurd ideas might take shape in the real space, blurring the line between reality and dreams. Surprisingly, the space in front of me was precise and intricate, indicating careful planning and arrangement.

"I can't work. In a disorderly environment," he said.

My interpretation is that these grand fantasies need to be organized and consolidated to become reality. People often see an artist's creative work as passionate and spontaneous, with inspiration striking suddenly like a revelation. Little do they know that behind creativity are many repetitions and accumulations. Even the wildest imagination starts from a simple plinth and is realized piece by piece. Tony describes the world inside his head as the "interior of the mind." I really like this vivid metaphor, as if entering a real space filled with unexpected objects and elements, capturing both atmosphere and emotion. Regarding Matelli's work, I believe not only visitors are amazed, but the artist himself also continues exploring and discovering—he is learning what his own "mind" contains.

Arrangements: Dysfunction, Inversion, Weightlessness

I told Tony that I liked the exhibition title "Arrangements." Since it focuses on works from the past decade, he hoped the title would connect well with the works while still leaving some openness.

"Oh, you mean those flowers! Floral art is actually called flower arrangement, right?" I realized then.

"In fact, the two self-portrait sculptures with misplaced heads on the second floor are also called *Arrangement*," he added.

Before visiting Matelli's studio, I first saw the exhibition at the museum. I was most directly and intensely struck by the overall arrangement of the exhibition. The museum's subtle and refined space spanned three floors. Each floor was sharply divided into three distinct worlds. From heaviness and subversion to weightlessness, ascending the stairs revealed clear and compelling shifts in thematic focus and progression embodied by the artworks. These changes are not just physical but also reflect their inner states. We discussed how he became an artist and his form of "resistance"—resisting "imposed norms" as well as invisible "arrangements"

of social structures and values. He even considered that in a world driven by capital, being an artist is an act of resistance.

I do not really know why I brought up the subject of fear. Maybe I sensed a threatening insecurity in his works. However, it was not the only force demonstrated by his works, as I also observed lively signs of defiance, resistance, and rebellion—such as discarded banana peels, temporary slogans written in dust, and weeds tenaciously growing in corners. Though small, their stance was unmistakable.

Is Freedom Something to Fear?

I asked Tony, "What are you afraid of?"—a question I did not expect to ask after discussing his journey in Asia. He briefly set aside his cheerful tone, seemed to compose himself, possibly because the question was unexpected, open-ended, or prompted genuine reflection.

"I'm probably afraid of holding a 'normal' job," he replied.

This was a somewhat challenging question. I mentioned that I have been observing other artists lately, curious about their core themes in both creation and life, and what fuels their creative processes. Our discussion then shifted back to travel. On the table were the small, delicate desserts he had bought in Kyoto.

He said being in a foreign country felt new and exciting, but also exhausting. It was like always being in high-resolution, immersive mode, which quickly drained your energy. I understood exactly what he meant — as a tourist, New York is not a place for leisure and relaxation. Traveling in foreign places acts like an intense sensory workout, shaking up your routines and making you notice subtle differences and distinctions from the most common things.

"Travel is definitely pleasurable, but I genuinely miss the mundane, day-to-day life in the studio."

This is the first step in understanding the core of his creative work. His biggest fear in life is the "holding a normal job"—it represents a routine imposed by the external world that threatens his autonomy. However, he also depends on and finds pleasure in the "mundane routine" he has established for himself. This consistent schedule and organized workspace act as a stabilizer, offering a safe space for his interior of the mind to delve into deeper, darker subconscious areas where he can dream and freely explore his thoughts. His discipline is a powerful tool to resist rigid societal rules in this world.

"Freedom" is a keyword in his work. He mentioned *Josh*, a sculpture named after his friend, which appears to float horizontally in an impossible position, like a frozen dream. Tony explained that he aimed to embody "a disconnection from reality to achieve pure freedom." However, this work also conveys another important aspect: "a fear arising from feeling unanchored and disconnected from others."

A New Arrangement

He showed me the studio's new air filtration system, discussed ideal lighting color temperatures for working, and revealed secret techniques for spray painting. Nearby, a bunch of brightly-colored tulips sat in a bottle. If not for their slight wilting, I could hardly distinguish them from artworks. Watching him examine the works reminded me of the self-portrait sculpture I saw at the museum. Whether in the studio or the exhibition space, I imagined him—in his multiple versions—standing in the gallery, studying, contemplating, sensing the works both individually and as a whole, like overlapping and dispersing reflections in a mirror.

The artist's work prompts viewers to reflect, as the artist seeks self-discovery through his own creations.

As I was about to leave, Tony kindly apologized for the address mix-up. I also congratulated him once more on his relocation and new chapter. We shared a smile over the coincidence regarding the name "Skillman Avenue." He chuckled and said, "Oh, yes, the works in the Yu-Hsiu exhibition were all completed in that 'studio of skilled men." The exhibition *Arrangements*, while highlighting the key works of Matelli's past decade, can be seen as a summary and a revisit to his artistic journey. Let's look forward to seeing the skilled expert's re-arrangement, marking a successful step toward exploring a spiritual realm that is deep, boundless, realistic, and beyond reality.

3F

2F

1F

一樓呈現的是最具重量的雕塑，它們由混凝土、石膏、石料和塵埃所構成。它們來自大地，屬於我們的世界，象徵著生命與腐朽。象徵神聖的古典雕像和日常超市中常見的易腐食品並列呈現，本該完好永恆的雕像顯得風化崩壞，而腐敗的食物則透過彩繪青銅定格，永遠保存在一種恆久的腐爛狀態中。周遭的鏡面佈滿塵埃塗鴉，阻礙了清晰映照的功能，令觀看者的主體性變得混淆。雜草被置放在機構的框架內，藝術家重新對它們在文化上的不被認可置入新的詮釋脈絡，意義就此變得曖昧不明。

The ground floor is the location of the heaviest work. These works made of concrete, plaster, stone and dust; they are of the earth and of our realm. They represent life and decay. Classical statues, representing the sacred, are juxtaposed with everyday perishables found in common supermarkets. Designed to embody permanence, these statues now appear eroded and crumbling, while the spoiling food is immortalized in painted bronze, forever preserved in a state of perpetual decay. Meanwhile, the nearby mirrors, dirty and covered with graffiti, obstruct clear reflection, obfuscating the viewer's perception and subjectivity. Matelli recontextualizes the cultural undesirability of the weeds within an institutional framework, rendering their meaning elusive and unclear.



花園雕像 Garden Sculptures

這些經過重製或再製的雕像承載著歷史、文化和階級的隱喻，馬特利刻意加工以噴砂機將混凝土或石料表層磨損，使其原本光滑的樣子顯得老舊破損，再製造出鮮豔、容易腐敗變質的蔬果食物來搭配它們。這麼做的同時，馬特利將兩條分歧的時間線凍結了起來。

These remade or reinterpreted statues carry metaphors of history, culture, and class. Matelli deliberately modifies them by using a sand-blaster to erode the surface of the concrete or stone, making their once-smooth appearance look aged and worn. He then creates brightly colored, perishable fruits and vegetables to pair with them. In doing so he freezes two divergent timelines.















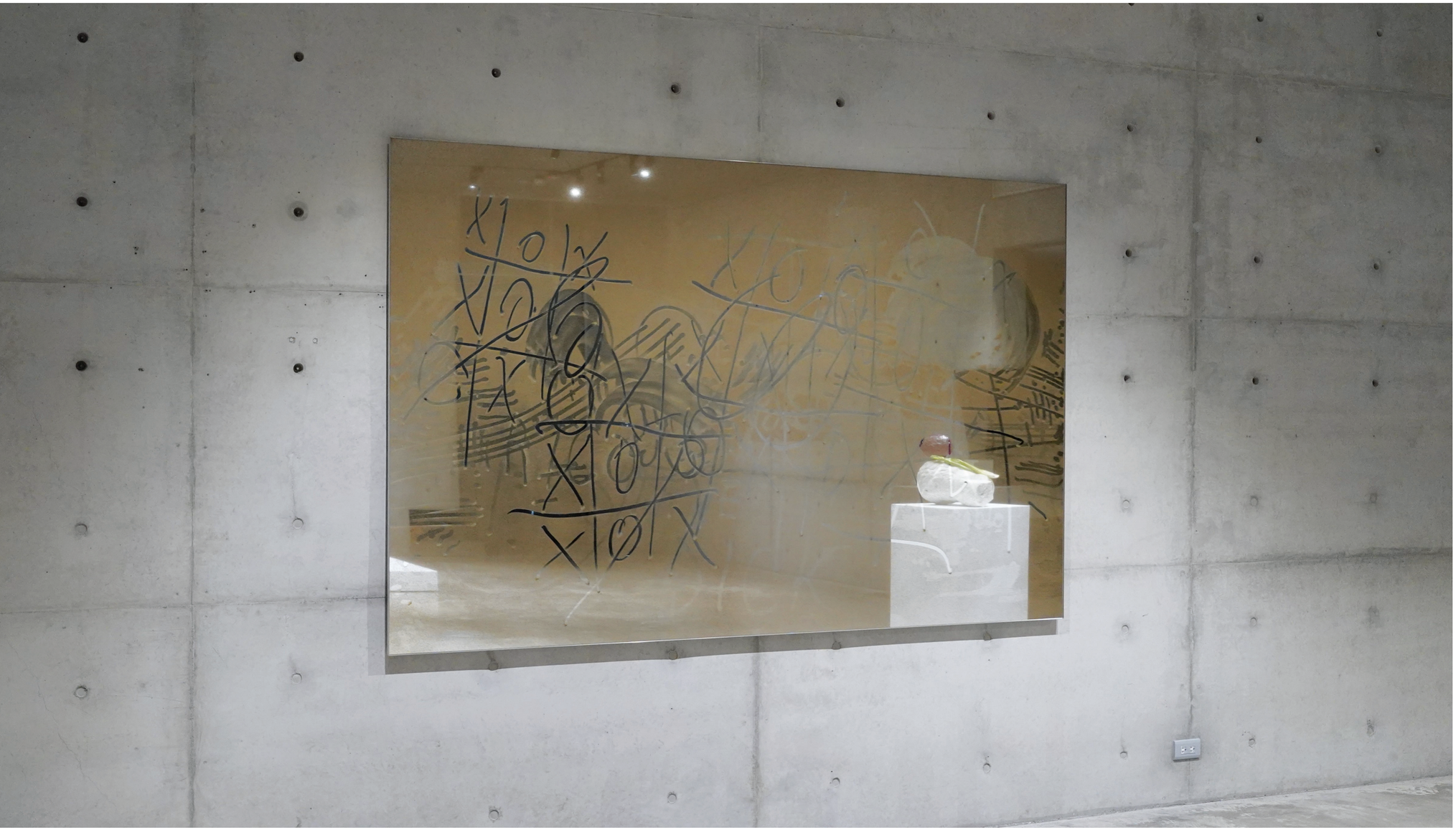
「當我選擇哪些易腐食品要放在作品上時，這其實是根據我的感覺來決定的。它們必須看起來是對的。它們呈現出的對比感要很好，而且不能太合理。它必須是不尋常的、出乎意料的，同時也必須在視覺上看起來合適。這是一種感覺。」

—— 托尼．馬特利



“When choosing which perishables go on the artifacts, it's kind of about how they feel to me. They need to look right. They need to have a good contrast and it has to not make too much sense. It needs to be unusual obviously and it needs to just look right. Its a feeling.”

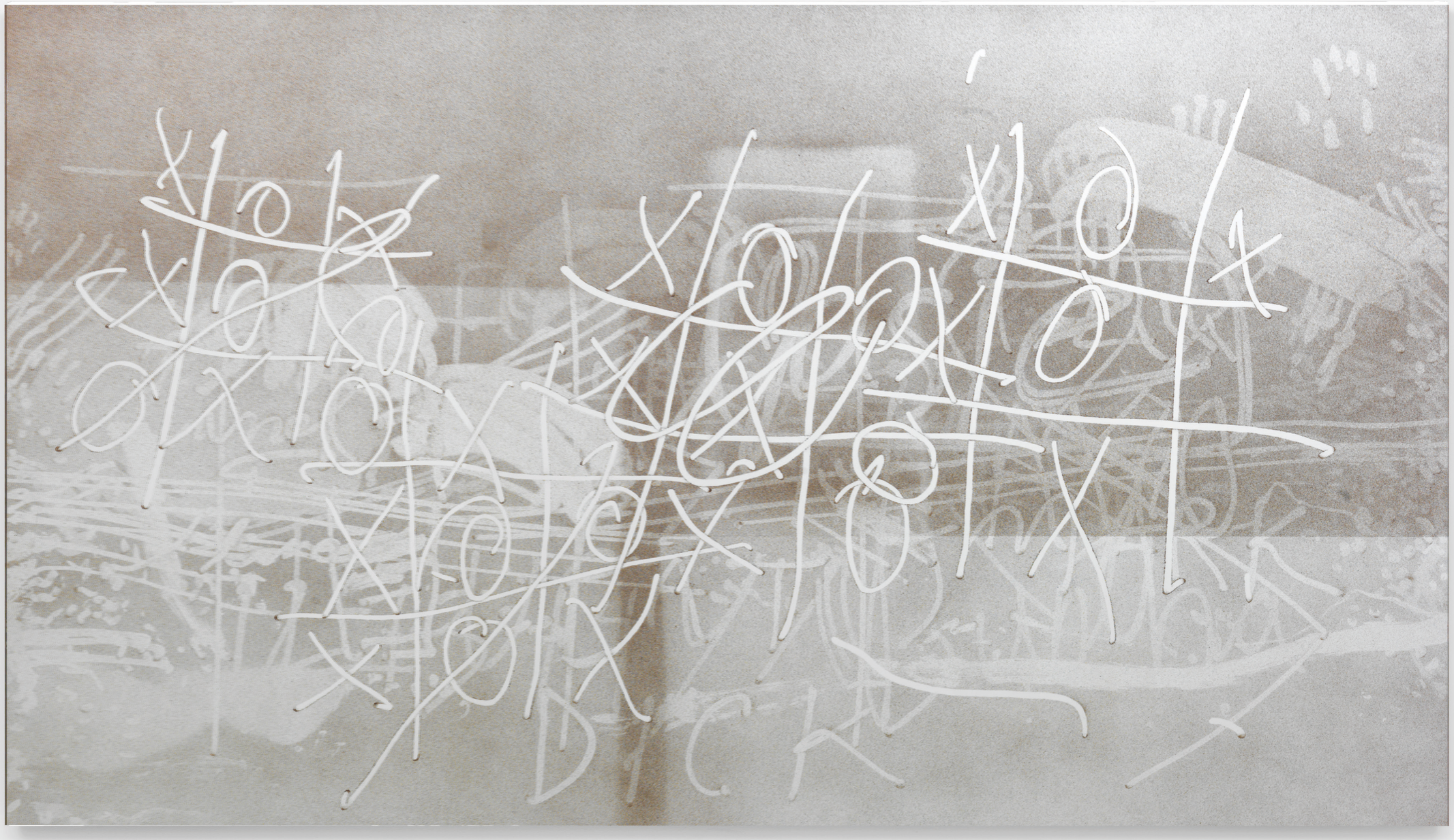
— Tony Matelli



鏡子 Mirrors

馬特利刻意除去清晰映照的功能，讓觀看者在鏡面中被物化，又遮蔽又顯現，藉此呈現自我形象的不斷變化，並提出身分認同的問題。我們如何看待自己，是否與他人看我們的方式一致？我們真的有可能「看見」自己嗎？

Matelli deliberately removes the mirror's ability to provide a clear reflection, turning the viewer into an object—both revealed and concealed within the mirrored surface. Through this, he presents the ever-shifting nature of self-image and raises questions about identity. How do we see ourselves? Is it the same as how others see us? And is it truly possible to 'see' ourselves?









雜草 Weeds

如何觀看雜草在這裡變成了一個問題：什麼是雜草？什麼是精心栽培的植物？什麼是屬於這裡的？而什麼是不可被接受的？在藝術家的創作手法下，雜草轉化為不確定性的開放容器。

How we view weeds becomes a question here: What is a weed? What is a carefully cultivated plant? What belongs in this place, and what is deemed unacceptable? Through the artist's creative approach, weeds are transformed into open vessels of uncertainty.









3F

2F

二樓的作品較為輕盈，物理定律似乎被打破，植物與人物出現了倒置和斷裂。這是一處充滿顛倒和顛覆性美感的場域。

The second floor the works are lighter. The laws of physics appear to be disrupted. There are inversions and ruptures within the plants and figures. It is a place of capsized and subverted beauty.

1F

插花 Flower Arrangements

這些插花顛倒的形式，靈感來自於水手們在海上倒掛國旗作為求救信號的做法。在這裡，馬特利似乎在暗示著即使是在最美麗與寧靜的時刻，不安與恐懼也可能潛伏在表面之下。

The inverted form of these floral arrangements take inspiration from sailors hoisting an up-side-down flag at sea as a distress signal. Here Matelli seems to suggest that even in the most beautiful and serene moments, discomfort and dread may be lurking just under the surface.



















「我想讓二樓的插花作品帶有一種奇異或陌生的感覺，彷彿它們不屬於我們的現實世界。但我並不想讓它變得抽象化或風格化。這主要是關於一種重新定位的感覺。正因為這些東西本來就是美麗的，當它們被顛倒，反而為這些美麗的物件引來一種不安或困擾。我將它視為一種象徵危機的物件。」

—— 托尼．馬特利

"I wanted to make the *Arrangements* feel strange or foreign, outside of our reality. But I didn't want it to be abstracted or stylized in any way. It's just about a sense of reorientation. Since they're beautiful things, inverting them introduced a kind of distress within that beautiful object. I think of it as a kind of object in crisis."

— Tony Matelli





























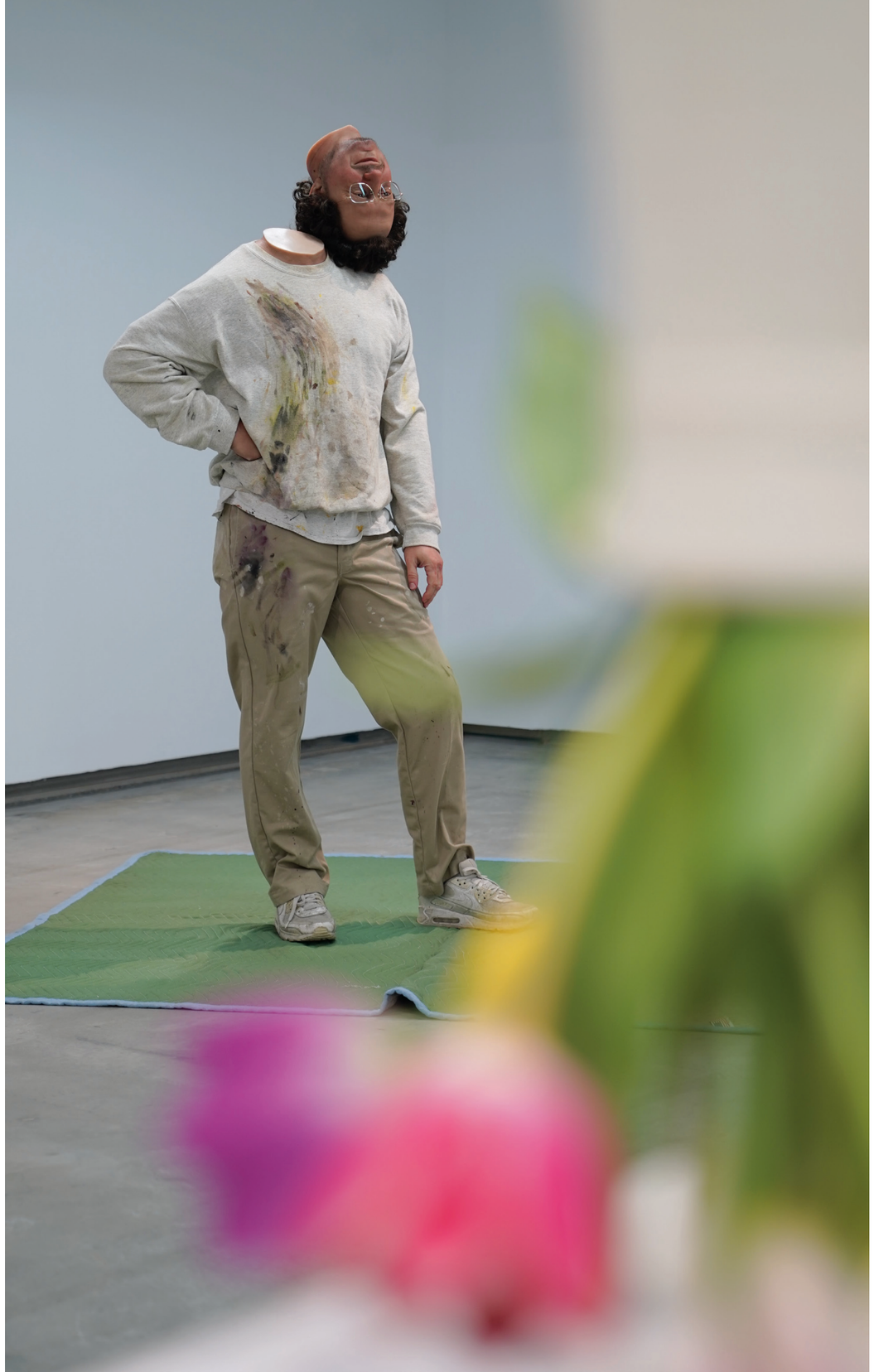














自我肖像排列 Self-portrait Arrangements

馬特利身穿他平時在工作室創作時的服裝，沾染顏料的衣褲事實上隱喻著藝術家工作室的空間，同時投射出他的身份、內在狀態和自我迷失。頭部不斷被重新定位的方式，呼應了同一空間中被重新擺設的插花形式。

Matelli wears the same clothes he typically uses while working in his studio—pants and a shirt stained with paint—which metaphorically evoke the studio space itself. At the same time, they project his identity, inner state, and a sense of self-loss. The serial reorientation of the heads mirror the reorientation of the floral arrangement in the same room.



3F

頂樓的兩個人像受到腐化力量的影響，就像樓下的插花一樣。繩子雕塑向上飄浮的無重狀態，和附近漂浮在水面、沒有沉到底的硬幣相互呼應。在反常的重力作用下，這對男女的形象讓人聯想到伊甸園中的亞當與夏娃，而那條綠色繩子則象徵著蛇，呈現一種威脅性的對立姿態。慾望的實踐最終走向悲觀主義或浪漫主義，也揭示了生存哲學和人類本質的問題。

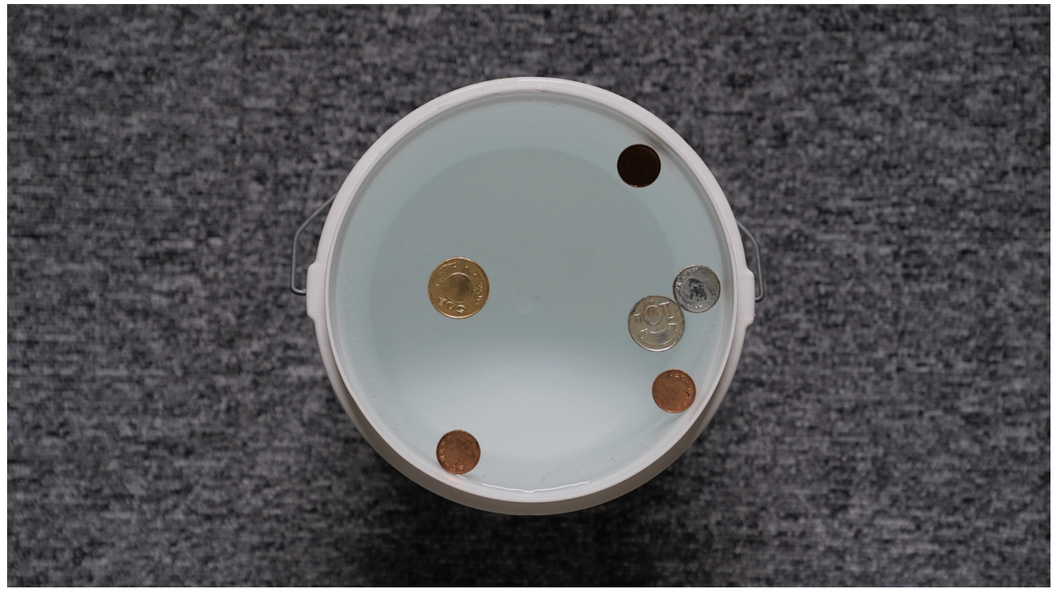
On the top floor, the two figures are subjected to corrupted forces, just as the flower arrangements on floor below. The rope sculpture's ascending weightlessness finds its corollary in the nearby coins floating on top of the water rather than sinking to the bottom. Subjected to a perverted gravity, the male and female figures evoke Adam and Eve in the Garden of Eden, while the green rope in its menacing contrapposto could symbolize the serpent. The pursuit of desire ultimately leads to pessimism or romanticism, prompting philosophical inquiries about existence and the nature of man.

2F

1F











人物 1 & 人物 2、繩子

Figure 1 & Figure 2 and Rope

我們是如何在社會中表現出自我的？個體的自我由什麼構成？馬特利的創作輕易揭露出人類的有限性與宿命感，他透過作品打造出「暫時烏托邦」，一個可以短暫實現自主與身心解放的區域，讓人短暫逃離社會的束縛，儘管這樣的自由終究只是一場幻象，如同酒精一樣稍縱即逝。

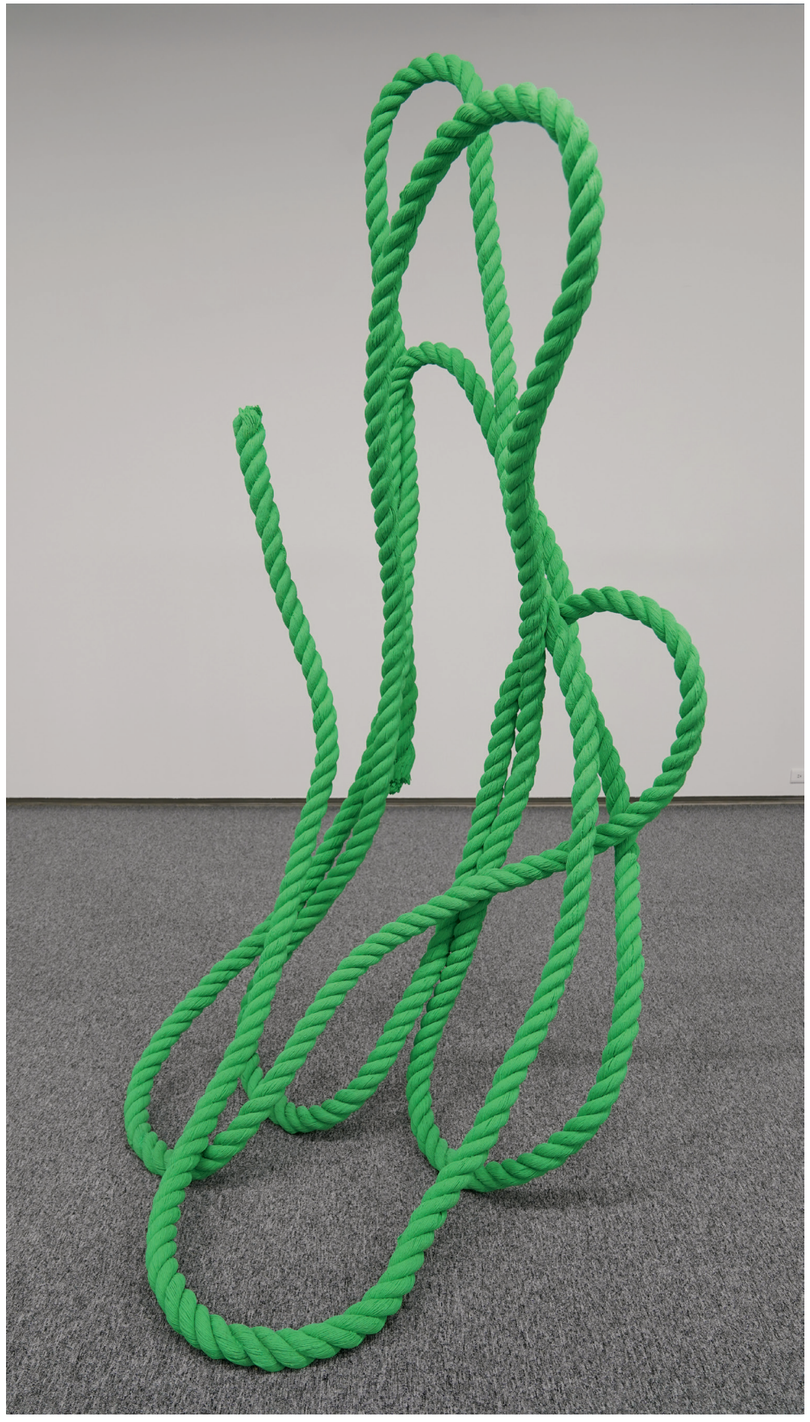
How do we express the self within society? What constitutes an individual's sense of self? Matelli work effortlessly reveals the limitations and fatalism of human existence. Through his creations, he constructs a 'temporary utopia'—a space where autonomy and physical or emotional liberation can briefly be realized. It offers a momentary escape from the constraints of society, even though such freedom is ultimately an illusion, fleeting like alcohol, disappearing as quickly as it arrives.

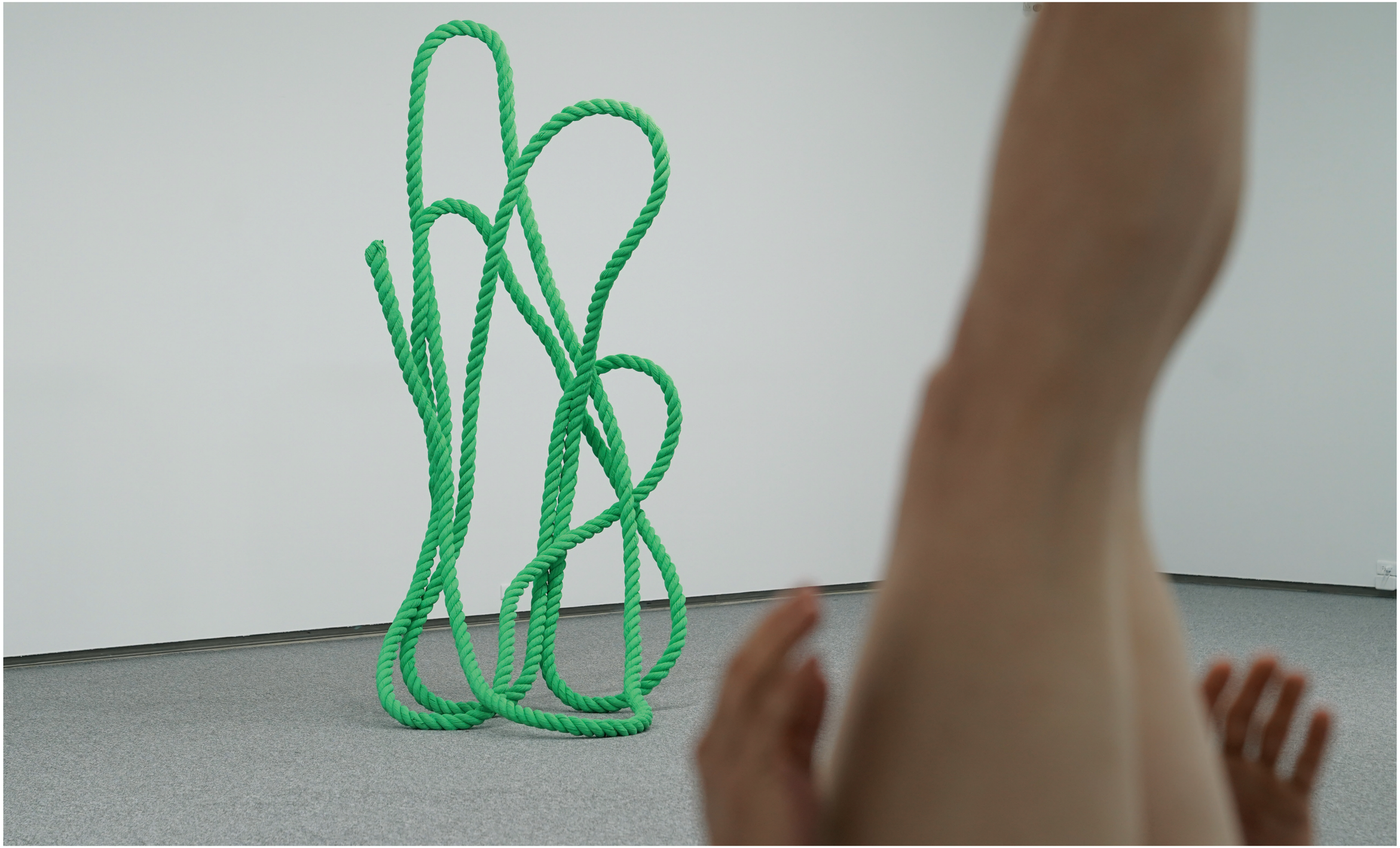


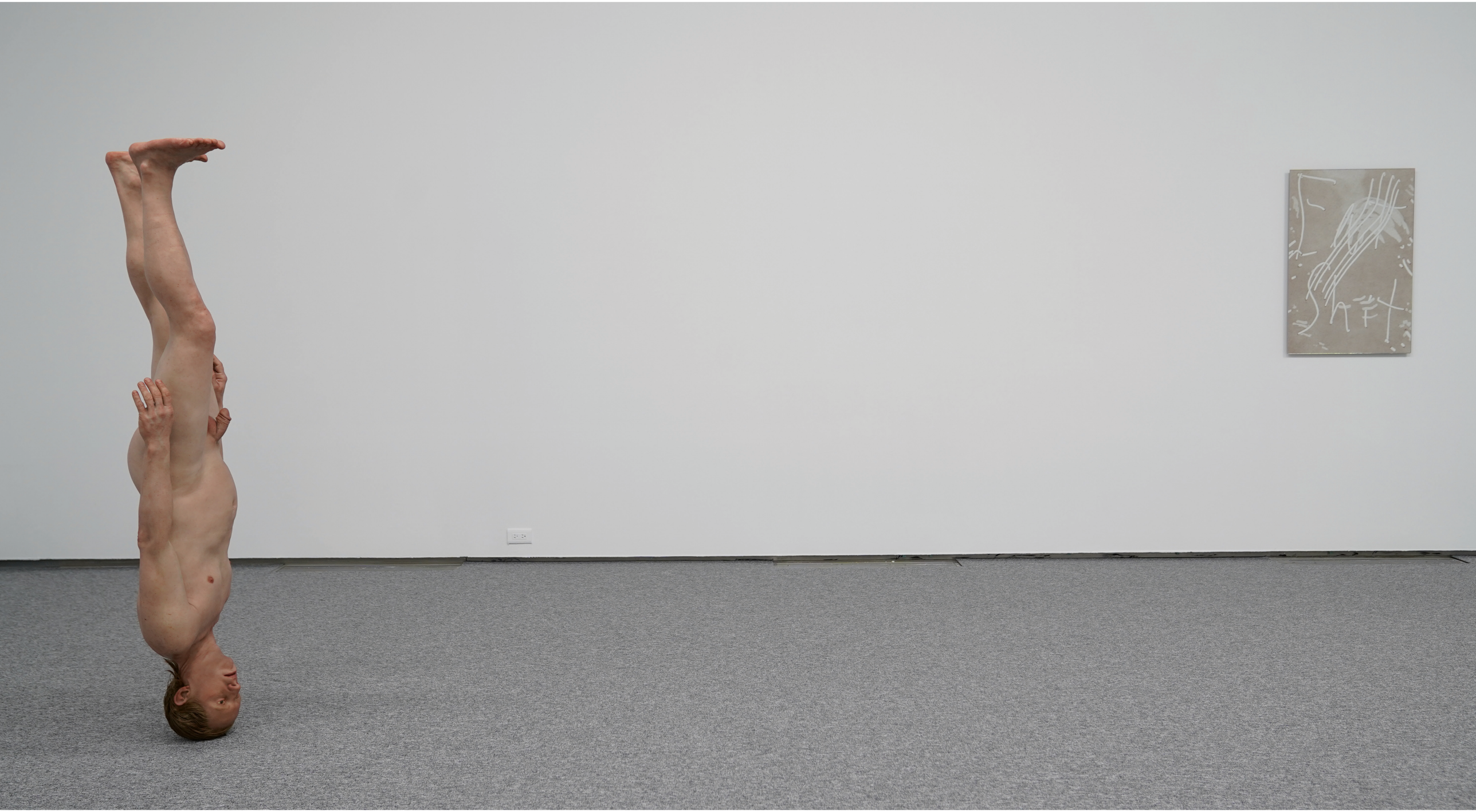




























「我只是想把某樣東西凍結在空間中，基本上是想創造一種不可能存在的物件。我想做出一個看起來像是漂浮著的東西，它應該給人一種自由懸浮、糾纏在一起的感覺。那種鮮明的電光綠色，讓它在空中呈現出一種詭異甚至有點邪惡的存在感，幾乎像是一種騷靈。我覺得它與那兩個人物的搭配非常契合，他們也彷彿被某種奇異現實的咒語所籠罩。」

—— 托尼．馬特利

"I was just trying to take something and freeze it in space, basically, to create a kind of impossible object. I wanted to create something that felt like it was floating. It just is supposed to feel like a free-floating tangle, basically. With its electric green color It takes on a kind of sinister presence up there, like a kind of poltergeist almost. And I feel works really well with the two figures there who are also somehow under the spell of a kind of strange reality."

— Tony Matelli



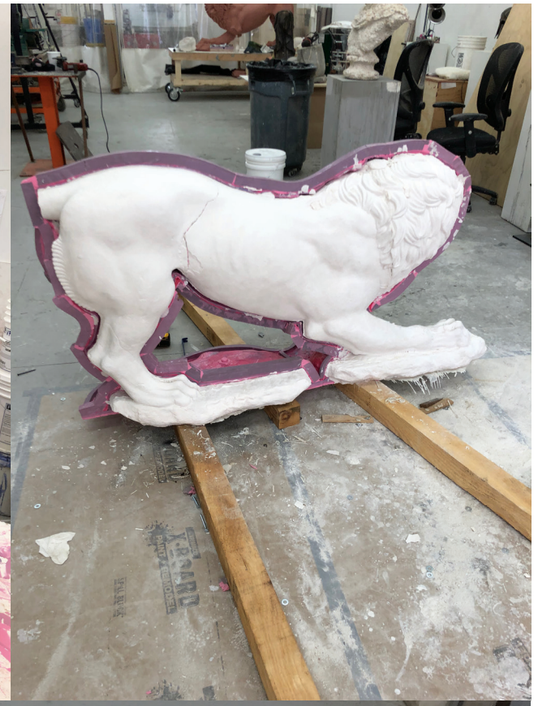
工作室創作

Studio Process



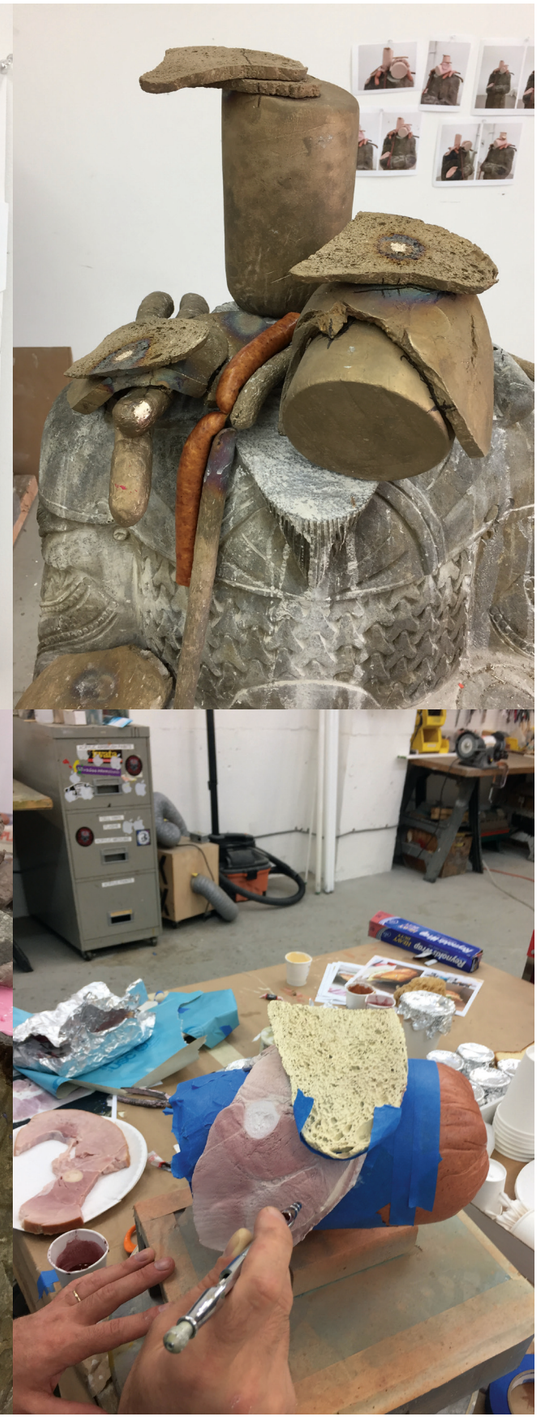
1　花園雕塑 Garden Sculptures












WHITEWING
GOLDEN
AIRBRUSH MEDIUM
POWER JET LITE

2 鏡子 Mirrors













3 雜草 Weeds

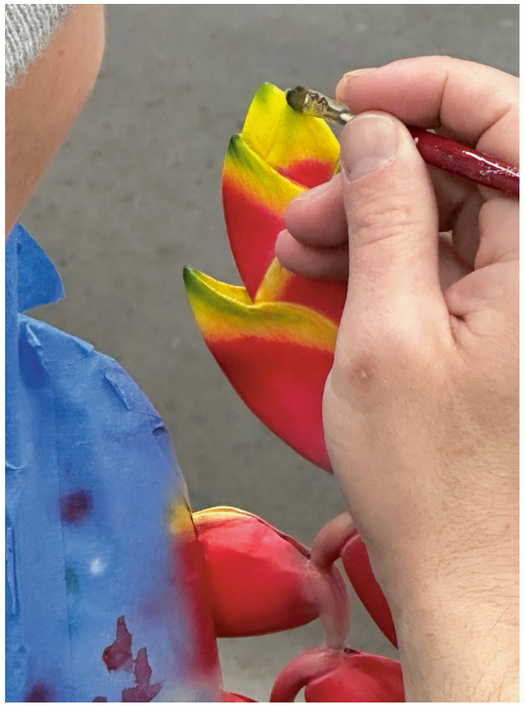








































5　自我肖像排列 Self-portrait Arrangements


RAGS



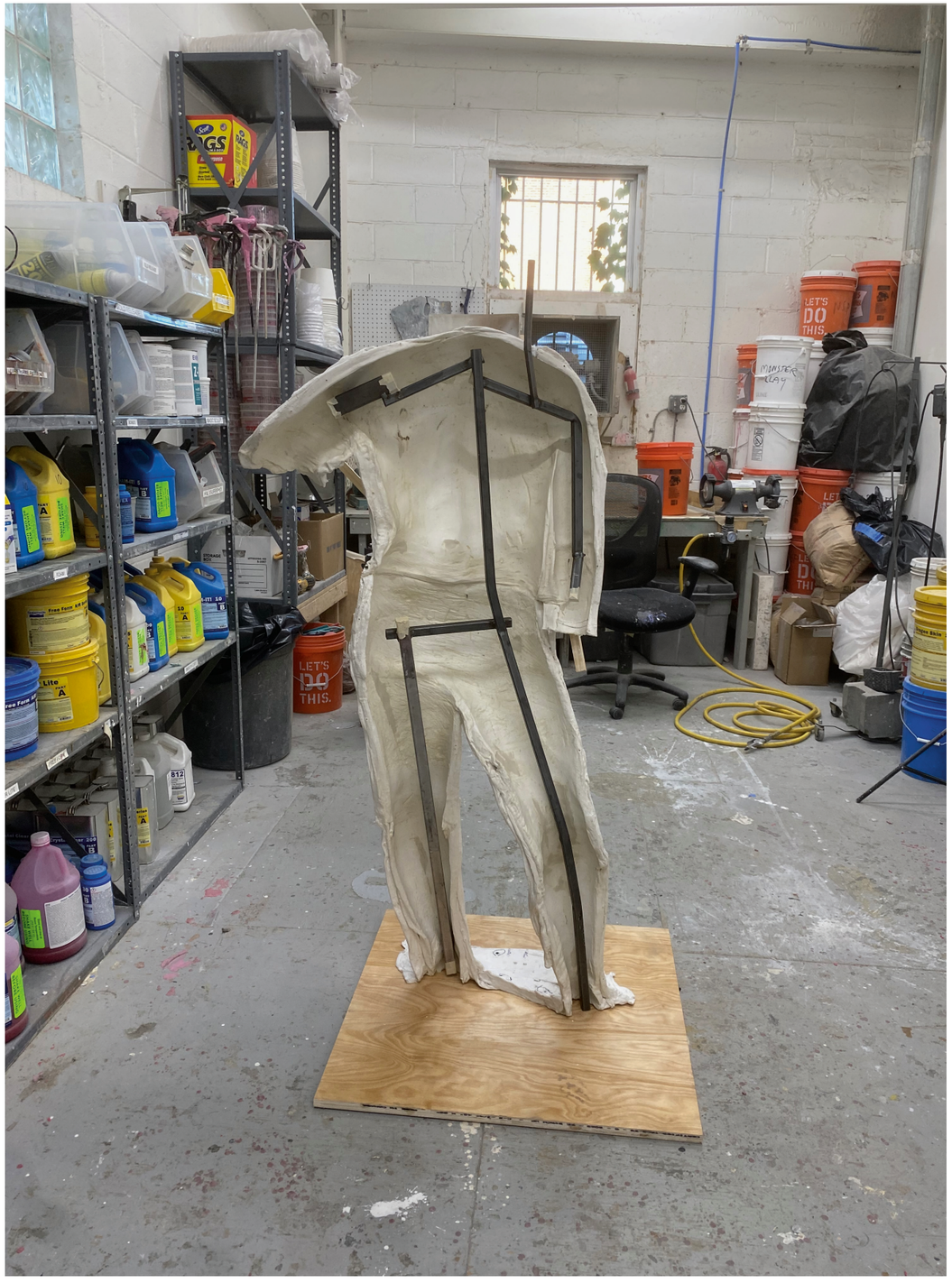









NO PARK


LET'S DO THIS.
MASTER CLAY


FRONT HEAD



6 人物 1 & 人物 2 Figure 1 & Figure 2


FRAGILE




Mind Blowing
Materials For A World
Of Applications






TOP
TOP
Louisville
GUNTHER
ultra/bond
SHEETROCK
CABLE


EXIT








MEDIANA
MEDIUM


FRAGILE



7 繩子 Rope






37
36
35
34
33
32
31
30
inch




RIKON







關於藝術家



托尼．馬特利 1971 年生於芝加哥，1993 年完成威斯康辛州密爾瓦基藝術與設計學院藝術創作學士，1995 年取得密西根州克蘭布魯克藝術學院藝術創作碩士，現居住於紐約。

馬特利 1991 年曾參與紐約獨立藝術學院聯盟 – 獨立研究計畫，1998 年獲得紐約藝術基金會獎助金。其作品典藏機構包含丹麥 ARKEN 方舟現代美術館、挪威卑爾根當代藝術館、斯德哥爾摩 Bonnier Collection、西班牙安德拉克斯（Andratx）當代藝術中心、紐約新美術館 Altoids 當代藝術收藏、莫斯科 Ekaterina 文化基金會、法國波爾多地區當代藝術基金會（FRAC）、盧森堡大公國現代藝術美術館（Mudam）、科隆路德維希博物館、廣東 HEM 和美術館等。

馬特利個展經歷包含南投毓繡美術館（2025）、布魯塞爾 Maruani Mercier 畫廊（2023）、巴黎 Andréhn-Schiptjenko 畫廊（2023）、洛杉磯 Nino Mier 畫廊（2022）、紐約 Maruani Mercier 畫廊（2021）、紐約 Alone 畫廊（2020）、斯德哥爾摩 Andréhn-Schiptjenko 畫廊（2019）、伊斯坦堡 Pilevneli 畫廊（2018）、紐約 Real Estate Fine Art（2018）、倫敦 Marlborough 馬博羅當代（2017）等。重要聯展則包括參與 2024 年芬蘭坦佩雷藝術博物館「五十年超寫實雕塑大展」，以及 2023 年羅馬波拿巴宮「重塑現實：五十年超寫實雕塑大展」，其餘亦有荷蘭拉倫辛厄爾博物館（2024）、德國漢堡美術館（2024）等展。

馬特利的雕塑儘管被界定為超寫實風格，事實上他的創作卻是朝向一種毫無牽絆的姿態，自成一格，嘗試構建一個自我探究的思辨性空間，提出關乎存在主義的命題。馬特利藉由展現雕塑物體的高度精緻以及清晰明確的主題，來讓觀者對其產生信任與投入，期待他們能面對作品直接感受意念，與作品內含的價值觀交流互動與對話，根據自己的生命狀態有所解讀或啟發。馬特利的創作靈感來自於對日常的情緒或情感，作品因此外化了他個人的反叛思維，看似對體制進行批判，實際上卻避而遠之，也無意成為某種理論或意識形態的載體，他想實踐的，僅僅是如何使作品以浪漫主義式的精神與觀者產生內在連結。

About the Artist

Tony Matelli (b. 1971, Chicago) earned his BFA from the Milwaukee Institute of Art and Design in 1993, followed by his MFA from the Cranbrook Academy of Art in Michigan in 1995. He is currently based in New York.

In 1991, Matelli participated in the Alliance of Independent Colleges of Art – Independent Study in New York and received the NYFA Artist Fellowship in 1998. His work is included in prestigious collections worldwide, including the ARKEN Museum of Contemporary Art (Denmark), Bergen Kunstmuseum (Norway), Bonnier Collection (Stockholm, Sweden), CCA Andratx (Mallorca, Spain), Altoids Collection at the New Museum (New York, USA), The Cultural Foundation Ekaterina (Moscow, Russia), FRAC Bordeaux (France), Mudam Luxembourg, Museum Ludwig (Cologne, Germany), and He Art Museum (Guangdong, China), among others.

Matelli has extensive solo exhibition experience, including the Yu-Hsiu Museum of Art (Nantou, 2025), Maruani Mercier Gallery (Brussels, 2023; New York, 2021), Andréhn-Schiptjenko Gallery (Paris, 2023), Nino Mier (Los Angeles, 2022), Alone Gallery (New York, 2020), Andréhn-Schiptjenko Gallery (Stockholm, 2019), Pilevneli Gallery (Istanbul, 2018), Real Estate Fine Art (New York, 2018), Marlborough Contemporary (London, 2017), and more. He has been featured in various major group exhibitions, such as *50 Years of Hyperrealistic Sculpture* (Tampere Art Museum, Finland, 2024) and *Reshaped Reality: 50 Years of Hyperrealistic Sculpture* (Palazzo Bonaparte, Italy, 2024). He has also shown at other prestigious venues, including the Singer Museum Laren (Netherlands, 2024), Hamburger Kunsthalle (Germany, 2024), and others.

While often classified as hyperrealist, Matelli's sculpture in fact showcases a boundless, distinct style that moves toward a self-exploratory, dialectic space where existential questions arise. Through highly refined craftsmanship in depicting his subjects and presenting clear, well-defined themes, he gains viewers' trust and directly invites their engagement, encouraging them to confront and interpret the ideas and values expressed in his works. This fosters a personal connection and understanding rooted in their individual life experiences. Drawing from everyday feelings and emotions, Matelli's art externalizes his own rebellious spirit. Rather than critiquing systems or using his works as vessels for theoretical concepts and ideologies, what he seeks to achieve is simply to allow his art, imbued with a Romantic spirit, to forge an inner connection between his creations and the audience.

p.24～25
頭（甘藍與芹菜）
Head (Cabbage and Celery)
2025
混凝土、彩繪青銅
Concrete, painted bronze
35.56 x 45.72 x 30.48 cm

p.26～27
腳（橘子）
Foot (Orange)
2021
石膏、聚氨酯、彩繪青銅
Plaster, urethane, painted bronze
23 x 30.5 x 12.7 cm
Edition of 10 + 4 AP

p.28～31
獅子（香蕉）
Lion (Bananas)
2022
混凝土、彩繪青銅
Concrete, painted bronze
91.44 x 152.4 x 45.72 cm

p.34～35
戰士
Warrior
2017
石料、彩繪青銅
Stone, painted bronze
170.2 x 58.4 x 45.7 cm

p.38～41
井字遊戲
Tic Tac Toe
2025
聚氨酯與琺瑯漆於鏡面
Urethane and enamel on mirror
152.4 x 243.8 cm

p.42～43
心與臉
Hearts & Faces
2015
聚氨酯與琺瑯漆於鏡面
Urethane and enamel on mirror
152.4 x 243.8 cm

p.44～45
不開心的臉
Frowny Faces
2025
聚氨酯與琺瑯漆於鏡面
Urethane and enamel on mirror
243.8 x 152.4 cm

p.46～49
雜草
Weed
2025
彩繪青銅
Painted bronze
50.8 x 25.4 x 22.9 cm

p.50～51
雜草
Weed
2025
彩繪青銅
Painted bronze
83.8 x 35.6 x 28 cm

p.56～57
插花
Arrangement
2024
彩繪青銅、不鏽鋼、環氧樹脂
Painted bronze, stainless steel, epoxy
48.26 x 43.18 x 55.88 cm

p.58～59
插花
Arrangement
2024
彩繪青銅、不鏽鋼、環氧樹脂
Painted bronze, stainless steel, epoxy
73.66 x 40.64 x 45.72 cm

p.60～61
插花
Arrangement
2025
彩繪青銅、不鏽鋼、環氧樹脂
Painted bronze, stainless steel, epoxy
56.52 x 30.48 x 22.86 cm

p.64～65
插花
Arrangement
2024
彩繪青銅、不鏽鋼
Painted bronze, stainless steel
68.58 x 35.56 x 35.56 cm

p.66～71
插花
Arrangement
2021
彩繪青銅、不鏽鋼
Painted bronze, stainless steel
76.2 x 71.12 x 45.72 cm

p.72～75
插花
Arrangement
2022
彩繪青銅、不鏽鋼
Painted bronze, stainless steel
109.22 x 55.88 x 45.72 cm
Collection of Leo Koenig, NY

p.78～81
排列
Arrangement
2025
油彩、畫布
Oil on canvas
198.12 x 152.4 cm

p.82～91
排列
Arrangement
2022
矽膠、環氧樹脂、聚氨酯、頭髮、衣物
Silicone, epoxy, urethane, hair, clothing
158.8 x 91.4 x 34.3 cm

p.94～97
68 元
68 Taiwan Dollars
2025
聚氨酯、氣化金屬、塑膠水桶、水
Urethane, vaporized metal, plastic bucket, water
20 x 20 x 20 cm

p.98～103
p108～111
人物 1 & 人物 2
Figure 1 & Figure 2
2015
矽膠、鋼、聚氨酯、頭髮
Silicone, steel, urethane, hair
170.2 x 45.7 x 20.3 cm / 162.6 x 48.3 x 20.3 cm
Ed. 1/2

p.104～107
繩子
Rope
2015
上色矽膠、不鏽鋼
Pigmented silicone, stainless steel
266.7 x 139.7 x 139.7 cm

p.112～113
吃大便
Eat Shit
2015
聚氨酯與琺瑯漆於鏡面
Urethane and enamel on mirror
91.44 x 60.96 cm

托尼・馬特利：佈局

2025.8.9—2026.2.1

毓繡美術館 1-3F

Tony Matelli: Arrangements

2025.8.9—2026.2.1

Floor 1-3, Yu-Hsiu Museum of Art

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