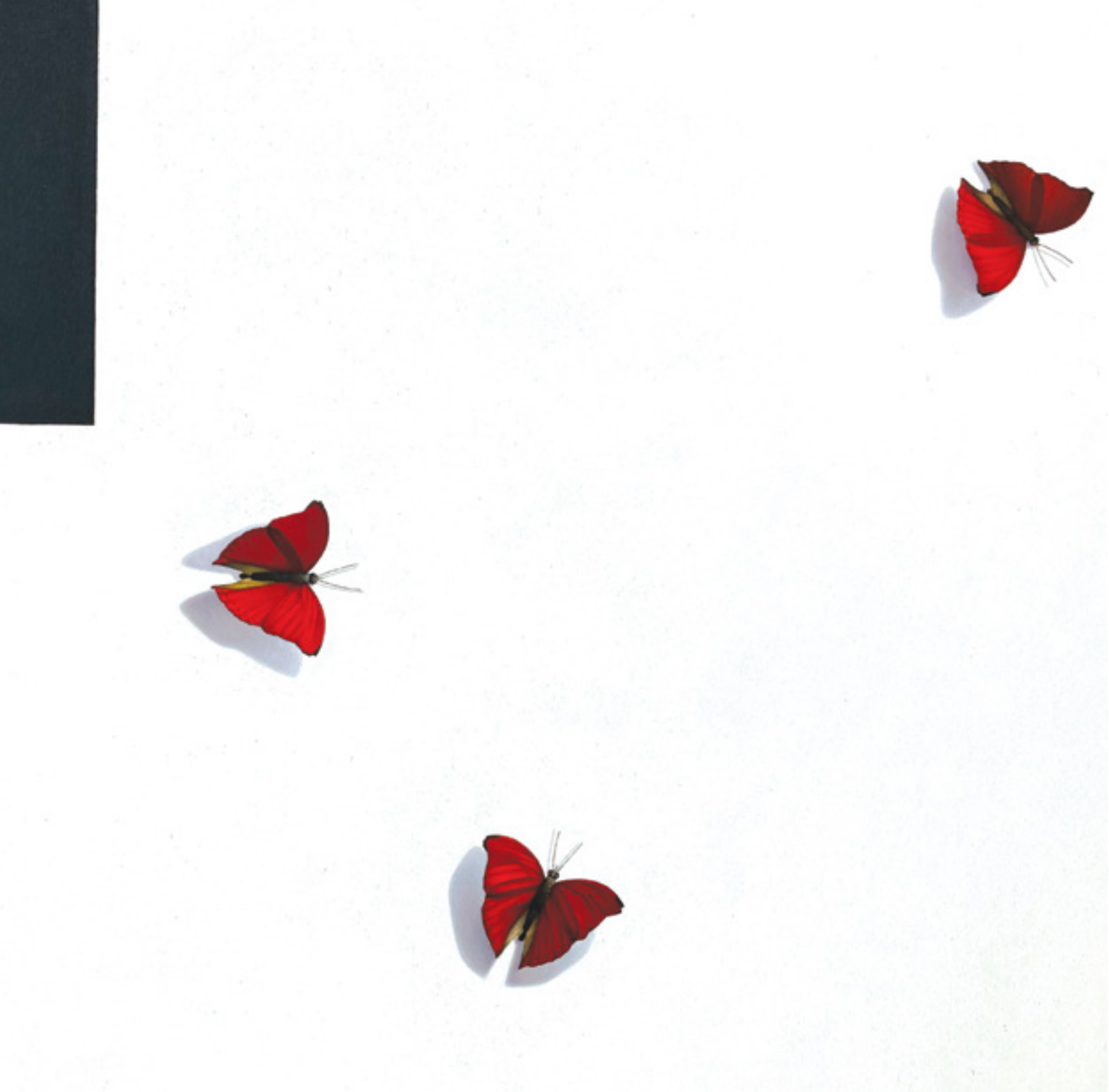




ANTHONY MASTROMATTEO

Hello
my name is

Hello
my name is



ANTHONY MASTROMATTEO



Scan to see Anthony Mastromatteo's most recent works.



26 Main Street, Sag Harbor New York
631-725-8469
www.grenninggallery.com

All of us here at the Grenning Gallery are truly pleased to be the host of Anthony Mastromatteo's return to public exhibitions after a long hiatus. I met Mastromatteo in one of my first visits to Jacob Collins' (1964) brand new Water Street Atelier in Brooklyn in the early 2000's. Back then, Mastromatteo's knack for detail, sincere curiosity in all periods of art history and sparkling intellect hinted at the potential of the great painter we present in this catalogue. Now, mid-career, we see Mastromatteo's bright ideas actualized into aesthetic, thoughtful and yes - mesmerizing paintings.

His work is technically refined, beautifully composed and suffused with his deep knowledge of art history and philosophy. On top of all of this, Mastromatteo's sense of humor and sophisticated sense of irony is enrapturing. To unwrap the many layers of meaning, we are compelled to write about each painting. So, we must diverge from our normal format in this catalogue. Instead of showing a close up of the brush work...we have done a deep dive into Mastromatteo's conceptual structure to help the viewer get a closer look at the work. Thank you Katie Pepi and Megan Toy for your diligent and inspired text on these paintings, and of course....a big Bravo to Tony for creating work that inspires us!

Laura Grenning
September 2024



A Portrait of the Artist
10 x 10.75 inches | oil on panel | 2020

Hello, My Name Is

In his first major exhibition at the Grenning Gallery in 2023, Anthony Mastromatteo was inspired to introduce, or, re-introduce himself after years of only painting private commissions for his dedicated patrons. *Hello, My Name Is* features a smattering of the typical red nametags we all know, with simple, matter-of-fact text in white, and a blank space ready for a name. One of the nametags is convincingly bent... a little showing off from the tromp l'oeil painter introducing himself. A black pen anxiously awaits being picked up, capped off, and penned down.

This composition is not only a grouping of familiar objects that are expertly painted; it is also an ode to the struggle of an artist as he gets ready to make a new painting. How will he fill that white space, or canvas, that will inevitably impact his identity as an artist? This anticipatory anxiety is elaborated with droplets of condensation atop the pen—it is sweating... like its artist.

The off-kilter placement of the Sharpie is deliberate, referencing the work of Suprematist painter, Kazimir Malevich (b. 1879, Ukraine)—a seminal figure in Mastromatteo's development as an artist. Malevich painted simplistic geometric shapes and lines to try to fulfill his philosophy that art should strive to ignite deep feeling rather than to represent what is real. Mastromatteo indeed felt that deep emotion when he went to Malevich's retrospective at the Guggenheim in 1994. Since then, Mastromatteo's oeuvre has been a blend of Modernism (guided by his love for Malevich) and the classical style of trompe l'oeil (guided by both his ardent perfectionism and art history background) with contemporary subjects and personal thoughts.



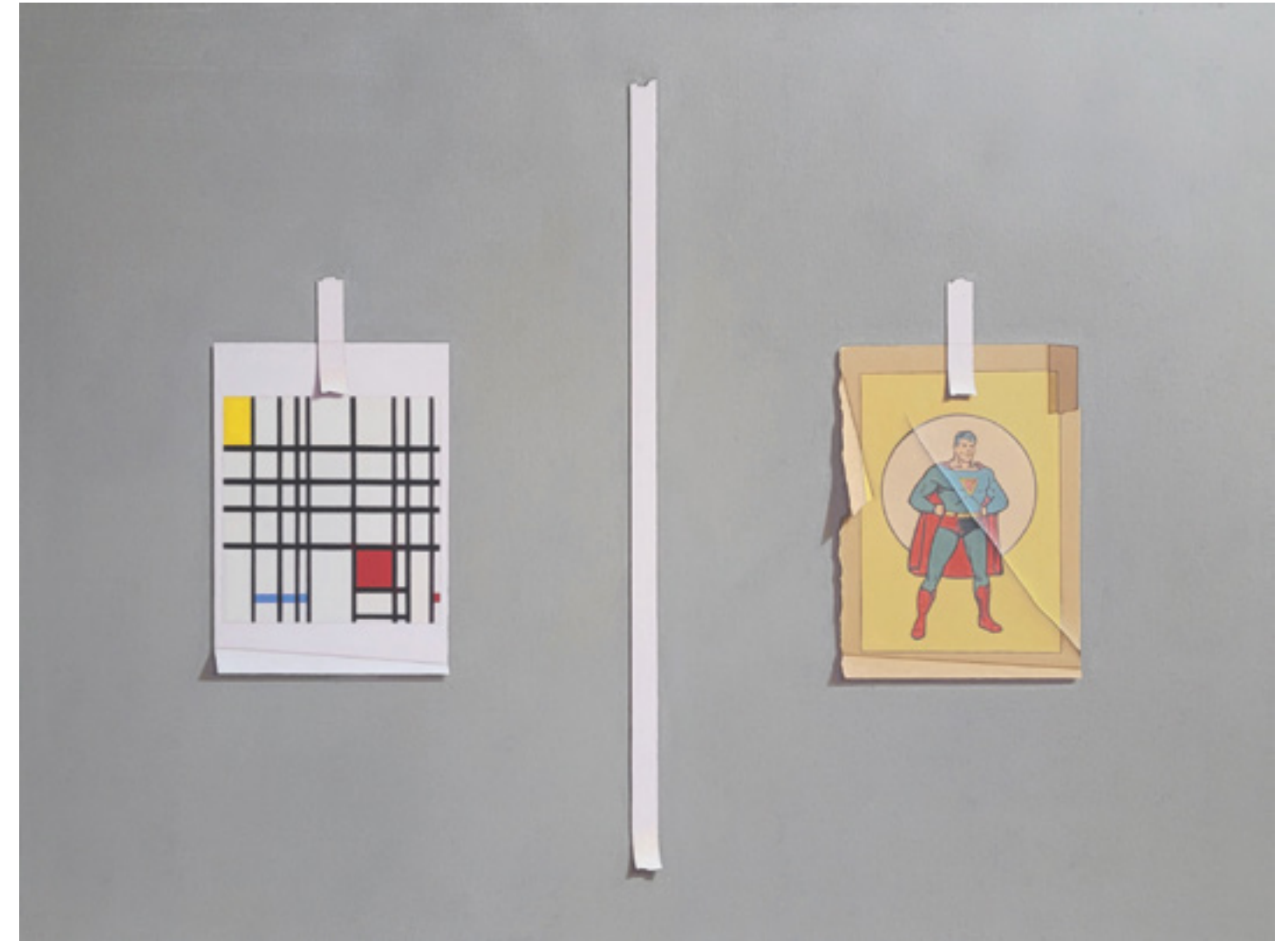
Hello, My Name Is
8 x 16 inches | oil on panel | 2022

Ideal

Although deeply imprinted by the paintings of Kazimir Malevich, Mastromatteo also finds inspiration from other mavericks in art history, as well as pop-culture. In *Ideal* he compares Piet Mondrian's famous 1942 painting, *Composition with Red, Yellow, and Blue* with a comic book scrap image of Superman: the fictional figure who was also created circa 1942. Each muse is not ornately placed on a pedestal or chiseled to perfection. On the contrary, the Mondrian is a printed postcard, and Superman was torn from an old comic book; its paper yellowed with age. The two subjects are taped up to a grey non-descript wall, divided by a thick piece of white tape, giving each a proper, symmetrical space (like the slides in art history classes—a comparative study).

It's clear why Mondrian would appeal to Mastromatteo, as his affinity for clean lines sing music to his precision-flocking ears. Superman, on the other hand? Well, he is from Cleveland, an Ohio city not far from the artist's hometown. Furthermore, Superman is a hero who doubles as an ordinary man, Clark Kent. The immeasurable excitement one can feel from the possibility of living near or working beside a superhero in what seems like "no-where's-ville" USA, will endure from childhood long into adulthood.

The simplified vision of the "ideal" in both images unites the so-called 'low' and 'high' art. Mondrian's philosophy of non-realistic art as the ideal art compares with Superman's simplified vision of justice and 'bad guy versus good guy.' The dates of creation for both images are around 1942, during WWII, when there was a clear picture of good versus evil in the United States. The primary colors highlight the simplicity of what was just and ideal in 1942 United States. We now look back and feel nostalgia for such clarity and simplicity.



Ideal

18 x 24 inches | oil on panel | 2022

Wonder (Or The Plane of the Invisible)

Wonder Woman is another mid-20th Century American icon that Mastromatteo loves to depict. In this painting he highlights her perplexing means of transportation. Her “Invisible Plane” in the comic book and TV series was always of course, invisible. The silly way she sits in an imaginary seat flying through the air forced the artist to wonder: “How does one paint an invisible plane?”

Behold, the delightful reimagining of Wonder Woman’s sky. A very flat blue foreground with glittery paillette “stars” cover—like a set piece—the naturalistic sky peeking through the cutouts of a plane and the word SKY. An infantile depiction of the sun made of masking tape casts shadows on the flat surface, highlighting its fakeness. The taped-out sun also refers to Picasso’s sun in his 1955 sketch, *Don Quixote*.

A comic clipping of Wonder Woman is taped onto the set piece but she herself hangs in the ‘real’ sky. However, we question whether the naturalistic sky is just another two-dimensional set since Wonder Woman’s clipping casts a distinct shadow on the sky. But of course, it is all 2-D, it’s a painting! We enjoy suspending our disbelief with paintings, but Mastromatteo enjoys breaking the ‘fourth wall’ even more.

This canvas is filled with wonder. Although the image is perplexing and forces one to search for meaning, ultimately the viewer will feel the phenomenon. Aristotle said that “Wonder is the start of all philosophy.” Upon reflection we find the word SKY leaves a sense of wonder on our tongue. Haven’t we all wondered at the sky? And even when the lights turn off, and the image goes away, this canvas will still glisten.



Wonder (Or The Plane of the Invisible)

30 x 30 inches | oil on panel | 2022

Is NOT

Time
is
not
money.

For such a bold statement, it is notable that the sticky note with the word “NOT” is about to peel right off the wall—making a wholly new and opposite statement:

Time
is
money.

Mastromatteo creates a contemporary ‘memento mori,’ a tradition lifted from classical art. The painting reminds us that time is fleeting, and death will come; not just by the statement but by the ephemerally sticky tape, the skull and bones on the pocket watch, and the closeness between what “is” and what is “not.”

In a capitalistic society such as America, things and stuff and money tend to be important to us. Mastromatteo asks us to remind ourselves of what we value—like a Rorschach test. Do you see that time is money, or time is not money? OR, since the sticky note covers the “is” just enough, do you read “time, NOT money”? Mastromatteo makes no judgements; he only asks what you think.



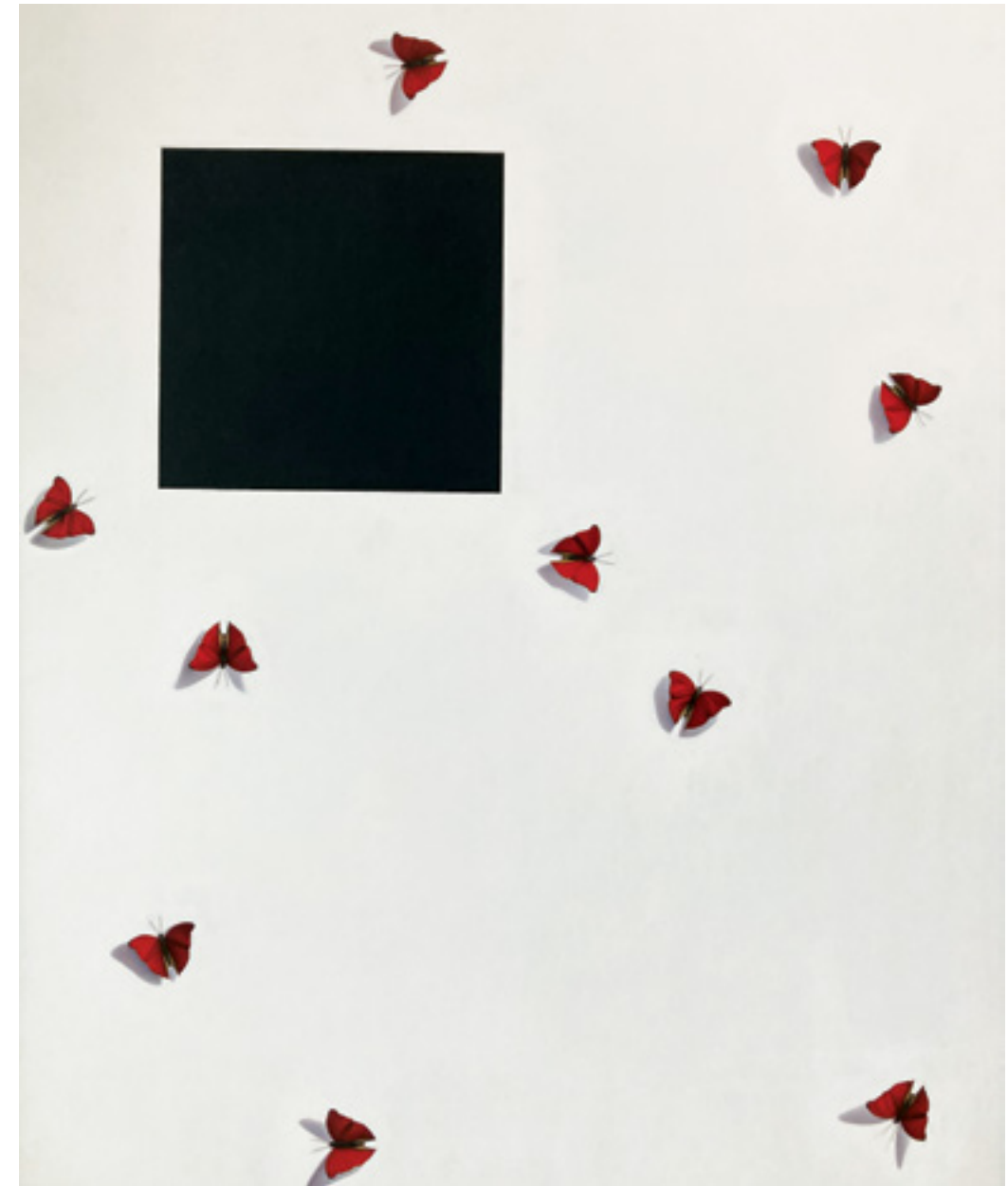
Is NOT

24 x 18 inches | oil on panel | 2023

Being and Nothingness

In *Being and Nothingness* Mastromatteo pays homage to Kazimir Malevich's 1915 oil painting, *Black Square*. He even positions it at the top left quarter of the canvas (Malevich placed his *Black Square* above a door to the left when he first exhibited it in 1915). The placement parallels the Russian tradition of placing religious icons over doors. Mastromatteo muses that "there is something spiritual about the black square...it represents profundity via a high amount of simplicity. It projects the feeling of reverence. When you look at it, you can hear a stillness, and that is when it's right." The modernist symbol is austere, and formidable, yet it lays flat on the two-dimensional plane. A realist painter inspired by a movement of non-representational painting, is an oxymoron – and a highly contemporary concept.

His representational side comes out with the red butterflies flitting around the canvas. Their angled wings cast shadows on the wall, elevating the fluttering creatures to the third dimension. A playful blending of the severe and the beautiful results in a tongue-in-cheek composition paralleling the flat modernist icon with a hyper-realist representation of a fleeting entity from nature.



Being and Nothingness

36 x 30 inches | oil on panel | 2023

Non-Vitruvian Man

In *Non-Vitruvian Man* we see a cardstock cutout of Batman set within a circle, inside a box, made up of white tape, of course (Mastromatteo's favorite prop). The hero is frozen in motion, his cape's wings fly upward, extending his form outside of his taped boundary. The title of this painting informs us of the inspiration: Leonardo Da Vinci's *Vitruvian Man* (c.1490).

The notable study of Da Vinci's makes claims on human proportions that turn out to be untrue. Humans are not made of divine proportions. Our natural form is not the image of perfection that Da Vinci depicted. Nor is Batman exactly who we claim him to be—a miraculous superhero skilled with supernatural capabilities. The truth is that he is a wealthy man, an ordinary human, who uses technology to allow him to appear super-human.

Mastromatteo is also referencing William Blake's famous 1794 composition, *The Ancient of Days*, where God (or Blake's mythological "Urizen") crouches in a circle designing the world with a compass. Blake's Romantic image touches on the idea that God, who looks like a man in Blake's reimagining, is the image of perfection, hovering above all the world. Hmmm, what is Mastromatteo saying about this superhero's role in our world?



Non-Vitruvian Man
48 x 36 inches | oil on canvas | 2023

Regarding Prometheus, or I Will Not Play With Matches

1. I will not play with matches.
2. I will not play with matches.
3. I will not play with matches.

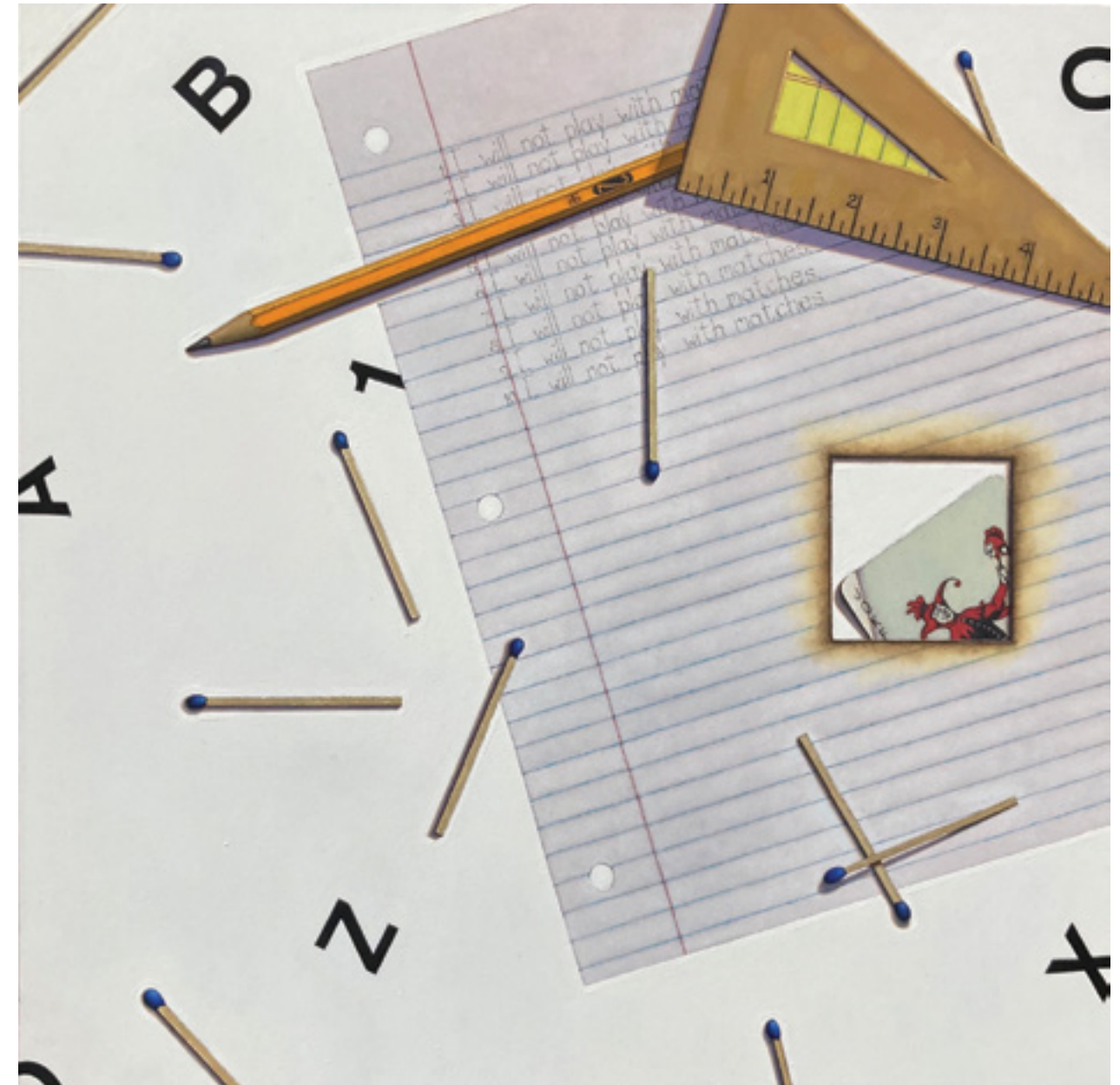
Such repetitious writing of a statement will resonate with any young juvenile who was caught breaking the rules in school in the 50s, 60s and 70s.

Rules and transgressions permeate this whole canvas. A triangle ruler used for measuring limits frames a yellow legal pad. The Number 2 pencil makes its presence as the required pencil for school exams. Matches are scattered across the plane, as evidence of the transgression. The burnt piece of paper reveals a devious Joker in black and red. The painting could be read on the surface level: school children get punished when they make mistakes. But Mastromatteo doesn't limit himself to the surface level.

The Joker is not simply devious, he was the one person who could tell the truth to the King through his antics.

Regarding Prometheus: he stole fire from the Olympian Gods and gave it to humanity. He is punished by Zeus with an excruciating cycle of torment, but at the same time he has given humanity the ability to use fire—a massive leap forward in technology with great benefits to mankind.

Back to the matches that make the fire... they are scattered along with letters and numbers, other foundational advancements for mankind. Mastromatteo parallels the tools of transgression and the tools of advancement throughout this painting.



Regarding Prometheus, or I Will Not Play With Matches

12 x 12 inches | oil on panel | 2023

There is No Room for Subtle Things

Recently, it feels like there is no room for complexity in our world. You either are on one side of an argument or the other. No compromise. No understanding. Whether it is a personal argument, social issue, or political stance, you must choose a side and stick to it. Subtlety is often met with confusion, anger, misunderstanding, and impatience.

Mastromatteo vents his frustration on this topic in *There is No Room for Subtle Things*. He shows two men fighting in a comic clipping, copied six times. Comics often don't show subtlety, making this medium perfect for what Mastromatteo is trying to convey. The comic clippings are folded between the two men in each version, highlighting the divide between two sides. They shout the very general "Oh yeah?" - "Yeah!"

As a whole, we notice that the clippings create a big X. On top of the red it resembles a stop sign, or DO NOT ENTER sign. Mastromatteo feels that he (and others who share his love of subtlety) are not welcomed in this world where there is no room for subtle things.

We like to see this painting as a reminder to embrace the complexities that exist in every argument, idea, and opinion rather than ignoring them. We think it would create a more harmonious world. Is that too optimistic?



There is No Room for Subtle Things

24 x 24 inches | oil on canvas | 2024

Lovely Mary Jane

Lovely Mary Jane is a candy wrapper, taped to a blue wall. It's trash, glorified. But this is not a political statement about commercialism or recycling. This painting was inspired by one of the top 10 banned books across the country, Toni Morrison's *The Bluest Eye* (1970), which is about a young black girl who wishes she had blue eyes, an envy shaped from her love of her favorite candy, Mary Jane. It's a heart-breaking notion, caused by an ideal of beauty perpetuated by a 20th century marketing campaign for a sweet treat.

Classical painting also hails a certain ideal of beauty... and one wouldn't usually find something as insignificant as a candy wrapper as the focal point of their *pièce de résistance*. However, Mastromatteo is asking us to see that there is power in idealization, especially in something so seemingly throwaway. He's prodding us to be more aware...to make people aware of the significance of the seemingly insignificant. The one power an artist possesses is that of coaxing the viewer to look at something of his choosing... and in this case he's asking us to look closely at something that may be garbage.

Consider Maurizio Cattelan (b. 1960, Italy), whom in 2019 taped a banana to the wall with duct tape, and it later sold for \$120,000...art forces the viewer to reconsider something that the artist is telling you to look at. Mastromatteo's candy wrapper is taped up to the wall in a similar fashion as Cattelan's banana. If we look long enough at the image, we'll notice it's resemblance to the "not-equal" sign, bringing our thoughts back to Morrison's distressed little girl experiencing the inequality of being a black girl in 20th century Middle America.

Fun fact, Morrison also hails from Ohio's Cleveland and taught at Princeton, Mastromatteo's alma matter. This connection has drawn Mastromatteo to think deeply about the different experiences he had versus Morrison in essentially the same two places. As a result, more than one of his paintings is dedicated to a Tony Morrison book.



Lovely Mary Jane
12 x 16 inches | oil on panel | 2021

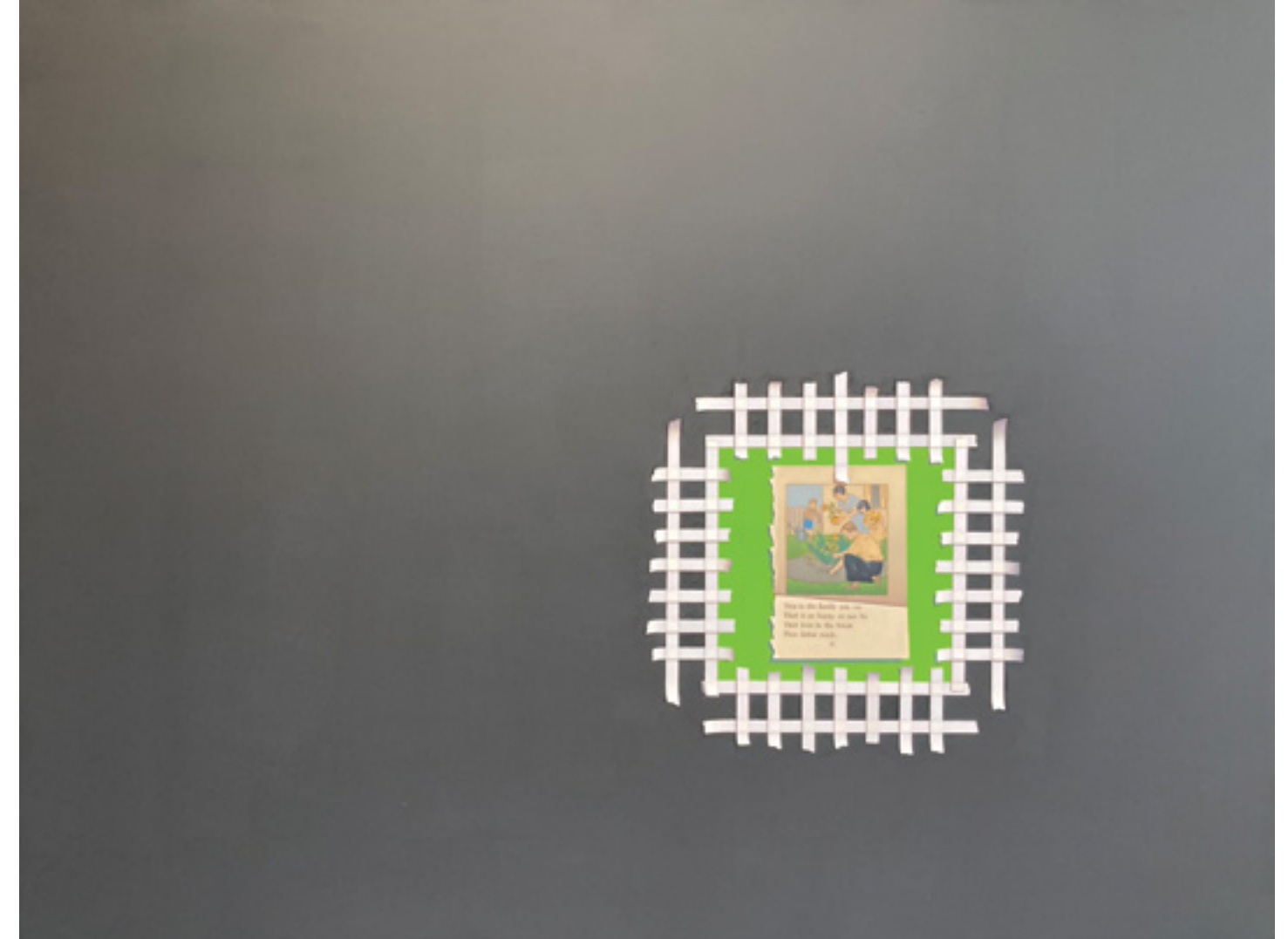
White Picket Fence (Aspirational Memoir)

Toni Morrison continues to act as muse for Mastromatteo in *White Picket Fence (Aspirational Memoir)*. The focal point is a bright green square, encased with a picket-fence made of white tape. Inside the square is an old page torn from a *Dick and Jane* reader. These books were prominent in public schools from the 1940's through the 1960's, shaping the minds of America's youth for decades. The page shows a family, together tending to their garden. The text reads:

This is the family you see
That is as happy as can be
That lives in the house
That father made.

Here he unveils, as Morrison does in the first pages of her book, the seeds of what became the 20th Century American Dream. Meanwhile, outside the fence, is an ominous black void that represents the rest of Morrison's story, which centers on a black family in Lorain, Ohio not far from Mastromatteo's own hometown.

Mastromatteo realized that his life *was* like this idealized family in the clipping—happily living within his own white picket fence, unfamiliar with the struggles and suffering that occurs outside the fence. Here, he is asking: What are the consequences of this mass-marketed image of the American Dream? Does one care for neighbors who don't look like them? How is it possible that something as innocent as a "learn to read" book could engender racism and sexism? Would one rather live in ignorance of these disparities, inside the fence with their perfectly mown green lawn? Or...should one cross the fence and venture into the unknown area where they may be confronted with the reality of deeply discriminated against neighbors. What's worse?



White Picket Fence (Aspirational Memoir)
36 x 48 inches | oil on panel | 2023



This is the family you see
That is as happy as can be
That lives in the house
That father made.

The Painting, As Seen by the Wall

One of the most confounding paintings we have seen from Mastromatteo is *The Painting, As Seen by the Wall*. A virtuosic trompe l'oeil painting of the back of a canvas, framed in reverse. Ironically, the neatly depicted stretcher bars with the taut canvas affixed with staples is another trick, since the painting isn't even painted on canvas, rather it is on a wood panel!

The overall image pique's the logical side of our brain, forcing one to investigate what might be on the other side, but the painting has no front. Conversely, it has two backs! In reality "back" of this painting looks very similar to the front. The artistically rendered image doesn't exist, or perhaps it resides somewhere in the center, inaccessible to the viewer.

This painting is really more of a sculpture, since the work is made whole by all of the parts you see, including the frame and "real" back that faces the wall.

Interestingly, Mastromatteo is also acknowledging the 20th century master Claudio Bravo (b. 1936, Chile) with this painting. Bravo made auction history in the late 20th century when a small painting of a wrapped canvas sold at auction to the MOMA for over one million dollars (no living artist had hit those numbers up until that point). Later in 2011 Bravo created a triptych of the backs of three canvases.

It makes perfect sense that artists—who often look at the backs of their paintings (leaning up against a wall in their studio, or as they are stretching the painting, or discussing frames with their framer)—would want to cue in their viewers as to the hidden hero supporting the precious image they so admire.



The Painting, As Seen by the Wall

16 x 20 inches | oil on panel | 2023

Felix Culpa, or Must be a Woe

This composition has less to do with religion than it does with the aesthetic struggle of a creative. The “religious verbiage”—as Mastromatteo puts it—is one way of explaining this struggle. Mastromatteo melds this recognizable symbol of pain and struggle with references to art and creative expression: three Modernist red squares act as the stigmata, and an old violin, part of the cross.

The title must not be forgotten when meditating on this painting. The first part is Latin for “happy fault.” The second part is the title of an Emily Dickinson poem¹ about how a “woe” can change one’s perspective.

Both the “happy fault,” and the “woe” force us to look at something so familiar, yet with different eyes. This is the artist’s job, and job well done—to help us see anew something we all think we know.

¹Dickinson, Emily, “Must be a Woe—.” *The Complete Poems of Emily Dickinson*. Boston, Mass., Little, Brown, 1960. P. 287.



Felix Culpa, or Must be a Woe
22 x 21 inches | oil on panel | 2005

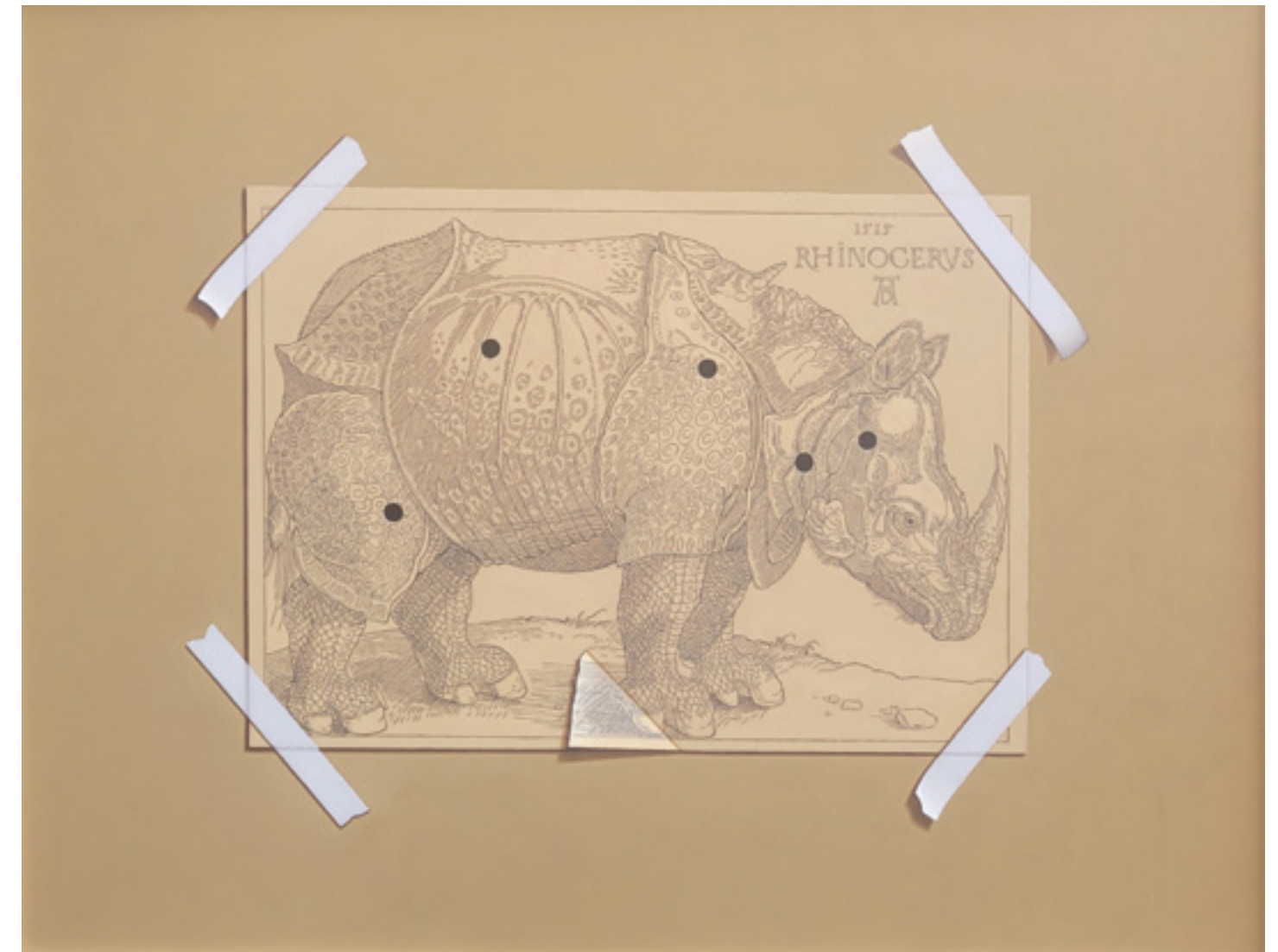
Northern White Rhino

In *Northern White Rhino*, Mastromatteo pokes fun at the result of a centuries old, international game of telephone. The painting depicts Albrecht Dürer's (b. 1471, Germany) widely disseminated print of the Northern White Rhino—an animal which Dürer had never seen in person. Instead, Dürer relied on other peoples' accounting of what the (now essentially extinct) animal looked like. The image is the result of verbal and written sources, in addition to the artist's own imagination. The most notable inaccuracy is the exoskeleton he has given the mammal... that looks suspiciously like 16th century armor. This is no doubt an influence from his living on the same street as Nuremberg's armories.

Even though the image was inaccurate, it was the only image Europeans had of the animal that lived in Africa—therefore, to Europeans, this mystical creature is what the Northern White Rhino was. A complete falsehood widely disseminated due to the introduction of the printing press.

Mastromatteo has painted hole-punches in the image to literally poke holes in this falsehood—but ironically, he himself is now not showing the accurate image of his reference by doing this!

Mastromatteo is perhaps alluding to the similarly difficult position we find ourselves in: trying to parse out what is "real" in the current era of digitally dispersed information, misinformation, and disinformation.



Northern White Rhino

14 x 18 inches | oil on panel | 2020

A City Upon a Hill

In a letter to the Marquis de Lafayette on July 25, 1785, George Washington described his plans to encourage movement to the “West” (Ohio):

I wish to see the sons and daughters of the world in Peace and busily employed in the more agreeable amusement of fulfilling the first and great commandment—Increase and Multiply: as an encouragement to which we have opened the fertile plains of Ohio to the poor, the needy and the oppressed of the Earth; any one therefore who is heavy laden, or who wants land to cultivate, may repair thither and abound, as in the Land of promise, with milk and honey: the ways are preparing and the roads will be made easy, thro’ the channels of Potomac and James river.

In this deeply religious quote, Ohio becomes the new ‘Shining City Upon a Hill’... the ‘land of milk and honey.’

In *A City Upon a Hill*, Mastromatteo mocks this American mythology. The shining city (NYC) that is depicted on a flimsy, folded scrap of paper is small against the vast grey. The skyline includes the twin towers in the background—highlighting the optimism for America that feels lost now. The radiating tape that holds up the paper is only stagecraft, only two pieces of tape keep the clipping in place. The rest is only meant to glorify the image with no other function.

One can’t help but think of the infamous 1872 John Gast painting, *American Progress*, depicting the idea of Manifest Destiny. An image of Columbia moving travelers, industry, and farming westward displays a similar sentiment to what Washington conveyed in his letter. Mastromatteo mocks this American propaganda, while acknowledging that industry and opportunity did come to Ohio: Superman was created in Ohio by two Jewish immigrants.



A City Upon a Hill
18 x 24 inches | oil on gessoboard | 2024

Tipping Pointe

Mastromatteo started this painting with a pencil improbably balancing, tipped on the nib of its point. Then the die on top of the eraser, setting the stage for a ballerina balancing perfectly on pointe. The improbability of this balancing act is a synonym for how improbable our universe is—everything had to be just so to create the universe, world, ecosystem (etc.) that we have at this moment.

The ballerina holds two strands of thought at once. On the left side, the scientific reasoning behind creation and on the right, the religious, or spiritual, meaning. On the right, the joker and spinner toy represent probability, and the astronaut is of course our scientific pursuits and discoveries. On the right: toy letters spell out LAW with the letters inverted and upside down, an angel blows his horn to the tune of Visions of the Amen by Olivier Messiaen.

These two sects appear completely separate, but are they really? The astronaut touches an extra-terrestrial finger, like Michelangelo's Sistine Chapel depiction of the creation of man. Not only is Mastromatteo connecting the spiritual and the scientific, through a reference to artistic expression (with the ballerina as the linchpin), but he is highlighting how much we do not know about our universe. The composition as a whole is a big Y. A good question on which to end.



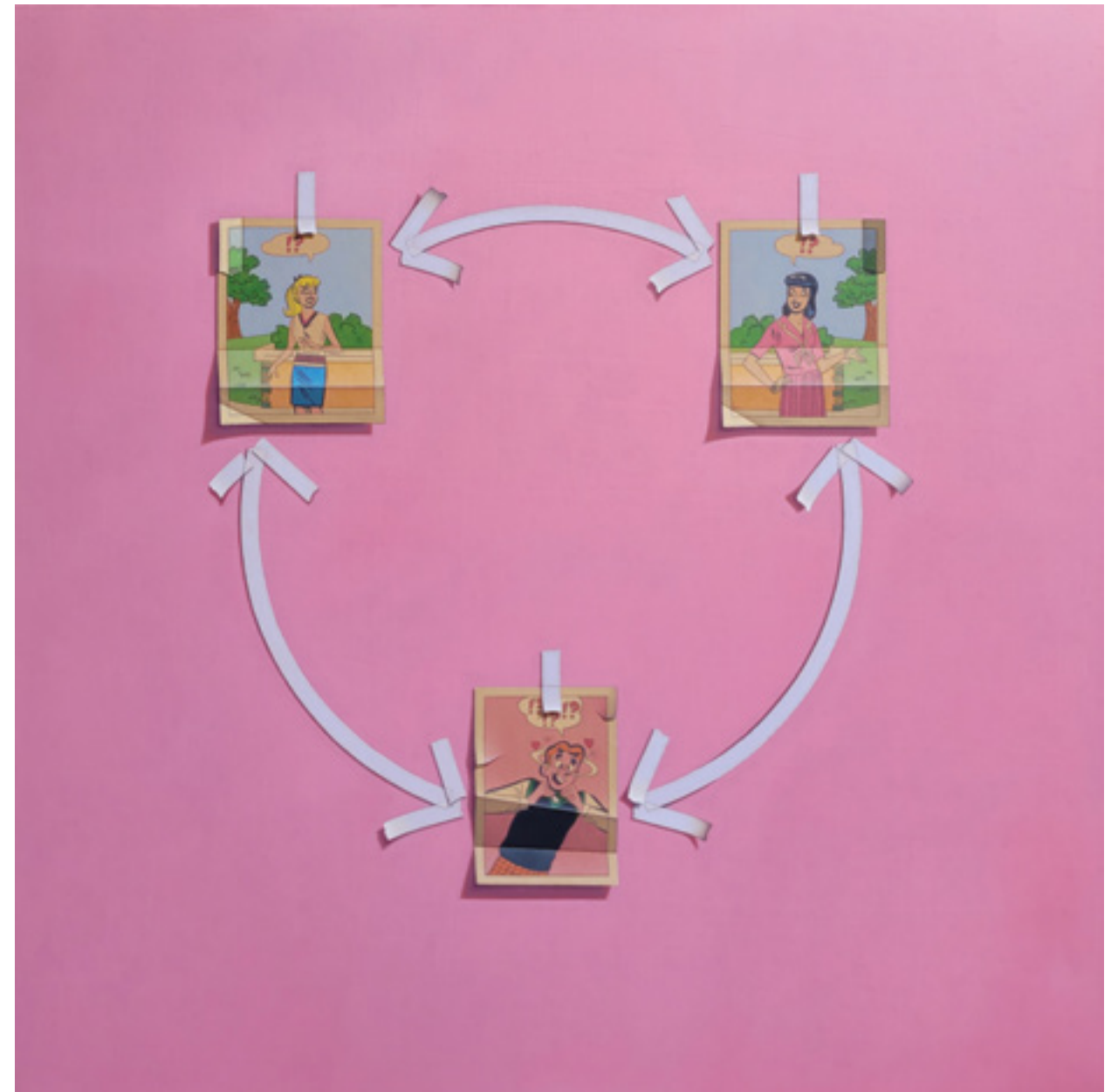
Tipping Pointe

24 x 18 inches | oil on canvas | 2024

The Three Body Problem

In *The Three Body Problem* Mastromatteo presents a simple diagram, mapping out the relationship of characters from the popular American comic book series Archie Comics. "Betty or Veronica?" was a constant theme within *Archie Comics*. Does Archie prefer Betty; the blonde, all-American, girl-next-door type? Or will he choose Veronica, the brunette who was a notorious bombshell as well as an heir to her father's fortune? Would it be possible to choose both women, and juggle them? With a conundrum to be solved, Mastromatteo looks to Isaac Newton.

According to Newton's Third Law of Relative Motion, when two bodies interact in orbit they apply forces to one another that are equal in magnitude and opposite in direction. Two bodies interacting with each other is simple, and easy to understand. However, add a third body to the orbit, and the formula becomes complex, making the three-body problem "unsolvable." The answer of who Archie should choose is still unknown, however Newton's Law confirms that trying to juggle both women would be entirely too complicated.



The Three Body Problem
30 x 30 inches | oil on canvas | 2023

Vertigo

This painting does what is impossible to do in real life—it makes eternal the moment before this comic clipping of Daredevil inevitably folds over because of the way it is taped—aesthetically rather than functionally. The painting is forever held in suspense. Daredevil, blindly walking the tightrope between two buildings is suspended as well. The anxiety of everything crashing down and falling apart represents a more vulnerable side of Mastromatteo’s state of mind as an artist, even as a person. A universal feeling indeed.

However, there is so much opportunity when you are on the precipice. Daredevil might just get to the other side safely and become “the world’s two most famous initials” as the comic states. And Mastromatteo, in the process of creating a painting (a process of self-doubt and trial and error) might just create his own “Marvel Masterwork.”



Vertigo

36 x 24 inches | oil on canvas | 2023

In The Cards

Mastromatteo loves to paint the Joker. He represents transgression, comedy, freedom, and the seeming randomness of fate. *In The Cards* captures the moment cards have been scattered across a surface. Some cards still have not fully made their landing. Every card is present except for the Joker card. However, he is omnipresent... all the action emanates from him on the cover of a comic book as he punches out towards the viewer.

The eight card is there, but randomly turned over—revealing an eye, confronting us with the stochasticity of fate... if you believe in that sort of thing.

This painting is a beautiful reminder of the randomness of life. Will you look the eight card right in the eye and embrace it, or will you cover away from taking a chance and seeing what happens?



In The Cards

24.5 x 24.5 inches | oil on panel | 2005

I Believe in Ghosts

Mastromatteo believes in ghosts.

The ghost in this case is not Casper the Friendly Ghost, however. Although Casper is a cheery vehicle for the more existential subject.

The ghost is the mind. Mastromatteo gets this idea from the “ghost in the machine”: a philosophical idea formulated by Gilbert Ryle:¹ the “ghost” is the mind, and the “machine” is the body.

Rather than veering off into the philosophy of it all, let’s just talk about the ‘ghosts.’

The mind is filled with mysteries. We still don’t completely understand everything that goes on up there!

What is it that moves us? Mastromatteo marvels at the ghosts of the mind and embraces the mystery of inspiration.

The letters, by the way, spells out WONDER.

...among other things.

¹ Ryle, Gilbert (1949) *Concept of Mind*. University of Chicago Press, Chicago.



I Believe in Ghosts
12 x 12 inches | oil on gessoboard | 2023

Advent

Clearly time is something on Mastromatteo's mind. Isn't it for us all?

A stopwatch takes center stage in *Advent*, proclaiming the ceaselessness of passing time. However, the watch is deconstructed here. Is the watch standing tall like a posted sign on haphazardly arranged pilings? Or are the arms of the clock swinging...pointing to something beyond the canvas: the unrealized painting?

The vulnerable artist displays his anxiety about creating his next painting. The pressure of the precarious clock oozing uncertainty itself. The bright red backdrop may serve as a plea to STOP time altogether.

Inside the clock, the numbers have been replaced with tiny tadpoles, or sperm... the seedlings of an idea?! They zealously swim toward the infinite sky.



Advent

7 x 5 inches | oil on panel | 2023

Anthony Mastromatteo | 1970 | Ohio

The arts have been an integral part of Anthony Mastromatteo's life for over 25 years. A Bachelor of Arts degree in art history from Princeton University in 1992 led to a five year position at Christie's auction house in New York City in the American Paintings, 19th Century Paintings and Maritime Paintings and Objects departments. As his exposure to the art world expanded he began studying the practice of art after work at the Art Students League in New York City. In 1997 he made the transition to full-time art study at the Water Street Atelier, a school of art practice based on the methodology of the French Academy and the French atelier system of the 18th and 19th centuries, under the tutelage of Jacob Collins. In 2002 he finished his studies and made the transition to working as a professional artist. He has worked solely as an artist since that time and has been represented and shown throughout the United States since 1999. He currently is represented by Grenning Gallery in Sag Harbor, New York. For most of the last decade he has primarily been painting for a dedicated following of art dealers and private collectors. Mastromatteo currently resides with his wife and daughter, Stella and Alba, in Akron, Ohio.

Education

- 1997-2002 Water Street Atelier, Brooklyn, NY
1988-1992 B.A. in Art History, Princeton University, NJ

Solo Exhibitions

- 2023 Grenning Gallery, Sag Harbor, NY
2014 Skidmore Contemporary Art, Los Angeles, CA
2009 Adler & Co. San Francisco, CA
2007 AFP Galleries, New York, NY
2006 Aftermodern San Francisco, CA

Selected Group Exhibitions and Art Fairs

- 2024 "Four Corners of Realism", Grenning Gallery, Sag Harbor, NY
2017 Art Market San Francisco, Rehs Contemporary Gallery, New York, NY

- 2016 LA Art Show with Rehs Contemporary Gallery, New York, NY
Affordable Art Fair with Rehs Contemporary Gallery, New York, NY
2015 "Reflecting the Real," Rehs Contemporary Gallery, New York, NY
NOADA Art Expo with Bonfoey Gallery, Cleveland, OH
Art Market San Francisco with Skidmore Contemporary Art, Los Angeles, CA
2014 "Inaugural Group Show," Grand Central Atelier/Eleventh Street Arts, New York, NY
"The New Real," Bonfoey Gallery, Cleveland, OH
Art Silicon Valley/San Francisco with Skidmore Contemporary Art, Los Angeles, CA
"Summertime," Skidmore Contemporary Art, Los Angeles, CA
2013 Art Miami with Lyons Wier Gallery, New York, NY
Art Southampton with Lyons Wier Gallery, Southampton, NY
"Summer Session," Lyons Wier Gallery, New York, NY
2006 "Small Works, Great Presence," Michael Hollis Fine Art, South Pasadena, CA
2005 "Contemporaries: 7," Bonfoey Gallery, Cleveland, OH
"Paint What You Want," John Pence Gallery, San Francisco, CA
"Valentines," John Pence Gallery, San Francisco, CA
2004 "American Realists," Century Gallery, Alexandria, VA
"Trompe l'Oeil," John Pence Gallery, San Francisco, CA
"Allegories," John Pence Gallery, San Francisco, CA
"Realism Now," Century Gallery, Alexandria, VA
2003 "Spring Realism Exhibit," Century Gallery, Alexandria, VA
"Trompe l'Oeil Interpretations," Century Gallery, Alexandria, VA
2002 "American Realism: New York and Abroad," Anderson Fine Art Gallery, St. Simon's Island, GA
2001 "The Water Street Atelier," Meredith Long & Company, Houston, TX
"New Masters," General Electric Corp. Galleries with Grenning Gallery, Fairfield, CT
2000 "Sketches of Spain," The Grenning Gallery, Sag Harbor, NY
"Still Lifes, Florals and Trompe l'Oeil," John Pence Gallery, San Francisco, CA
1999 "The Water Street Atelier," Meredith Long & Company, Houston, TX

Special Projects

2015-16 "She Soars," Installation at Elan Restaurant, New York, NY

Cover Illustrations

2015 *Stephen Hough Transcriptions/Tributes for Piano*, Josef Weinberger Ltd

2009 *Stephen Hough in Recital*, Hyperion Records Ltd: London

2008 *Stephen Hough: A Mozart Album*, Hyperion Records Ltd: London

2007 *Stephen Hough: Spanish Album*, Hyperion Records Ltd: London

Stephen Hough: Tsontakis, Schoenberg, Webern, Hyperion Records Ltd: London

2006 *The Nassau Literary Review*, Fall/Winter 2006, Princeton University, Princeton, NJ

2005 *The Stephen Hough Piano Collection*, Hyperion Records Ltd: London

2002 *Stephen Hough: English Piano Album*, Hyperion Records Ltd: London



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