... eloquent; in this period, he is able to express his own reflections and visions. His work is characterized by a strong sense of form, which is evident in his use of geometric shapes and bold color choices. The artist's personal experiences and cultural influences have a significant impact on his creations, which often evoke feelings of nostalgia and longing. This exhibition is a testament to his ability to create visually striking and emotionally resonant works of art. 

Mathew Cerletty
9 Sept - 15 Oct
Rivington Arms, New York,
NY 10002 (+ 1 646 654 9213)

Review by João Ribas

Is there a more pervasive heuristic in contemporary art than the alter ego? Raymond Pettibon has the aptly 'Grooming', Matt Mullican a trane-induced 'that person' and Slater Bradley a celebrity-impersonating 'echoes'. Something about the possibility of simultaneity - occupying a dimorphic body or a fantasy of plural selves - opens up creativity otherwise confined within a single transparent ego. New York-based painter Mathew Cerletty tries the alter ego on for his second solo show, using it as a pictorial theme. The perfecting of a double image is a fitting essay for this technically accomplished painter, testing his proficiency with the challenge of strict duplication.

Self-image has been a theme in Cerletty's work, and his bold, often decorative style - owing a debt to Eric Fischl, Sean Landers, and Margherita Moroni - is particularly suited to light-hearted portraiture. Cerletty can often carefully cultivated narcissism with a flippancy irony. But where previous work indulged in projections of fantasy, Cerletty forges the 'sex-able-naval'. Committing himself to the restraints of symmetry, he pares - or pairs - down to essentials.

The five paintings in 'After Ego' revolve around a lone male figure that closely resembles the artist. With immaculately painted hair and strikingly worked hands, the figure stands in contrast to a background of tilted broad stripes rather than the overly detailed patterns of previous portraits. This core figure/mask is repeated, reworked and reconfigured across all the paintings: standing listlessly...