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Statement

*"When they kick out your front door
How you gonna come?
With your hands on your head
Or on the trigger of your gun"*

—The Clash, Guns of Brixton

Reductive abstraction is at last shaking off the dead weight of its hundred-year history. It is no longer ruled over by self-imposed limitations or utopian visions of the world, no longer orthodox in form or self-censoring in subject matter. Reductive abstraction can be anything and be about anything. And, through the unlimited reach of technology, it has expanded beyond traditional geographically-defined pockets of activity, dialogue, and innovation. Meaningful work can be made anywhere on the planet. This is my point of departure.

I am deeply committed to this pluralistic approach. In my studio, I merge painting with conceptual, process, and installation strategies. For me, it is important to make work in the most direct, matter-of-fact manner possible — no novelties, gimmicks, or tricks. I am more interested in the idea of painting than the process. Paint is applied as if painting a fence, color is used straight out of the tube. I am decidedly unromantic about this process. It is all a means to an end.

I freely sample, remix, and often subvert my precedents — suprematist, constructivist, plastic, concrete, minimal, monochrome, pattern, op, neo-geo, radical and others reductive strategies. However, my work absorbs, digests, and reacts to what I see and hear around me daily in my environment — urban culture, corporate government, news propaganda, unwinnable wars, religious fundamentalism, unconscionable materialism, and more. I am interested in attacking the problem of reductive abstraction from every possible vantage point.