

M+B

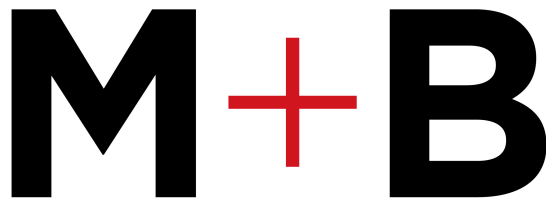
MATTHEW BRANDT

Press Pack



MATTHEW BRANDT

Matthew Brandt (b. 1982, Los Angeles, CA) received his BFA from Cooper Union and MFA from UCLA. Brandt has been the subject of recent institutional solo shows at the Columbus Museum of Art; Virginia Museum of Contemporary Art and SCAD Museum of Art, Savannah. Recent group exhibitions include *The Magic Medium* at the Los Angeles County Museum of Art; *Light, Paper, Process: Reinventing Photography* at the J. Paul Getty Museum, Los Angeles; *Second Chances* at the Aspen Art Museum; *What is a Photograph?* at the International Center of Photography, New York; *Land Marks* at the Metropolitan Museum of Art, New York; *Material Matters: Water, Pigment, and Light* at Van Every Gallery, Davidson College, NC and *Touch the Sky: Art and Astronomy* curated by Mary-Kay Lombino at Vassar College, NY. Brandt's work is in the current exhibition, *Matter of Memory: Photography as Object in the Digital Age* at the George Eastman Museum, Rochester, NY, and will be part of *The Poetics of Place: Contemporary Photographs from the Met Collection* at The Metropolitan Museum of Art, NY. The artist's work can be found in the permanent collections of the Los Angeles County Museum of Art; Armand Hammer Museum, Los Angeles; J. Paul Getty Museum, Los Angeles; Metropolitan Museum of Art, New York; and Brooklyn Museum of Art, among others. In 2015, Brandt was shortlisted for the prestigious Prix Pictet award and had his work showcased in an exhibition at the Musée d'Art Moderne de la Ville de Paris. Matthew Brandt lives and works in Los Angeles.



MATTHEW BRANDT

BORN 1982, Los Angeles, CA
Lives and works in Los Angeles, CA

EDUCATION

2008 MFA | University of California, Los Angeles, CA

2004 BFA | Cooper Union, New York, NY

SOLO EXHIBITIONS

2018 M+B, Los Angeles, CA (forthcoming)

2016 *River and Sky*, Yossi Milo, New York, NY

2015 *More Pictures from Wai'anae*, Vedovi Gallery, Brussels, Belgium
Pictures from Wai'anae, M+B, Los Angeles, CA

2014 *Woodblocks*, Praz-Delavallade, Paris
Process Priority, Steven Zevitas Gallery, Boston, MA
Matthew Brandt: *Sticky/Dusty/Wet*, Virginia Museum of Contemporary Art, VA
Excavations, Yossi Milo Gallery, New York, NY
Lakes and Reservoirs, SCAD Museum of Art, Savannah, GA

2013 *Velvet and Bubble Wrap*, M+B, Los Angeles, CA
Matthew Brandt: *Sticky/Dusty/Wet*, Columbus Museum of Art, Columbus, OH
Water & Polaroid, Highlight Gallery, San Francisco, CA

2012 *Lakes, Trees, and Honeybees*, Yossi Milo Gallery, New York, NY

2011 *Two Ships Passing*, M+B, Los Angeles, CA

2009 *Chocolate, Bees, Dust, Sperm, and Sprinkles*, Cardwell Jimmerson Gallery, Culver City, CA

GROUP EXHIBITIONS

2017 *Sonne auf Papier. Kunst Experiment Fotografie*, Dresden City Museum, Dresden, Germany
I Love L.A., Praz-Delavallade, Los Angeles, CA

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- 2016
- The Poetics of Place: Contemporary Photographs from the Met Collection*, The Metropolitan Museum of Art, New York, NY
 - New Matter: Recent Forms of Photography*, Art Gallery of New South Wales, Sydney, Australia
 - PLEASE HAVE ENOUGH ACID IN THE DISH!*, organized by Vinny Dotolo, M+B, Los Angeles, CA
 - Boundless: A California Invitational*, Museum of Photographic Arts, San Diego, CA
 - Retro-spective: Analog Photography in a Digital World*, Museum of Contemporary Art, Jacksonville, FL
 - Material Matters: Water, Pigment, and Light*, Van Every Gallery, Davidson College, Davidson, NC
 - Touch the Sky: Art and Astronomy*, curated by Mary-Kay Lombino, Vassar College, NY
 - George Eastman Museum, Rochester, NY
 - Sun on Paper*, Städtischen Galerie Nordhorn, Germany
 - What's Up*, Soho Revue, London, UK
 - Disorder*, Somerset House, London, UK
- 2015
- Disorder*, Musée d'Art Moderne de la Ville de Paris, France
 - Russian Doll*, M+B Gallery, Los Angeles, CA
 - The Magic Medium*, Los Angeles County Museum of Art, Los Angeles, CA
 - Mediated Images*, Brand New Gallery, Milano, Italy
 - Thief Among Thieves*, Museum of Contemporary Art Denver, Denver, CO
 - Light, Paper, Process: Reinventing Photography*, The J. Paul Getty Museum, Los Angeles, CA
 - Second Chances*, Aspen Art Museum, Aspen, CO
 - Sitter*, Canzani Center Gallery, Columbus College of Art & Design, Columbus, OH
 - Anti-Grand: Contemporary Perspectives on Landscape*, Joel and Lila Harnett Museum of Art, University of Richmond Museums, VA
- 2014
- Of My Affection*, Anonymous Gallery, Mexico City
 - Me and Benjamin*, curated by M+B, Galerie Xippas, Paris, France
 - Transformational Iagemaking: Handmade Photography Since 1960*, Contemporary Photography and Visual Arts Center, Buffalo, NY
 - Phantoms in the Dirt*, Museum of Contemporary Photography, Columbia College, Chicago
 - Homeland [IN]security: Vanishing Dreams*, Dorsky Gallery, Long Island City, NY
 - The Fifth Season*, James Cohan Gallery, New York, NY
 - After Ansel Adams*, Museum of Photographic Arts in San Diego, CA
 - NADA New York 2014*, NY
 - Beyond Earth Art*, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY
 - Process*, Photo Center Northwest, Seattle, WA
 - Out of the Ordinary*, The Bascom: Center for the Visual Arts, Highlands, NC
 - Trouble with the Index*, California Museum of Photography, Riverside, CA
 - What is a Photograph?*, The International Center of Photography, New York, NY
- 2013
- The Polaroid Years: Instant Photography and Experimentation*, Norton Museum of Art,

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West Palm Beach, Florida

Reality Check, Massachusetts College of Art and Design, Boston, MA

Currents: Photographs from the collection of Allen Thomas Jr., Contemporary Art Museum, Raleigh, NC

Land Marks, Metropolitan Museum of Art, New York, NY

Reality Check, Bakalar & Paine Gallery, Boston, MA

Dwelling in Erasure, Charlie James Gallery, Los Angeles, CA

Unique, Von Lintel Gallery, New York, NY

Rogue Wave, L.A. Louvre, Los Angeles, CA

Staking Claim: A California Invitational, Museum of Photographic Arts, San Diego, CA

The Black Mirror, Diane Rosenstein Fine Art, Los Angeles, CA

2012 *After Image: The Photographic Process(ed)*, Cerritos College Art Gallery, Norwalk, CA
Group Show in New Photography in Palma, Mallorca Landings, Palma de Mallorca, Spain

Surface Tension, The Center for Photography, Woodstock, NY

MOTA, See Line Gallery, Los Angeles, CA

Photography Is, Higher Pictures, New York, NY

The Crystal Chain, Invisible Exports, New York, NY

2011 *Every Photograph Is In Visible*, Churner and Churner, New York, NY
Assembly: Eight Emerging Photographers, Fred Torres Collaborations, New York, NY
Of Memory and Time, Hendershot Gallery, New York, NY

2010 *Bedtime for Bonzo*, M+B, Los Angeles, CA
Genre Studies, Cardwell Jimmerson Gallery, Culver City, CA
Edges of Light, Arts Benicia, Benicia, CA
Assembly: Eight Emerging Photographers from Southern California Fotofest 2010 Biennial, Houston, TX
matrix, Philadelphia Photo Arts Center, Philadelphia, PA
Capitalism in Question (Because It Is), Pitzer Art Galleries, Pitzer College, Claremont, CA

2009 *Shock and Awe*, Gatov Galleries, California State University, Long Beach, CA
Chef's Theory, 533 Gallery, Los Angeles, CA

2008 *2008 Torrance Juried Art Exhibition*, Torrance Art Museum, Torrance, CA
Some Young LA Artists, Cardwell Jimmerson Gallery, Culver City, CA
Laboratory, UCLA Thesis Exhibition, Wight Gallery (UCLA Broad Art Center) Los Angeles, CA

2007 *Greater Los Angeles Masters of Fine Art Exhibition*, California State University, Long Beach, CA
The Most Curatorial Biennial of the Universe, Apexart, New York, NY

2005 *Art Auction of the 'Peter Coopers'*, Cooper Union, New York, NY

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- 2004 *Thesis Exhibition*, Cooper Union, New York, NY
- 2001 *Ryman-Carroll Foundation Group Exhibition*, Gallery 825, Los Angeles, CA
Post-Ryman Group Exhibition, Schomburg Gallery, Santa Monica, CA
- 2000 *Emerging Young Artist Fund and Scholarship Exhibition*, Colburn Performing Art Centers, Los Angeles, CA
- 1999 *Pro and Protégés*, Barnsdall Metropolitan Art Gallery, Los Angeles, CA

SPECIAL PROJECTS

- 2016 *Matthew Brandt video presentation, in collaboration with Julianna Barwick* at the Museum of Modern Art, New York, NY
Saturday Nights at The Getty: Julianna Barwick and Matthew Brandt, The Getty Museum, Los Angeles, CA

PUBLICATIONS

- 2015 Heckert, Virginia. *Light, Paper, Process: Reinventing Photography*. Los Angeles: J. Paul Getty Museum
- 2014 *Matthew Brandt: Lakes & Reservoirs*. New York: Damiani
- 2013 *Matthew Brandt: Sticky/Dusty/Wet*, Columbus, OH: Columbus Museum of Art
Dust Rising: Public Library, Los Angeles: Golden Spike Press

SELECTED BIBLIOGRAPHY

- 2016 Yerebakan, Osman Can. "Matthew Brandt," *Artspeak*, November
Sanchez, Gabriel H. "Matthew Brandt's Poison Pictures," *Aperture*, December 13
Whalen, Danielle. "5 Must-See Booths at the AIPAD Photography Show 2016," *Blouin ARTINFO*, April 14
Hodara, Susan. "At Vassar, Seeing the Heavens with Paint, Pencil and Cocaine." *The New York Times*, June 4
- 2015 Harren, Natilee. "Light, Paper, Process: Reinventing Photography." *Artforum*, September
Ollman, Leah. "Light, Paper, Process, an Inventive Subversion of Photography," *Los Angeles Times*, May 1
- 2014 Lester, Paul. "Review: Matthew Brandt at Yossi Milo," *BLOUIN ARTINFO*, April 5
Sanchez, Gabriel. "What is a Photograph?," *ARTFORUM*, March 1
Li, Jennifer. "Matthew Brandt at M+B," *Art in America*, March

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- 2013 "20 Artists to Collect Now," *Architectural Digest*, December
Bramowitz, Julie. "Matthew Brandt and a Handful of Dust," *Interview Magazine*, November, 15
"THR Art Issue: Top 10 L.A. Artists Coveted by Hollywood," *The Hollywood Reporter*, November 4
"50 Under 50: The Next Most Collectible Artists," *Art+Auction*, June
Westerbeck, Colin. "Top Finds at Paris Photo Los Angeles," *Art in America*, May 16
Gardiner, Ross. "Beauty in the Bread Down," *LA Canvas*
Johnson, Ken. "AIPAD Photography Show," *The New York Times*, April 5
- 2012 Lowry, Vicky. "Matthew Brandt," *Elle Décor*, November
Di Nardo, Arianne. "Mixed media: Matthew Brandt," *Lay Flat*, October 8
"Matthew Brandt: Lakes, Trees, and Honeybees," *Le Journal de la Photographie*, July 21
"Matthew Brandt," *Time Out New York*, July 5
Dykstra, Jean. "Matthew Brandt," *Photograph Magazine*, July/August
Gopnik, Blake. "Self-portraits with Buzz," *The Daily Beast*, June 28
"Matthew Brandt," *Musée Magazine*, June
"Goings on about Town: Art," *The New Yorker*, June, 19
Shaheen, Susan. "Water Works: Matthew Brandt's Experimental Landscapes," *The New Yorker*, June 5
Laluyan, Oscar. "The Secret Life of Photographs by Brandt," *Arte Fuse*, May 30
Johnson, Elizabeth. "Lakes, Trees and Honeybees," *CNN Photos*, May 23
Rothman, Lily. "Lakes, Trees and Honeybees: Matthew Brandt at Yossi Milo Gallery," *Time Light Box*, May 22
"Matthew Brandt's Lakes, Trees and Honeybees at Yossi Milo Gallery," *The Huffington Post*, May 8
Schwendener, Martha. "Closing Generation Gaps," *The New York Times*, March 29
Deitch, Jeffery and Close, Chuck. "Top 30 Under 30 in Art & Design," *Forbes*, January 16
- 2011 Diehl, Travis. "Review: Matthew Brandt at M+B," *Modern Painters*, December
"The 100 Best Fall Shows: Matthew Brandt at M+B," *Modern Painters*, September
Cheh, Carol. "Best Art I Saw all Week: Matthew Brandt's Electric Photographs in 'Two Ships Massing' at M+B: Don't Touch or You'll Get shocked," *LA Weekly*, September 28
"Goings on about Town: Art," *The New Yorker*, August 2
Aletti, Vince. "Assembly: Eight Emerging Photographers from Southern California," *The New Yorker*, April 11
- 2010 "Contemporary U.S. Photography" Schilt Publishing, Amsterdam
"Capitalism in Question (Because It Is)," *Pitzer College Press*
Davies, Stacy. "Really Want the Red Pill," *Inland Empire Weekly*, February
"Hands Up," Self-published
Choate, Andrew. "Review of Chocolate, bees, dust, sperm & sprinkles at Cardwell Jimmerson"
- 2009 *Art Itd.*, July/August

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2008 Cunningham, Mark. "Surface Tension: Matthew Brandt's Lakes and Reservoirs 2,"
Octopus, volume 4, Fall

COLLECTIONS

Art in Embassies, US Department of State, Washington, DC
Art Gallery of South Wales, Sydney, Australia
Bidwell Projects, Ohio
Brooklyn Museum, Brooklyn, NY
Cincinnati Art Museum, Cincinnati, OH
Columbus Museum of Art, Columbus, OH
Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, NY
Hammer Museum, Los Angeles, CA
J. Paul Getty Museum, Los Angeles, CA
Jimenez- Colon Collection, Ponce, PR
Los Angeles County Museum of Art, Los Angeles, CA
The Metropolitan Museum of Art, New York, NY
National Gallery of Art, Washington, DC
North Carolina Museum of Art, Raleigh, NC
The Norton Museum of Art, West Palm Beach, FL
UBS Art Collection, New York, NY
Royal Danish Library, National Museum of Photography, Copenhagen, Denmark
Sir Elton John Photography Collection, London, UK
Statoil Collection, Connecticut, MA
Van Every/Smith Galleries, Davidson College, Davidson, NC
Virginia Museum of Fine Arts, Richmond, VA
The Wieland Collection, Atlanta, GA

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Matthew Brandt

Installation View of *A Matter of Memory: Photography as Object in the Digital Age*, group show at the George Eastman Museum, Rochester, NY
October 22, 2016 – January 29, 2017

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Matthew Brandt

Installation View of *New Matter: Recent Forms of Photography*, group show at the Art Gallery of New South Wales, Sydney, Australia
September 10, 2016 – February 2017

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Matthew Brandt

000463601, *'Dodge House by Irving Gill,'* 2013

gum bichromate print with dust from the Courtyards Apartment Lot C

signed, titled and dated verso

43-½ x 58-¼ inches (110.5 x 148 cm)

unique

(MBr.05.1901.43)

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Matthew Brandt

Installation View of *Material Matters: Water, Pigment, and Light*, group show at The Van Every/Smith Galleries at Davidson College, Davidson, North Carolina August 29 – October 7, 2016

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Matthew Brandt

Wai'anae 603616, 2016

chromogenic print buried in Wai'anae, Hawai'i

60 x 36 inches (152.4 x 91.4 cm)

unique

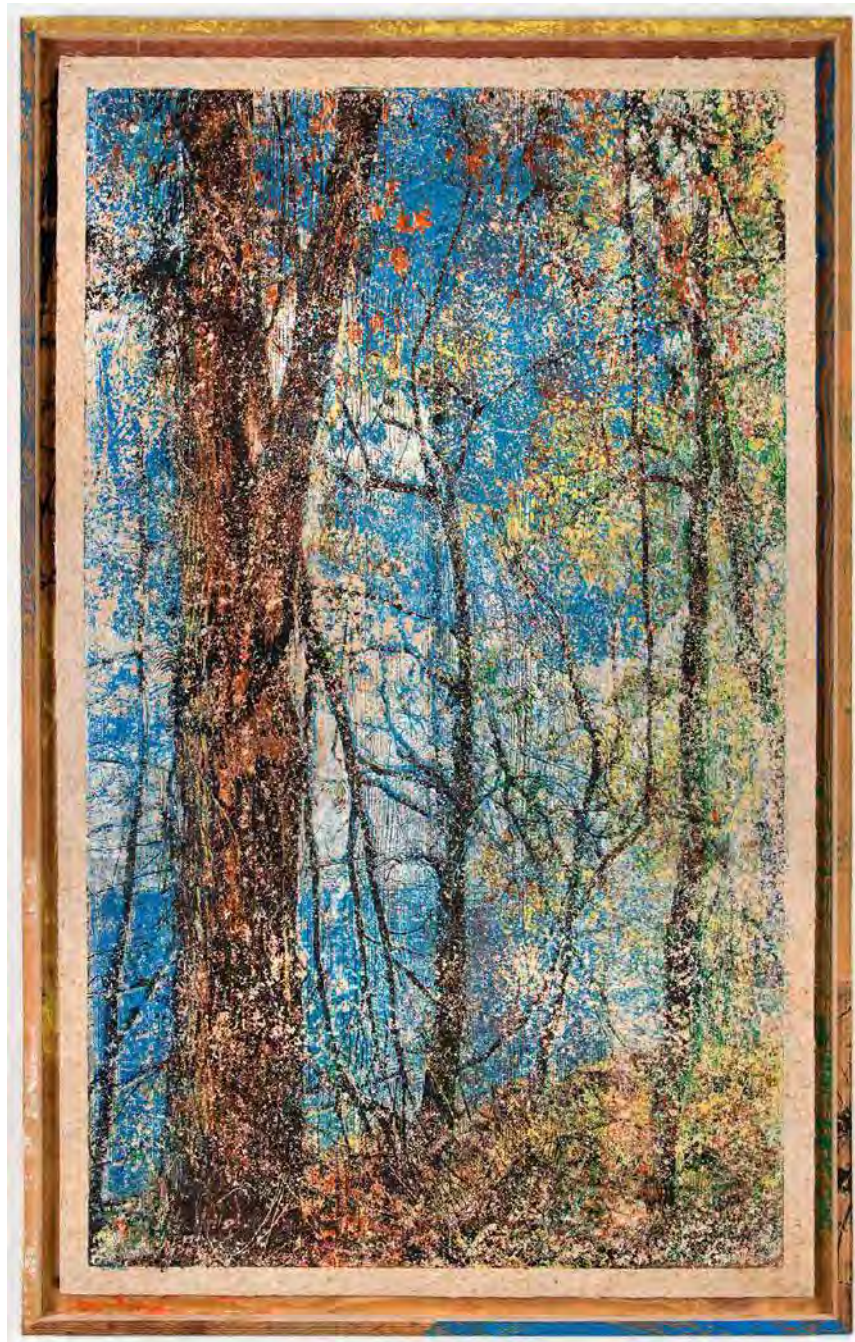
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Matthew Brandt
Installation View of *Woodblocks*

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Matthew Brandt

Woodblock, Hudson River 1B, 2015

ink on paper made from pinewood in pinewood block frame

68 x 42 x 2 inches (172.7 x 106.7 x 5.1 cm)

unique

(MBr.19.0009.68)

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Matthew Brandt

Installation view of Praz-Delavallade's solo booth at The Armory, New York
March 3 – 6, 2016

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Matthew Brandt

Burnout SAW1A, 2015

acid treated silk velvet and steel

53 x 41 x 1-1/2 inches (134.6 x 104.1 x 3.8 cm)

(MBr.15.0102.53)

M+B



Matthew Brandt

Burnout SAW1B, 2015

acid treated silk velvet and steel

53 x 41 x 1-1/2 inches (134.6 x 104.1 x 3.8 cm)

(MBr.15.0101.53)

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Matthew Brandt

Installation View of *Pictures from Wai'anae*, solo show at M+B, Los Angeles
September 19 – October 31, 2015

M+B



Matthew Brandt

Installation View of *Pictures from Wai'anae*, solo show at M+B, Los Angeles
September 19 – October 31, 2015

M+B



Matthew Brandt

Wai'anae 120721, 2015

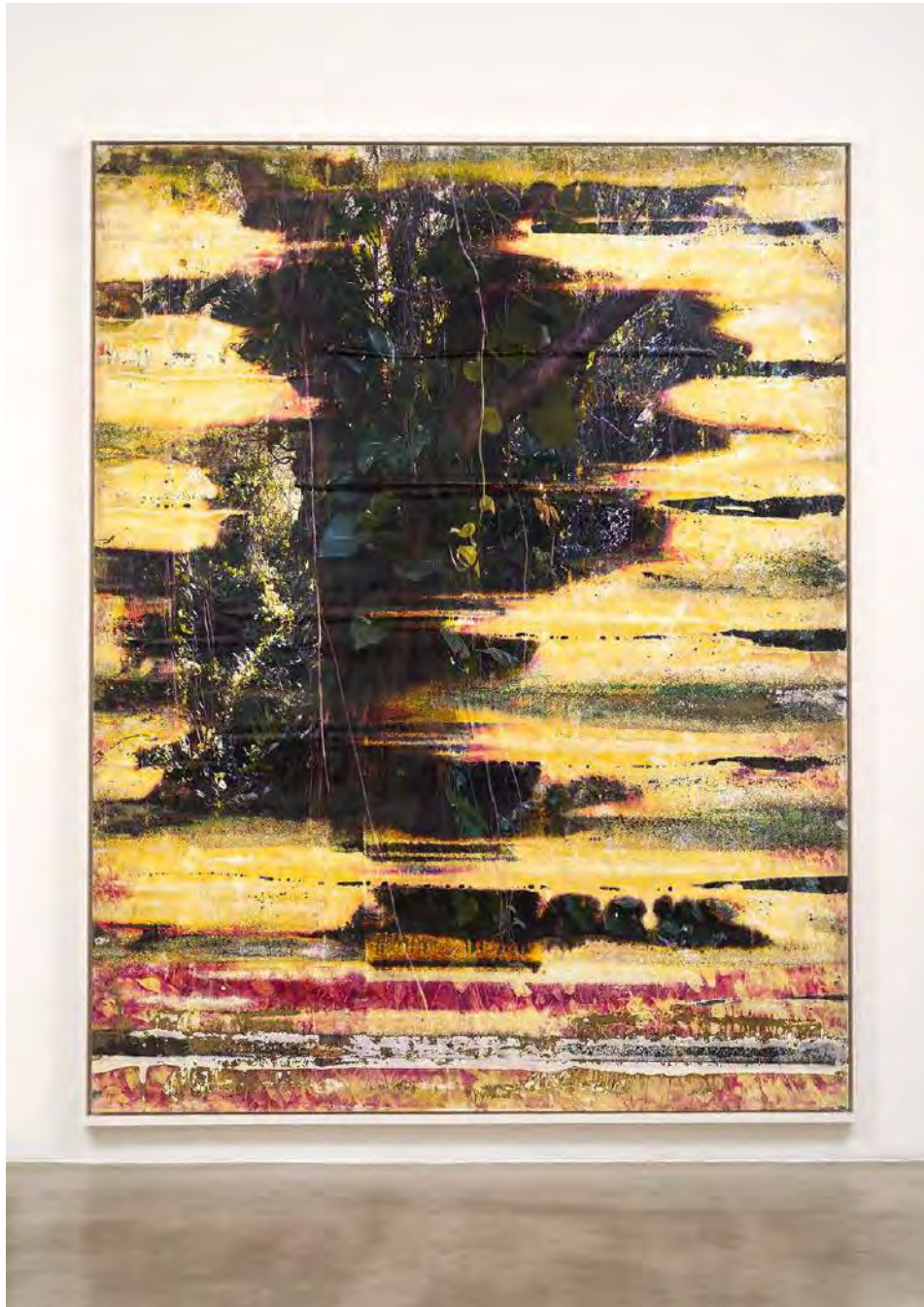
chromogenic print buried in Wai'anae, Hawai'i

74-1/2 x 122 inches (189.2 x 309.9 cm)

unique

(MBr.20.0118.74)

M+B



Matthew Brandt

Wai'anae 927214, 2015

chromogenic print buried in Wai'anae, Hawai'i

94 x 74-1/8 inches (238.8 x 188.3 cm)

unique

(MBr.20.0125.94)

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Matthew Brandt

Installation View of *Light, Paper, Process: Reinventing Photography*, group
show at The J. Paul Getty Museum, Los Angeles
April 25 – September 6, 2015

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Matthew Brandt

Installation View of *Light, Paper, Process: Reinventing Photography*, group
show at The J. Paul Getty Museum, Los Angeles
April 25 – September 6, 2015

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Matthew Brandt

Installation View of *sticky/dusty/wet*, solo show at Virginia Museum of Contemporary Art, Virginia
September 12 – December 28, 2014

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Matthew Brandt

Installation View of *sticky/dusty/wet*, solo show at Virginia Museum of Contemporary Art, Virginia
September 12 – December 28, 2014

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Matthew Brandt

Installation View of *Phantoms in the Dirt*, group show at the Museum of Contemporary Photography, Columbia College Chicago
July 24 – October 5, 2014

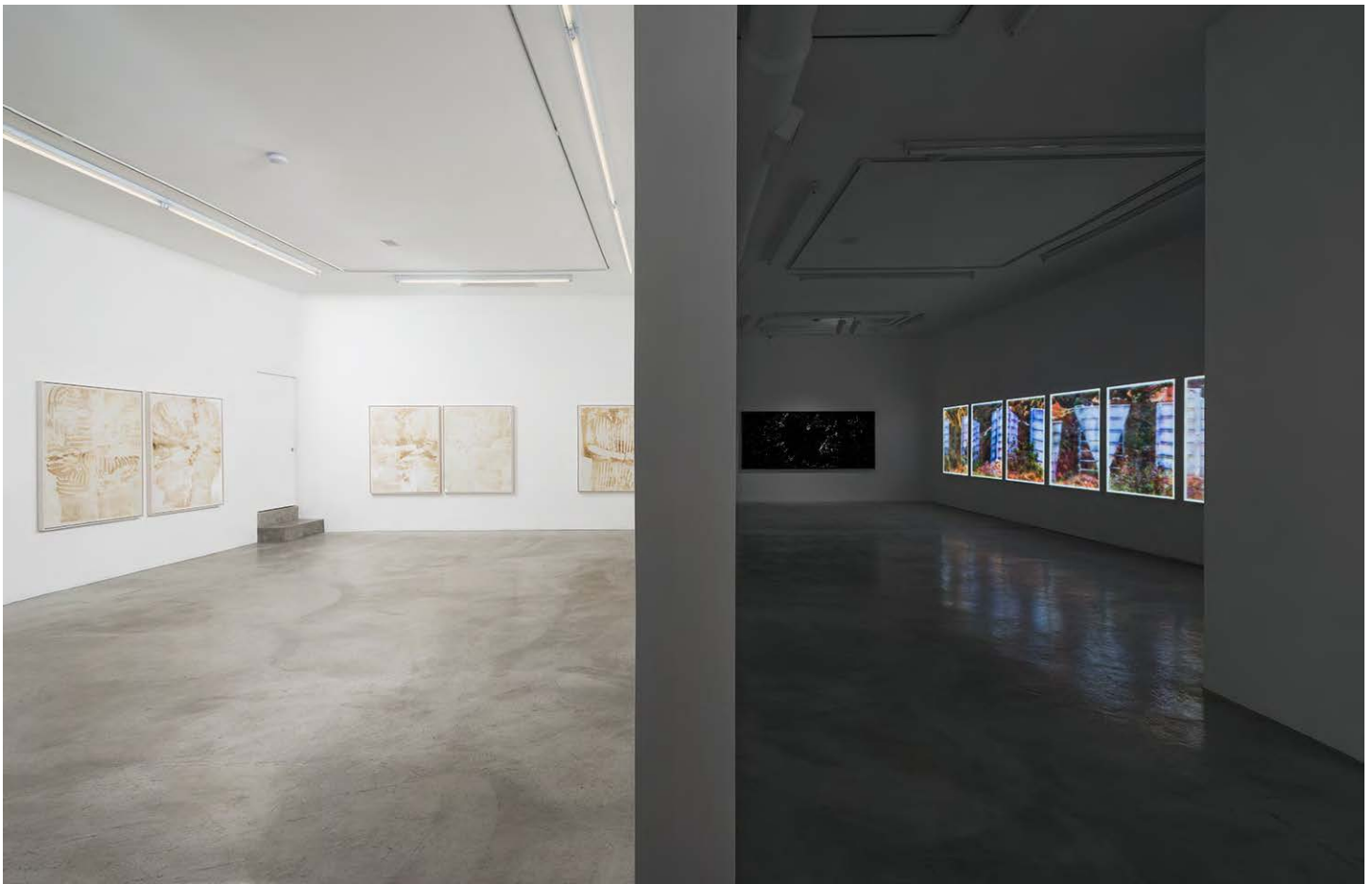
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Matthew Brandt

Installation View of *The Fifth Season*, group show at James Cohan Gallery, New York
June 26 – August 8, 2014

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Matthew Brandt

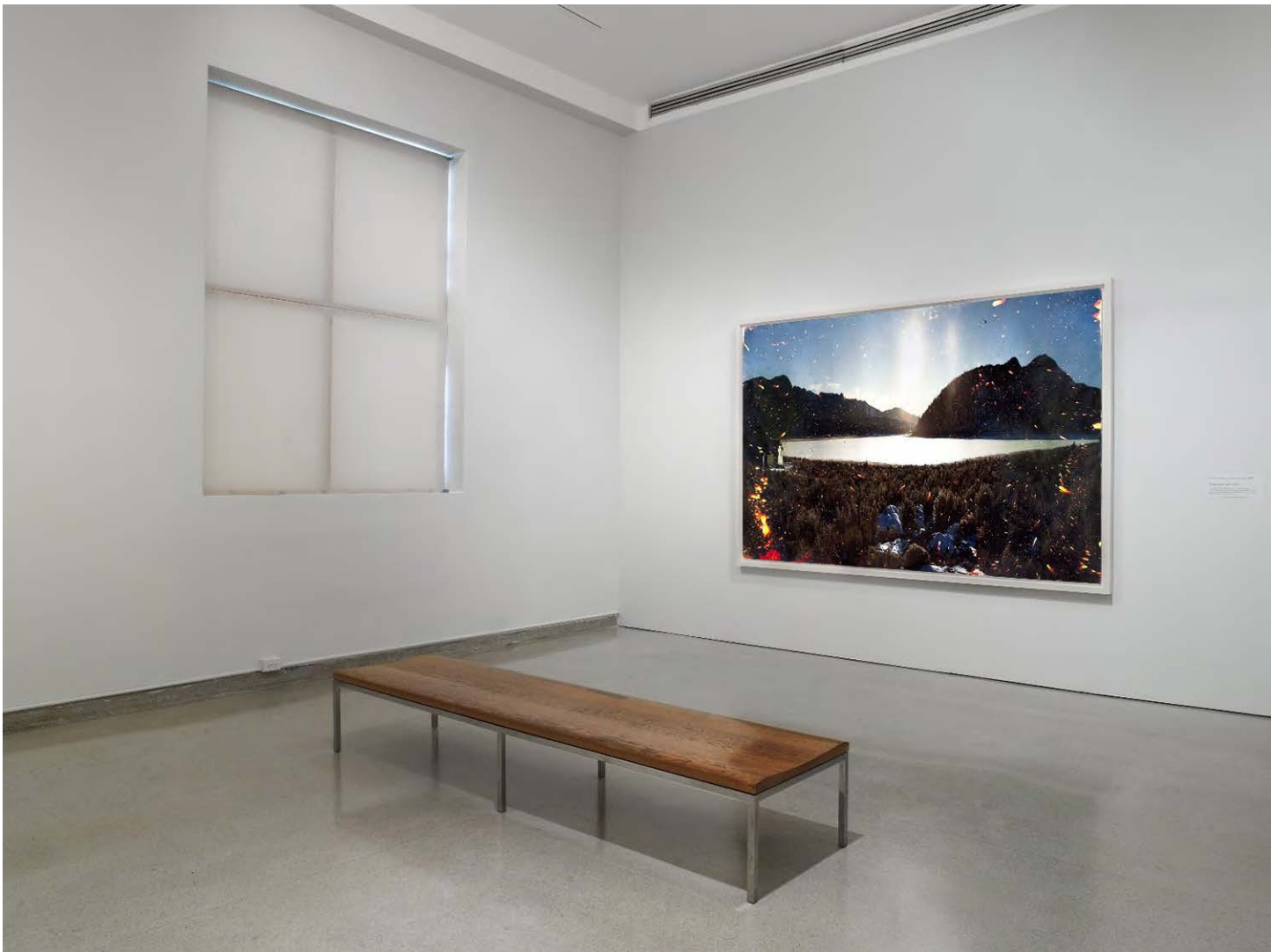
Installation View of *Velvet and Bubble Wrap*, solo show at M+B, Los Angeles
December 14, 2013 – January 18, 2014

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Matthew Brandt
Installation View of *Velvet and Bubble Wrap*, solo show at M+B, Los Angeles
December 14, 2013 – January 18, 2014

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Matthew Brandt

Installation view of the permanent collections at the Brooklyn Museum, New York
July 24, 2013 – January 26, 2014

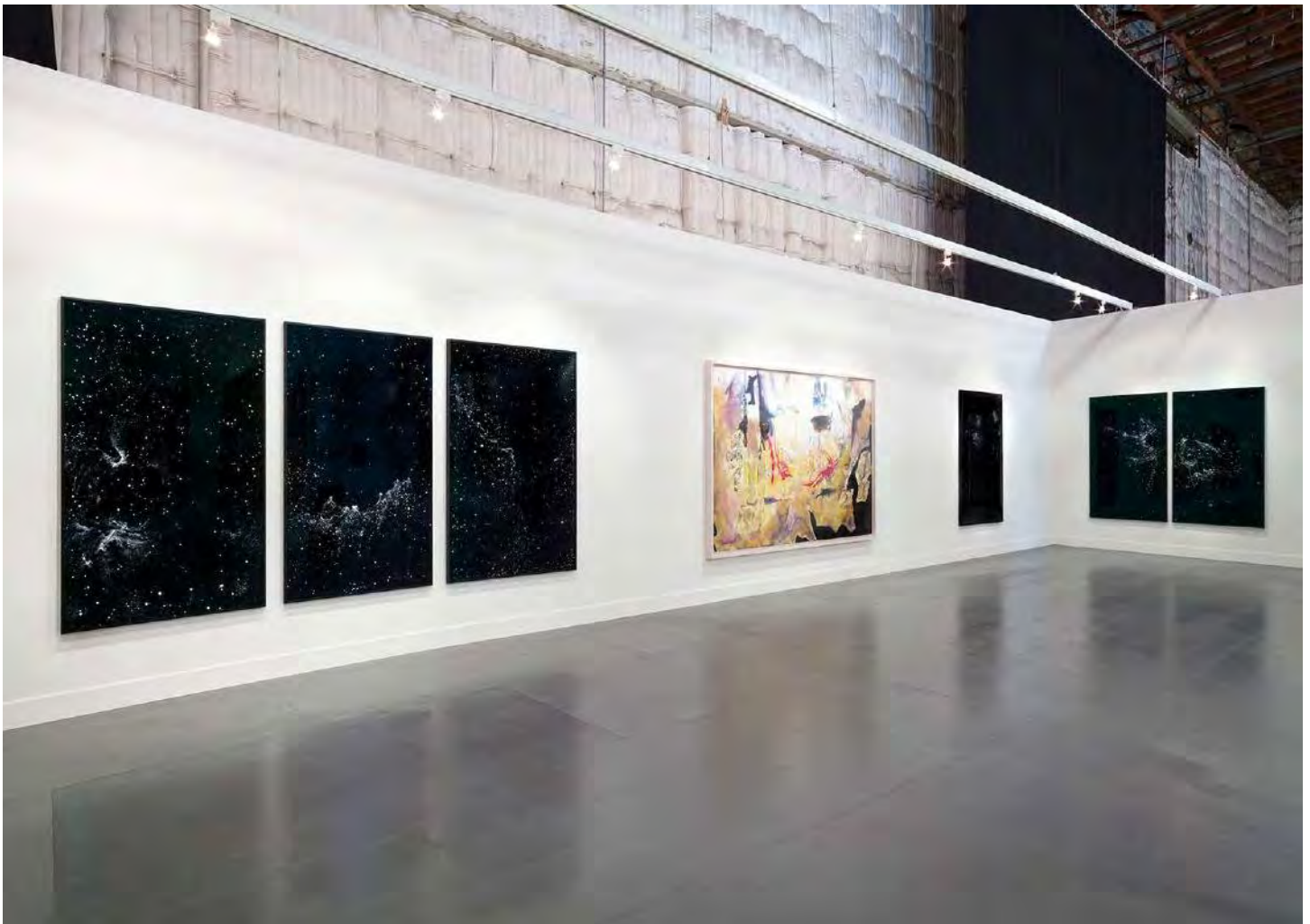
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Matthew Brandt

Installation View of *Land Marks*, group show at The Metropolitan Museum of Art, New York
April 30 – August 18, 2013

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Matthew Brandt

Installation View of Night Sky and Lakes and Reservoirs, solo presentation at Paris Photo Los Angeles, California
April 26 – April 28, 2013

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Matthew Brandt

Night Sky NGC 6853, 2013

cocaine on photographer's velvet*

signed, titled and dated verso

73 x 46 inches (each) (185 x 117 cm)

(MBr.11.0078.73)

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Matthew Brandt

Installation View of Two Ships Passing at M+B Gallery, California
September 16 – October 29, 2011

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Matthew Brandt

Installation View of *Two Ships Passing* at M+B, Los Angeles
September 16 – October 29, 2011

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artspeak

Matthew Brandt

November 2016

By Osman Can Yerebakan

River and Sky is L.A.-based artist Matthew Brandt's third solo exhibition at Yossi Milo Gallery. Before the exhibition opens on November 3rd, our editor Osman Can Yerebakan talked with Brandt about his process-heavy photography practice and his upcoming exhibition.

— Your treatment to photography counteracts its core purpose of 'capturing' the reality as the lens sees it. Do you think you rebel against the essence of this medium?

Matthew Brandt: I don't think it is inherently rebellious. I grew up assisting my dad who is a commercial photographer, but I never thought about pursuing photography as a career until I moved to New York to study. It could even be the opposite of rebellion considering the history of the medium. Photography was invented and initially practiced by a group of scientists. They put different materials together by chance and experimented with them. For example, the difference between salt print and albumen print was that albumen print included egg whites. Moreover, the very first photograph was created using tar on metal, because Niépce's bother was in tar business, and this way he had access to the material. What we now commonly recognize as the photographic process came into existence much later.



Matthew Brandt, From the Series *Stepping Stone Falls 9 C2M1Y2*, 2016

— Your *Lakes and Reservoirs* series is about contamination. Once they are plunged into the water they depict, these photographs become contaminated. Is there a self-destructive aspect in this process for the photographs?

MB: There are definitely aspects of contamination and destruction, although I am not sure if the photographs are contaminating the water or vice versa. I am interested in how photography represent the question. The appropriate way to depict the lake is to have the lake in the work. Think of this as kissing the mirror: the result of real meets the image. When I started *Lakes and Reservoirs* I was taking psychoanalysis classes, and I started to think deeply about introspection and contemplation. I started with *Portraits* series in which I photographed people and later used their bodily fluids like semen or spit to chemically create their photographs.

— From bees, to dust to charcoal, there is a tactile aspect in your work. You not only visit these sites, but you also touch, feel, and take elements. While performance is not necessarily associated with photography, you incorporate this element into your process.

MB: I think taking pictures is heavily process-oriented. When the audience sees that fluid, water, or bees, they become aware that someone brought those materials for them. Making that happen is a big endeavor. When I look at a photograph I always think about the photographer who took it. I try to picture his or her process. In the end someone had to be there to capture that moment. Although this human component is changing now with drones and surveillance.

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— Your *Night Skies* series in your upcoming exhibition includes cocaine as a material to illustrate cosmic space and our mind-bending relationship with this incomprehensible force. Can you talk about this series?

MB: I first started working on that series in Hollywood where my studio used to be. Cocaine on velvet seemed to make sense—very Hollywood (laughs). I wanted to push the boundaries of what a gallery can show. L.A. gallery consulted with lawyers. I loved that balance between a drug dealer and an art dealer. I think it is an interesting equation. Art market and drug market... Also, I thought about the kitsch, and I wanted to rekindle that old tradition of drapes and velvets. Cocaine represents that nebulous space and our futile attempt to understand our existence in the space. We need a drug to grasp that essence. My Paris gallery didn't want to show the series. I am actually surprised my New York gallery was open to it.



Matthew Brandt
From the series *Night Sky SGR A*, 2016

— You studied at Cooper Union and later moved to L.A. Was the challenge of creating work that deals with nature while living in New York a reason?

MB: I was working in New York and I decided to apply to UCLA. I was getting homesick as I grew up in LA. New York is a tough city to live in. I'd make totally different work if I continued to live there. There are certain difficulties related to being an artist in New York such as getting materials into your studio and trying to fit everything in. Even grocery shopping is a hassle. I was one of those people pushing their carts everywhere even on the subway, but here I have a truck and I can carry around whatever I want.

— Last year you made a video piece for MoMA, filming the museum from a very different lens, turning such a familiar space into an eerie and foreign territory. How do you see your video work in comparison to your photography practice?

MB: I did a series of time-lapse videos of melting liquid. I could condense two weeks into thirty seconds, which was great. My work is always about process. There is that moment I decide to pull out the photograph from the water, and that moment determines how the work will look. In the video you can capture the whole process, which is different and fun. I set up the camera and wait to see what happens. On the other hand, video has limitations. It doesn't give that much opportunity. I can't really soak a video into water.

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Matthew Brandt's Poison Pictures

December 13, 2016
By Gabriel H. Sanchez

In his new body of work, the experimental photographer uses Flint's contaminated tap water to create daring abstractions with a political edge.

For Matthew Brandt, the subject of a photograph is more than just a passive element. In three new bodies of work, Brandt returns to his familiar mode of working by making use of unorthodox, but pertinent, materials found on-location to produce politically charged images. The show calls attention to Flint, Michigan, by highlighting the city's recent State of Emergency, an epidemic of contaminated drinking water, as well as the long-standing effects of the economic recession. Brandt's experimental approach to photography alludes to the uncertainties that residents of Flint, Michigan grapple with daily.

In the first room, four light boxes cut into the darkness with splashes of cyan, magenta, and yellow. The series, *Waterfalls (Stepping Stone Falls)* (2016) is vivid and abstract—but legible enough to discern the Brutalist architecture of a Flint River dam. The Flint River plays an integral part at every stage of production: Brandt splices digital image files of the dam into individual CMYK transparencies, which are then exposed in his studio to running waters from the Flint River for several weeks at a time. The river bath forms distinct watermarks that blend together into inky pools of dye, a kaleidoscopic abstraction crafted by the very thing the picture depicts.



Matthew Brandt, *Stepping Stone Falls 9 C2M1Y2*
From the series *Waterfalls*, 2016



Matthew Brandt, *Bridges Over Flint* (detail)
From the series *Pictures from Flint*, 2016

Twenty-four monochromatic pictures of the bridges in Flint lead visitors into the gallery's second room. The bridges offer a visual reminder of the lives directly affected by unsafe drinking water. In *Pictures from Flint (Bridges over Flint)* (2016), each photograph is a humble eight-by-ten-inch humble eight-by-ten-inch gelatin silver print that has been hand toned by a number of peculiar substances—red wine, bleach, and Vitamin C—all added to Flint tap water to accentuate the impurities of what commonly pours from the city's facets. Sequenced from dark to light, the photographs leave the impression that Flint is slowly fading from view. For its residents, it must feel like, they, too, are barely visible in their struggle for safe drinking water and healthy living conditions.

At the back of the gallery, Brandt takes a sharp turn from his overtly political experiments to something more cosmic and introspective. Five enormous circles hang on the gallery walls like portholes into the universe, revealing dark expanses of night sky speckled with luminous clouds of stars. At first glance, the series *Night Skies* (2016) appears borrowed from the stellar archives of NASA imagery, but closer inspection reveals a fine texture to these star clusters. The truth is that these are not prints at all, but rather cocaine that has been carefully sprinkled upon black velvet to mimic stars in the night sky.

There's a certain irony in Matthew Brandt's use of cocaine. It mimics the toxic water that Flint's residents have been subjected to. The drug, an expensive and life-threatening indulgence, clashes with the toxicity of Flint's tap water—also a dangerous substance, but one that has been forced upon lower-income families. Rivers and Sky skirts a fine line between political commentary and brazen experimentation with material and process, which proves to be an effective means of communicating the painful uncertainties that Flint's residents brave daily.



Matthew Brandt, *NGC 3372C*
From the series *Night Skies*, 2016

River and Sky is on view at Yossi Milo Gallery, New York, through January 21, 2017.

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ARTILLERY

The Analog Revolution: Shock of the Old

May 3, 2016

By Anise Stevens

The first to grow up in an image-centric world where the mass-dissemination of images via film, print and television started to infiltrate American culture on scales never before seen, those of the Pictures Generation found themselves grappling with notions concerning authenticity and authorship. Immersed within a world where the affluence of representation was starting to reveal its impact upon the collective consciousness, many of these artists began looking to appropriation as a vehicle to analyze their relationships with popular culture and the mass media.

Of particular influence here were Michel Foucault and Roland Barthes, whose philosophical writings cultivated a shift in literary discourse. By encouraging the reader to divert his attention from the author's intent and instead impose his experience onto a text's meaning, they fostered a similar shift in art criticism. Many of the "Pictures" artists embraced this tenet by subverting the signifying functions that popular imagery imposed by appropriating recognizable and often iconographic images. In doing so, they didn't just elevate photography as an art form, but ultimately changed the way we look at pictures.

The same can be said about a number of contemporary photographers who are returning to the darkroom and revisiting analog technologies for their capacity to capture the mercurial effects that conspire when material properties interact. "In what could be described as a reaction to all things digital," says LA gallerist Thomas von Lintel, there's been "a steady proliferation of younger artists embracing older photographic processes, such as photograms, cyanotypes, gum prints or tin types, just to name a few." While the "Pictures" artists inspired a new discourse by undermining old notions about photography, artists today are doing the same by embracing the mistakes and chance happenings that are apt to result from the imprecise science upon which photography was founded.

The lineage of aesthetic influence here dates back to László Moholy-Nagy and Man Ray, who revived the camera-less photogram technique in the 1920s as a means for exploring the expressive properties of light. During Other practitioners whose exploratory approaches are helping to expand photography's lexicon are Marco Breuer, Eileen Quinlan, Mariah Robertson and Alison Rossiter. Along with an appreciation for the unpredictable and often erratic interactions that result from the application of analog technologies, each of these artists aren't only putting the physical nature of image-making at the forefront of their practice, they're asking us to once again re-evaluate the way we read pictures. Unlike digital photography, which now enables total quality-control throughout what has become a highly regulated image-making process, this return to photography's basic physics has brought with it a refreshing exuberance. Accidents and mistakes aren't simply recognized as failures, but instead as original, one-of-a-kind works whose aesthetic value is largely determined by uncompromising external forces. In the mid-19th century, the photogram process was revisited again by Floris Neusüss, whose camera-less Körperfotogramms captured life-size silhouettes of nude bodies exposed on photographic paper. Along with Pierre Cordier, who invented the chemigram technique in the 1950s, Neusüss cultivated a new regard for photography and its role as an artistic medium, which practitioners such as Robert Heinecken celebrated by incessantly testing the medium's limitless possibilities.

Heinecken, whose provocative camera-less works have likened him to Robert Rauschenberg due to his innovative mingling of painting, sculpture and printmaking with photography, established UCLA's photography department in 1964. At the time, the department's innovative and experimental approach to photography was groundbreaking and ultimately set a precedent. Among the many who have benefited from Heinecken's lead, and are placing their focus on the tangential nature of the photographic process, is James Welling. While his initial investigation with the materiality of photography associates him with the Pictures Generation, his move to Los Angeles in 1995 to head UCLA's photography department significantly shifted his relationship to the art form.



Matthew Brandt, Crescent Lake WA 5, 2011
unique chemical treatment on RA-4 paper
© Matthew Brandt, courtesy M+B Gallery, Los Angeles

M+B

When Welling began experimenting with the photogram technique, he found that it fueled his ongoing obsession with light-sensitive materials. His series “Torsos,” (2005–08), for example, features images of cut and crumpled window screenings that he placed on chromogenic paper before exposing to light. The material’s capacity for light permeability incited Welling’s decision to experiment further. And what he achieved was an evocative miscellany of rich textures, which lend a sculptural quality to the work and highlight the essence of his process.

Working within this same paradigm, Farrah Karapetian and Matthew Brandt also approach photography with an enthusiasm for experimentation. Both studied under Welling, and his influence is apparent throughout their bodies of work.

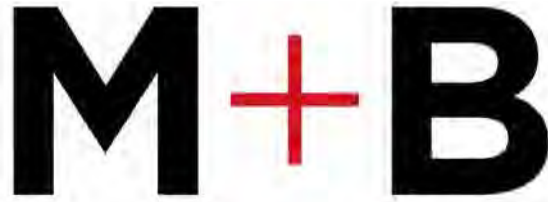
Karapetian bases much of her work in the physicality of her process. Her most recent series of photograms, “Relief” (2015), invokes the perilous plight of the refugee at sea, which she succinctly captured by illuminating the essence of the instant and its precarious nature by using less conventional materials as conduits for light, such as metal and plastic. Her experiments with ice, in particular, are largely responsible for lending an air of inadvertency to the series due to the transitory nature of this volatile element when placed on photosensitive at the time of exposure.

Brandt too, embraces the physical process of image making. His series “Lakes and Reservoirs” (2013–14) was a steppingstone in his exploration of image-making. By soaking colored photographs of lakes or reservoirs in the actual waters that each print represents, often for days and even weeks at a time, he didn’t just expedite a better understanding about the process of natural erosion but has since continued to incorporate the spontaneity of natural phenomena into his photo-making.

Like Welling, Liz Deschenes has done much to advance photography’s material potential. Since the early 1990s, she’s consistently worked with the medium’s fundamental components: paper, light and chemicals. Her photograms embody an ambience reflective of the atmosphere in which each is created. By exposing light-sensitive paper to either sun or moonlight, she creates variegated surfaces that reflect the unpredictability of atmospheric conditions, which are then compounded by the mutable impact of reactive chemicals. The results of her practice render mirror-like, monochromatic studies that don’t simply reveal the variant conditions under which each of Deschenes’ photograms are subjected, but their reflective quality invokes an immersive element that subtly urges viewers to ponder the nature of representation.

Walead Beshty has equally influenced the way we look at images today by calling attention to the conditions of his practice, which he leaves up to chance by choosing to work in complete darkness. The only conscious interventions he does make in the production of his vibrant and lush photograms involve a few basic logistics. These concern the size and scope of his works. Otherwise, the bulk of Beshty’s process involves an almost intuitive process of folding, crumpling and curling large sheets of photographic paper into various sections, which he then exposes to colored light sources while confined within an unlit darkroom.

Other practitioners whose exploratory approaches are helping to expand photography’s lexicon are Marco Breuer, Eileen Quinlan, Mariah Robertson and Alison Rossiter. Along with an appreciation for the unpredictable and often erratic interactions that result from the application of analog technologies, each of these artists aren’t only putting the physical nature of image-making at the forefront of their practice, they’re asking us to once again re-evaluate the way we read pictures. Unlike digital photography, which now enables total quality-control throughout what has become a highly regulated image-making process, this return to photography’s basic physics has brought with it a refreshing exuberance. Accidents and mistakes aren’t simply recognized as failures, but instead as original, one-of-a-kind works whose aesthetic value is largely determined by uncompromising external forces.



BLOUINARTINFO

5 Must-See Booths at the AIPAD Photography Show 2016

April 14, 2016
By Danielle Whalen

Wandering the aisles of this year's Photography Show — the annual fair put on by the Association of International Photography Art Dealers (AIPAD), running through Sunday, April 17 — you will spot all the usual suspects: from early masters such as Edward Steichen and Henri Cartier-Bresson to David LaChapelle's invariably sensational compositions and work by rising contemporary stars like Zanele Muholi and Zhang Wei. A number of the artists included at this year's fair won't come as a shock to fans of the medium, but there are surprise gems to be found across many of the 86 local and international exhibitor booths. But first, visitors may want to take a moment to soak in the setting for the 36th Photography Show, since 2017 will see AIPAD's fair move from the historic Park Avenue Armory, which has served as its home for the past 10 years, to new digs at Pier 94 on Manhattan's west side.

Don't spend too long admiring the Armory's elaborate carved paneling, though; the fair taking place in the venue's 55,000-square-foot hall demands strong eyes. Here are five booths to look into.

M+B, Los Angeles

In his most recent series of work, "Woodblock, Hudson River," Matthew Brandt has turned his attention to the iconic New York river. It's an important place in the history of American art, as painters and photographers alike have been drawn to its banks for centuries. On display at M+B are three of Brandt's Hudson-inspired pieces; each is three and a half feet wide and nearly six feet tall, taking up close to an entire wall of the gallery's booth. The works depict the same wooded scene: tall trees and branches almost obscuring the view of the river in the background. Each was created by a woodblock printing process with colored-ink on paper, which was then made into a unique item when Brandt mounted the finished image onto the woodblock, using it as a frame and, in a sense, "destroying the negative." While all the works depict the same image, the subtle differences become distinct once you spot them.



Matthew Brandt
"Woodblock, Hudson River 1C," 2015

ClampArt, New York

For its booth this year, ClampArt has brought a dynamic collection of photographs by an array of artists, some in eye-popping color, some in black-and-white, and one that combines both ("After Francis Frith, Pyramid II," Bill Armstrong's 2015 color-checked pyramid in a sepia landscape). There are also portraits by Diane Arbus and Robert Mapplethorpe, and the urban architectural compositions of Marc Yankus. What really demands a look in this well-curated booth, though, are the large cyanotype prints by Brian Buckley. Made by coating watercolor paper with albumen, Buckley catches ghostly images of rippling water and eerie tall ships, rendered in tones of dark and wispy blues. Buckley's photographs are in direct conversation with another group of cyanotype prints on the opposite wall, those of Vietnamese photographer Pipo Nguyen-duy.

M + B

THE
Hollywood
REPORTER

Getty Photo Show Features Works Made From Blood, Sweat and Tears

By Jordan Riefe
May 11, 2015

When we think of photography, we naturally think of cameras and lenses. But as far back as Joseph Nicéphore Niépce's 1826 heliograph of the view outside his window, there have been experimental artists who worked without usual tools of the trade. Instead, they exposed a variety of chromogenic surfaces to light, and experimented with chemicals to tease out stunning images and patterns.

"We were all educated to photograph reality and print, reproduce it as best you can. It's a paint-by-numbers idea," artist Chris McCaw tells *The Hollywood Reporter*. He uses the sun's rays to burn its image into his photos, just as fellow artist Lisa Oppenheim uses sunlight to make heliograms of the sun, exposing photo paper to the sky for moments at a time. Matthew Brandt connects his subject to his work by using dust from fallen buildings to re-create archival images of those buildings. He also uses lake water to develop images of a lake, and breast milk from a mother to form an image of her baby son. They are just three of the seven pioneering artists featured in "Light, Paper, Process: Reinventing Photography," at the Getty through Sept. 6.

"I don't think it's accidental, and I don't think it's ironic that the interest in this increased since the digital world's become what it is. In the digital world, you can manipulate anything in any way you want," says Getty director Timothy Potts about the show.

As accustomed as we've become to doctored imagery, most of these artists remain strictly analog, using digital technology only to find images on the Internet to manipulate through printing, or to find rare photo paper that's no longer on the market. McCaw's work requires a specific type of paper that solarizes (reverses from a negative to positive image) when overexposed. In a wooden box the size of a Mini Cooper, he spreads a sheet of paper measuring 40-by-30 inches, and directs light on it through a lens. The box fills with smoke as the sun burns a line into the paper, tracing its trajectory across the sky.

"The smoke's billowing out. It's this real physical thing. It's like shooting in fog," he says about working with his homemade camera obscura. The end result could be characterized as a self-portrait of the sun. As it creates the image, it destroys it at the same time.

The same could be said of Oppenheim's Heliogram series, which began with placing a glass image of the sun (dating from 1876) atop a sheet of gelatin silver paper in a light-tight box. She then removed the lid for a few seconds, exposing the negative at various intervals throughout the day. "I was thinking of kilns and thinking of fire as a destructive force and a regenerative force that, in this case, makes ceramics or photographs," Oppenheim explains.

Brandt is the only artist in the group you might see with a camera in his hand. He uses images taken from the Internet, his iPhone, eBay or even a Polaroid as his starting point. For his Mathers Department Store, Pasadena, 1971, he took an archival image of a structure being demolished, and then reprinted it using dust collected from the structure's former location (now an AT&T parking garage), which incorporated into his gum bichromate print.

The process stems from Brandt's experiments with salt paper printing (dating to 1839), when the tears of a despondent friend inspired him to pursue a direct connection between subject and photo. Collecting his friend's tears, he introduced them into the printing process, knowing that their salt content would substitute for the usual saline solution.

"This was actually a bit of a surprise when this first worked. But I developed it and then it worked and I knew I was on to something, basically developing a kind of typology of fluids," he says, noting that all bodily fluids containing salt are usable in the process. He went on to use semen, blood, saliva, everything but spinal fluid.

An alumnus of the MFA program at UCLA, Brandt studied under another artist in the show, James Welling, whose work with developer and fixer on chromogenic paper yields compelling studies in tone and texture. When he began his career in the '70s, studying under artists like John Baldessari, he was bored with experimental photography. But it soon became his chosen form of expression.

"You can make a lot more interesting mistakes with analog photography than with digital," says Welling. "You can still do amazing things using digital photography, but it doesn't have the mistake of pulling it out of the trash can and going, 'This is pretty interesting.'"

M+B

Los Angeles Times

Review 'Light, Paper, Process' an inventive subversion of photography

By Leah Ollman
May 1, 2015

Ansel Adams famously likened the printing of a negative to the performing of a musical score. Performance is also key to the seven artists in the Getty's exhilarating new show, "Light, Paper, Process: Reinventing Photography," but not in the way Adams meant it. None is committed to the perfection of a predetermined vision. All use the basics of photography — light-sensitive paper, darkroom chemistry — in nontraditional, off-label ways.

Thoroughly fluent in the idioms, history and conventions of the medium, they set most of that assumed knowledge aside and improvise, avidly courting chance and accident. Works in the show feel slightly, thrillingly, out of control. Fearless and brilliant deviancy is at play nearly throughout.

Texture is more palpable here than in the ordinary photographic exhibition. Over and over, we are summoned to attend to surfaces, not merely to look through them at a represented scene or subject. The subject here is photography — its essence, capacity and expansive range — and the photograph itself, not as vehicle but as material object.



"Mathers Department Store, Pasadena," 1971, a gum bichromate print with dust from an AT&T parking structure, Level 2. (Matthew Brandt / The J. Paul Getty Museum)

Marco Breuer, one of the most captivating artists in the show, engages photographic paper as a stage for action. He scrapes, scores and sands it; he places upon it a live fuse or burns it with the heating element of a frying pan. The photograph's status as physical trace of its referent could hardly be more literal, more concrete, yet Breuer's work abounds in poetic possibility.

Each print registers the impact of its source while also metaphorically pointing elsewhere, beyond. For an untitled 1999 piece, Breuer laid a swatch of cheesecloth atop a sheet of gelatin silver paper and ignited it. The resulting image oscillates among darkness, blur and weave, slate and rust. It has the breathtaking presence and indexical power of a burial shroud.

For her 2010 series of "Lunagrams," Lisa Oppenheim made copy-negatives of an astronomer's glass-plate negatives of the moon from 1850-51 and exposed them by the light of the moon in the same phase as that depicted. She then toned her prints after developing, suffusing the images with a silvery gleam. Mesmerizing and magical, they invoke the awe that accompanied the earliest visual records of celestial phenomena as well as that generated by the earliest photographic images themselves, startling products of the marriage of art and science. Curator Virginia Heckert's working title for the show was, appropriately, "Darkroom Alchemists."

Matthew Brandt also adopts a self-reflexive approach, creating a closed loop between what a photograph is made of and what it portrays. He used a man's tears to develop a picture of him crying. He incorporated dust from the site of demolished buildings to print archival images of the razing of those buildings. Rendering destruction in the tonalities of dust, Brandt pushes the images back in time.

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He creates a stirring reciprocity between visual denotation and material form. In a recent series, he immersed his own landscape photograph in water from the lake depicted. Brandt includes it as part of the title/material information (chromogenic print soaked in Rainbow Lake water, for instance), so the information is available, but the image itself rather than the process is intentionally the first thing the viewer addresses. The subject undoes its own image, corroding the emulsion into eruptive spatters, bubbles and veils, skinning and pocking the surface. "Rainbow Lake" exuberantly overshoots its name.



"Spin (C-824)," 2008, created by incising fine concentric circles on photographic paper with a modified turntable. (Marco Breuer / The J. Paul Getty Museum)

The exhibition begins with an instructive and refreshingly deep dip into the historical precedents for this kind of experimentation. Spanning the 1910s to the 1970s, from Man Ray and László Moholy-Nagy up through Jay DeFeo and Robert Heinecken, the roughly 30 prints establish a context for rupturing photography's implicit compact with the external world. The selection illustrates how sensual and enigmatic, how deliciously ambiguous abstract photographs can be, given the medium's innate illusionism.

Rhymes and echoes between old and new work abound. Man Ray's photogram of a record album resonates with Breuer's "Spin (C-824)," made by incising fine concentric circles on photographic paper with a modified turntable. James Welling's recent "Chemical" series, a mildly interesting catalog of textural, tonal and spatial effects yielded from the brushing of developer and/or fixer onto chromogenic paper, harks back to an enchanting chemigram from the mid-'70s by Pierre Cordier. Using various unorthodox materials such as wax and nail polish as resists, Cordier painted an irregular grid onto photographic paper, a jaunty mosaic of translucency and opacity in sepia, ocher and umber.

The question of how the contemporary works were made thrums tantalizingly throughout the show and is deftly addressed in the catalog's technical notes on each artist, written by Getty conservators Marc Harnly and Sarah Freeman. They explain process, but they don't explain away the intriguing and idiosyncratic explorations these artists perform with their materials and methods: Chris McCaw's long exposures that scar and scorch the sun's trail onto and through paper negatives that read as positive prints; Alison Rossiter's extraction, through developing, of the evocative tonal and pictorial worlds latent within old, expired photographic papers; and John Chiara's emotionally driven

All seven artists don't just restore materiality to the photographic process, they revel in it. Whether they would describe themselves as reactive, they seek out the wet and messy, the tactile, the labor-intensive and (in most cases) the nonreplicable, in a moment when thanks to digital technology, it's never been easier — or cleaner — to make pictures by the millions. Starting in the '70s, and delightfully prevalent in the '80s and '90s, the so-called antiquarian avant-garde reclaimed obsolete, 19th-century photographic processes. This batch of artists also looks back but more in the interest of pushing the medium forward. They follow the spirit rather than the letter of the law.

Brandt, the youngest (born in 1982), studied at UCLA under Welling, the oldest (born in 1951). The artists are divided fairly evenly among L.A., the Bay Area and in and around New York. Five of the seven show with the same New York gallery, Yossi Milo, which might raise eyebrows, but it has avidly championed unconventional photography, so it seems more a matter of confluence than conflict of interest.

"Light, Paper, Process" is an illuminating and exciting exhibition, rare in its thoughtful balance of articulated theme, historical context and respect for the integrity of the individual artists. The work splays in diverse directions but stems from common impulses. Each artist honors the history of the medium by inventively subverting it. Reverent and irreverent in equal measure, they are redefining photography and ensuring its continual efflorescence.

EXHIBITION REVIEW

İDigitalÓPrinting

By Laurie Hurwitz



Installation view: "Matthew Brandt: Woodblocks," Galerie Praz-Delavallade, 2014.

İMatthew Brandt: WoodblocksÓ
Galerie Praz-Delavallade, Paris
15 November – 20 December 2014

While studying at UCLA for his MFA degree, Matthew Brandt was shooting a series of portraits when a friend posing for him began to cry. Brandt, who was fascinated with historical photographic techniques, had a "eureka" moment: inspired by the 19th-century salt print process, he decided to add his subject's tears to the chemical baths he was using to develop the photographs. Since then, he has been playfully experimenting with old methods and materials, often incorporating physical elements of his subject into the work. Pushing traditional processes in new, unexpected ways and fearlessly using (or

misusing) the tools at hand, he creates one-of-a-kind images that are unmistakably process-based while also posing conceptual and philosophical questions.

Brandt, born in Los Angeles in 1982, has produced an eclectic oeuvre that includes heliogravures of the fossilized skeletons on display at the La Brea Tar Pits printed in black, sun-cured pitch, as well as gum bichromate prints that reproduce archival images of the demolition of New York's Madison Square Garden, printed with dust and grime gathered at the site. Recalling the work of Vik Muniz, some of Brandt's prints integrate unusual ingredients such as peanut butter and jelly, Cheez Whiz, chewing gum, sperm, or chocolate mole sauce; he has made screenprints of archetypal American landscapes such as Yosemite National

Park, for instance, with ink made from ketchup, Kool-Aid, mouthwash or Jello; his Los Angeles starscapes were screen-printed onto black velvet with cocaine. Still others convey sadness, like the poetic photographs made from crumbled bits of dead bees (victims of "colony collapse disorder" discovered on a local beach) mixed with resin, or the "Lakes and Reservoirs" series, in which he saved jugs of water from the sites he was photographing, then used it to bathe the large C-prints until the emulsion began to dissolve, leaving behind limpid, painterly abstractions in vibrant color.

His recent inventive, refreshing exhibition—Brandt's first solo show in Europe—presented three series of woodblock prints, all made on the artist's handmade paper with his handmade ink, in frames



Matthew Brandt, *Woodblock BL, BR, GN, OR, YL, GY, BK 1-3* (2014), color woodblock prints in ink on paper made from pinewood in pinewood block frame, 99 x 54 cm (framed) each.

crafted by him from his own matrices. These works are less philosophical, less about the blurring of subject and material than many of his former projects. Instead they celebrate the excitement of making things. In the most prominent series, he de-familiarized the familiar: fingerprints. Simple and decorative, in jazzy or pastel hues, they share little with well-known fingerprint precursors like Chuck Close's 1981 lithograph of Philip Glass or Robert Morris's *Blind Time* series, initiated in 1973, created blindfolded.

Brandt magnified impressions of the markings found on a fingertip's surface, transforming them into abstract patterns that looked a bit like zebra-striped area rugs. He then hand carved their grooves and ridges on panels made from locally available woods (California cedar, redwood, pine, spruce, fir) and printed them with handmade inks ground from local materials (cinnabar, malachite, smalt or ground-up cochineal, the tiny insects used to produce the pigment carmine). He also made the paper, its surface textured and uneven, the color of sawdust. His first exploration of the subject, enlarged versions of the fingerprints of criminals (Lee Harvey Oswald, Al Capone, John

Dillinger) found online, soon gave way to another set of subjects—the fingerprints of people who had left their mark on Brandt, from John Baldessari and architectural photographer Robert Polidori (for whom Brandt worked as an assistant in New York) to Jim Shaw and James Welling (his UCLA professor).

The second series consisted of humble, shaped woodblock prints carved to depict the grain of the wood used to print them, printed on paper he made by hand from the wood. Inspired by the narrow, irregular galley space, and discreetly hung at body level near the edge of the walls, they created, from certain vantage points, the illusion of wooden steps in perspective.

Hidden in the gallery's office, the most beautiful series consisted of three unpretentious woodcuts of a slightly deformed pine tree. Again, they were printed from ink Brandt ground by hand from local materials and on paper he made from the wood of the tree depicted; as with his fingerprint prints, the woodblocks used to make the prints, bearing the colored-ink traces, were cut up and made into frames for the work. There was no gimmick, just classical compositions that evoked pastorals by Claude Lorrain and the sheer

pleasure of the physical process: layers of bright, mottled hues of tangerine and cerulean blue, from seven separate color passes, applied to the textured paper—lovely, faded and worn, like frescoes. ■

Laurie Hurwitz is a curator at the Maison européenne de la photographie in Paris. She is Paris correspondent for ARTnews magazine.

M+B

conveyor

Words by Christina Wiles
Vol. no. 6 September, 2014



The Greek philosopher Thales of Miletus believed that all matter was created from the transmutation of a single primordial substance, which he identified as water.

Water

Recognizing water's transmuting potential, Los Angeles-based artist Matthew Brandt uses the element to decay his photographic prints and transform them into sculptural objects. For his series *Lakes and Reservoirs*, Brandt photographed bodies of water around the western United States. At each site, the artist collected water, and upon returning to his studio soaked the corresponding photograph in water from the source pictured until the emulsion of the paper began to disintegrate. In *Wilma Lake*, he bathed his photograph of Wilma Lake in water from the same lake, degrading the print's surface to reveal luminous bands of bright yellow, orange, red, and purple. Only three small areas of the picture remain intact. The contrast between the unaffected emulsion and the adjacent peeling emulsion draws the viewer's attention to the materiality of the print, its presence as a tangible object made from physical materials. Brandt's experimental process is guided by his understanding of the chemical compositions of water and photographic paper, but his results are ultimately governed by chance. His practice is a kind of rigorous play, a performance of alchemical curiosity not driven by scientific inquiry, but rather by visual and tactile delight in the reaction between water and photographic emulsion.



02

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BLOUINARTINFO

Review: Matthew Brandt at Yossi Milo

April 5, 2014

By Paul Laster, Modern Painters

Since his first solo show five years ago, Matthew Brandt has made a major impact on the avant-garde photography scene. The son of a successful commercial photographer, Brandt rebelled by pursuing painting as an undergraduate at Cooper Union. He later merged the mediums of painting, silkscreen, and photographic processes both antiquated and digital, creating a DIY body of work while attending UCLA. Brandt returns to Yossi Milo Gallery for his second solo show, titled "Excavations," on view through May 10, with three new series of works that explore archeological subject matter in adventurous ways.

Most impressive is a selection of 2013 heliographs of the skeletal remains of Ice Age animals photographed in displays at the George C. Page Museum of the La Brea Tar Pits in Los Angeles. Using tar from the pits to make unique, large-scale prints on aluminum that have a dirty patina, Brandt captures saber-toothed cats, American neophrons,

and Brea condors using the same 19th-century process that Joseph Nicéphore Niépce used to make the first photographs. The blackness of the tar defines the prehistoric beasts in haunting detail.

Mining his East Coast roots, Brandt's second most convincing series of the three presented utilizes archival photographs of New York City demolition and construction projects to make gum bichromate prints with dust collected from the current sites. Demolition of Madison Square Garden, 1925, (2014) depicts the wreckage of the Neoclassical building with grime from the municipal arena's second incarnation while Yossi Milo Gallery, 2012, H6 (2014) shows a worker on a ladder constructing a hallway that connects the gallery's spaces. The photo is displayed in the same hallway, which is a nod to the reflexive nature of the artist's practice.



Matthew Brandt's "La Brea D2AB," 2013, from the series La Brea. (© Matthew Brandt, Courtesy Yossi Milo Gallery, New York)

A version of this article appears in the Summer 2014 issue of Modern Painters magazine.

M+B

ARCHITECTURAL DIGEST

ARTIST MATTHEW BRANDT REVIVES THE HISTORY OF EARLY

March 27, 2014
By Rebecca Bates



Demolition of Madison Square Garden, 1925
Matthew Brandt, 2014

While the casual Instagram photographer is content to take a snapshot, share it with the public, and move on to the next conquest, Matthew Brandt takes a more deliberate approach. The artist toils over the development of his images, turning the production of his work into a painstaking manual labor by using long-forgotten techniques borrowed from the world's earliest photographers. Brandt's second solo show at Yossi Milo Gallery in New York City, aptly titled "Excavations," is dominated by large-scale images of the past, from 20th-century ruins to found photos from yesterday's news to the shadowy outlines of ancient fossils.

Many of Brandt's images seem to reach back across lost time. For his "Dust" series, the artist scoured the archives of the New York Public Library for historic photos of demolition sites around the city (e.g., the Madison Square Garden arena that was pulled down in 1925, or the remnants of destroyed tenement buildings). Brandt reproduced these images as large prints and used the dust and dirt he gathered from where these structures once stood as pigment in a process known as gum bichromate emulsion. Each image features a piece of historic design lost to the modern cityscape, and even Brandt's technique is rooted in the early history of the medium. "[This method] was most prominent when photography was struggling to establish itself as an art form," Brandt explains. "It's a very painterly process: It is brushed on and can be brushed off."

Brandt's "La Brea" series engages with even more distant history, with the artist first photographing fossil displays at the

La Brea Tar Pits in Los Angeles and then developing the negatives on an emulsion of tar collected on-site. Known as heliographs, Brandt says he was drawn to these images for their historical implications, explaining that the technique "is a very crude and primitive process and is the earliest stable photographic form." The resulting series consists of large images, almost amber in hue, of giant birds and mammals that look like cave paintings or even fossils themselves.

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La Brea B2, 2013



Crop 2, 2014

Other works on view incorporate enlarged sections of a photograph Brandt clipped from the Los Angeles Times, each snippet a reminder of just how transient and easily overlooked daily print news is. Ultimately, the crux of Brandt's work lies in the tug-of-war between forgotten history and changing technology and design, as the artist repurposes artistic practices that have long since gone the way of the saber-toothed tiger.

Through May 10 at Yossi Milo Gallery, New York; yossimilo.com

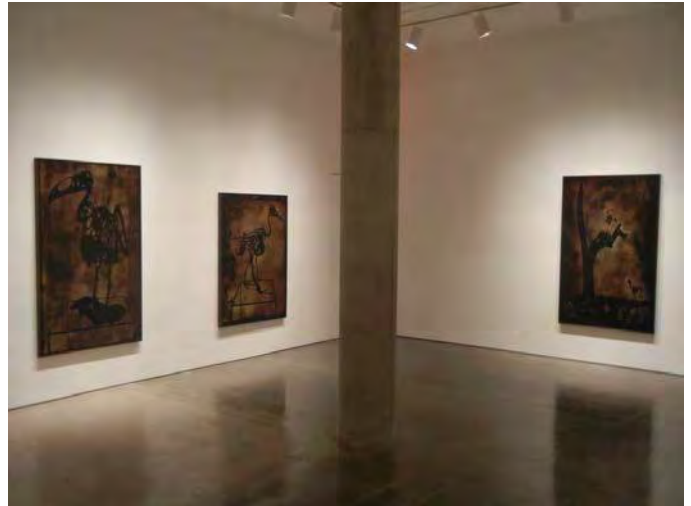
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COLLECTOR
DAILY

Matthew Brandt, Excavations @Yossi Milo

May 1, 2014

By Loring Knoblauch



JTF (just the facts): A total of 21 large scale photographic works, alternately framed in white and dark brown and unmatted, and hung in the two main gallery spaces and the smaller viewing room. 10 of the works on view are from the Dust series and are gum bichromate prints made from dust swept from the pictured locations. These works range in size from roughly 12×9 to 59×44 (or reverse), are unique, and were all made in 2014. 9 of the works are from the series La Brea and are heliographs made with tar from the La Brea Tar Pits. These works are single images and diptychs, with panels ranging in size from 54×45 to 72×43 (or reverse); these works are also unique, and were all made in 2013. The final 2 works are from the Clippings series are made from rhinestuds and caviar on linen. Both images are sized 72×42, are unique, and were made in 2014.

Comments/Context: Matthew Brandt's ever-growing list of photographic projects exhibits a consistent sense of conceptual clarity that is satisfyingly straightforward. In nearly every series he has made over the past few years, a similar underlying formula can be used to describe what is taking place: Brandt makes (or appropriates) images of a place (or thing), and then includes physical manifestations of that place (or thing) in the chemical process used to generate the image, thereby infusing the image with tangible evidence of what it depicts, collapsing the photograph and its subject matter into one intermingled whole. With this innovative structural idea as a foundation, it's now become a question of turning the crank and changing the variables to produce insightful and unexpected combinations, where the personality of the subject can come forth via its tangible presence.

The works in the back room of the gallery revive the antique heliograph process developed by Joseph Nicéphore Niépce in the 1820s, using the black tar of the La Brea Tar Pits as a coating mix. Negatives of the skeletal displays of long extinct animals and birds in the research facility at the museum were placed on top of the coated aluminum plates and allowed to bake in the sun for several months, the area exposed to light hardening, leaving dark silhouettes when the plates were ultimately washed. The results are something akin to massive cave paintings or petroglyphs, with skeletons rearing up or poised for action against murky, seemingly charred brown backgrounds, like dioramas gone feral.

M + B

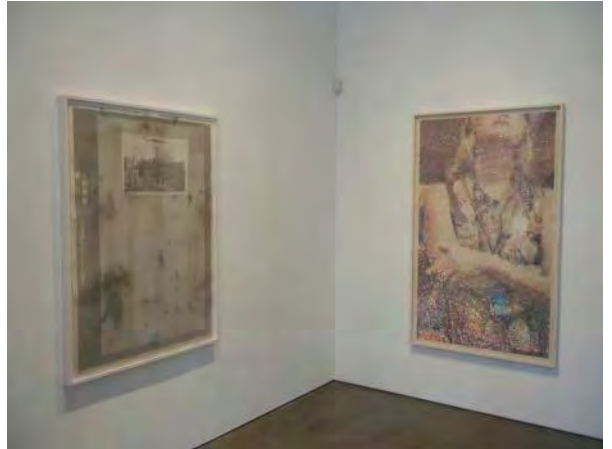
The images from Brandt's Dust series are more subtle. These works begin with found photographs of now demolished New York locales drawn from historical archives (often with stamps, measuring lines, or other markings), which then form the basis for contemporary excursions to those spots. Brandt visited each place and gathered up dust, incorporating it back into a unique gum bichromate process used to reprint each archival photograph. Here the physical remnants are less visible and more ephemeral - dust from the Rose Reading Room at the New York Public Library is imbedded in the gently dappled image of the old Croton Reservoir (which occupied that location in the late 1800s), the imperfections of the process creating a further layer of patina. The same approach is applied to a few images of the construction of the gallery, collapsing time and place more obviously, especially when the photograph depicts the very wall on which it hangs.

As Brandt continues to riff on this structured methodology, while it would be easy to place him in a long line of process-centric photographic tinkerers,

his works are starting to bear some larger conceptual kinship to the work of Vik Muniz and his pictures made of various sculptural inputs (garbage, diamonds, chocolate syrup, shredded magazines etc.). While Brandt is investigating different facets of the alchemy of photographic processes and the nature of physicality, their common reliance on an underlying formula makes their works easily unpacked and understood.

In the end though, the conceptual cleverness of this process needs to be overshadowed by the specific artistic results, the how and why being trumped by the more immediate visceral experience of the art on display. When Brandt gets it just right, his best works resonate with a rich kind of synchronicity, the physical informing the visual in intricate, layered, time-collapsed harmony.

Collector's POV: The works in this show are priced as follows. The works from the Dust series are generally \$14000 each, aside from one smaller image of the gallery space itself at \$2500. The works from the La Brea series are either \$20000 (single panel) or \$38000 (diptych). Brandt's work has very little secondary market history at this point, so gallery retail is likely the best option for those collectors interested in following up.



Contact: Communications Team
212.857.0045 info@icp.org

media release



Mariah Robertson. *154* [detail]. 2010. Courtesy collection Dan and Barbara Newman.
© Mariah Robertson, courtesy American Contemporary, New York

What Is a Photograph?

On view from
January 31, 2014
through
May 4, 2014

Media Preview
January 30, 2014
11:30am-1:30pm

RSVP:
info@icp.org
212.857.0045

On view at the International Center of Photography from January 31 through May 4, 2014, *What Is a Photograph?* explores the range of creative experimentation that has occurred in photography since the 1970s.

This major exhibition brings together 21 emerging and established artists who have reconsidered and reinvented the role of light, color, composition, materiality, and the subject in the art of photography. In the process, they have also confronted an unexpected revolution in the medium with the rise of digital technology, which has resulted in imaginative reexaminations of the art of analog photography, the new world of digital images, and the hybrid creations of both systems as they come together.

“Artists around the globe have been experimenting with and redrawing the boundaries of traditional photography for decades,” said ICP Curator Carol Squiers, who organized the exhibit. “Although digital photography seems to have made analog obsolete, artists continue to make works that are photographic objects, using both old technologies and new, crisscrossing boundaries and blending techniques.”

Among those included in the exhibition is Lucas Samaras, who adopted the newly developed Polaroid camera in the late 1960s and early 1970s and immediately began altering its instant prints, creating fantastical nude self-portraits. Another artist who turned to photography in the 1970s was Sigmar Polke. Although better known as a painter, Polke explored nontraditional ways of photographing and printing, manipulating both his film and prints in the darkroom and often drawing and painting on his images.

(more)

More recently, Liz Deschenes has used camera-less photography in a subtle investigation of nonrepresentational forms of expression and the outmoded technologies of photography. And, James Welling has created a heterogeneous body of work that explores optics, human perception, and a range of photographic genres both abstract and representational.

COMPLETE LIST OF EXHIBITION ARTISTS

Matthew Brandt b. 1982, Los Angeles; lives and works in Los Angeles.
Marco Breuer b. 1966, Landshut, Germany; lives and works in New York State.
Liz Deschenes b. 1966, Boston; lives and works in New York City.
Adam Fuss b. 1961, London; lives and works in New York City.
Owen Kydd b. 1975, Calgary, Canada; lives and works in Los Angeles.
Floris Neusüss b. 1937, Lennep, Germany; lives and works in Kassel, Germany.
Marlo Pascual b. 1972, Nashville; lives and works in Brooklyn.
Sigmar Polke 1941–2010; Germany.
Eileen Quinlan b. 1972, Boston; lives and works in New York City.
Jon Rafman b. 1981, Montreal; lives and works in Montreal.
Gerhard Richter b. 1932, Dresden; lives and works in Cologne.
Mariah Robertson b. 1975, Indianapolis; lives and works in Brooklyn.
Alison Rossiter b. 1953, Jackson, Mississippi; lives and works in the metro New York area.
Lucas Samaras b. 1936, Macedonia, Greece; lives and works in New York City.
David Benjamin Sherry b. 1981, Woodstock, New York; lives and works in Los Angeles.
Travess Smalley b. 1986, Huntington, West Virginia; lives and works in New York City.
Kate Steciw b. 1978, Bethlehem, Pennsylvania; lives and works in Brooklyn.
Artie Vierkant b. 1986, Breinerd, Minnesota; lives and works in New York City.
James Welling b. 1951, Hartford, Connecticut; lives and works in Los Angeles.
Christopher Williams b. 1956, Los Angeles; lives and works in Cologne, Düsseldorf, and Amsterdam.
Letha Wilson b. 1976, Honolulu; lives and works in Brooklyn.

CATALOGUE

The show will be accompanied by a full-color catalogue published by DelMonico Books • Prestel with essays by Carol Squiers, Geoffrey Batchen, Hito Steyerl, and George Baker.

What Is a Photograph? (ICP/ DelMonico Books • Prestel, 2014)

224 pages + 200 illustrations

9 1/4 x 11 inches

Hardcover; US \$49.95

Publication date: January 2014

What Is a Photograph? is generously supported by the National Endowment for the Arts, Deborah Jerome and Peter Guggenheimer, the ICP Exhibitions Committee, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



(more)

M+B

COOL
HUNTING

Interview: Matthew Brandt

The experimental photographer makes images combining acid burnouts, velvet and cocaine

By Jonah Samson
23 January 2014



While his images—made from bubblegum, honeybees and toothpaste—quickly grabbed the attention of collectors and curators worldwide, LA-based artist Matthew Brandt continued to explore the potential of other curious media in order to challenge the boundaries of what can be understood and accepted as photographic. With a recent show called “Velvet and Bubble Wrap” at LA’s M+B gallery, his first solo museum show—“Sticky/Dusty/Wet”—at the Columbus Museum of Art, and an upcoming show at NYC’s Yossi Milo Gallery, there is plenty of opportunity to see what this enthusiastic young artist will tackle next. We caught up with Brandt in his Hollywood studio to talk about his process, and to do some collaborative manipulations on a stash of vintage Polaroid film.

M+B



Your studio has a wonderful history. Can you tell me about it?

My studio is in a large concrete complex in Hollywood. It was built to manufacture Technicolor film. There are a lot of strange and peculiar architectural details that were once useful for specific manufacturing purposes, but are now just strange architectural anomalies. My studio is very spacious, but only has a few small squares in the ceiling to let light in. This is bad because I mostly work under fluorescent lighting, but is great for a simple means to block out light and turn the entire space into a dark room.

When I first saw your photographs of lakes—which had been deconstructed by soaking them in the lake water—I thought, "This guy is really changing the game!" By integrating the subject of the photograph into the photograph itself, you found a way to bring some of the magic back into the medium that is being lost through digitization. Do you think that part of your success comes from the fact that you reconnect people with the magic of the photographic process?

It seemed like a very logical step/process to integrate the photographic subject into making his or her own images. I felt a particular responsibility for representing the subject faithfully. There is always a burden with representation, collaborating with the material of the subjects themselves in making their pictures was one way to alleviate some of this guilt.

M+B

You've made pictures out of bees and dust and bubblegum and cocaine—you embrace the history and the alchemy of making a photograph in a way that is often brushed aside by many other young artists working in the medium. What's the appeal in playing the "mad scientist"?

Since photography's birth, photographers have been tinkering and utilizing any means possible to make a picture. There were no streamlined industrialized go-to ingredients necessarily, and photographers were also chemists, tinkerers and mad scientists—just figuring out what does what. There are still many technical mysteries within historical photographic processes that are unknown as to how and why it happens.

For example, the rare occasion that daguerreotypes depict color. I like exploring this idea in thinking about how images are made physically. And this relationship within this terrain of the photographic index (that of the visual and the material index) interests me very much.



What new processes are you trying to figure out? What will we be seeing from you in your upcoming show?

This spring at Yossi Milo gallery, I will be dipping far into photo history by showing heliographs. A heliograph is the very first fixed photograph, made by Niepce in the late 1700s.

Matthew Brandt's show at NYC's Yossi Milo Gallery opens March 13, 2014.

Photos by Jonah Samson and Matthew Brandt

M+B

Art in America

MATTHEW BRANDT

LOS ANGELES,
at M+B

March 27, 2014
by Jennifer S. Li



Matthew Brandt: GAP 2A, 2013
hair dye on five layers of bubble wrap in LED lightbox
57 x 45 inches; at M+B.

Matthew Brandt's hands-on experiments in the darkroom transcend sheer novelty and contend with the nature of photography as described by Roland Barthes. According to Barthes, the photograph becomes indistinguishable from (and confused with) its pictorial referent. Brandt often combines photographs and physical elements of their depicted subjects to produce his works. While pursuing his MFA at UCLA in 2006-08 (under the tutelage of James Welling), for instance, he shot portraits of friends and mixed their shed tears into the printing solutions he used to develop the images; and in 2012 he processed his "Lakes and Reservoirs" series with liquid collected from the bodies of water portrayed. For his recent exhibition at M+B, Brandt, whose studio is in Hollywood, took his artistic process into new territory, offering a selection of compelling works (all 2013) that focus on the image of Los Angeles.

In the "Burnout" series, photographs showing the stylishly clothed torsos of Brandt's friends and studio assistants are printed on lush, white silk velvet using a burnout process—a technique popular in fashion design in which acid is applied to fabric to "burn out" fibers and produce areas of semitransparency. Thus, in printing photographs of clothing using a technique commonly found on garments, Brandt has unified subject and medium (if less literally so than in his earlier works). The monochromatic sepia washes, bleached-out fields of white and areas of burnt brown, however, belie the au courant medium and contemporary imagery, evoking albumen prints by Carleton Watkins and Eadweard Muybridge. The title of the series not only refers to the process used, but also slyly connotes celebrities whose stars have faded and who have become racked with addiction.

"GAP," a series of eight LED lightboxes, offers an unusual perspective on the famed Hollywood sign, showing only fragments of the letters and


focusing instead on the overgrown spaces between them. Each lightbox contains five layers of bubble wrap: four are printed monochromatically, with cyan, magenta, yellow and black hair dye, while the fifth is printed with the full-color image (the sheet's inflated cells creating the effect of benday dots). Composed with bubble wrap, the artwork is made of air and plastic-materials often associated with Los Angeles. The lightboxes may shine brightly, but they can easily be unplugged or, to take the title of the aforementioned series, burn out.

The show concluded with Night Sky NGC 3372, a large composition that appears to be celestial nebulae and radiating stars swirling together against a dark, infinite sky. In smog-covered L.A., actual cosmic phenomena are often not visible, but the population itself is certainly star-studded. The scenic starscapes are in fact rendered in cocaine—the drug of choice in Tinseltown—silkscreened on black velvet. For Brandt, artistic materials are not just supporting actors—they take on a leading role.



beauty in the break down

text ROSS GARDINER
photo RACHEL MANY



As you peer over the labyrinth of silicon circuit boards through the LCD display at the pixelated representations of the world, you might wonder if landscape photography has lost some of its connection between man and nature since it went digital. While it has always been about capturing those tranquil moments of wonder with a little memory machine, digital development has reduced man's role in the proceedings, and, in a sense, has demoted the eventual image to being something that can be easily manipulated, and ultimately more disposable. Since the photography world grew weary of the irksome burden of the dark room and snuggled into the warm embrace of Lightroom, most of the images we see of the natural world have been snapped, processed, and are communicated via digital mediums, and are rarely tangible beyond their corresponding 'Like' button.

LA-based artist Matthew Brandt's hands are intimately involved in every stage of his photographic production. Take his much lauded *Lakes and Reservoirs* series: Brandt hikes to a large body of isolated water, takes his shot, collects a pale of water from the lake, and returns to his Hollywood studio to start processing. Using an ever changing mixture of unfiltered lake water and stop-bath processing chemicals, he develops the photographs in his makeshift dark room.

The results are striking. The serenity of the lakes is destroyed in a variety of ways, from gentle burns and opaque veils of transparent color, to vibrantly mangled abstract images that offer little clues as to what they once were. The whole production stands as an unlikely merging of science, art, synthetics, nature, technology and organics. It's recklessly experimental, like a heretic mother drinking gin whilst pregnant in the hope that her offspring develops synesthesia.

"There are a lot of mistakes," he professes, as we stand over an enormous, beautiful Oregon lake, slowly being molested by the mixture he'd crafted in the bucket below. "You learn from them, but there is always going to be an element of unpredictability to this whole thing."

Born and raised in Los Angeles, Brandt was raised on an eclectic mixture of art, spirituality and culture. His father is a successful commercial photographer, and his mother, originally from Hong Kong, is a strong proponent of Buddhist values and how they manifest themselves in the modern world. He graduated from the esteemed Cooper Union art school in New York, before gaining his MFA from UCLA in 2008. Along the way he has been building a reputation for creating some of the most conceptually challenging and visually arresting works in the country.



there is always going to be an element
of unpredictability to this whole thing.

”



A quick glance at his website reveals his extensive collection of gallery works, ranging from screen-printed, electrically charged copper images of Mao's birthplace, to an assortment of dead honey bees dissected and reformed on canvas. In his studio you can see works that may or may not ever see the white of the gallery walls. Decomposing burgers in glass boxes, compressed masks of prominent politicians, and photographic/painting replicas of the invisible men of cinema. The list, honestly, goes on and on. And given that he is but thirty years old, it will surely continue to do so at this rapid rate.

Highly conceptual, and undeniably technically gifted, Matthew Brandt is a hugely exciting young talent in the world of abstract photography. His thematic battles between nature and technology, expansion and retraction, as well as his earnest fascination with the torch of power being passed between China and America, are the lifeblood of his work. Beyond the immediate aesthetic pull, his photography maintains a depth and cultural relevance that time will surely only serve to strengthen.

Matthew Brandt's work can be seen in the Rogue Wave '13 collective show at LA Louver Gallery in Venice, from July 18th to August 24th.



Ⓜ MATTHEW BRANDT

Brandt transmutes photography through unconventional materials, but with a meta twist: Portraits of friends and family are printed using their own sweat and tears; his *Honeybees* series uses victims of a found colony collapse to make an emulsion for resulting photographs. A former assistant to photographer Robert Polidori and a UCLA MFA student under James Welling, the 31-year-old Brandt centers his conceptual body of work on archaic photographic processes like gum bichromate prints. He has tremendous knowledge of the history of photography and such enthusiasm for what he's doing, says New York gallerist Yossi Milo, who placed pieces from Brandt's first solo show at the gallery with the Brooklyn Museum and the Metropolitan Museum of Art last year. (Brandt is also represented by M+B, in Los Angeles.) Works from his *Lakes and Reservoirs* series—images soaked in water taken from the bodies they depict—met with clamorous success at fairs, selling at prices from \$5,600 to \$20,000. Brandt's mining of the medium, melded with environmental concerns, has resulted in his first institutional solo show, at the Columbus Museum of Art this fall. **SPH | CRACKLING LAKE WY 1, 2012. CHROMOGENIC PRINT SOAKED IN LAKE WATER, 72 X 105 IN.**

Ⓜ ANNE COLLIER

A rigorous descendant of the 1970s and 80s Pictures Generation, Collier photographs books, magazines, and ephemera in curious and unexpected compositions.

Anne is going to prove to be one of the most important photographers of her generation, says

Phillips specialist Benjamin Godsill. She has an ability to find subtle variances and changes and track them in a way that's not documentary and dry but sexy and seductive. Collier's career has seen a marked acceleration in the past few years. She nabbed New York's High Line billboard commission in February 2012, was included in the Museum of Modern Art's New Photography series the same year, and has solo museum exhibitions at the Museum of Contemporary Art Chicago, and the Modern Institute, in Glasgow, on deck for 2014. Marc Foxx, in Los Angeles, Anton Kern, in New York, and Corvi Mora, in London, represent her work, which has fetched up to \$27,500 at auction. **RACHEL WOLFF | DEVELOPING TRAY #2 (GREY), 2009. C PRINT, 43 X 52½ IN.**



Ⓜ CAROL BOVE

The market for Bove's meditative assemblages—painstakingly arranged objects such as driftwood and carefully selected books—took a turn upward in 2011 when it was announced her longtime gallery, Maccarone, would co-represent her in New York with David Zwirner. The deal quickly expanded the artist's international reach: After presenting her work at Art Basel Miami Beach, Zwirner sold a sculpture to Mexico's Colección Jumex, and the galleries coproduced Bove's sprawling installation at Documenta (13). It's good for her career, art adviser Lisa Schiff says of the novel arrangement.

Staying with Michele [Maccarone] lets her keep her edge—she's not going vanilla. (Bove is also represented by Georg Kargl, in Vienna.) In addition to making pieces for a solo show at Maccarone this fall, Bove is at work on six new sculptures to be shown at the Museum of Modern Art, along with a seventh from the museum's collection, this summer. Sculptures and installations cost up to \$300,000, while paintings, including a new, sought-after series that incorporates peacock feathers, range from \$75,000 to \$175,000. **JH | VIVA, 2011. MIXED MEDIA, 6 X 10¼ X 1 FT.**



Weekend Arts

The New York Times

THE NEW YORK TIMES, FRIDAY, APRIL 5, 2013

Art in Review



PHILIP GREENBERG FOR THE NEW YORK TIMES

The Park Avenue Armory, segmented by booths for a show with 82 photography dealers.

Aipad Photography Show

*Park Avenue Armory
643 Park Avenue, at 67th Street
Through Sunday*

A big chunk of the history of photography is represented, although haphazardly, by the 82 dealers making up this year's Association of International Photography Art Dealers Show. At Hans P. Kraus Jr.'s booth, you can see the earliest photographic image of a whole human being: a paper negative and its positive print picturing a footman holding open a carriage door, made in 1840 by William Henry Fox Talbot. Kraus also has a pair of large photographs of the Moon's surface, shot from the Paris Observatory in 1895 by Maurice Loewy and Pierre Henri Puiseux.

At the recent end, relatively newfangled if not groundbreaking approaches are scattered throughout the show, along with myriad works by Modernist masters like Edward Weston and Robert Frank. Operating between abstraction and conceptualism, Damion Berger makes large night photographs, printed as negatives, in which fireworks trace lacy patterns of bursts and sweeping black lines on gray skies (at Lisa Sette).

At M + B's booth are large, pale prints of buildings undergoing demolition made by the West Coast conceptualist Matthew Brandt, who copied the images from mid-20th-century photographs found in the Los Angeles Public Library. The key is that the pigment used to create the prints is of dust collected from buildings now standing where the demolished ones once were.

In general, real-world history doesn't often puncture the show's envelope of self-reflexive aesthetics and fantasy, which is why Daniel Blau's display of anonymous news wire photographs of the unfortunate zeppelin the Hindenburg, as it crashed and burned in Lakehurst, N.J., in 1937, is exceptionally refreshing.

KEN JOHNSON

M+B



THE NEW YORKER

GOINGS ON ABOUT TOWN: ART

MATTHEW BRANDT



The Los Angeles photographer makes a knockout solo début in New York with three process-driven series. In each group, the subject of the photograph—a lake, a tree, honeybees—has been quite literally incorporated into the image itself. Pictures of insects swarming against white backdrops were made using the antique gum-bichromate printing

process and an emulsion of finely crushed bees. The biggest and most spectacular photographs are landscapes of lakes; each print has been soaked in the water it depicts, with unpredictably abstract results. Like Vik Muniz, Brandt uses unlikely materials to astonishing and invigorating effect. Through July 20.

M+B

THE NEW YORKER

WATER WORKS: MATTHEW BRANDT'S EXPERIMENTAL LANDSCAPES

Posted by *Suzanne Shaheen* June 5, 2012



As a student at U.C.L.A., the California photographer Matthew Brandt became fascinated with experimental processes from the dawn of photography. “Daguerreotypes were too dangerous,” he told me, “so I decided to focus on salted-paper printing.” Soon enough, though, Brandt began inventing his processes, and applying them to large-scale studies of the natural world: lakes, honey bees, trees.

When Brandt creates a photograph for his “Lakes and Reservoirs” series, the water itself is part of the process. Out in the field, Brandt takes with him two key tools: a camera, and a five-gallon plastic jug. “The camera is to take an image of the lake or reservoir, while the jugs are to take some of the actual lake,” he explained. When he gets back to his studio, he makes prints of selected images, then empties the water he collected into a large tray. “The c-print of that same lake is then submerged into the tray with the lake’s water,” he said. “From this point I wait for the water to break down its own photographic image. Depending on the image density and water, this breakdown time can take days or weeks.”

Here’s a selection from “Lakes and Reservoirs,” currently on view as part of the larger exhibition “Lakes, Trees and Honeybees” at Yossi Milo gallery.



MATTHEW BRANDT

Matthew Brandt, born in California in 1982, received his BFA from Cooper Union and his MFA from UCLA. In December 2011, Forbes named Matthew Brandt one of tomorrow's "Brightest Stars" in the article 30 under 30: Art & Design. Brandt has been exhibited both independently and collaboratively throughout his career. His work is included in the collections of the Armand Hammer Museum, Cincinnati Art Museum and the Los Angeles County Museum of Art.

Currently, Brandt's exhibit Lakes, Trees and Honeybees is on display at Yossi Milo Gallery in New York until July 20, 2012. The photography of the American West landscapes serves as an inspiration for Brandt, as well as traditional techniques and processes of the mid-nineteenth century including handmade papermaking and gum-bichromate. Brandt creates his prints using physical elements from the subject itself, such as dipping photographs of a lake into its water. Currently, he lives and works in Los Angeles.

You went to Copper Union in New York for undergrad and then to UCLA for grad school, how do you think the educational philosophies differ from the East coast to the West? Aside from one being undergraduate and the other graduate. How did it affect your work?

One of the main reasons I went to Cooper is they let you choose whatever you want to do. Also they had great professors. I become even more appreciative with the more I learn. New York in general is more frugal. With your ideas and material size, you end up thinking a lot more about what you are making. When I went to UCLA, they really prided themselves on being messy and free – who cares, just do it. It's very experimental. It was those parameters that really helped me out. After I left Cooper I was making tight, cookie-cutter, conceptual work. For example, I would photograph an object and then repeat it with conceptual tools. I was interested in the "dry" look of photography to replicate other photography. UCLA was the first time that I actually had a darkroom and could really play around – to just do it. However, I still had the mindset that I had gotten from Cooper in New York and the conceptual interests. As in the responsibility to not really add heaps of images, but

to make something and think about why you're making the image. All the while: being messy and experimental.

Did you pick a graduate school because you already had an idea of what you wanted to do? Was it the professors there that you wanted to learn from? How much did that influence you?

I chose UCLA because of the professors and the location too. I was a little homesick. It's funny the professors that I wanted to learn from, like Chris Burden and John Baldessari had already left (laughs) but I studied with so many other great artists that really influenced me like Jim Welling and Cathy Opie. Jim is one of my biggest influences that you can see in my work. I kept thinking, "Wow, am I really ripping Jim off?"

Does that bother you if people compare you to Vik Muniz?

No, that just means I have to separate myself in a certain way. I am a huge fan of his work. I'm still trying to work things out. I got an idea of wanting to create the world's smallest photograph, so I looked at the Guinness World Records, and he has printed images on rice or something like that. He's a genius! He has done so many fantastic things, so I had to look at his work and evolve from it, or do something else. I've gotten that comparison before.

Why did you decide to use Ebay for the houses?

I wanted to make something about the housing market. This idea is changing a little bit, the traditional house and the representation of what a house means. I wanted to show it in a more dislodged way by photographing houses that were for sale. The idea of "changing hands" too, one person lives there and someone else is living there. There are a lot of ideas wrapped up in a house for sale. When looked at through Ebay, you know that the houses are for sale, and there is a certain level of desperation of wanting to get rid of it. The solid structure in a transient space is what interests me. Also that it is shown as a bubble gum, although I don't want this to be in direct transition to the housing market bubble, but it represents the malleability of the symbol of a house.

So why did you decide to represent it with silk-screen?

Two reasons: it was the only way to get bubble gum on paper, and to translate a picture. I wouldn't want to hand render it because I love the photographic index. The image quality is bad from the listing on Ebay because usually I either do click-and-drags or screen-grabs. It's just a matter of working with that, and translating the lack of quality. Sometimes when the image isn't so good, you translate it to silkscreen, it ends up being a different quality. Sometimes the Jpeg squares are engrained differently with bigger chunks in certain areas; it gets kind of muddled anyway. I like the double take: when it's one picture from 30-feet

away and different when you're face to face with the work.

Do you think you will continue to do more camera-less photography? Do you enjoy that form of intellectual exercise? What is it like for you?

I love when I don't have to take the picture (laughs). There are so many good photos out there. Every time I look at the New York Times, I think to myself "wow, that picture is amazing!" I could never do that. Even with Instagram's simple Photoshop filters, I think that the photographs look really great. I feel like technology makes it easy to take a "good" picture, and since there are so many good pictures out there, why not utilize it? It's not about my subjectivity in taking pictures anymore; it's about working with the pictures too.

How about one word that describes your work?

Labor.

What advice do you have for emerging photographers?

Work hard and follow your instincts — hone in on what those instincts are. Maybe even investigate why those instincts exist. Everyone has their own subjectivity and it's a matter of honing in on that: figuring out why that is, because that is essentially who you are. It takes a lot of work to fully understand that. The journey of finding that out is interesting.

.....
'I get the biggest, mesh, silk-screen and shove the bubble gum through while heating it up. It's a complicated process.'
.....
—Matthew Brandt
.....

Image appropriation is sort of a way to talk about image making.

Have your gallerists thought that your images should be priced like a painting? Each one is unique; you can't really duplicate the same image.

I think that they do think of it that way. All of the work is pretty unique and I would like to keep it that way.

So how do you use bubble gum in your processes?

I get the biggest, mesh, silk-screen and shove the bubble gum through while heating it up. It's a complicated process. These are one of kind as well because once you shove it through the screen, it's ruined.

What is the one word that describes you?

Vessel? I guess?

How important is graduate school to all of that?

For me it was very helpful. As an artist it is nice to have the time to focus, work, and figure out what you want to do. It's great for networking advantages too. You meet professors that are going to help you, you find people that you can relate to, and you create a community. I think it's nice to balance ideas off of other people and embrace what others have to say in order to get an idea for when you present work. I think it's good, and important.

Who has helped you most in your career?

My dad. He was an advertising photographer. I sort of just grew up into photography. I grew up around photo shoots and knew what F-stop was. Even now, my dad is very encouraging. He had a studio space, which I took over, after I got out of grad school.

How much Photoshop do you use in your work?

I use Photoshop a lot. With the houses, I have to straighten the images to make it look like a proper architectural composition because it's usually crooked on the side. I tweak a lot of stuff in Photoshop and play around with a lot of things. That is how I made a living after graduating UCLA. Working with Robert Polidori too, I learned a lot of tricks.

Interview by Andrea Blanch

Photograph of Matthew Brandt by Andrea Blanch

All other photographs Courtesy of Yossi Milo Gallery and M+B Gallery

You said: "There is something in the air to rekindle the notion of the photograph as a unique object, would you say this is the extended future of photography?"

Not necessarily, I think that there are so many avenues. That's what is great about photography; it's going in so many directions and has so many uses. At least with the relation to the art world, it is helpful to bring back painting traditions, and the idea of someone wanting something special or unique within the world to own.

Brandt's solo exhibits include Chocolate, bees, dust, sperm, and sprinkles at Cardwell Jimmerson Gallery and Two Ships Passing at M+B Gallery. He has appeared in many more group exhibitions, such as Capitalism In Question (Because It Is) at Pitzer Art Galleries, Some Young LA Artists at Cardwell Jimmerson Gallery, and Of Memory and Time at Hendershot Gallery.

Do you always shoot with an 8x10 camera or do you shoot with other formats also?

Now I actually shoot mostly with my digital camera. I'm using a Canon 5D Mark II. I do a lot of Photoshop stitching if I want a larger picture because I find it to be much easier and I get a much better quality by doing that. You have to end up going through the digital pass anyway so it's just easier to make it altogether.

Do you do your own printing?

The images shown at the Yossi Milo Gallery, which were 30"x 40", I had printed in a lab in Burbank, California. Any other size I print at UCLA on color paper, just analog prints.

Are there any collections that you are dying to be in?

Oh yea, MoMA.

Are aesthetics more important than content?

Content definitely comes first. The aesthetics are a way to grab someone's attention and make them look a bit further into the work. In the end, it's like "yeah this is pretty", but then you ask yourself why it's pretty.

What's one word that describes you?

Curious. ■



M+B

TIME TIME LightBox *From the photo editors of TIME*

'Lakes, Trees and Honeybees': Matthew Brandt at Yossi Milo Gallery

Tuesday, May 22, 2012 | By Lily Rothman | @lilyrothman



When photographer Matthew Brandt started studying for his MFA, he began with the earliest forms of photography, immersing himself in the history of the process. Studying at UCLA also allowed him to return to his hometown and catch up with friends and family members; it was only a matter of time before the photography and friendship collided in a series of portraits.

And then the collision furthered: one day, a friend who Brandt was photographing started to cry. Brandt asked for her tears. "I know it seems a little mean but at the time it seemed to make sense," he says. He had been studying salted paper prints, a very early form of 19th-century photography that requires just salt solution and silver nitrate to add light sensitivity to a piece of paper. The sight of that naturally occurring salt water triggered an idea. He used the tears to create a portrait of his crying friend. "It was like this 'eureka' process in the dark room," Brandt says. "I was like, 'oh my God, this actually worked.'"

Brandt, whose work will be featured starting May 24 in an exhibition at Yossi Milo Gallery in New York City, finished his degree in 2008 but has continued to make photographs using the physical matter of the subject in the development process. The upcoming exhibition *Lakes, Trees and Honeybees* will include work from three series. For *Lakes and Reservoirs*, Brandt soaked photographs of lakes in water collected from the subjects, creating unpredictable colorscapes. In *Trees*, photographs of the title vegetation are

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printed on paper and with ink made from branches fallen from those very trees. The *Honeybees* photos are pictures of bees printed with a gum-bichromate process that required using a solution of the bees themselves in the developing process.

These photographs, of their subjects in both senses of the word, also share a certain degree of pathos and a somber tone, says Brandt. Each of the three series is imbued with its own particular sense of loss, a feeling that something is changing, maybe for the worse. The moment captured is one of crisis.

Lakes, for example, while also addressing the more obvious meanings of wetness, highlights the obsolescence of wet photography; color negative paper was becoming hard to get. The *Trees* series was made right around the time that Brandt graduated from UCLA and George W. Bush left office. The trees photographed are in George Bush Park in Houston; Brandt says he didn't want to make an overtly political statement but rather to capture a sense of ambivalence about what the future could hold, an uncertainty that he felt in himself and observed on a national level. And *Honeybees* was made when Colony Collapse Disorder was making news, prompting the photographer to think of the bees as a clue that something was going wrong in the world.

But not everything is changing. The old-fashioned photography processes Brandt uses—not to mention the work involved in making his own paper and ink—are extremely labor-intensive, but Brandt has no plans to take it easy. The photographer, who cites classic American landscape photography as an influence, still sometimes goes hiking with a large-format camera, frequently returning to Yosemite with Ansel Adams in mind. “The guys who would travel with their wagons through these crazy hills—if they put that much work into making a picture, I should do the same,” he says.



Matthew Brandt is a California-based photographer. Lakes, Trees and Honeybees will be on view at Yossi Milo Gallery in New York City from May 24 – June 30. More of his work can be seen here.

M+B

LAWEEKLY

Best Art I Saw All Week

Matthew Brandt's Electric Photographs in "Two Ships Passing" at M+B: Don't Touch or You'll Get Shocked

By Carol Cheh
September 28, 2011



I first encountered Matthew Brandt's work when he was still a graduate student at UCLA. During the 2007 open studios, he had his portrait series tacked up on the wall—photographic images of people he knew, made using the old-timey method of salted paper prints, and incorporating the subject's bodily fluids in the development process.

Thus, the portrait of *Jackie* contained traces of her skin oil, while the portrait of *George* held bits of his vomit. It was a memorable body of work that deftly infected the staid tradition of portraiture

with the poignancy of the abject and the everyday.

Brandt now has a solo show up at M+B through October 29 and it's a stunner, continuing his pursuit of conceptual inquiries and alternative printing methods, and taking them to a whole new level. The image you see above is one of a series of large portraits of the city of Hunan, birthplace of Mao Zedong. They are all printed on circuit boards salvaged from China, which is now the primary manufacturer of this technology. Signs in the gallery warn you not to touch the artworks, as they are alive with electrical currents. Each board in the gallery is connected with hidden wiring that ultimately leads to an original Edison light bulb glowing in the next room.

The show, titled "Two Ships Passing," makes reference to the path of technological innovation and the curious interdependency of the U.S. and China; in a personal twist that seems characteristic of his work, Brandt himself is half Chinese and half Caucasian. The show is conceptually rigorous and aesthetically breathtaking; in person, these images look like tattered cyber-gothic landscapes—beautiful and imposing and filled with the ambivalence of progress.

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REVIEWS

LOS ANGELES

Matthew Brandt

M+B // September 16–October 29

POWER DERIVED FROM fossil fuel or hydroelectric dams travels along high-tension lines from Nevada or farther away to Beverly Hills and into the wiring of M+B gallery, through a transformer mounted on the wall, through five etchings on copper by Matthew Brandt, and at last illuminates a vintage Edison lightbulb (circa late 1800s) dangling from the ceiling below a skylight and between the pair of photographs from which this exhibition takes its deceptively self-explanatory name, "Two Ships Passing." It is important that this current comes from somewhere. The materials used in these artworks have sources and destinations. The show represents U.S.-China relations not in terms of maintenance or stability but as a system in transition, with a history of industrialization and a future in flux.



On its path to the bulb, the electrical current bypasses three C-prints of a solitary man on a dock: *American Lake WA E3, ... D4, and ... D5*, all from 2011, as are the rest of the works in the show. The photographs were dunked in American Lake, near Tacoma, Washington, and are presumably images of that lake. Their emulsion has bled and faded into yellow, cyan, and magenta washes. Their material stability has been disrupted through immersion; the lake water eroded the image. Elsewhere, water combines with salt to produce images, as in *Two Ships Passing, China and Two Ships Passing, U.S.* These soft brown photos were printed using salted paper and water from the aqueous bodies they depict: the Xianjing River and the Pacific Ocean, respectively. Brandt links the two countries symbolically: through salt, one of the oldest currencies, and water, which provides the route for globalized maritime trade.

For some viewers, this watery interconnectedness might become obvious and inconsequential. But the pieces in the exhibition make an emotional and metaphorical statement about U.S.-China relations that couldn't be made otherwise. They are very romantic. The copper etchings that conduct the current depict modern urban China. These images are slick, technological, and electrified, while the *American Lake* photos are landlocked, degenerating in isolation, off the grid. The energy of innovation moves past the U.S. and through China into a kind of hyperactive, bulky, steampunk economy. The etchings, like an Edison bulb or a vacuum-tube computer, possess the romance of industrial relics. Brandt's faded photos of lonely docks and tiny ships are wistful and full of longing. "Two ships passing" is a euphemism for doomed lovers. Here what really defines the relationship between the U.S. and China is the ships that pass between them, never meeting, going different places, carrying different cargos. Two lovers, two countries, two economies, two industrializations, two machines of trade: two ships full of people going two directions.

—Travis Diehl



ART



Matthew Brandt
*American Lake
WA E3, 2011.*
C-print soaked
in lake water.
48 x 64 in.



ATCH

MATTHEW COLLINGS
HUMA BHABHA
LAURE PROUVOST
MARK HANDFORTH
STINA LEI RODRIGUEZ
DANA SCHUTZ
GLENN KAINO

