MATTHEW BRANDT

Press Pack

612 NORTH ALMONT DRIVE, LOS ANGELES, CALIFORNIA 90069 TEL 310 550 0050 FAX 310 550 0605 WWW.MBART.COM

MATTHEW BRANDT

Matthew Brandt (b. 1982, Los Angeles, CA) received his BFA from Cooper Union and MFA from UCLA. The artist has been the subject of numerous institutional solo shows, including *Rocks and Eagles* at the Newark Museum, NJ, *Sticky/Dusty/Wet* at the Columbus Museum of Art, Columbus OH, which travelled to the Virginia Museum of Contemporary Art, Virginia Beach, VA and SCAD Museum of Art, Savannah, GA. Upcoming solo shows include the Erarta Museum of Contemporary Art in Saint Petersburg, Russia in Spring 2021. His work has also been featured in the exhibitions *New Territory: Landscape Photography Today* at the Denver Art Museum, Denver, CO; *The Magic Medium* at the Los Angeles County Museum of Art, Los Angeles, CA; *Light, Paper, Process: Reinventing Photography* at the J. Paul Getty Museum, Los Angeles, CA; *Second Chances* at the Aspen Art Museum, Aspen, CO; *What is a Photograph?* at the International Center of Photography, New York, NY; and *Land Marks* at the Metropolitan Museum of Art, New York, NY. In 2015, the artist 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. Brandt's work can be found in the permanent collections of the Solomon R. Guggenheim Museum, New York; Los Angeles County Museum of Art; Armand Hammer Museum, Los Angeles; J. Paul Getty Museum, Los Angeles; Metropolitan Museum of Art, New York; National Gallery of Art, Washington D.C.; High Museum of Art, Atlanta; Brooklyn Museum of Art, among others. 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

2021 Matthew Brandt: Orphic Forest, Erarta Museum of Contemporary Art, Saint Petersburg, Russia

2020 *Vatnajökull*, M+B, Los Angeles, CA

2019 *Matthew Brandt: Rocks and Eagles*, Newark Museum, NJ

2018 *AgX.Hb*, M+B, Los Angeles, CA

2017 *1864*, Jackson Fine Art, Atlanta, GA

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

2015 *More Pictures from Wai'anae,* Praz- Delavallade / 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/West*, 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

2022 *Watershed: Surfacing Histories in the Great Lakes Basin*, University of Michigan Museum of Art, Ann Arbor, MI

2021 *The Art of Trees*, Gund Gallery, Kenyon College, Gambier, OH
Ansel Adams in Our Time, Portland Art Museum, Portland, OR

2020 *On Earth, Technology and Photography in the Natural World*, Foam Fotoraphiemuseum, Amsterdam, Netherlands
ONE: An Exhibition of Unique Objects, Transformer Station, Cleveland, OH
Ansel Adams in Our Time, Crystal Bridges Museum of American Art, Bentonville, AR

2019 *On Earth, Technology and Photography in the Natural World*, Arles, les Contres De La Photographie, Arles, France
Le Magasin, Praz-Delavallade, Los Angeles, CA
Back to the Future: The 19th Century in the 21st Century, Mai Mano House, Budapest, Hungary

2018 *Ansel Adams in Our Time*, Museum of Fine Arts, Boston, MA
Back to the Future: The 19th Century in the 21st Century, C/O Berlin, Berlin, Germany
A New Way of Walking, Timothy Taylor, London, UK
Out of the Crate: New Gifts and Purchases, Detroit Institute of Arts, Detroit, MI
Evolver, LA Louver, Los Angeles, CA
New Territory: Landscape Photography Today, Denver Art Museum, Denver, CO
A Fire That No Water Could Put Out: Civil Rights Photography, High Museum of Art, Atlanta, GA
Back to the Future: The 19th Century in the 21st Century, FOAM Museum, Amsterdam, Netherlands
Look Again: Collecting 45 Years of Photograph, High Museum of Art, Atlanta, GA
C'est Comme Vous Voulez, Praz-Delavallade, Los Angeles, CA

2017 *Sonne auf Papier. Kunst Experiment Fotografie*, Dresden City Museum, Dresden, Germany
I Love L.A., Praz-Delavallade, Los Angeles, CA
Prix Pictet: Disorder (touring exhibition) Palau Robert, Barcelona, Spain (2017); The Museum Of Photographic Arts, San Diego, CA (2017); Kunstverein, Hamburg, Germany (2016); The Gallery of Photography, Dublin, Ireland (2016); Bank Gallery, Tokyo, Japan (2016); LUMA Westbau, Zurich, Switzerland (2016) International Red Cross and Red Cresent Museum, Geneva, Switzerland (2016); Municipal Gallery of Athens, Greece (2016); CAB Art Center, Brussels, Belgium (2016); MAXXI, Rome, Italy (2016); Somerset House, London, England (2016): Musee d'Art Moderne de la Ville Paris, France (2015)

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
A Matter of Memory: Photography as Object in the Digital Age, 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, 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

Modern Alchemy: Experiments in Photography, The Heckscher Museum of Art, Huntington, NY
Of My Affection, Anonymous Gallery, Mexico City
Me and Benjamin, curated by M+B, Galerie Xippas, Paris, France
Transformational Imagemaking: 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 *Substance,* Timothy Taylor Gallery, London, UK
2013	*The Polaroid Years: Instant Photography and Experimentation*, Norton Museum of Art, 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

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

2021 Bishar, Trevor. "*The Earth: Matthew Brandt,"* Musée Magazine, April 21
Aviv, Rachel. "How Elizabeth Loftus Changed the Meaning of Memory." *The New Yorker,* March 29
Mooallem, Jon. "Matthew Brandt." *Element: A Yoffy Press Triptych featuring Matthew Brandt, Chris McCaw and Meghann Riepenhoff*. Yoffy Press, March [book]

2018	The Voyages Issue," *The New York Times Magazine"*, September 21 (cover) Funes, Yessenia. *"Haunting Photos Take Us Back to the Beginning of the Flint Water Crisis,"* Gizmodo, August 17 Cascone, Sarah. "*The Detroit Institute of Arts Has Bought Murky Photographs That an Artist Developed in Water From Flint, Michigan,"* Artnet News, August 8 Mônaco, Lud. *"The Poetry of Degradation,"* Metal Magazine, March 3 Delson, Susan. "In Denver, Landscapes Soaked, Digitized, and Irradiated". *The Wall Street Journal*, June 8 Keats, Jonathan. *"Printed With Tap Water From Flint, Michigan, These Pictures Show Why Film Photography Still Matters,"* Forbes, February 26 Tsomondo, Dzana. *"Matthew Brandt Uses Unique Silver Printing Technique for New Series,"* Photo District News, February 9 Dickson, Andrew. *"Time Travel for Photographers,"* The New York times, January 26
2017	Ollman, Leah. *"Rematerializing Photography,"* Art in America, June 1 Cash, Stephanie. *"Q&A with Photographer Matthew Brandt,"* Burnaway, May 26 *"Readings,"* Harper's, January
2016	Yerekbakan, 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 Brant 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
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," *Museé 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 ltd., July/August

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
Denver Art Museum, Denver, CO

The Detroit Institute of Arts, MI
Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, NY
Hammer Museum, Los Angeles, CA
The High Museum, Atlanta, GA
George Eastman Museum, Rochester, NY
J. Paul Getty Museum, Los Angeles, CA
Solomon R. Guggenheim Museum, NY
Jimenez- Colon Collection, Ponce, PR
Los Angeles County Museum of Art, Los Angeles, CA
The Metropolitan Museum of Art, New York, NY
Minneapolis Institute of Art, Minneapolis, MN
The Mohn Family Foundation
National Gallery of Art, Washington, DC
Newark Museum, Newark, NJ
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, Stamford, Connecticut
Van Every/Smith Galleries, Davidson College, Davidson, NC
Vassar College, Pughkeepsie, NY
Virginia Museum of Fine Arts, Richmond, VA
The Wieland Collection, Atlanta, GA

MATTHEW BRANDT

Selected Portfolio

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M+B

Matthew Brandt
Installation View of *New Territory: Landscape Photography Today*,
group show at the Denver Art Museum, Denver, Colorado
September 7 – October 27, 2018

Matthew Brandt
Installation View of *New Territory: Landscape Photography Today*,
group show at the Denver Art Museum, Denver, Colorado
September 7 – October 27, 2018

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Matthew Brandt
Installation View of *New Territory: Landscape Photography Today*,
group show at the Denver Art Museum, Denver, Colorado
September 7 – October 27, 2018

M+B

Matthew Brandt
Installation View of *Back to the Future: The 19th Century in the 21st Century,*
group show at the FOAM Museum, Amsterdam, Netherlands
January 19 – March 28, 2018

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

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

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)

M+B

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

M+B

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
(MBr.20.0154.60)

M+B

Matthew Brandt
Installation View of *Woodblocks*

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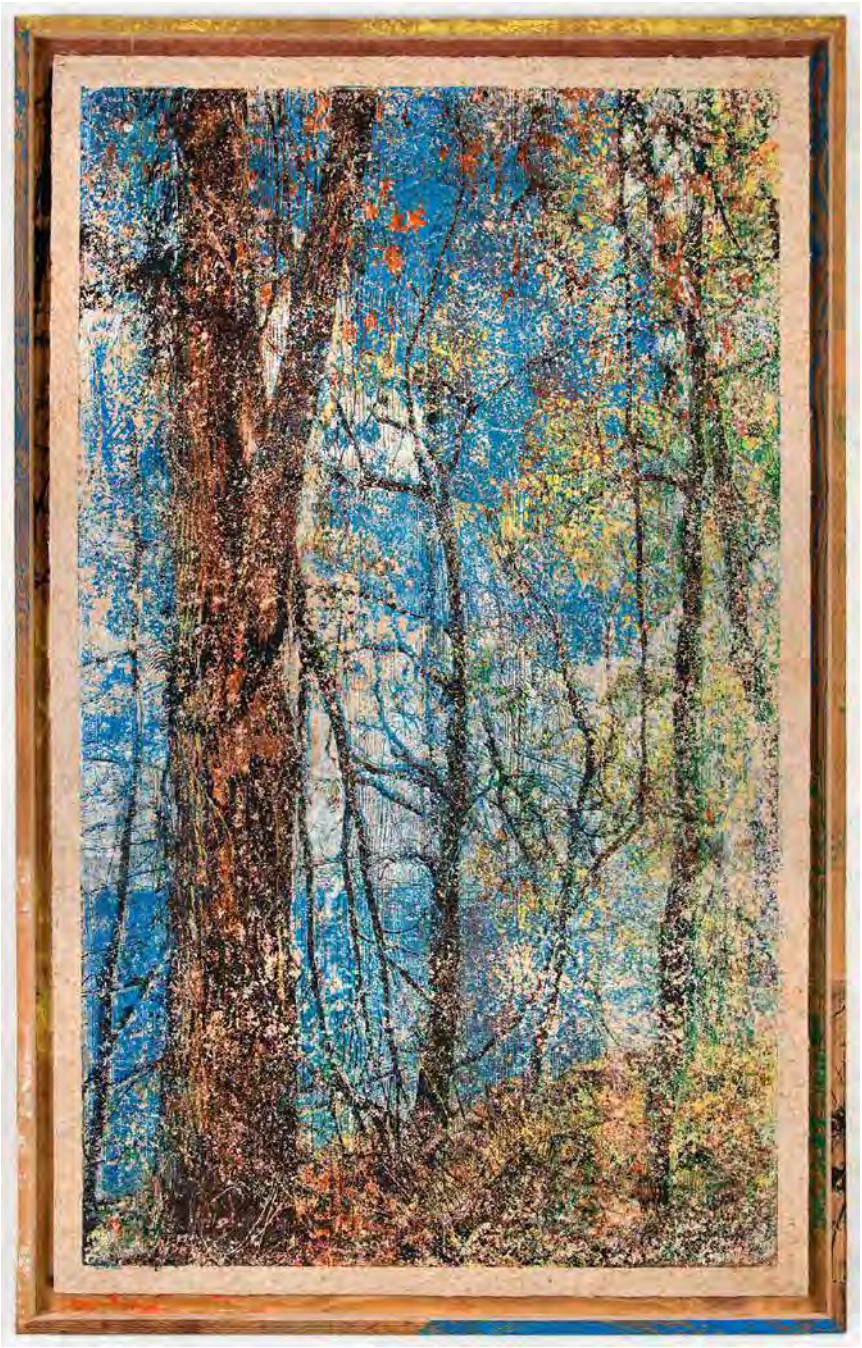
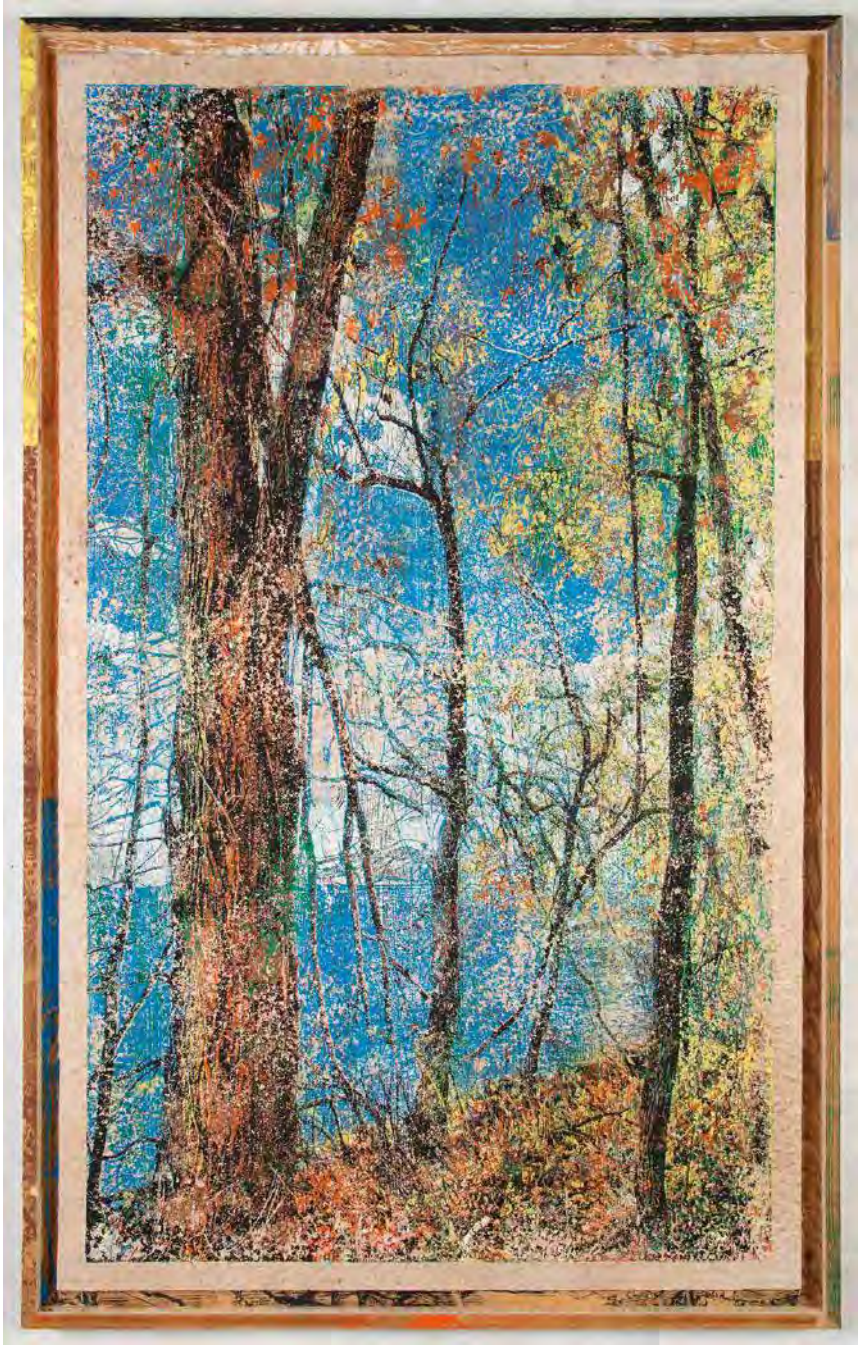
M+B



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)

M+B



Matthew Brandt
Woodblock, Hudson River 1C, 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.19.0010.68)

M+B

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

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M+B

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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M+B

Matthew Brandt
Installation View of *More Pictures from Wai'anae*, solo show at Praz-Delavallade, Paris
November 19 – December 12, 2015

M+B

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

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M+B

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

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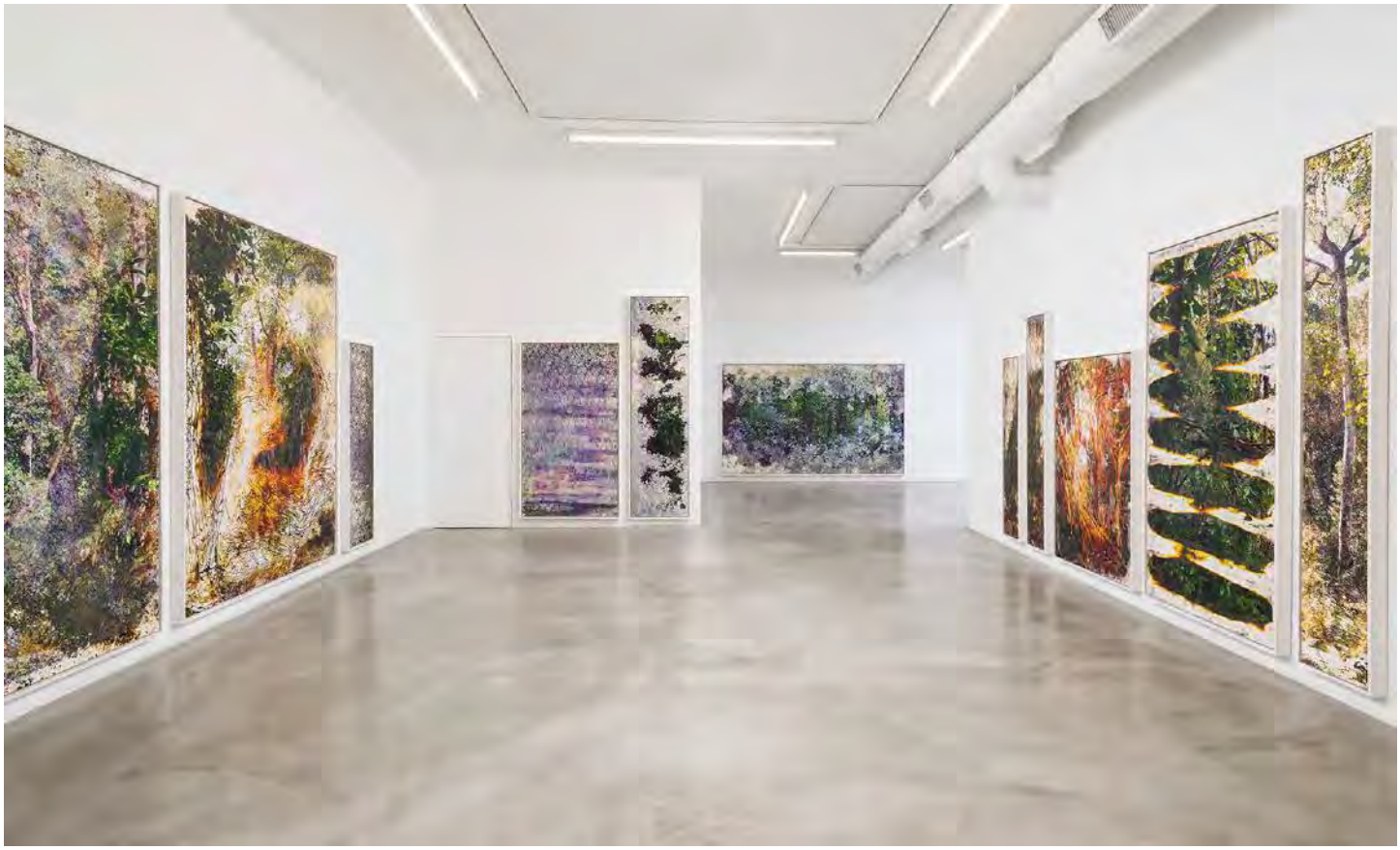
M+B



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)

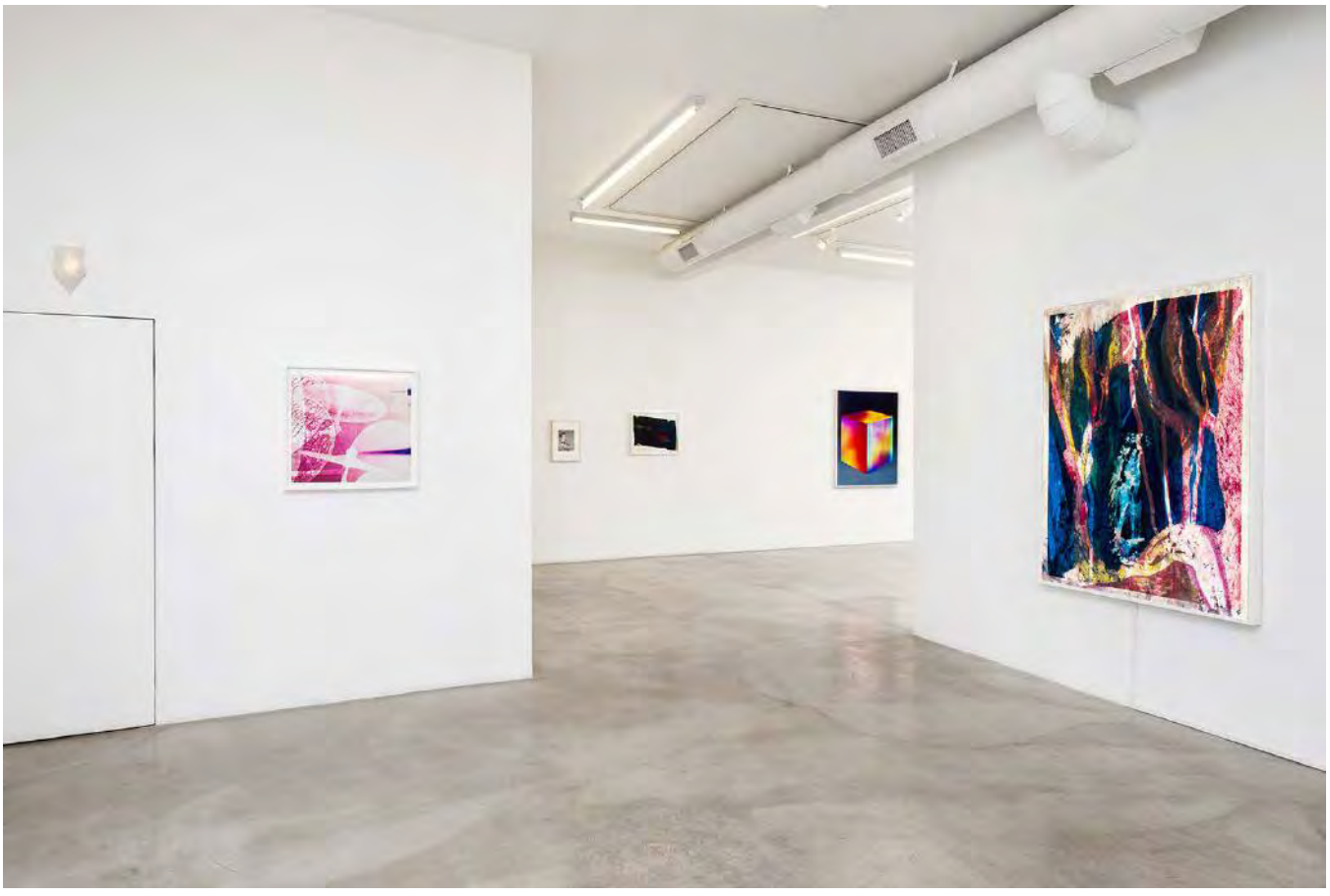
M+B

Matthew Brandt
Wai'anae 603617, 2015
chromogenic print buried in Wai'anae, Hawai'i
61-3/4 x 37-1/2 inches (156.8 x 95.3 cm)
unique
(MBr.20.0121.61)

M+B

Matthew Brandt
Wai'anae 926014, 2015
chromogenic print buried in Wai'anae, Hawai'i
94 x 62 inches (238.8 x 157.5 cm)
unique
(MBr.20.0124.94)

M+B



Matthew Brandt
Installation view of *Russian Doll,* group show at M+B, Los Angeles
July 11 – August 29, 2015

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M+B

Matthew Brandt
Upper Falls C5M2Y4, 2015
multi layered duraclear and duratrans prints processed with
Upper Falls water, in LED lightbox frame
65-1/4 x 46-1/4 x 2-1/2 inches (165.7 x 117.5 x 6.4 cm)
(MBr.12.0031.65)

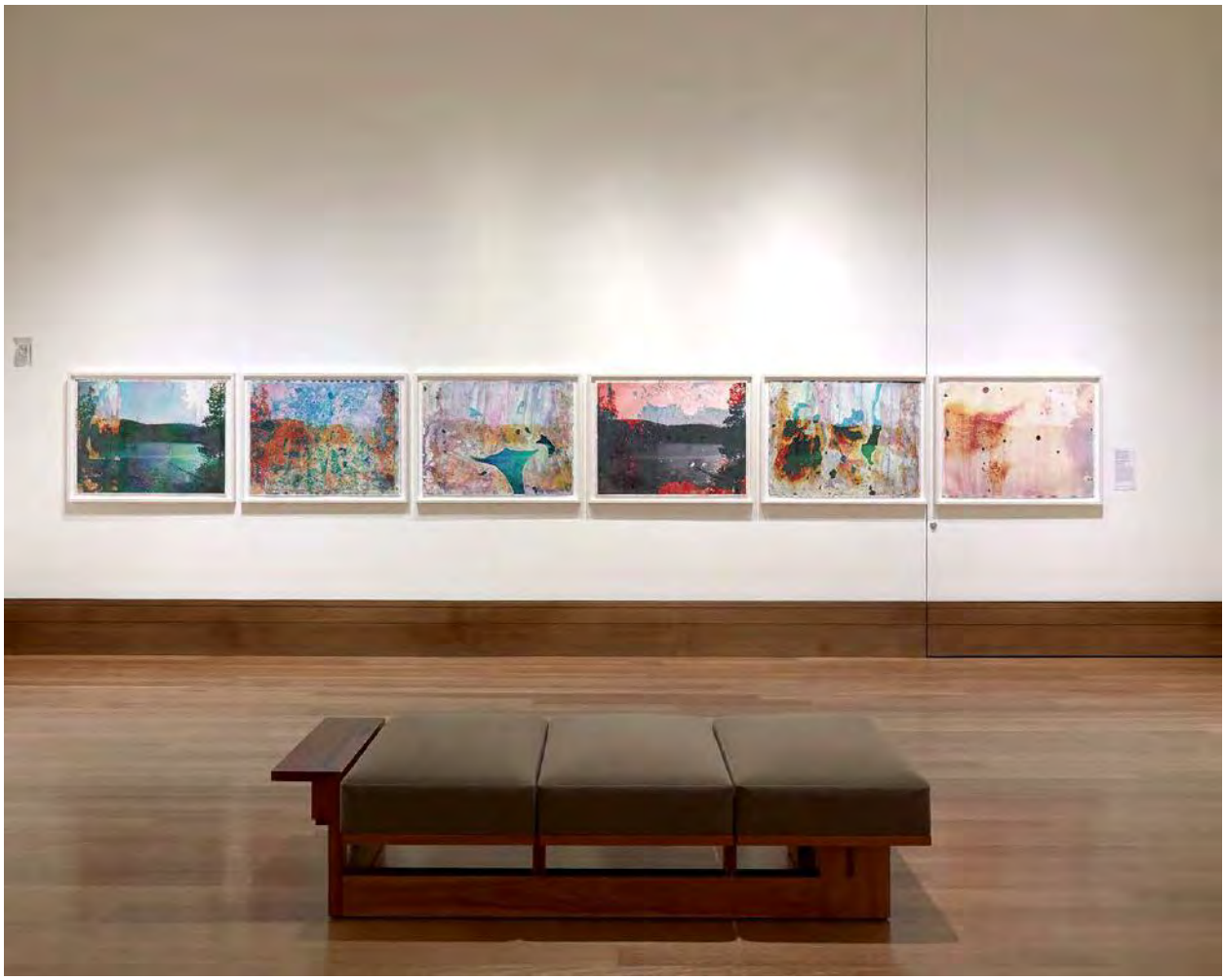
M+B

Matthew Brandt
Lower Falls C5M5Y5, 2015
multi layered duraclear prints processed with
Lower Falls water, in LED lightbox frame
65-1/4 x 46-1/4 x 2-1/2 inches (165.7 x 117.5 x 5.1 cm)
(MBr.12.0035.65)

M+B

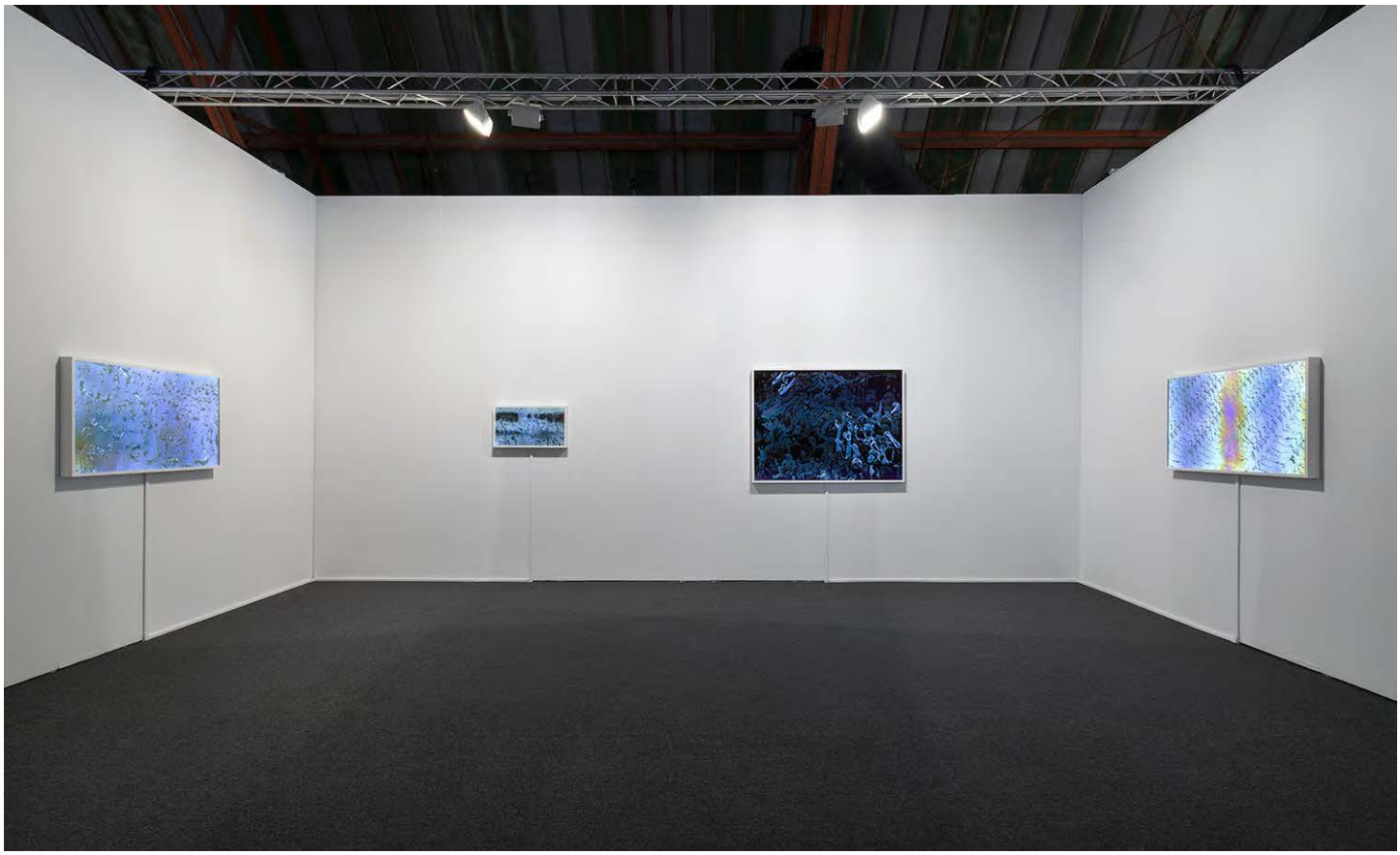
Matthew Brandt
Installation View of *Light, Paper, Process: Reinventing Photography*, group show at The J. Paul Getty Museum, Los Angeles
April 25 – September 6, 2015

M+B



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

M+B



Matthew Brandt
Installation view at Art Los Angeles Contemporary, Santa Monica, CA
January 29 – February 1, 2015

M+B

Matthew Brandt
Installation View of *Of My Affection*, group show at Anonymous Gallery, Mexico
November 28, 2014 – January 4, 2015

M+B

Matthew Brandt
Installation View of *Woodblocks*, solo show at Praz-Delavallade, Paris
November 11 – December 20, 2014

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Matthew Brandt
Installation View of *Woodblocks*, solo show at Praz-Delavallade, Paris
November 11 – December 20, 2014

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M+B

Matthew Brandt
Woodblock BL, BR, GN, OR, YL, GY, BK 4, 2014
ink on paper made from pinewood in pinewood block
signed, dated and titled verso
39 x 21 x 2 inches (99.1 x 55.3 x 5.1 cm)
unique
(MBr.19.0001.39)

Matthew Brandt
Jesse Rose, 2014
woodblock print, carbon ink on paper made from douglas fir wood in douglas fir wood block frame
signed, titled and dated verso
38-½ x 26 x 2 inches (97.8 x 66 x 5.1 cm)
unique
(MBr.19.0004.38)

M+B

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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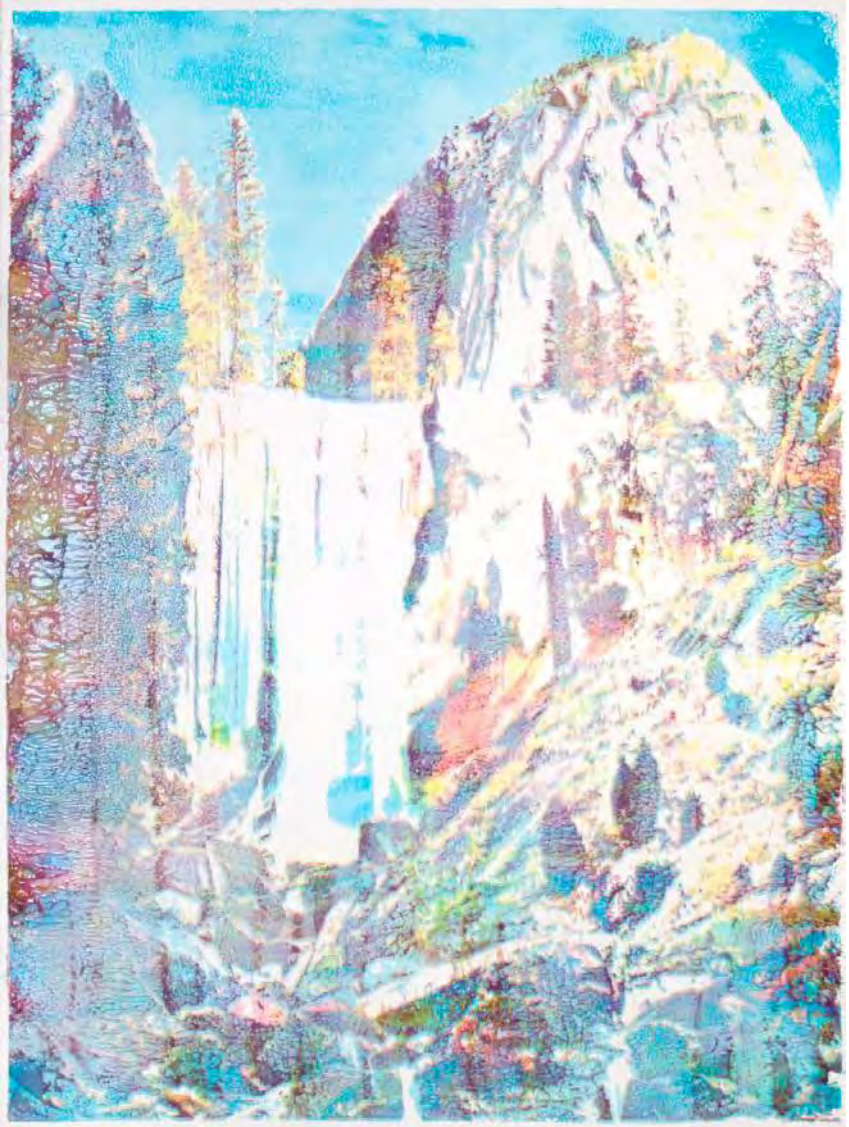
M+B

Matthew Brandt
Silver Lake, WA 11, 2010
C-print soaked in Silver Lake water
signed, titled and dated verso
30 x 40 inches (76 x 102 cm)
unique
(MBr.03.2511.30)

M+B

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

M+B



Matthew Brandt
Laffy Taffy 3, 2012
signed, dated, titled verso
Laffy Taffy on paper (multi layered silkscreen print)
40-3/4 x 30-1/4 inches (104 x 77 cm)
(MBr.04.5012.40)

M+B

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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M+B

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

M+B

Matthew Brandt
'Mystic Falls K1Y1M2C5', 2013
multi layered duraclear and duratrans prints processed with
Mystic Falls water, in led lightbox frame
signed, titled, and dated verso
65-¼ x 46-¼ inches (165.7 x 117.5 cm)
(MBr.12.0025.65)

M+B

Matthew Brandt
Installation View of *Excavations*, solo show at Yossi Milo Gallery, New York
March 20 – May 10, 2014

M+B

Matthew Brandt
La Brea D2AB, 2014
sun cured tar gathered from the La Brea tar pits,
Los Angeles CA. on aluminum
59 x 88 inches (150 x 223.5 cm)
unique
(MBr.17.0002.59)

M+B

Matthew Brandt
Installation View of *Excavations*, solo show at Yossi Milo Gallery, New York
March 20 – May 10, 2014

M+B

Matthew Brandt
711376Fu3, 'Manhattan: 16th Street (west) – 8th Avenue'. 1931, 2014
gum bichromate print with dust swept from Beth Israel truck dock
signed, dated and titled verso
61-1/8 x 46 inches (155.3 x 116.8 cm)
unique
(MBr.05.2501.61)

M+B

Matthew Brandt
Installation view *Trouble with the Index*, group show at the California Museum of Photography, Riverside, California
February 1 – June 21, 2014

M+B

Matthew Brandt
Blacktail Lake WY 3, 2013
c-print soaked in Blacktail Lake water
signed, titled and dated verso
72 x 105 inches (183 x 267 cm)
unique
(MBr.03.6203.72)

M+B

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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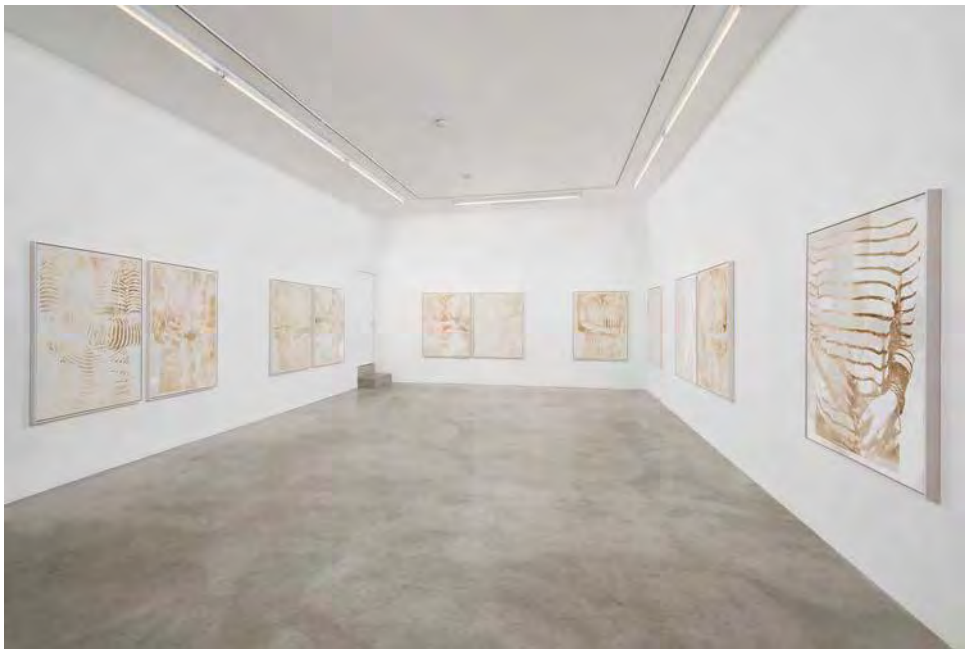


Matthew Brandt
Installation View of *Velvet and Bubble Wrap*, solo show at M+B, Los Angeles
December 14, 2013 – January 18, 2014

M+B

Matthew Brandt
Burnout RT01E, 2013
silk velvet with acid treatment
signed, titled and dated verso
54-¼ x 42-½ inches (137.8 x 108 cm)
unique
(MBr.15.0020.41)

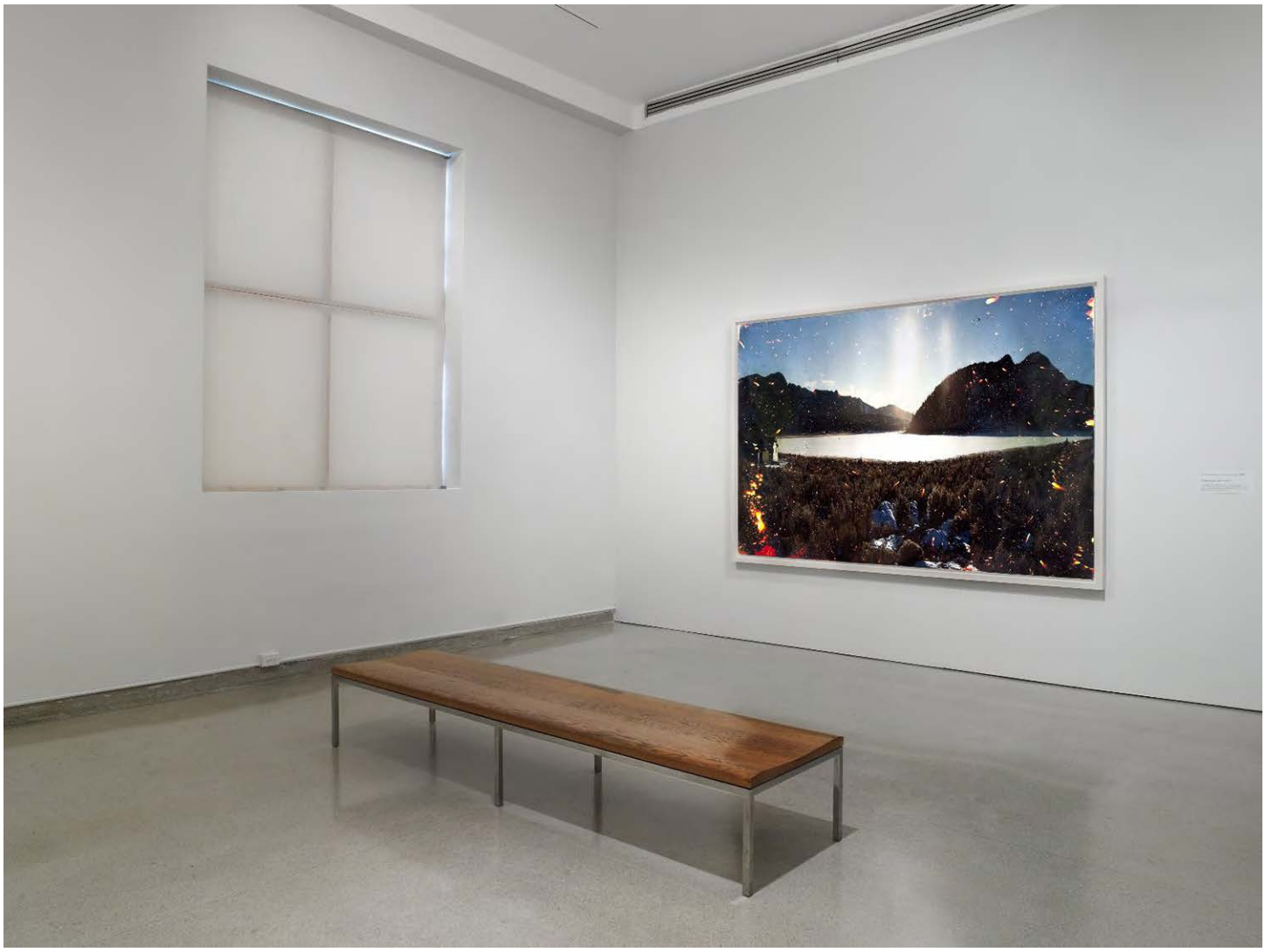
M+B

Matthew Brandt
Night Sky NGC 3372, 2013
cocaine on photographer's velvet*
signed, titled and dated verso
52 x 120-½ inches (132.1 x 306.1 cm)
(MBr.11.0012.52)

M+B

Matthew Brandt
GAP 3A, 2013
cyan, mangenta, yellow and black hair dye on individual
layers of bubble wrap (5 layers total), in LED lightbox
signed, titled and dated verso
57 x 45 x 3 inches (144.8 x 114.3 x 7.6 cm)
unique
(MBr.16.0007.57)

M+B



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

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M+B

Matthew Brandt
Installation View of *Rogue Wave 2013*, group show at L.A. Louver, Los Angeles
July 18 – August 23, 2013

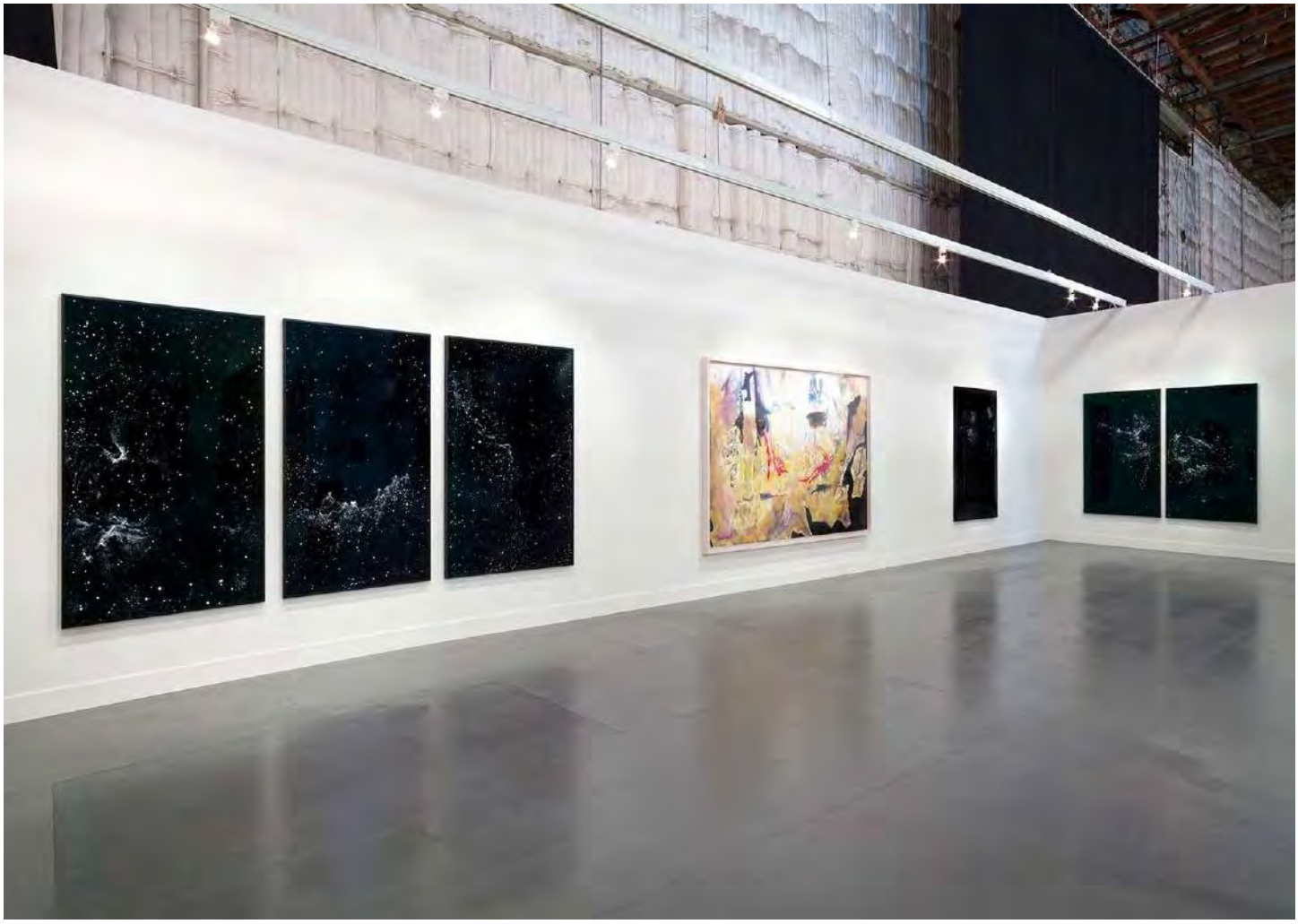
M+B

Matthew Brandt
Rainbow Lake WY G1, 2013
12 chromogenic prints soaked in Rainbow Lake water
signed, titled and dated verso
20 x 30 inches (50.8 x 76.2 cm) (each)
75 x 140 inches (190.5 x 355.6 cm) (overall)
unique
(MBr.03.6412.20)

M+B

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

M+B



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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M+B

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)

M+B

Matthew Brandt
Installation View of *Lakes, Trees and Honeybees,* solo show at Yossi Milo, New York
May 24 – July 20, 2012

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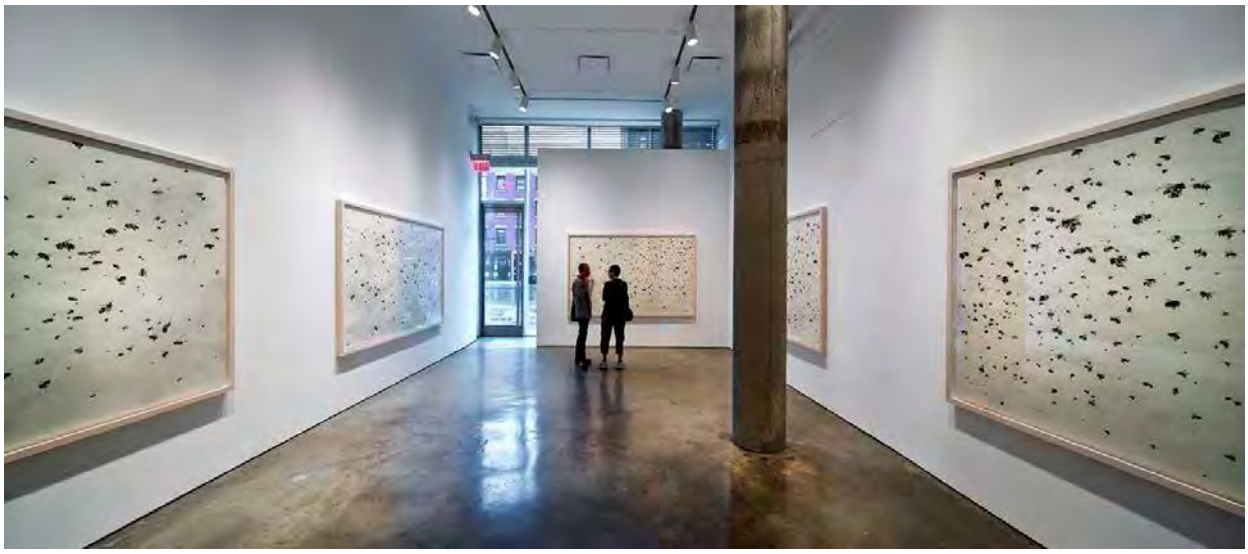

Matthew Brandt
Installation View of *Lakes, Trees and Honeybees,* solo show at Yossi Milo, New York
May 24 – July 20, 2012

M+B

Matthew Brandt
Tree 1, 2009-2011
hand made paper and charcoal from wood gathered from
George Bush Park Houston TX. 50 Silkscreen prints
18-3/4 x 12-7/8 inches (47.6 x 32.5 cm)
unique

M+B

Matthew Brandt
Bees of Bees No.2, 2011
Honeybees on paper (Gum Bichromate print)
signed, titled and dated verso
43 x 73 inches (109 x 185.5 cm)
(MBr.01.0002.43)

M+B

Matthew Brandt
Bees of Bees No.2, 2011 (detail)
Honeybees on paper (Gum Bichromate print)
signed, titled and dated verso
43 x 73 inches (109 x 185.5 cm)
(MBr.01.0002.43)

M+B

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

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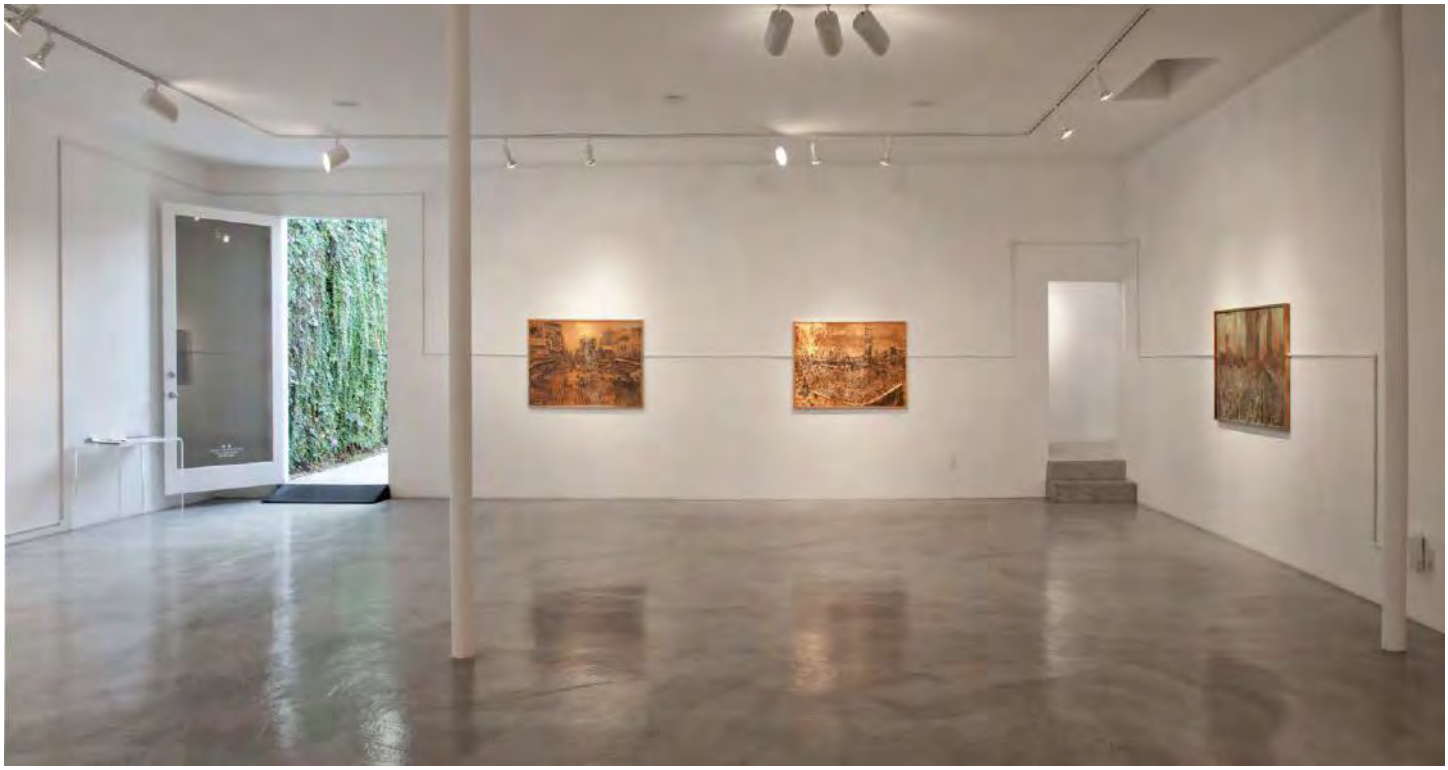

Matthew Brandt
Installation View of *Two Ships Passing* at M+B, Los Angeles
September 16 – October 29, 2011

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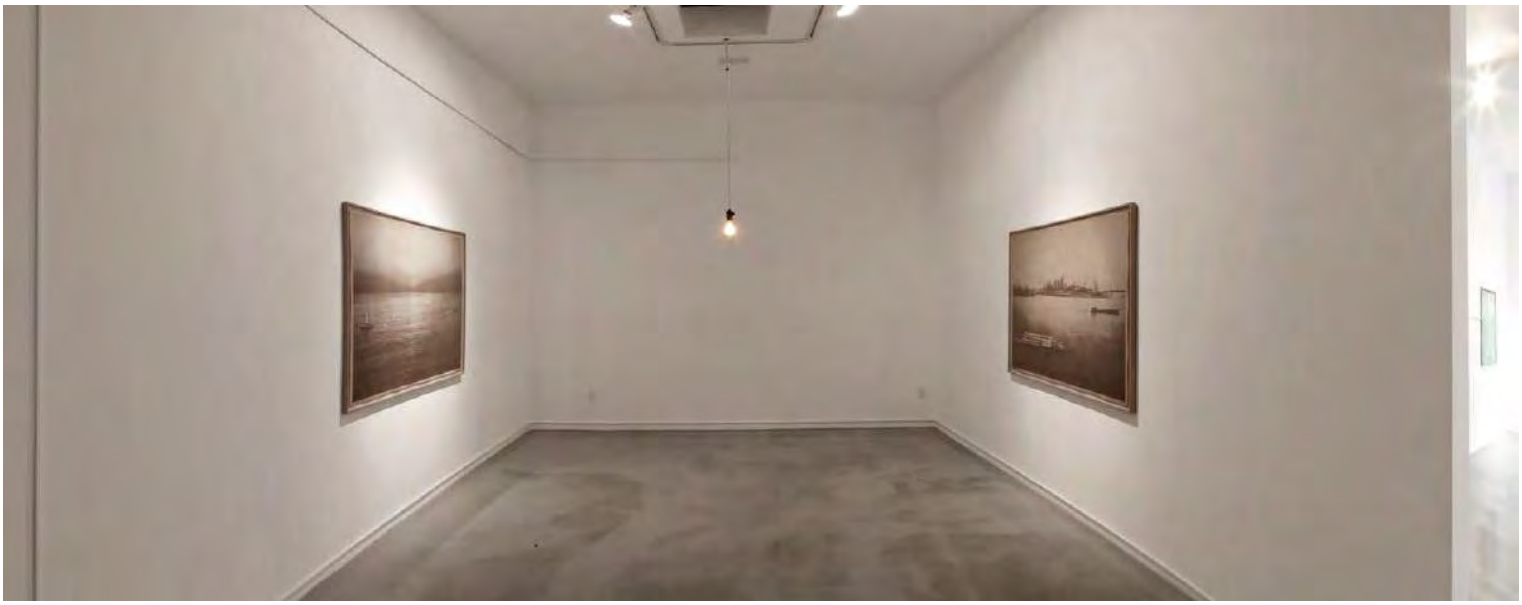

Matthew Brandt
Installation View of *Two Ships Passing* at M+B, Los Angeles
September 16 – October 29, 2011

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Matthew Brandt
CHCE01, 2011
etched copper and fiberglass
36 x 49-1/2 inches (91.4 x 125.7 cm)
(MBr.06.1015.36)

M+B

Matthew Brandt
American Lake, WA C3, 2011
C-print soaked in American Lake water
signed, titled and dated verso
46 x 64 inches (116.8 x 162.6 cm)
(MBr.03.1011.46)

M+B

Matthew Brandt
Two Ships Passing, U.S., 2011
salted paper print with Pacific Ocean water
signed, titled and dated verso
30 x 40 inches (76.2 x 101.6 cm)
(MBr.15.0020.41)

MATTHEW BRANDT

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The New York Times Magazine

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M+B

MUSÉE

VANGUARD OF PHOTOGRAPHY CULTURE

APR 21 THE EARTH: MATTHEW BRANDT

Written by: Trevor Bishai
April 21, 2021

Even as visually-oriented individuals, photographers know that the eyes are not the only senses available to us. When we experience our surrounding environment, all five of our senses are on full alert—informing us not only what is in front of us, but what it feels, sounds, smells, and even tastes like. Many artists have attempted to engage all of our senses with mixed-media installations, combining a wide range of artistic processes into one work. But for Matthew Brandt, the photographic discipline alone offers many opportunities for more, if not all of our senses to become stimulated.

In order to do this, Matthew Brandt manipulates the medium in incredibly experimental ways. While many photographers will dodge and burn in the darkroom, or even retouch their photographs with ink or paint, Brandt takes his image-making process many steps further, "relentlessly" experimenting with the photograph. In his latest exhibition, *Vatnajökull,* on show at M+B Gallery in Los Angeles, Brandt portrays the Vatna Glacier, the largest ice cap in Iceland, in a remarkably creative way. After taking photographs of the glacier, he makes a chromogenic print, and then exposes this print to fire and heat. Brandt then separates the colors using three individual sheets, and finally presses these onto one image. What results is a three-dimensional image full of burn marks and a unique texture, providing a physical, multi-sensory experience.

Visually, Brandt's images appear as a mix between surrealism and abstract expressionism. The smooth surfaces and peculiar shapes of the glacier evoke the forms of Dalí, while the burn marks and variations in color remind us of the action painters. Brandt's larger works in the exhibition, such as "Vatnajökull YCM17" and "Vatnajökull MYCD1 (diptych)," almost seem like homages to Jackson Pollock with their erratic and fluid forms overlaying the original image of the glacier. This link to abstract expressionism is not only an aesthetic one, as it is also made quite evident in the primacy of the process: Jackson Pollock's canvases have been described not as paintings but as primary evidence, a document of the artist's actions, elevating the paint-throwing process above what hangs on the gallery wall. In a similar way, Brandt's artistic process is paramount in the work; we are captivated at how these images were created before evaluating them aesthetically.

Brandt's process is not only an innovative way of creating artworks, but is also highly conceptual, as he always strives to link the medium with the subject in art. With photography, he has found many ways to place the photographic process into conversation with what is being photographed, seeking to "find where they meet." In a previous series, Brandt took photographs of lakes and reservoirs, made them into prints, and then submerged the prints in water taken from the very same lakes. The water caused great variations in tint and color, making the work appear highly abstract. In Brandt's work, the subject therefore plays a fundamental role in the process. Rather than segregating the creator and the subject, the subject becomes a creator itself, becoming instrumental in producing the final work.

With this dynamic in mind, the subject of Brandt's *Vatnajökull* series might not necessarily be the Vatna Glacier itself, but the warming temperatures that are melting it. Scientists have postulated that this glacier, the second-largest in Europe, could disappear within two hundred years if the climate continues to change at its current rate. With this in mind, Brandt's application of fire and heat to the print may appear as not only an exciting innovation, but also as a very conscious commentary on the climate crisis. By manipulating his prints, the glacier is transformed from a state of pristine, untouched beauty into a depiction that is much more complicated and challenging. Brandt's process here suggests a direct metaphor for the climate crisis, paralleling what is actually happening to the glacier as a result of a warming globe. In producing remarkably conceptual works through unorthodox artistic processes, Brandt's works engage our senses through their aesthetic charm and stimulate our imaginations about everything the photographic medium is capable of.

artnet news

The Detroit Institute of Arts Has Bought Murky Photographs That an Artist Developed in Water From Flint, Michigan

Photographer Matthew Brandt took a toxic turn for his series "Bridges Over Flint."

By Sarah Cascone, August 8, 2018

The distorted, faded colors of Matthew Brandt's "Bridges Over Flint" photography series aren't just an aesthetic choice. Brandt developed the negatives using a solution of Flint, Michigan, tap water and vitamin C, turning the resulting gelatin silver prints into physical evidence of the dangers Flint residents faced when, in 2014, the city switched from supplying treated water to Flint River water and contaminants caused lead from the town's pipes to leach into the water supply.

Brandt photographed locations around Flint with black-and-white 35mm film. In order to accentuate the water's impurities, "I toned the prints with red wine and applied bleach over some areas," he told Shutterbug. Together with the lead and other toxins inherent in Flint's water, this caused unexpected effects in the printed image. The work is a reminder of the dangers, invisible to the naked eye, faced by the people of Flint during the water crisis.

Now, the Detroit Institute of Arts has acquired all 24 prints in Brandt's "Bridges Over Flint" as part of its ongoing efforts to collect works of art that address regional concerns. The photographs are currently on view, along with other recent acquisitions, in "Out of the Crate: New Gifts & Purchases."

"Visually, the toning and bleaching of the prints obscures and suppresses a clear and fully legible image of the riverscape," said Nancy Barr, DIA's photography curator, in an email to artnet News, praising the work

as Brandt's most political project to date. "Overall, the manipulated imagery presents a visual analogy suggestive of the murky and toxic water itself, as well the lack of clarity surrounding a full resolution and closure to the continued crisis."

In a second series, Brandt photographed Flint's dam at Stepping Stone Falls and color-separated the large-scale images into red, cyan, and magenta layers printed on three individual Duraclear sheets. He left each sheet immersed in the river water, as pumped into a bath in his studio, for weeks before reuniting the newly eroded layers in LED light boxes.

For Brandt, the Flint water project is a natural extension of his practice. The artist consistently processes his photography with substances produced by his subjects, like tar from the La Brea Tar Pits, or breast milk. For a series of photos of peaches, Brandt devised a method similar to that used to make albumen prints, substituting a peach pie-like filling for egg whites to create a light-sensitive paper. As a result, each photo is a kind of science experiment, utterly dependent on the chemistry.

Brandt first began this approach while taking portraits, for which he'd collect his subject's sweat and saliva and use the sodium content to develop the image. The use of bodily fluids "seemed to be a pretty good way of representing that person versus me just taking a photograph and printing it," Brandt told Burnaway. "Literally putting them in the picture-making process seemed to be a step towards or attempt at a kind of realism, and I've been doing that ever since."

"I had been considering Matthew's work for our collection at the DIA for some time because of his interest in the American landscape as a subject for his art, and his conceptual approach to photographic subject

matter and the medium's materiality," said Barr. "['Bridges Over Flint'] seemed not only timely as the events in Flint continue to be on the minds of many individuals here and globally, but relevant to the DIA's permanent collection not only now but for the future."

Meanwhile, the Flint Water Crisis is still not fully resolved. Because the river water was not treated with corrosion inhibitors, contaminants caused lead from the town's pipes to leach into the water supply. These unsafe drinking conditions caused dangerous blood-lead levels in children, which can cause permanent developmental damage, and possibly led to an outbreak of Legionnaires' Disease that killed 10. Even though water quality returned to acceptable levels in 2017, residents are still advised to drink filtered or bottled water until Flint's lead pipes have all been replaced, in 2020.

In an effort to fight the city's beleaguered reputation, Flint residents voted on Tuesday in favor of a new tax to support museums and the arts in the area, including the Flint Institute of Arts and the Sloan Longway museum.

"Matthew's work continues to perpetuate awareness regarding the issue," said Barr. "Although there have been efforts to clean up the Flint River and repair the water systems, many Flint citizens, particularly children, continue to be affected by the crisis."

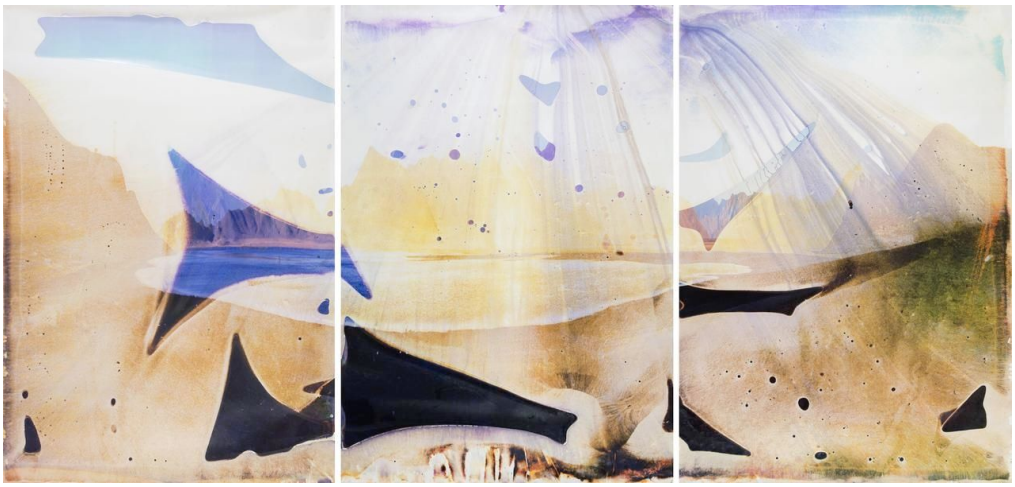
"Out of the Crate: New Gifts & Purchases" is on view at the Detroit Institute of Arts, 5200 Woodward Avenue, Detroit, July 14–September 23.

M+B

THE WALL STREET JOURNAL.

In Denver, Landscapes Soaked, Digitized and Irradiated

by Susan Delson | June 8, 2018



Adam Jeppesen walked from northernmost Alaska to the far end of South America, making a photograph a day—487 in all. Clifford Ross roped himself to a friend on shore and plunged into the surf off Long Island to shoot the megawaves churned up by a massive storm; he printed the images on 12-foot-tall sheets of wood veneer. John Chiara built enormous cameras, hauled around by flatbed truck, to make one-of-a-kind images on oversize pieces of photographic paper, bypassing the need for film.

None of these artists took a traditional approach to photography or landscape. And neither does the Denver Art Museum's "New Territory: Landscape Photography Today." Opening June 24, the exhibition features more than 100 works by 40 artists, including Messrs. Jeppesen, Ross and Chiara. Many of them have applied inventive, do-it-yourself technologies to the fundamentals of photography. The show explores how experimental work—focusing on process and concept—interacts with landscapes, said Eric Paddock, the exhibition's organizer and curator of photography at the museum. It's not always a pretty picture. Landscape, he said, "encompasses evil and wonder and danger and beauty."

The exhibition's first piece sets the tone for danger. "Wood Wave XLIX" (2017), resulting from one of Mr. Ross's stormy ventures, stretches more than 18 feet and spans 12 panels. "Rather than just making an image of a wave, I wanted to make the phenomenon of a wave," the Manhattan-based Mr. Ross said in a 2017 talk with writer András Szántó at the Hamptons' Parrish Art Museum.

The work is part of the exhibition's introductory section, which is otherwise organized by theme. Here Mr. Paddock has also included images by Abelardo Morell, a Boston-based artist born in Cuba who often works with versions of the camera obscura, a centuries-old device that projects an image on a surface, predating early photography. Mr. Morell used a backcountry variation—part tent, part periscope—to shoot the Grand Canyon, Old Faithful and other natural wonders. Mr. Morell's tent-camera projected the images onto the ground at his feet, and those unexpected, small-scale textures enrich the familiar vistas, lending

them an immediacy and a paradoxical aura of half-forgotten memory. In their textural variations, they recall the imperfections of early photographic masterworks.

The exhibition's themes include "Memory," "Toxic Beauty," "Intervention" and "Remnants." At times, the landscape literally participates in creating the image. To make "Littoral Drift #848" (2017), seen in the section on "The Sublime," West Coast-based Meghann Riepenhoff left sheets of cyanotype—a photographic medium used in making blueprints—on a shoreline of Washington State's Bainbridge Island, exposing the sheets with sunlight and letting the waves create soft washes of color as they set the images and turned them blue.

Similarly, to make "Lake Isabella CA TC 2" (2014), in the section on "Memory," Matthew Brandt immersed the work's three photographic prints—each almost 8 feet tall—in water taken from the lake that they depict. Over the course of weeks, the chemicals, algae and mold in the water interacted with the photographs, changing their color in some spots and lifting pieces of gelatin emulsion—which carries the image—off the paper. The result, says Mr. Paddock, is a "provisional object" that is "as questionable as our memories of landscape can be."

In some cases, the landscape carries dark implications. To make the works in his "Trace" series, artist Shimpei Takeda gathered contaminated soils from the area around Fukushima, Japan, the site of the 2011 nuclear disaster. Mr. Takeda sprinkled his samples on sheets of photographic paper, allowing the radioactivity in the soil—rather than a light source—to expose the paper and create the images.

For the Finnish artist Jaakko Kahilaniemi, his "100 Mistakes Made by Previous Generations" and "100 Planted Saviors of the Heritage" (2017 and 2015) embody both problem and solution. The errors that his forebears made in managing the family farmland are represented by red dots placed on one photograph; on the other, seedlings planted to correct the situation are shown as vertical red lines.

Not all works in "New Territory" are that low-tech. With digital savvy, Philadelphia-born Penelope Umbrico uploads iconic views by Ansel Adams, Edward Weston and other 20th-century masters to a cellphone or other device. Then, choosing from many photo apps and filters, she reprocesses the images to digitally add the light leaks and chemical burns that sometimes occur in film-based photography—deliberately pushing these normally accidental glitches to dazzlingly colorful, near-abstract extremes.

Ms. Umbrico takes a different approach with "18,297,350 Suns From Sunsets From Flickr (Partial) 04/16/14," assembling a selection of the images that she found by searching "sunset" on the photo-sharing app Flickr on a given day. Aptly slotted into the section on "The Cosmos," Ms. Umbrico's suns reflect the torrent of images continually posted on social media—evidence that, as Mr. Paddock says, the works on view "reflect the various ways that landscape lives in the collective imagination."

M+B

METAL

Matthew Brandt: The Poetry of Degradation

by Lud Mônaco I March 03, 2018

Matthew Brandt is known for his approach to photography through a messy and experimental process. He started taking cliché pictures of New York City in black and white, but now his work has even been called psychedelic because of the colours. In his collection, Lakes and Reservoirs, he soaks colour photographs in the specific lake or reservoir water that they represent. The result is a set of pictorial images, a colourful fusion of the photographic element and its material form. Today, we speak with the photographer blurring the lines between experimentation, art, photo, print and scientific research.

How did you start in photography?

I began as a kid assisting my dad on commercial photo shoots, though I never took pictures of my own, I just helped with the grunt work. And learned about how photographs are made in an advertising setting. It was in college when I started making my own photographs. I liked its relation to conceptual art and its seemingly simple and instant form of representation with a kind of performative nature. I started taking pictures when I attended school in New York City; I took a lot of cliché New York street photographs and learned about that tradition. Yes, mostly black and white with a lot of contrast. Only upon experimenting with the material of photography have I begun exploring the world scientifically.

What led you to become interested in studying the interaction between objects and observing how different elements react?

Because it is important for me to try and let a material and/or subject determine the final work. Experimentation, chance and observation have always been a driving force in how I make things. Photography is so intertwined with observation and I see my work as a kind of extension of this tradition.

As a recurrent subject in your work, could you tell us about the relevance of nature to you?

The use of pictures of nature began as a ready-made subject. I liked how simple it seemed and it is a subject that is not questioned and hence allowed for an isolation on material. But now I am not sure that I look at making pictures of nature the same way, I have adopted a kind of romance. I have become interested in how one experiences nature and the primordial wonderment of things and processes. It is such a vast and inexhaustible subject.

Your approach to photography is known to be messy and experimental. How much control do you have over this mess and what indicates to you that your experiment has reached the end?

It is in the end when I feel an outcome becomes predictable and has lost the experimental energy and sense of play. The visual subject matter should relate to the material photographic form, and since my subjects often vary, my materials should too.

Do you ever take notes in order to repeat a process and achieve a similar result?

There are always mental notes in gaining a sense of how something works. But I never take any formal notes past a scribble on paper. Though I do draw a lot, I wish I took more notes, I am usually too much in the moment to remember to write things down. And I find that the more insecure I am, the more notes I have.

In your collection of photographs Lakes and Reservoirs, you develop your prints using water from a lake. Do you consider that the water source makes a difference in the outcome or is it just a romantic part of the process that you like to carry out?

I have found that it does make a difference, but there are so many variables involved in the process that influence the outcome: for instance, the place and the time of the year when I collect the water.

In this same collection, you have a set of pictorial photographs stylised by a degrading process. What drives you to change the reality of those landscapes?

It is an attempt to coalesce two elements of representation: the photographic and its material form. Most of my works are results of this idea.

Do you ever feel guilty for dumping a photograph if after the degrading process it doesn't please you?

No guilt, though sometimes there is disappointment, but it is often recuperated by surprise. It is a balance of expectations, as it would be boring if every outcome pleased me.

What are the main references that have influenced your work?

Entropy, chance operations, and Sunday painting.

What are you working on at the moment?

I just finished an exhibition at M+B gallery that opened on the 24th of February, where I presented two new bodies of works: Heidelberg Blankets, embroidered used Heidelberg blankets; and Silver, silvered silver gelatine prints. I am flying to Minneapolis this week to explore some of the flourmills along the Mississippi river for an exhibition later this year. I also have been collecting rocks from the Newark Museum's collection in New Jersey and making work to present in the same museum next year.

M+B

Forbes

Printed With Tap Water From Flint, Michigan, These Pictures Show Why Film Photography Still Matters

By Jonathon Keats, contributor
February 26, 2018

First the water was contaminated with coliform bacteria. Then the disinfectants were found to be carcenogenic. High levels of lead were detected, sometimes more than the amount found in toxic waste. Over a period of several years beginning in 2014, the tap water in Flint, Michegan was anything but safe.

In the midst of the crisis, a photographer named Matthew Brandt made some photographs. He took pictures of bridges over the river that provided the city with water, and then he developed them in water drawn directly from his tap. The contaminants, mostly imperceptible to the naked eye, left a visible trace on his gelatin silver prints as lead and other substances reacted with the photochemistry. Brandt's hand-processed pictures give physical form to the unseen danger.

Some of the Brandt's photographs are included in Back to the Future, an exhibition at Foam Museum that shows how contemporary photographers are using techniques that digital photography was supposed to have rendered obsolete. The most interesting of these approach photography conceptually. They merge medium with message in images that depend fundamentally on the method.

For instance, Chris McCaw makes photographs by burning images of the sun into old photographic paper. His cameras are simple boxes with lenses to concentrate incoming light. As the world turns, a pinpoint of focused sunlight is recorded as a black arc. The power of McCaw's technique derives from its directness. Looking at his photos, you observe the passage of time in its most primal form.

On the surface, McCaw's solar poetics may seem to have little in common with Brandt's leaden politics. But both artists reveal an essential truth about photography that tends to get obscured in the daily onslaught of digital imagery. Photography is not only a way of sharing what we see, but also a means of sensing our surroundings. Different media and techniques sensitize us in different ways. Whenever we give up an old photographic method, we surrender a mode of perception.

M+B

artspeak

Matthew Brandt

November 2016
By Osman Can Yerekbakan

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.

— 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.

M+B

aperture

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.

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

In the first room, four light boes` 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: randt` splices digital image files of the dam into individual CMY` transparencies, which are then eposed` 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, *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 . itamin 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.

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

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.

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

M+B

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.

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

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. 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.

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.

M+B

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 its 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, Pyramind II," Bill Armstrong's 2015 color-checkered 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.

Michael Shapiro Photographs, Westport, Connecticut
Resurrecting old techniques in this age of ever-improving smartphone cameras seems to be a common thread among many of the contemporary photographers shown at this year's fair. Jefferson Hayman, whose "cabinet of curiosities"-like installation of his artworks was fascinating visitors on preview night, is one such photographer mining the history of photography to create new work. "All my work is obviously inspired by the past," Hayman said, after being asked if the images are found photographs and pointing out that no, he took each one himself. Whether it is a daguerreotype, tintype, silver gelatin, or pigment print, Hayman makes them all and inserts them into either handmade or antique frames. On an outer wall of Michael Shapiro's booth, Hayman has displayed a large selection of his small, almost delicate works of art, a reminder that photographs were and are still cherished objects.

Baudoin Lebon, Paris
The Parisian gallery presents a variety of photographs from the medium's three centuries of activity. Artists on display include Étienne-Jules Marey, the 19th-century French physiologist and inventor of the "photographic gun," an early way of catching a series of movements before the movie camera (which he would also dabble in later, creating his own films). In a similar vein, there is work by Eadweard Muybridge here, as well as 19th- and 20th-century erotic imagery and the always off-putting art of Joel-Peter Witkin. One wall is devoted to Ayana V. Jackson's recent series of self-portraits, which find the artist in 19th-century attire sitting as though for a formal portrait, then standing and engaged in a number of gestic poses, calling to mind the rapid-shot movement in Marey's experimental photographs.

Foley Gallery, New York
Tucked in the far left corner of the Armory is a booth filled with explosive, colorful compositions. Foley Gallery presents a selection of work that includes Martin Klimas's photographs of what would be tranquil floral arrangements, if their vases were not in the midst of combusting, shooting ceramic and water towards the edges of the frames. There is also Klimas's vibrant "Sound Sculptures" series, where the artist catches the moment when paint is poured onto a scrim held over a speaker that is playing music. The variations in each song's vibrations is made visual in the photographs. Klimas's playlist for the Foley Gallery's booth? Miles Davis's "Miles Runs the Voodoo Down," Beethoven's "Symphony No. 5," and David Bowie's "Ziggy Stardust." Other artists on view here include Thomas Allen, Wyatt Gallery, Henry Leutwyler, and Joseph Desler Costa.

FOR IMMEDIATE RELEASE

MATTHEW BRANDT
Pictures from Wai'anae

September 19 – October 31, 2015

Opening Reception

Saturday, September 19, 2015 from 6 to 8 pm

M+B is pleased to announce *Pictures from Wai'anae*, Matthew Brandt's third solo exhibition at the gallery. The show marks the debut of a new series on the Hawaiian landscape that furthers Brandt's formal and material consideration of the natural world. The exhibition runs from September 19 to October 31, 2015. An opening reception will be held on Saturday, September 19 from 6 to 8 pm.

For the past three years I have been taking photographs in Oahu. These printed photographs were rolled in dirt, leaves, burlap and lace and buried on a family farm in the town of Wai'anae. Over time, the elements of the Hawaiian earth changed these pictures. Presented in this exhibition are remains of this process.

This new body of work extends Brandt's interest in the meeting between the photographic subject and its material self, as first explored in his *Lakes and Reservoirs* series. Pressing beyond the pictorial depiction of the dense tropical rainforest, the images also bear the imprint of the actual site. In mixing with the soil, the picture surface erodes—areas are stripped of layers of emulsion, and new patterns are superimposed from the materials used to bury the prints.

Accompanying these works is a suite of watercolor palm tree prints. These new small-scale prints recall vintage travel postcards and focus on the singular image of the palm tree, that ubiquitous signifier of tropical paradise. Brandt repeats the motif in different iterations as a way to explore how color is presented through various photographic technologies. Working with the positive image and its negative inverse, each pair of hand-watercolored prints is processed through multiple methods, including silver gelatin and chromogenic printing.

Matthew Brandt (b. 1982, Los Angeles) received his BFA from Cooper Union in 2004 and MFA from UCLA in 2008. 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 *What is a Photograph?* at the International Center of Photography, New York; *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 and *Land Marks* at the Metropolitan Museum of Art, New York. His 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; Brooklyn Museum of Art; Virginia Museum of Contemporary Art; Cincinnati Art Museum; North Carolina Museum of Art and the Art Gallery of New South Wales, Sydney, among others. Brandt is shortlisted this year for the prestigious Prix Pictet award and will have his work showcased in an exhibition at the Musée d'Art Moderne de la Ville de Paris in November 2015. Notable press includes reviews and profiles in *ARTFORUM, Art in America, The New Yorker* and *Modern Painters*. Matthew Brandt lives and works in Los Angeles.

Location:	**M+B**, 612 North Almont Drive, Los Angeles, California 90069
Show Title:	Matthew Brandt: Pictures from Wai'anae
Exhibition Dates:	September 19 – October 31, 2015
Opening Reception:	Saturday, September 19, 6 – 8pm
Gallery Hours:	Tuesday – Saturday, 10 am – 6 pm, and by appointment

For press inquiries, please contact Jeanie Choi at (310) 550-0050 or jeanie@mbart.com.

For all other inquiries, contact Shannon Richardson at shannon@mbart.com or Jonlin Wung at jonlin@mbart.com.

# # #

M+B

JUXTAPOZ
ART & CULTURE MAGAZINE

"MATTHEW BRANDT: PICTURES FROM WAI'ANAE" AT M+B, LOS ANGELES

October 4, 2015

Pictures from Wai'anae is a solo exhibition by artist Matthew Brandt that is currently on display at M + B in Los Angeles. The exhibition marks the debut of a new series on the Hawaiian landscape that furthers Brandt's formal and material consideration of the natural world. Speaking about this particular series Brandt says, "For the past three years I have been taking photographs in Oahu. These printed photographs were rolled in dirt, leaves, burlap and lace and buried on a family farm in the town of Wai'anae. Over time, the elements of the Hawaiian earth changed these pictures. Presented in this exhibition are remains of this process."

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Exhibition runs: September 19 -October 31, 2015

DATE: April 9, 2015
FOR IMMEDIATE RELEASE

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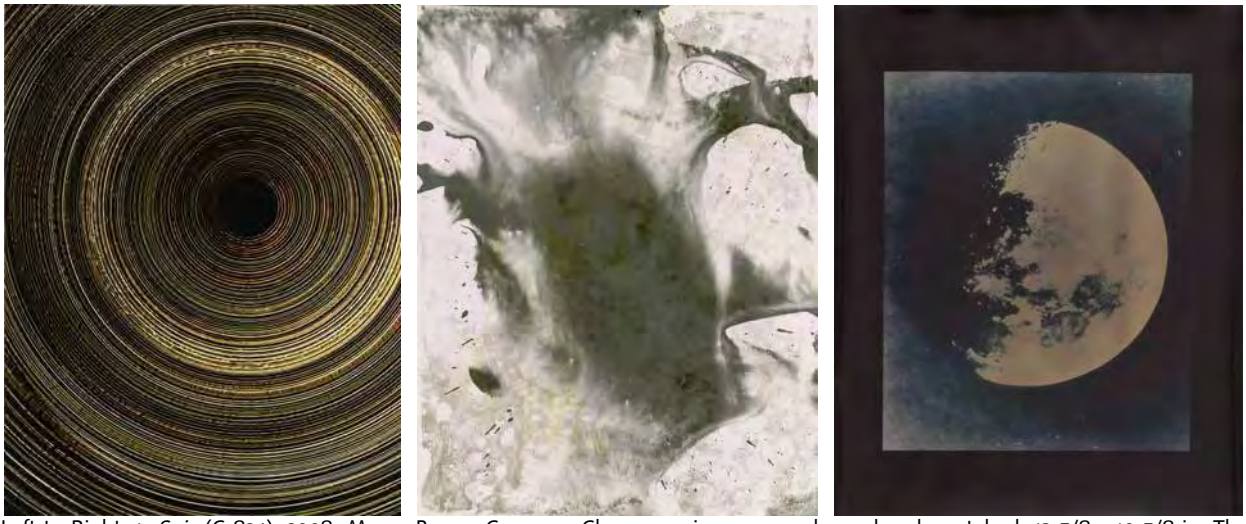
J. PAUL GETTY MUSEUM PRESENTS

"LIGHT, PAPER, PROCESS: REINVENTING PHOTOGRAPHY"

Exhibition showcases seven contemporary artists who have explored the materiality of photography



Left to Right: 1. *Spin* (C-824), 2008. Marco Breuer German. Chromogenic paper, embossed and scratched. 13 5/8 x 10 5/8 in. The J. Paul Getty Museum, Los Angeles, Purchased with funds provided by the Photographs Council © Marco Breuer 2014.9.7. 2. *Chemical,* 2013. James Welling. Chemigram on chromogenic paper. 14 x 11 in. Courtesy of the artist and David Zwirner, New York/London. © James Welling. EX.2015.5.135. 3. *Lunagrams* #5, 2010. Lisa Oppenheim. Gelatin silver print exposed with moonlight, toned. 19 7/8 x 15 7/8 in. Private Collection, New York © Lisa Oppenheim EX.2015.5.79.5

LOS ANGELES – From its very beginnings in the 19th century, photography has been shaped by the desire of the artist to continually explore and expand its possibilities through experimentation. Taking that spirit of invention and discovery as a point of departure, some artists today have chosen to distill photography to its most essential components of light-sensitivity and the chemical processing of photographic papers, challenging viewers to see the medium anew. ***Light, Paper, Process: Reinventing Photography*****,** on view at the Getty Center April 14-September 6, 2015, features the work of seven contemporary artists – **Alison Rossiter, Marco Breuer, James Welling**, **Lisa Oppenheim, Chris McCaw, John Chiara,** and **Matthew Brandt** – all of whom have created inventive photographs that reveal aspects of their making (or unmaking).

The artists in the exhibition utilize an extensive array of practices – often achieved through trial and error, accident, or chance – that shift the understanding of photography from

-more-

a medium that accurately records the world to one that revels in its materiality. Whether they use handmade cameras or none at all, work with expired papers or toxic chemicals, the images remain latent until processed, fixed, or otherwise coaxed from the paper.

"Each of the artists in this exhibition engages in some way with the process by which the photographic medium captures and transmutes light into a two-dimensional image on paper," says Timothy Potts, director of the J. Paul Getty Museum. "But rather than seeing this process as something to be 'perfected,' or even neutralized, they exploit its ability to be manipulated and deconstructed, thus collapsing process and product into a single creative activity. I am particularly pleased that the Getty Museum Photographs Council has provided funds to acquire works by Matthew Brandt, Marco Breuer, John Chiara, and Allison Rossiter for our permanent collection that are included in the exhibition."

The exhibition begins with an overview of 20th-century practices that were experimental in nature, featuring works by Man Ray, László Moholy-Nagy, Nathan Lerner, Edmund Teske, and others. The renewed interest of artists of this period in techniques such as camera-less photograms, chemigrams, and solarization serves as inspiration for today's artists. Each of the subsequent galleries in the Getty Museum's Center for Photographs will be dedicated to the work of one of the seven featured contemporary artists, and follows a progression from abstract, camera-less works to representative images made with custom-built cameras.

Fuji gaslight, exact expiration date unknown, about 1920s, processed 2010, 2010. Alison Rossiter. The J. Paul Getty Museum, Los Angeles, Purchased with funds provided by the Photographs Council. © Alison Rossiter. 2013.78

"This exhibition is an excellent opportunity to feature the work of living artists alongside earlier photographs from our permanent collection," says Virginia Heckert, department head of the Getty Museum's Department of Photographs and curator of the exhibition. "By focusing on work of a more experimental nature, visitors will be reminded that the exploration of materiality and process has been an important aspect of photography since its inception and continues to motivate and inspire artists working with the medium today."

Alison Rossiter (American, born 1953) takes a minimalist approach to the materials she uses to create her photographic works. She does not use a camera, film, or light, but instead only uses unprocessed sheets of expired gelatin silver paper and photographic chemicals in the darkroom. Through the simple acts of immersing or dipping a sheet of paper in developer or pouring and pooling developer onto the paper's surface, she achieves a rich array or results. Some suggest faint impressions of primitive mark-making, others resemble landscapes, and still others call to mind abstract painting of the mid-20th-century.

Untitled (C-1159), 2012. Marco Breuer. 11 3/4 x 9 3/4 in. The J. Paul Getty Museum, Los Angeles, Purchased with funds provided by the Photographs Council © Marco Breuer. 2014.9.8

Working since the early 1990s without a camera or film, **Marco Breuer** (German, born 1966) subjects light-sensitive paper to various acts that abrade, burn, or scrape away the emulsion layer. Completely nonrepresentational, his "photographs" look like no others; they elicit the hues and textures of rare metals, mineral deposits, or oil spills, and display marks ranging from

fine incisions and abrasions to scar-like burns and gashes. His deliberate misuse of black-and-white and photographic papers is the starting point for a negotiation between the paper as recording material, the hand, and the tools employed.

James Welling (American, born 1951) spent the first ten years of his career exploring painting, sculpture, performance art, video art, conceptual art, and installation before he committed to thinking of himself as a photographer. For the past four decades, he has explored photography, from documentary to experimental, with and without a camera, using black-and-white, color, and Polaroid films and papers, as well as digital files and printing. Since 1995 he has worked increasingly with color, filters, and camera-less photography. Three bodies of recent work presented in the exhibition include variations on the photogram, chemigram, and printing-out process.

Water, 2009. James Welling. Chromogenic print. 23 3/4 x 19 3/4 in. Courtesy of the artist and Regen Projects, Los Angeles. © James Welling. EX.2015.5.102

Influenced by her background in structural/materialist filmmaking, **Lisa Oppenheim** (American, born 1975) is interested in exploring the ways in which a photograph can record both its subject and the process by which it was made. In three bodies of work dating from 2010 to present, she enlists the very entities depicted in the negatives—the sun, the moon, and smoke/fire—in the act of exposing them. Although they sound scientific, the titles of two of these bodies of work, *Heliograms* and *Lunagrams*, are made up, combining the name of the camera-less photogram technique and the source of light by which the enlarged negatives have been contact-printed.

Heliograms July 8, 1876 / October 16, 2011, 2011. Lisa Oppenheim. Gelatin silver print exposed with sunlight, toned. 11 13/16 x 11 in. The J. Paul Getty Museum, Los Angeles. © Lisa Oppenheim. 2014.44.3

Chris McCaw (American, born 1971) establishes an immediate, visceral relationship between his subject, the sun, and his process, which involves loading photographic paper directly into the camera. The photographs in his *Sunburn* series record the sun's movement, which literally sears its path into the paper in the form of dots, lines, or arcs, depending on its position, the weather conditions, and the length of the exposure(s). McCaw uses customized cameras outfitted with vintage military lenses pointed directly at the sun to function like a magnifying glass that burns through the emulsion layer and paper base, leaving behind singe marks and solarized passages.

Sunburned GSP #555 (San Francisco Bay), 2012. Chris McCaw. Gelatin silver paper negative. 8 x 10 in. Courtesy of Stephen Wirtz Gallery San Francisco. © Chris McCaw. EX.2015.5.89

John Chiara's (American, born 1971) large-scale color prints convey a hands-on – rather than pristine, mechanized – aesthetic. For the past decade his subjects have been both uninhabited landscapes and the built environment. He works with large custom-built cameras that he loads with color

photographic paper that he then processes himself by pouring chemicals into a six-foot-long section of PVC sewer pipe, sealing the tube, and then rolling it back and forth on the floor. Irregular streaks and drips characterize his prints, as do areas of overexposure and underexposure, flare from light leaks, and unevenly saturated colors.

Matthew Brandt (American, born 1982) has created diverse bodies of work, some of which are realized with photographic means and others that are more tangentially related to photographic images, techniques, or ideas. He may begin with a photograph that he has made with a 4 x 5-inch view camera, a digital camera, or his iPhone, one that he has sourced from archives in public libraries, or one that he has clicked and dragged from Ebay. His fascination with early photographic processes has led him to experiment with salted paper prints, gum bichromate prints, and heliographs, examples of which will be on view. Brandt's interest in both photographic/visual and the physical/material forms of representation has led him to bring the two together, incorporating physical elements from his subjects into his photographic representations of them.

Starr King: 30th: Coral, 2013. John Chiara. Dye destruction photograph on Ilfochrome paper. 33 x 28 in. Kerstin Morehead. © John Chiara. EX.2015.5.130

Rainbow Lake, WY A4, negative 2012; print 2013. Matthew Brandt. Chromogenic print, soaked in Rainbow Lake water.Image: 30 x 40 in. The J. Paul Getty Museum, Los Angeles, Purchased with funds provided by the Photographs Council. © Matthew Brandt. 2014.16.2

Light, Paper, Process: Reinventing Photography, is on view April 14-September 6, 2015 at the J. Paul Getty Museum, Getty Center. The exhibition is curated by Virginia Heckert, department head of the Museum's Department of Photographs. A related publication of the same title will be produced by Getty Publications.

Related Events:

TALK
Light, Paper, Process: Reinventing Photography or Back to the Basics?
Getty curator Virginia Heckert speaks with photographers whose work is displayed in the exhibition *Light, Paper, Process: Reinventing Photography*. They discuss their engagement with the photographic medium and investigation of its essential elements. Eschewing today's prevalent digital technologies, artists in the exhibition revel in materials and process, employing darkroom techniques that shift our understanding of photography as a medium that merely records the world.

Tuesday, April 14, 7:00 p.m.
Getty Center: Harold M. Williams Auditorium

PERFORMANCE
Saturday Nights at the Getty: Julianna Barwick and Matthew Brandt
Ethereal Brooklyn-based singer Julianna Barwick uses dazzling loops and layers to create absorbing vocal constructions that transport you to otherworldly sonic landscapes. In a special collaboration, she is joined by Los Angeles photographic artist Matthew Brandt, whose signature chromatic alchemy creates a lush and evocative visual counterpoint.

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 Nicephore Niepce'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.' "

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.

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 Breur / 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.

Art Los Angeles Contemporary 2015
Matthew Brandt

January 29 – February 1, 2015
Booth D12

For Art Los Angeles Contemporary 2015, M+B presents *LCDs,* a new body of work by Matthew Brandt. These new works are inspired by our cultural consumption of information through LCD screens—computers, phones, tablets, televisions—and the illusion of interconnectivity they provide by masquerading as public spaces and democratizing platforms for receiving information. The LCD screens depict elaborate crowd scenes, hand drawn with resin on plastic and positioned between two polarized lenses, acknowledging LCD screen technology which employs similarly suspended crystal material. Brandt pulls the imagery from various public gatherings—rallies, concerts, sporting events—and uses the resin to abstract the picture, while the distorting lines in the PETG plastic reference the static distortion of television sets. As a liquid, the resin shifts and settles in different ways, expanding until it dries, proving to be a tricky and imprecise material. Just as the pixels of an image on an LCD screen are fluid and unfixed, the resin is a suspended liquid, speaking to ideas around the fluidity of information. Like the artist's previous *Lakes and Reservoirs* series, image and liquid interact to allow for a loss of control that further completes the image.

Matthew Brandt (b. 1982, Los Angeles) received his BFA from Cooper Union in 2004 and MFA from the University of California Los Angeles (UCLA) in 2008. Brandt's precocious talent has landed him in the permanent collections of the Los Angeles County Museum of Art (LACMA), The J. Paul Getty Museum (Los Angeles), the Metropolitan Museum of Art (New York), the Armand Hammer Museum (Los Angeles), Brooklyn Museum of Art (New York), Virginia Museum of Fine Arts (Virginia), Cincinnati Art Museum (Ohio), North Carolina Museum of Art, the Art Gallery of New South Wales (Sydney), among others. Brandt's work has been exhibited at galleries in the United States and abroad. Recent institutional solo exhibitions include *Sticky/Dusty/Wet* at the Columbus Museum of Art (Ohio), which traveled to the Virginia Museum of Contemporary Art and *Lakes and Reservoirs* at SCAD Museum of Art in Savannah, Georgia.

His work has been included in institutional group exhibitions at The Metropolitan Museum of Art (New York), International Center of Photography (New York), Massachusetts College of Art and Design, Contemporary Art Museum (North Carolina), Museum of Photographic Arts (San Diego), Joel and Lila Harnett Museum of Art at University of Richmond (Virginia) and Canzani Center Gallery at Columbus College of Art & Design (Ohio). Upcoming institutional exhibitions include the J. Paul Getty Museum (Los Angeles) and Aspen Art Museum (Colorado). Notable press includes reviews and profiles in *ARTFORUM, Art in America, ARTINFO, Interview Magazine* and *Modern Painters.* Brandt was featured in *Art+Auction*'s "50 Under 50" in 2013, *Forbes'* "Top 30 Under 30 in Art and Design" by Jeffrey Deitch in 2012 and *Modern Painters* included Brandt's solo show in their 2011 list of "The 100 Best Fall Shows." Matthew Brandt currently lives and works in Los Angeles.

PRAZ
DELAVALLADE

MATTHEW BRANDT

Woodblocks

15 november - 20 december 2014

Praz-Delavallade is pleased to announce « Woodblocks », an exhibition of new works by Matthew Brandt. This will be the artist's first show with the gallery and his first solo exhibition in Europe.

Since he first started exhibiting his works five years ago, Matthew Brandt has made a major impact on the avant-garde photography scene interested in redrawing the boundaries of traditional photography. Although digital photography seems to have made analog obsolete, artists like Brandt continue to make works that are photographic objects, using both old and new technologies, crisscrossing boundaries and blending techniques. Investigating physicality and process, his work is the clever manifestation of a photographic alchemist. Brandt transmutes photography through unconventional materials, and centers his conceptual body of work on archaic photographic processes.

Often Matthew Brandt creates his prints using physical elements from the subject itself. Previous series have included architectural photographs of destroyed historical sites using dust from the depicted sites as pigment for their prints, portraits of friends and family using various bodily fluids as chemical content to produce their own image, landscape photographs printed with various food condiments, or landscape photographs that are soaked in the specific lake or reservoir water that they represent.

With three series all playing around woodblock printing techniques, this new exhibition is an extension of Brandt's ongoing efforts in exploring historical image making techniques. The nature of woodblock printing being a process of cutting, leaving impressions and printing what remains, led Brandt to think about those who left impressions on him, resulting in a series of works representing the fingerprints of influential artists like John Baldessari, Morgan Fisher, Robert Polidori, Jim Shaw, Marnie Weber or James Welling. Their fingerprint lines were enlarged and hand carved onto the grain of wood panels of local California cedar, redwood, pine, spruce and fir. After being carved, these wooden fingerprints are then applied with natural inks made from insects, plants, or minerals. They are then printed onto sheets of paper that were handmade from the same wood. After one print is made, the woodblock is cut up and used to build a frame for the print.

Another series is even more exemplary of the reflective nature of the artist's practice as it explores the physical imaging qualities of wood itself. The material of wood is used for making paper, processing the print and shaping the image that simply shows the grain of the given piece of wood. The prints are then framed in shapes of steps using wooden construction material directly bought from the hardware store, but first of all relating to the architecture of Praz-Delavallade gallery. In relation to the finger prints of the artists, they also can be read as a reflection on ones own artistic progress.

Matthew Brandt's first solo museum exhibition, Matthew Brandt: Sticky/Dusty/Wet, *took place earlier this year at the Columbus Museum of Art and is now on view at the Virginia Museum of Contemporary Art. Equally in 2014, photographs from Brandt's* Lakes and Reservoirs *series were shown in a solo show at the SCAD Museum of Art in Savannah and in the International Center of Photography's group exhibition,* What is a Photograph?. *The artist's work is in the permanent collections of The Metropolitan Museum of Art, New York; J. Paul Getty Museum, Los Angeles; Brooklyn Museum, New York; Cincinnati Art Museum; Los Angeles County Museum of Art; Hammer Museum, Los Angeles; Royal Danish Library, National Museum of Photography, Copenhagen; and the Columbus Museum of Art, among others. Brandt was born in California in 1982, received his BFA from The Cooper Union in New York and his MFA from UCLA. He currently lives and works in Los Angeles.*

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EXHIBITION REVIEW

ÏDigitalÓPrinting

By Laurie Hurwitz

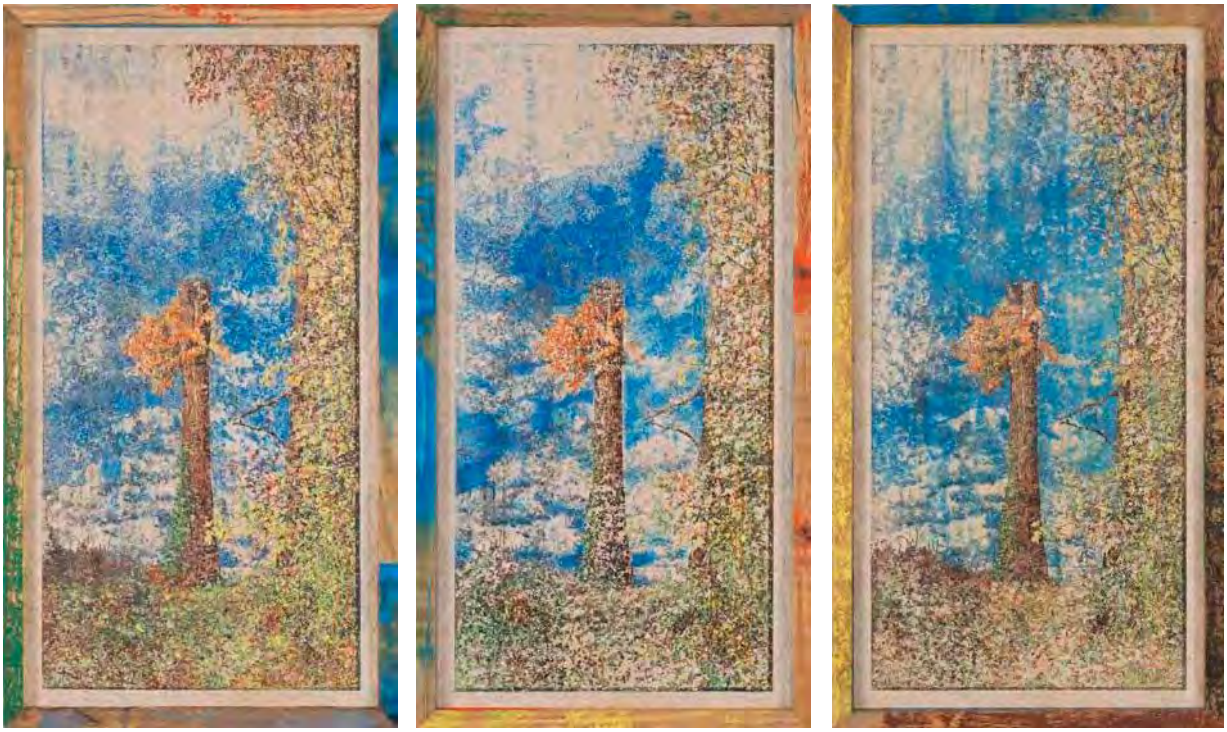
Installation view: "Matthew Brandt: Woodblocks," Galerie Praz-Delavallade, 2014.

ÏMatthew 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 fingertips'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

ARTSY EDITORIAL

A New Chapter for M+B: Staying True to its Photo Roots While Embracing the Best of Contemporary Art

April 29, 2014

Jesse Stecklow
Untitled (Variants), 2014
M+B

It has become more and more apparent in recent years that photography is a crucial means for a broad range of contemporary artists who would never consider themselves photographers as such. This fact came to the fore recently at Los Angeles gallery M+B, which was once strictly dedicated to photography, and in recent years, through an irresistible roster of top artists—including Matthew Brandt, Alex Prager, and Jon Rafman—who have transcended the limits of medium. “Almost all of the artists that we've shown in the past few years are contemporary artists; they don't see themselves as photographers or particularly tied to that medium,” assistant director Alexandra Wetzel told us. The gallery recently announced that it would further its pursuits, staying true to its roots through M+B Photo, and upholding its newer contemporary approach at M+B. At NADA New York, they’ll show two hot L.A.-based artists who perfectly encapsulate the current M+B program: Jesse Stecklow and Matthew Brandt.

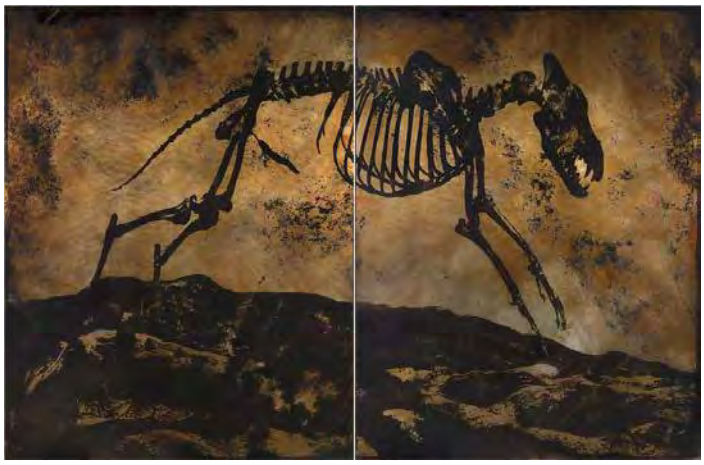
At the helm of the gallery is Benjamin Trigano, who founded M+B in 2008—out of his passion for photography—and has developed a reputation for signing on artists who have never been shown before. It was on a visit to a group show to see works by newcomer Dwyer Kilcollin that he discovered the works of Jesse Stecklow, a 20-year-old who is a current undergraduate student at UCLA, and co-founded design firm Content is Relative at the age of 18. Stecklow takes on half of M+B’s NADA presentation through his complex, multilayered Variant works. For these works Stecklow begins with a clay-and-water painting on canvas, which he photographs before it dries, and then alters the image using Photoshop. He incorporates detritus from his studio, photographs these elements, and merges images, ultimately printing, through dye sublimation, directly onto sheets of aluminum. Wetzel emphasizes that “there’s no indexical nature, everything’s constantly changing.”

Matthew Brandt
3984846u3, Tenement row; demolition site.' 1936, 2014
M+B

Matthew Brandt
713447Fu1, 'Manhattan : 50th Street – Lexington Avenue'. 1910, 2014
M+B

Nearby will be works by Matthew Brandt, which are vastly different, but share the fact that each piece is completely unique. Known for a practice where "the subject matter has a literal tie-in to the way the work is made," Brandt is one of the artists who, some four years ago, helped M+B open up its program. Wetzel explains, "he became very well known for a body of work called 'Lakes and Reservoirs,' where he would go out and take beautiful, informed views of different bodies of water, collect water at the source, return to his studio where he would develop traditional chromogenic prints, and then soak the prints in the subject matter's actual water." At NADA, the gallery shows Brandt's new "Dust" series, sodium gum bichromate prints featuring historic architectural images of New York. He pores over archives to find his subjects, buys the rights to them, and uses them to create negatives. "He then seeks out [each photograph's] current location," Wetzel explains, "sweeping dust off of whatever structure might be there now—an apartment building, a grocery store, a bank—and after returning to his studio, mixes the dust, as pigment, with the sodium gum bichromate solution." After coating the paper in this solution, it is exposed as a contact print, which causes the dust to harden. "You are left with an image of a no longer existing building pigmented with its own dust," Wetzel affirms. "It's literally using something in that picture to help record it further. There is something classically romantic and very nostalgic about it."

M+B, NADA New York 2014, Booth 600, May 9th–11th.



For Immediate Release:

Matthew Brandt

Excavations

March 20 – May 10, 2014

Artist's Reception: Thursday, March 20, 6:00 – 8:00 pm

Yossi Milo Gallery is pleased to announce an exhibition of new photographic works by Matthew Brandt from three series, *Dust, La Brea* and *Clippings,* collectively titled *Excavations.* The exhibition will open Thursday, March 20 and close on Saturday, May 10, with an opening reception for the artist on Thursday, March 20 from 6:00 to 8:00 pm. This is the artist's second solo exhibition at the gallery.

In a digital world, Brandt upholds fading photographic materials and processes. His work explores vastly different photographic technologies and finds common ground between the medium and the subject. For the artist's new bodies of work, subject and material converge in unexpected ways to create one-of-a-kind photographs that incorporate remnants from history to form a composite picture of today. From the skeletal remains of California's prehistoric animals, to the dust particles of New York City, or the magnified details of a newspaper clipping, all are sites of excavation.

Brandt's *Dust* prints compress time by reproducing historical photographs of demolished sites and buildings with physical elements from the present. The artist uses images of demolitions and historic New York City neighborhoods found in the New York Public Library archives to produce large-scale negatives. He then visits the location of the original building and collects dust from the structure now situated on the lot, which is used as pigment in a handmade gum-bichromate emulsion. New works from the series depict locations in the Chelsea neighborhood in the 1930s, the Lower East Side at the turn of the century, and the destruction of iconic New York City landmarks, such as Madison Square Garden and Grand Central Terminal. *Dust* photographs were also made of the Gallery, using dust collected during construction in 2012.

For the *La Brea* series, Brandt revives the heliography process, the same technique invented by Nicéphore Niépce to make the oldest surviving photograph, to create images of fossilized skeletal remains. Brandt photographs pre-historic animal displays, such as the Saber-Toothed Cat, American Neophron and Brea Condor, at the George C. Page Museum, the research institute at the La Brea Tar Pits in Los Angeles. While there, he collected tar from the pits to make large-scale heliographs of the images. Brandt covers an aluminum plate with the tar, places the negative on top and leaves the plate outside to bake in the sun. Over time, the tar exposed to light solidifies. After, the plate is washed, leaving an image of the fossil created from its ancient remains.

The series *Clippings* addresses the fading prominence of printed news. Brandt employs the lithography printing process, typically used for newspapers, to reproduce blown-up details of a found photograph from the *Los Angeles Times* depicting tourists at the United States Capitol Rotunda in Washington, D.C. The magnified newsprint image breaks down into colored dots of cyan, magenta, yellow and black, which the artist recreates on canvas using rhinestuds of varying sizes to define the CMY color dots and caviar for the black. *Clippings* celebrate the materiality of newspaper photographs, fleeting images that are disposed of daily and quickly forgotten.

Matthew Brandt's first solo museum exhibition, *Matthew Brandt sticky/dusty/wet*, is currently on view at the Columbus Museum of Art and will travel to the Virginia Museum of Contemporary Art. Photographs from Brandt's *Lakes and Reservoirs* series are in a solo show at the SCAD (Savannah College of Art and Design) Museum of Art and in the International Center of Photography's group exhibition, *What is a Photograph?*. The artist's work is in the permanent collections of The Metropolitan Museum of Art, New York; J. Paul Getty Museum, Los Angeles; Brooklyn Museum, New York; Cincinnati Art Museum; Los Angeles County Museum of Art; Hammer Museum, Los Angeles; Royal Danish Library, National Museum of Photography, Copenhagen; and the Columbus Museum of Art, among others. Brandt was born in California in 1982, received his BFA from The Cooper Union in New York and his MFA from UCLA. He currently lives and works in Los Angeles.

M+B

BLOUIN ARTINFO

Review: Matthew Brandt at Yossi Milo

April 5, 2014
By Paul Laster, Modern Painters

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

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.

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.

La Brea B2, 2013

Crop 2, 2014

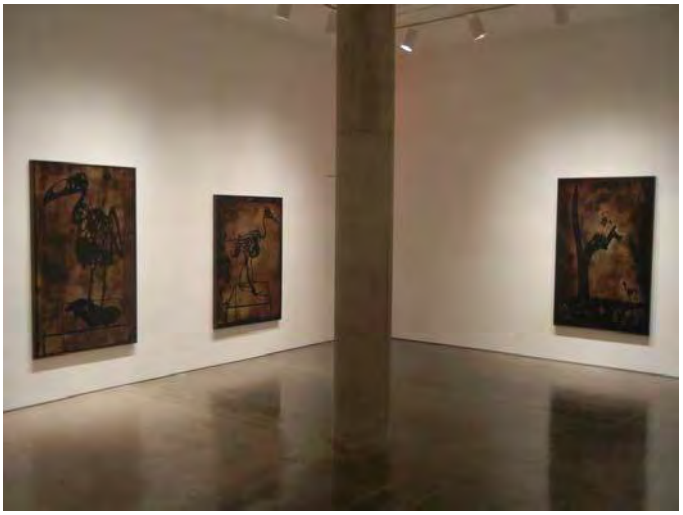
Other works on view incorporate enlarged sections of a photograph Brandt clipped from the Los Angeles Times, each snippet a reminder of just how transient and easily overlooked daily print news is. Ultimately, the crux of Brandt's work lies in the tug-of-war between forgotten history and changing technology 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

COLLECTOR DAILY

Matthew Brandt, Excavations @Yossi Milo

May 1, 2014
By Loring Knoblauch

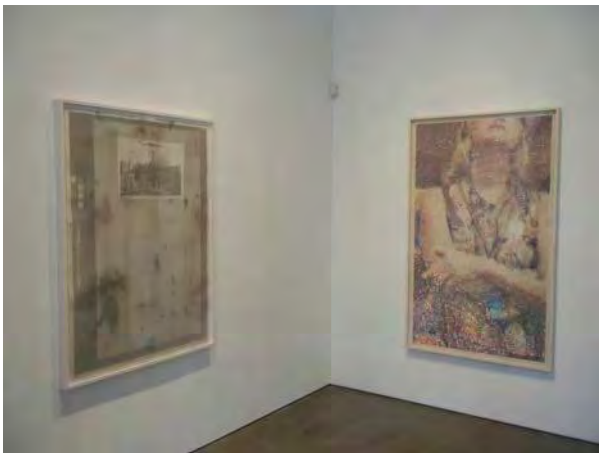


JTF (just the facts): A total of 21 large scale photographic works, alternately framed in white and dark brown and unmatted, and hung in the two main gallery spaces and the smaller viewing room. 10 of the works on view are from the Dust series and are gum bichromate prints made from dust swept from the 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.

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.

International Center of Photography

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)

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ARTFORUM

“What Is a Photograph?”

ICP - INTERNATIONAL CENTER OF PHOTOGRAPHY
1133 Avenue of the Americas
January 31–May 1

March 1, 2014
By Gabriel H. Sanchez

Many of the artists in this expansive exhibition place an emphasis on the physicality—or lack thereof—of photography rather than on its capacity to represent the outside world. As a whole, “What Is a Photograph?” might be taken as a diagnostic inquiry, with the title reading as a rhetorical question. Curated by Carol Squiers, the exhibition includes twenty-one artists, ranging from Gerhard Richter and James Welling to Liz Deschenes and Eileen Quinlan, and has tasked itself with surveying the medium since the 1970s.

The work of both Matthew Brandt and Letha Wilson exhume a long-standing tradition of American landscape photography with fresh invigoration. In Brandt’s large-scale Grays Lake, ID 7, 2013, Technicolor abstractions stem from an actual processing bath in the depicted lake waters, while Wilson’s monolith Grand Tetons Concrete Column, 2012, employs industrial concrete to sculpturally engage her iconic views of the American West. Draped through the gallery’s foyer is Mariah Robertson’s 154, 2010. This single photograph measures one hundred feet in length and has been meticulously hand-processed by the artist in a highly toxic photochemical environment. The remarkable result validates its production, as every inch of this dangling photograph reveals a labyrinth of glowing hues and pictorial intricacies.

Parallel to romanticizing the darkroom are the several artists who wholeheartedly embrace the more conventional, digitalized avenues associated with the medium. Travess Smalley’s Capture Physical Presence #15, 2011, exploits the imaging systems of a flatbed scanner to manipulate his collages into what he describes as mind-numbing “feedback loops.” Kate Steciw’s approach in Apply, 2012, takes advantage of a Google-based research method, purchased stock imagery, and sculptural tack-ons that recall the slick advertisements of commercial photography. Elsewhere in the gallery, a wall text accompanying Jon Rafman’s eerie and unadorned busts reads, “The age demanded an image / Of its accelerated grimace, Something for the modern stage / Not, at any rate, an attic grace.”

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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.

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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 your 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.

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

FOR IMMEDIATE RELEASE

MATTHEW BRANDT
Velvet and Bubble Wrap

December 14, 2013 – January 18, 2014

Opening Reception
Saturday, December 14, 2013 from 6 to 8 pm

M+B is pleased to announce *Matthew Brandt: Velvet and Bubble Wrap*, the artist's second solo exhibition at the gallery featuring new work that explores Hollywood as both a construct and a landscape. The exhibition runs from December 14, 2013 through January 18, 2014, with an opening reception for the artist on Saturday, December 14 from 6 to 8 pm.

> *Presented in this show are some new works made in my studio in Hollywood, California. Here is a list, in no particular order, of some of the materials involved:*
>
> *velvet*
> *acid*
> *bubble wrap*
> *dust*
> *cocaine*
> *H*
> *aluminum*
> *light*
> *nebulae*
> *cyan hair dye*
> *magenta hair dye*
> *yellow hair dye*
> *black hair dye*
> *Hollywood gaps*
> *stripes*
> *torsos*
> *friends*
>
> *- Matthew Brandt, Hollywood, November 2013*

Cocaine, the Hollywood Sign, plush velvet, cheap fantasies, interchangeable personalities, identities of affect, trends, bubbles, stars, and slick surfaces—Brandt directly employs Hollywood tropes and transforms them, prodding and mixing the stereotypical, material signifiers of identity in the Los Angeles landscape.

Matthew Brandt's images physically incorporate the work's subject matter into his creative process, tethering conceptual creativity to material production and furthering the read. Starry night skies typically obliterated by city lights are elegantly composed in swirls of cocaine on black velvet. Torsos donning patterned and striped shirts are burned and etched onto fields of pristine white silk velvet. Gaps between the letters of the Hollywood sign are printed in hair dye on bubble wrap, glowing in abstracted scenes.

Matthew Brandt (b. 1982, Los Angeles) received his BFA from Cooper Union in 2004 and his MFA from UCLA in 2008. He was recently featured in *Art+Auction*'s "50 Under 50: The Next Most Collectible Artists" in the June 2013 issue, and his first solo exhibition at M+B in the fall of 2011 was met with critical attention: selected by *Modern Painters* as part of "The 100 Best Fall Shows" and reviewed in the December/January 2013 issue. Brandt was included in the "The Top 30 Under 30 in Art and Design" for *Forbes* by Jeffrey Deitch in 2012 and *Art in America* included him in their "Top Finds at Paris Photo Los Angeles" earlier this year. His work is held in the permanent collections of the Los Angeles County Museum of Art (LACMA), The J. Paul Getty Museum (Los Angeles), The Metropolitan Museum of Art (New York), Armand Hammer Museum (Los Angeles), Bidwell Projects (Ohio), The Sir Elton John Photography Collection, UBS Art Collection, Statoil Collection, Columbus Museum of Art (Ohio), Brooklyn Museum of Art (New York), North Carolina Museum of Art, Virginia Museum of Fine Arts, Cincinnati Art Museum (Ohio), Royal Danish Library and Wieland Collection, among others. This fall, the Columbus Museum of Art in Ohio will open Brandt's first institutional solo exhibition entitled *Sticky/Dusty/Wet*, which will travel to the Virginia Museum of Contemporary Art in the fall of 2014. Recent institutional group exhibitions include *Land Marks* at The Metropolitan Museum of Art (New York), *Reality Check* at Massachusetts College of Art and Design, *Currents* at the Contemporary Art Museum (North Carolina) and *Staking Claim* at the Museum of Photographic Arts (San Diego). Matthew Brandt lives and works in Los Angeles.

Location:	**M+B**, 612 North Almont Drive, Los Angeles, California 90069
Show Title:	Matthew Brandt: Velvet and Bubble Wrap
Exhibition Dates:	December 14, 2013 – January 18, 2014
Artist's Opening Reception:	Saturday, December 14, 6 – 8pm
Gallery Hours:	Tuesday – Saturday, 10 am – 6 pm, and by appointment

For more information, please contact Alexandra Wetzel at **M+B** at (310) 550-0050 or alexandra@mbart.com.

Matthew Brandt "Night Sky" Disclaimer: *Some artworks in this exhibition contain trace amounts of cocaine incorporated into the materials used and thus rendered unusable in any other context. The inclusion of the cocaine is strictly for conceptual artistic purposes and is not intended in theory or practice to be considered by the viewer or purchaser in any other way. The Artist would deem the removal of any materials from any of these pieces an unauthorized alteration or destruction of the work in violation of the Artist's copyrights including, but not limited, to the Visual Artists Rights Act.*

# # #

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.

1178-80, colored glass and vitreous paint;

windows. Because the Psalter (thought to have been owned by Christina of Makyate, a pious noble-born nun) is temporarily unbound for restoration, a generous selection of its dramatic pages is rotated into this exhibition of rarely seen medieval art (J. Paul Getty Museum of Art, West Los Angeles).

DC

Matthew Brandt's currently white-hot career is not without legitimacy: his disparate and exploratory use of photographic development processes and alternative media are conceptually poetic and digestibly irreverent. Building upon his already signature m.o. of reintegrating samples from a given landscape (specifically bodies of water) into the photos themselves, Brandt has expanded that vocabulary while enigmatically riffing on thematic clichés swirling around his studio's backyard of Hollywood. His incorporation of unusual materials reaches its apotheosis in two cocaine-on-velvet night sky works, which come with their own disclaimer: "Some artworks in this exhibition contain trace amounts of cocaine..." the inclusion of which "is strictly for conceptual artistic purposes," and the removal of which is "in violation of the Artist's copyrights including, but not limited to, the Visual Artists Rights Act." Clearly the stakes have been raised from Fred Tomaselli's marijuana-and-pill paintings. Elsewhere in the show, semi-historic and perhaps forgotten Hollywood buildings in pre-, mid-, or post-demolition are depicted in gum bichromate prints with dust from their respective sites; images of the gaps between the various letters in the Hollywood sign, as seen from behind, are printed in CMYK hair dyes on layers of bubble wrap; and a series of torsos of anonymous figures wearing striped shirts, titled "Burnout" followed by initials and numbers, are made with acid treatments on silk velvet. The only potential weakness in evidence in an otherwise great show is the significant divide between the gestalt of Hollywood lost souls and the seductive photographic objects that, in their way, are so refined in their clever productions that any emotional residue is rendered mute. And yet, that may very well be the point (M+B Fine Art, West Hollywood).

MS

Ambach & Rice now occupies a space that formerly housed the Daniel

cocaine on photographer's velvet, 73 x 46",

M+B

The Columbus Dispatch

Columbus Museum of Art: Exposed to new concepts

Bold manipulation of photographs adds tactile quality

December 3, 2013
By Elizabeth Trapp

Mary's Lake, MT 7

Every now and then, an artist comes along who challenges tradition.

Every notion about how something "has been done" is thrown out, and a new way of image-making reflects a fresh, young generation.

Matthew Brandt, labeled by Forbes as one of the "Top 30 Under 30 in Art and Design," is one such catalyst for change.

The Columbus Museum of Art is hosting the Los Angeles artist's first solo museum exhibition.

As demonstrated by the 18 works on view, Brandt loosely defines the term photography and creates works all about manipulation.

Many of the pieces contain three clear parts: a photograph of a landscape containing a body of water or a cityscape, an unexpected material that encroaches on the photo's surface and a yielding of the image to the material. The result is a dance between the control and precision of the photo and the element of chance introduced by the unexpected substance.

And I do mean unexpected.

On the list of materials: lake water, bubble gum, gelatin, gummy bears, honeybees and dust.

The exhibit opens with a series of several landscapes featuring specific lakes. Each photo has been soaked in the water of the lake for a few days or up to a few months. The resulting image is less about the photo and more about the process.

In step with the scale consistent throughout the exhibit, Mary's Lake, MT 7 is large. Pools of blue created by soaking the photo in lake water are impossible to tell from the blue of the lake pictured. The overall distress of the photo is underscored by the chromatic

explosion recorded on the surface.

The technique, perhaps Brandt's reaction to the history of landscape painting and photography, is ingenious.

Then there are the buildings. These photos are processed with the dust of the demolition or renovation of each particular building. The "Superior Court" series chronicles a day in 2008 when one building was photographed from the four cardinal directions. Dust from the building's renovation is used to process the photo, giving the image a ghostly character.

Mather's Department Store taps into the documentary nature of photography. Brandt snapped an image of the building at its demolition, then applied dust from the ruins to the image.

The "Taste Tests in Color" series uses the same photo three times, appropriating the Vernal Falls vantage point that Ansel Adams used in a photo of Yosemite National Park. Brandt coats the photographed, then silk-screened image with a candy-store aisle's worth of sugar and psychedelic colors.

All of his works — especially the landscapes — prompt one to ask: Since when did photography become so tactile? Since now.

Brandt's exhibit reads less like a question and more like a statement.

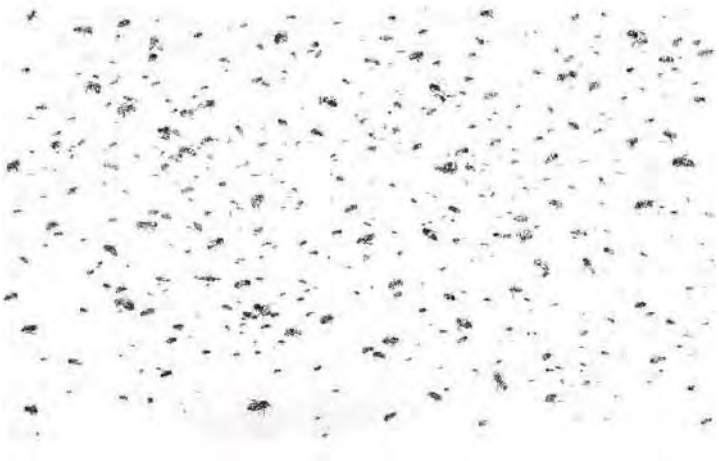
This is contemporary photography.

M+B

columbusalive.com

Arts previews: The Columbus Museum of Art hosts the first solo exhibition of L.A. photographer-on-the-rise.

By Jackie Mantey
From the November 14, 2013 edition



Like most good things, photographer Matthew Brandt's artistic claim to fame began with bodily fluids.

While working on a portraiture project in grad school at UCLA, Brandt started developing his images using the subject's vomit, snot, spit, et al.

"Every bodily fluid except for, like, spinal fluid," said Brandt via phone from L.A. "The fluid reflected them in one way or another. It was an interesting play between subject and material... [This technique] was a way to get closer to them. I know that's a cheesy way to think of those photos but I can't help it. It was like a collaboration with the subject. It also became a study of what fluids worked well on a basic technical photographic level."

Those investigations have become the cornerstone for Brandt's work. The artist uses elements from the subjects he photographs in the process of developing their images — emulsified bee carcasses for a gum bichromate series of photos of dead bees, killed from colony collapse and collected from their sandy beachside grave; lake water for landscape portraits; Bubblicious Grape for photos of a waterfall; dust for an atrophying building; and (for work he's currently making) hair dye, bubble wrap, velvet and cocaine for images of iconic Hollywood attractions.

"I'm always learning from the materials, always trying to be observant," said Brandt, who has a collection of curiosities in his studio of things he has collected to perhaps inspire a later project; a jar of dead skin flakes, for example.

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.

MATTHEWBRANDT.COM
MBART.COM

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.

NEXT MOST COLLECTIBLE ARTISTS

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.**

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 Colecci n 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.**

ANNE COLLIER

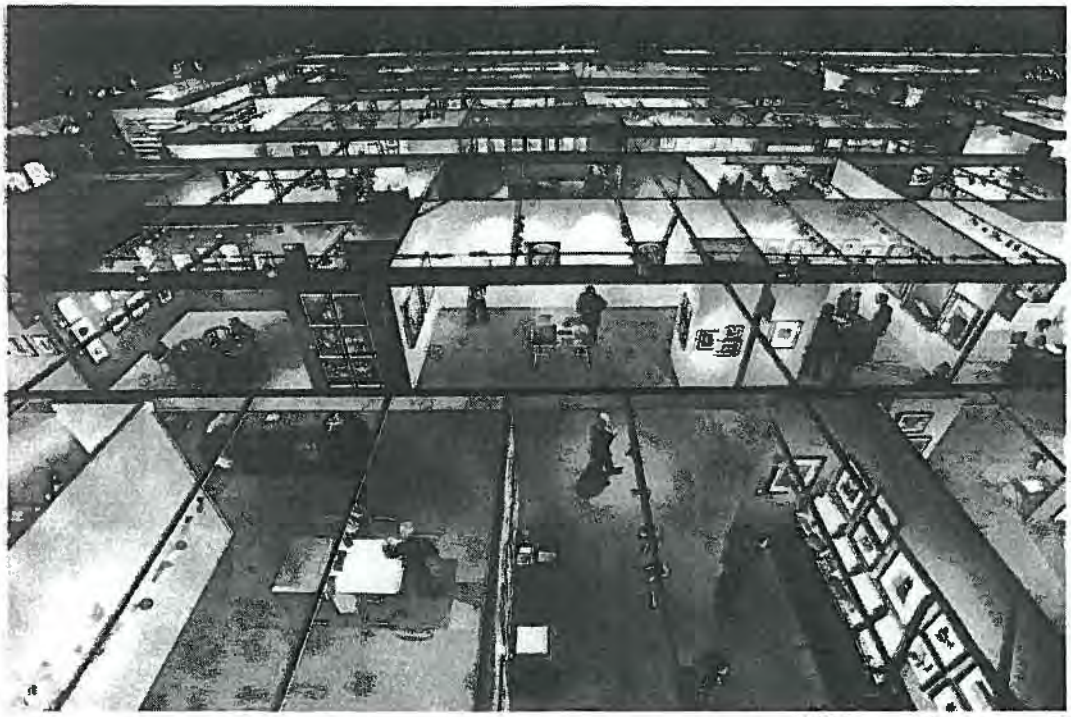
A rigorous descendant of the 1970s and 80s Pictures Generation, Collier photographs books, magazines, and ephemera in curious and unexpected compositions. Anne is going to prove to be one of the most important photographers of her generation, says Phillips specialist Benjamin Godsill. She has an ability 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.**

CLOCKWISE FROM TOP LEFT: MATTHEW BRANDT AND M+B, LOS ANGELES; MACCARONE, NEW YORK AND DAVID ZWIRNER, NEW YORK AND LONDON; ANNE COLLIER, ANTON KERN GALLERY, NEW YORK, CORVI MORA, LONDON, AND MARC FOXX, LOS ANGELES

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 photogravures 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 newswire 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.

'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 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.

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.

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.

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. ■

Interview by Andrea Blanch

Photograph of Matthew Brandt by Andrea Blanch

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

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.

M+B

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

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.*

THE PLOT AGAINST PHIL FALCONE • TOM FRESTON'S REVENGE

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Forbes

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M+B

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JUDGING PANEL

ART & DESIGN: **Chuck Close** ARTIST WHOSE GRAND-SCALE, PHOTO-BASED PORTRAITS ARE IN THE PERMANENT COLLECTIONS OF THE MET, MOMA AND TATE GALLERY. **Jeffrey Deitch** DIRECTOR, MUSEUM OF CONTEMPORARY ART, LOS ANGELES AND PREVIOUSLY A CURATOR, DEALER AND ART ADVISOR. **Simon Doonan** BARNEYS NEW YORK CREATIVE AMBASSADOR-AT-LARGE, FAMED FOR HIS WINDOW DESIGNS AND FASHION COMMENTARY.

FOR IMMEDIATE RELEASE

MATTHEW BRANDT: TWO SHIPS PASSING
September 16 – October 29, 2011
Artist's Opening Reception: Friday, September 16, 2011 from 6 to 8 pm

M+B is pleased to announce *Two Ships Passing* an exhibition of new work by Matthew Brandt. "Two ships passing" is a common saying describing the possibilities and often-unresolved nature of love and connection. The show's title borrows from this multi-layered expression—its ambiguity as well as promise of potential—to describe the peculiar interdependency between the United States and China.

At the core of the exhibition stands one particular circumstance: when two vessels pass each other in their domestic waters. Created with their own depicted fluid, two large-scale salted paper prints represent this specific occurrence in both Chinese and American waters. Brandt's act of juxtaposing this simple circumstance creates a shared cultural meeting point.

At the entrance to the gallery a sign reads, "For your safety do not touch the artwork," warning visitors of the exposed electrical current running through the etched copper picture planes. These photographs of urban Hunan China, the birthplace of Mao Zedong, are circuit boards. US manufacturers once dominated this technology; today, it is primarily produced in China. The electricity courses through the conduit skirting around large-scale photographs of American Lake in Tacoma, Washington, chromogenic prints soaked in the lake water. The electrical current leads to a single original Edison Company bulb (circa late 1800s), now a symbolic relic of technologic innovation and industrial procedures that have helped define America as a super power. Uninterested in resurrecting arguments about Chinese-US relations, Matthew Brandt creates a platform depicting two places, two bodies, and where they meet.

Born in Los Angeles in 1982, Matthew Brandt received his BFA from Cooper Union in 2004 and MFA from the University of California Los Angeles (UCLA) in 2008. His work has recently been exhibited in New York, reviewed in *The New Yorker*, and his precocious talent has landed him in the permanent collections of the Los Angeles County Museum of Art (LACMA), the Armand Hammer Museum (Los Angeles) and the Elton John Collection. Brandt currently lives and works in Los Angeles.

This exhibition is part of *Pacific Standard Time: Art in L.A. 1945–1980*, a Getty initiative that brings together more than sixty cultural institutions from across Southern California to examine the history of contemporary art in Los Angeles.

PACIFIC STANDARD TIME: ART IN L.A. 1945–1980

Location:	M+B, 612 North Almont Drive, Los Angeles, CA 90069
Show Title:	Matthew Brandt: *Two Ships Passing*
Exhibition Dates:	September 16 – October 29, 2011
Artist's Reception:	Friday, September 16, 2011, 6 – 9 pm
Gallery Hours:	Tuesday – Saturday, 10 am – 6 pm, and by appointment

For more info, please contact Shannon Richardson at M+B at (310) 550 – 0050 or shannon@mbart.com

# # #

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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 Xianjiang 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

ATCH

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

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

M+B

LA WEEKLY

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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September

Anya Gallaccio
Annet Gelink Gallery
September 10–October 29
AMSTERDAM

Sterling Ruby
Pace Beijing
September 24–November 5
BEIJING

Navid Nuur
Galeria Plan B
September 9–October 29
BERLIN

John Baldessari
Sprüth Magers
September 23–October 29
BERLIN

Cosima von Bonin
Galerie Daniel Buchholz
September 23–November 26
BERLIN

Walead Beshty
Galerie Rodolphe Janssen
September 10–October 29
BRUSSELS

Bret Slater
Thomas Robertello Gallery
September 9–October 15
CHICAGO

Bruce Nauman
Donald Young Gallery
September 16–October 14
CHICAGO

Christian Jankowski
Lisson Gallery
September 7–October 1
LONDON

Barry Reigate
Paradise Row
September 9–October 8
LONDON

Michelangelo Pistoletto
Simon Lee Gallery
September 14–October 29
LONDON

James Richards
Chisenhale Gallery
September 22–November 20
LONDON

Mathias Poledna & Florian Pumhösl
Raven Row
September 22–November 20
LONDON

Anton Henning
Christopher Grimes Gallery
September 9–October 29
LOS ANGELES

Martin Kersels
Acme
September 10–October 8
LOS ANGELES

Matt Johnson
Blum & Poe
September 10–October 22
LOS ANGELES

Betye Saar
Roberts & Tilton
September 10–December 17
LOS ANGELES

Matthew Brandt
M+B
September 16–October 29
LOS ANGELES

Uta Barth
1301PE Gallery
September 23–October 22
LOS ANGELES

Huma Mulji
Project 88
September 30–November 5
MUMBAI

MATTHEW BRANDT

Press Pack

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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

2020 *(forthcoming),* Yossi Milo Gallery, New York, NY
(forthcoming), M+B, Los Angeles, CA

2019 *Matthew Brandt: Rocks and Eagles*, Newark Museum, NJ

2018 *Gold Medal,* Wenistein Hammons Gallery, Minneapolis, MN
AgX.Hb, M+B, Los Angeles, CA

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

2017 *1864*, Jackson Fine Art, Atlanta, GA
River & Sky, Yossi Milo Gallery, New York, NY

2015 *More Pictures from Wai'anae,* Praz- Delavallade / 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/West*, 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

2020 *On Earth, Technology and Photography in the Natural World*, Foam Fotoraphiemuseum, Amsterdam, Netherlands

2019 *On Earth, Technology and Photography in the Natural World*, Arles, les Contres De La Photographie, Arles, France
Le Magasin, Praz-Delavallade, Los Angeles, CA
On Earth, Technology and Photography in the Natural World, Arles Les Contres De La Photographie, Arles, France
Back to the Future: The 19th Century in the 21st Century, Mai Mano House, Budapest, Hungary

2018 *Ansel Adams in Our Time*, Museum of Fine Arts, Boston, MA
Back to the Future: The 19th Century in the 21st Century, C/O Berlin, Berlin, Germany
A New Way of Walking, Timothy Taylor, London, UK
Out of the Crate: New Gifts and Purchases, Detroit Institute of Arts, Detroit, MI
Evolver, LA Louver, Los Angeles, CA
New Territory: Landscape Photography Today, Denver Art Museum, Denver, CO
A Fire That No Water Could Put Out: Civil Rights Photography, High Museum of Art, Atlanta, GA
Back to the Future: The 19th Century in the 21st Century, FOAM Museum, Amsterdam, Netherlands
Look Again: Collecting 45 Years of Photograph, High Museum of Art, Atlanta, GA
C'est Comme Vous Voulez, Praz-Delavallade, Los Angeles, CA

2017 *Sonne auf Papier. Kunst Experiment Fotografie*, Dresden City Museum, Dresden, Germany
I Love L.A., Praz-Delavallade, Los Angeles, CA
Prix Pictet: Disorder (touring exhibition) Palau Robert, Barcelona, Spain (2017); The Museum Of Photographic Arts, San Diego, CA (2017); Kunstverein, Hamburg, Germany (2016); The Gallery of Photography, Dublin, Ireland (2016); Bank Gallery, Tokyo, Japan (2016); LUMA Westbau, Zurich, Switzerland (2016) International Red Cross and Red Cresent Museum, Geneva, Switzerland (2016); Municipal Gallery of Athens, Greece (2016); CAB Art Center, Brussels, Belgium (2016); MAXXI, Rome, Italy (2016); Somerset House, London, England (2016): Musee d'Art Moderne de la Ville Paris, France (2015)

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
A Matter of Memory: Photography as Object in the Digital Age, 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, 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 *Modern Alchemy: Experiments in Photography*, The Heckscher Museum of Art, Huntington, NY
Of My Affection, Anonymous Gallery, Mexico City
Me and Benjamin, curated by M+B, Galerie Xippas, Paris, France
Transformational Imagemaking: 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
` *Substance,* Timothy Taylor Gallery, London, UK

2013 *The Polaroid Years: Instant Photography and Experimentation*, Norton Museum of Art,

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

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

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Mônaco, Lud. *"The Poetry of Degradation,"* Metal Magazine, March 3
Delson, Susan. "In Denver, Landscapes Soaked, Digitized, and Irradiated". *The Wall Street Journal*, June 8
Keats, Jonathan. *"Printed With Tap Water From Flint, Michigan, These Pictures Show Why Film Photography Still Matters,"* Forbes, February 26
Tsomondo, Dzana. *"Matthew Brandt Uses Unique Silver Printing Technique for New Series,"* Photo District News, February 9
Dickson, Andrew. *"Time Travel for Photographers,"* The New York times, January 26

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2017 Ollman, Leah. *"Rematerializing Photography,"* Art in America, June 1
Cash, Stephanie. *"Q&A with Photographer Matthew Brandt,"* Burnaway, May 26
"Readings," Harper's, January

2016 Yerekbakan, 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 Brant 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

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," *Museé 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
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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 ltd*., July/August

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
Denver Art Museum, Denver, CO
The Detroit Institute of Arts, MI
Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, NY
Hammer Museum, Los Angeles, CA
The High Museum, Atlanta, GA
George Eastman Museum, Rochester, NY
J. Paul Getty Museum, Los Angeles, CA
Guggenheim Collection
Jimenez- Colon Collection, Ponce, PR
Los Angeles County Museum of Art, Los Angeles, CA
The Metropolitan Museum of Art, New York, NY
The Mohn Family Foundation
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, Stamford, Connecticut
Van Every/Smith Galleries, Davidson College, Davidson, NC
Vassar College, Pughkeepsie, NY
Virginia Museum of Fine Arts, Richmond, VA
The Wieland Collection, Atlanta, GA

MATTHEW BRANDT

Selected Portfolio

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M+B

Matthew Brandt
Installation View of *New Territory: Landscape Photography Today*,
group show at the Denver Art Museum, Denver, Colorado
September 7 – October 27, 2018

Matthew Brandt
Installation View of *New Territory: Landscape Photography Today*,
group show at the Denver Art Museum, Denver, Colorado
September 7 – October 27, 2018

M+B

Matthew Brandt
Installation View of *New Territory: Landscape Photography Today*,
group show at the Denver Art Museum, Denver, Colorado
September 7 – October 27, 2018

M+B

Matthew Brandt
Installation View of *Back to the Future: The 19th Century in the 21st Century,*
group show at the FOAM Museum, Amsterdam, Netherlands
January 19 – March 28, 2018

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

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

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)

M+B

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

M+B

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
(MBr.20.0154.60)

M+B

Matthew Brandt
Installation View of *Woodblocks*

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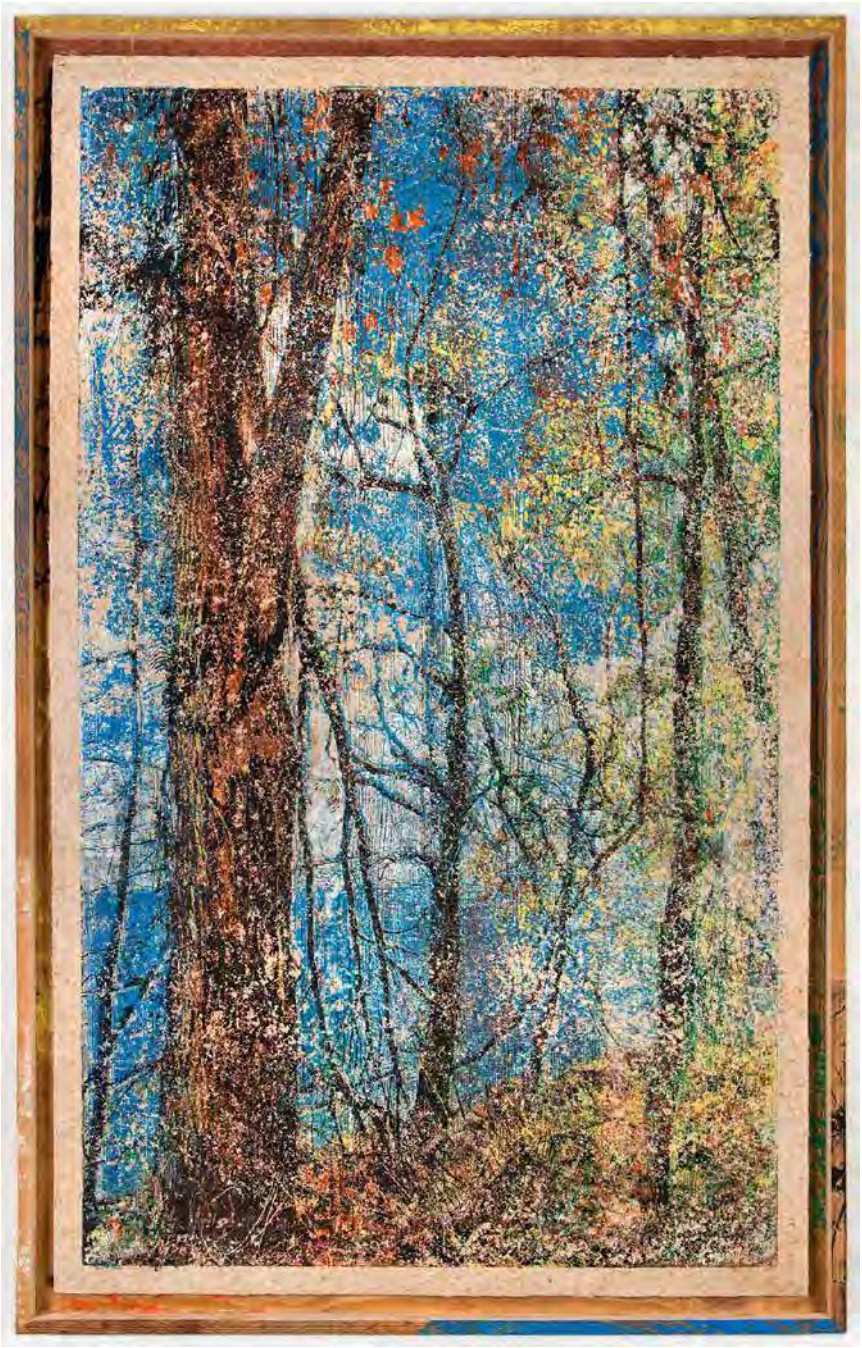
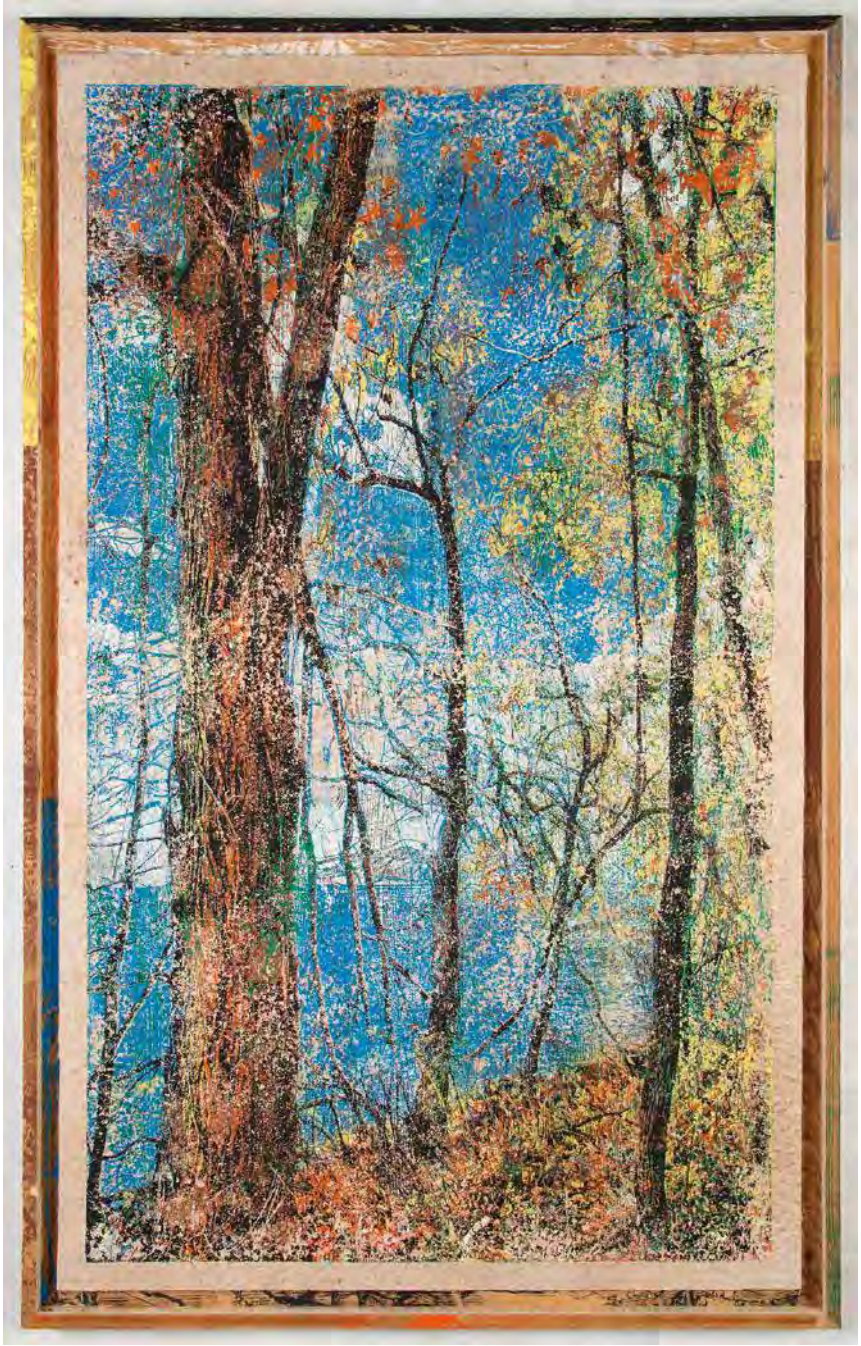
M+B



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)

M+B



Matthew Brandt
Woodblock, Hudson River 1C, 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.19.0010.68)

M+B

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

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M+B

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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M+B

Matthew Brandt
Installation View of *More Pictures from Wai'anae*, solo show at Praz-Delavallade, Paris
November 19 – December 12, 2015

M+B

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

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M+B

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

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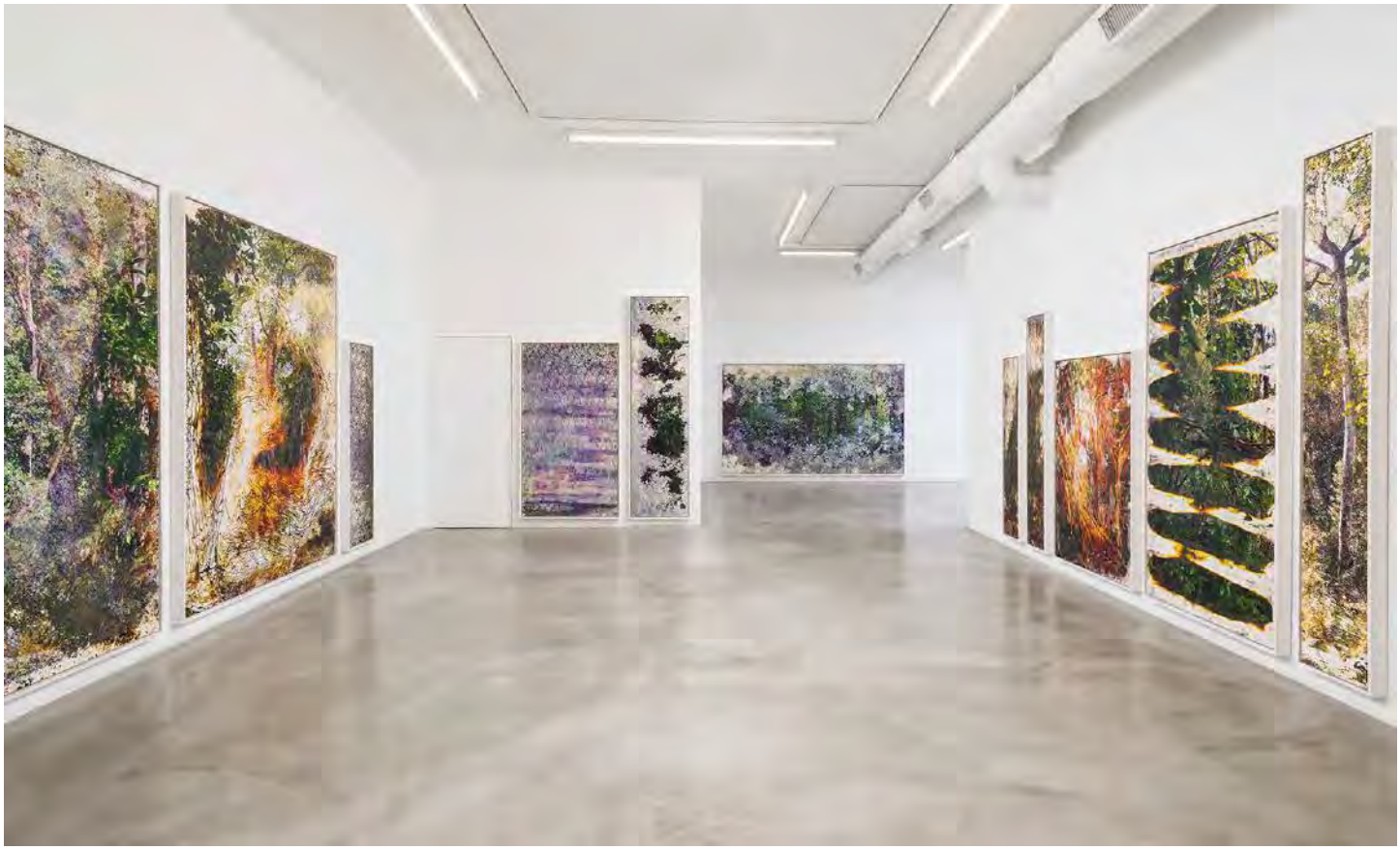
M+B



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)

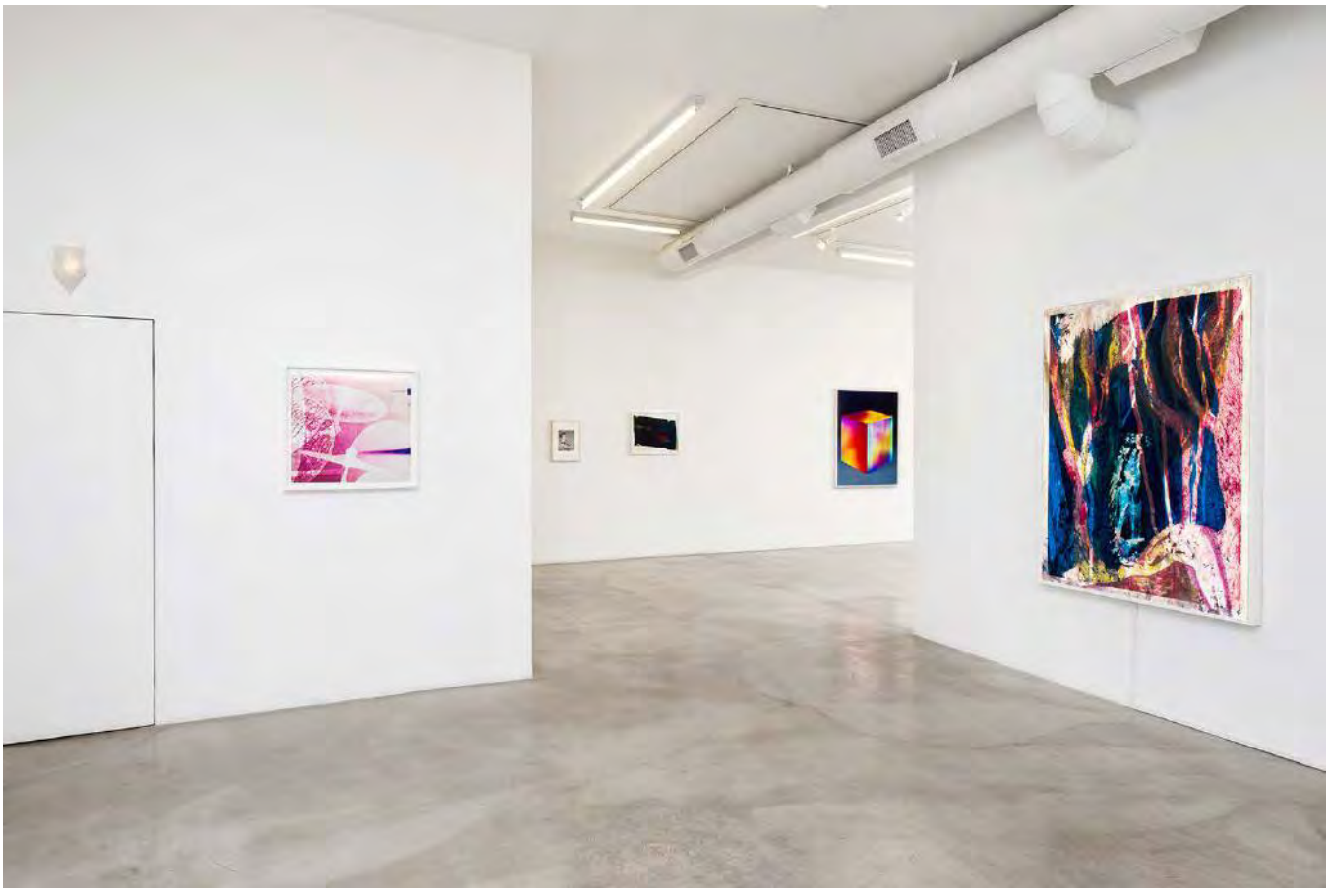
M+B

Matthew Brandt
Wai'anae 603617, 2015
chromogenic print buried in Wai'anae, Hawai'i
61-3/4 x 37-1/2 inches (156.8 x 95.3 cm)
unique
(MBr.20.0121.61)

M+B

Matthew Brandt
Wai'anae 926014, 2015
chromogenic print buried in Wai'anae, Hawai'i
94 x 62 inches (238.8 x 157.5 cm)
unique
(MBr.20.0124.94)

M+B



Matthew Brandt
Installation view of *Russian Doll,* group show at M+B, Los Angeles
July 11 – August 29, 2015

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M+B

Matthew Brandt
Upper Falls C5M2Y4, 2015
multi layered duraclear and duratrans prints processed with
Upper Falls water, in LED lightbox frame
65-1/4 x 46-1/4 x 2-1/2 inches (165.7 x 117.5 x 6.4 cm)
(MBr.12.0031.65)

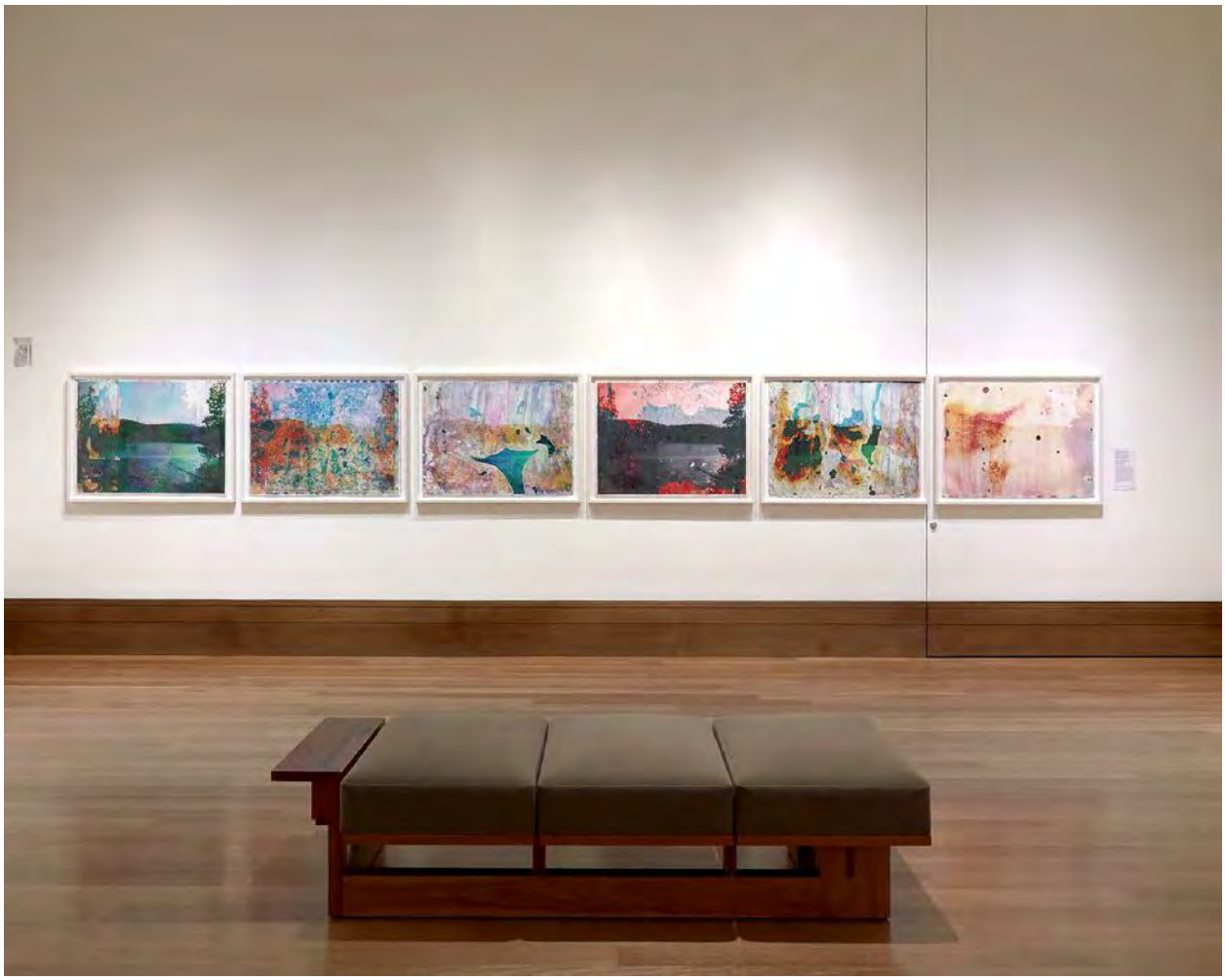
M+B

Matthew Brandt
Lower Falls C5M5Y5, 2015
multi layered duraclear prints processed with
Lower Falls water, in LED lightbox frame
65-1/4 x 46-1/4 x 2-1/2 inches (165.7 x 117.5 x 5.1 cm)
(MBr.12.0035.65)

M+B

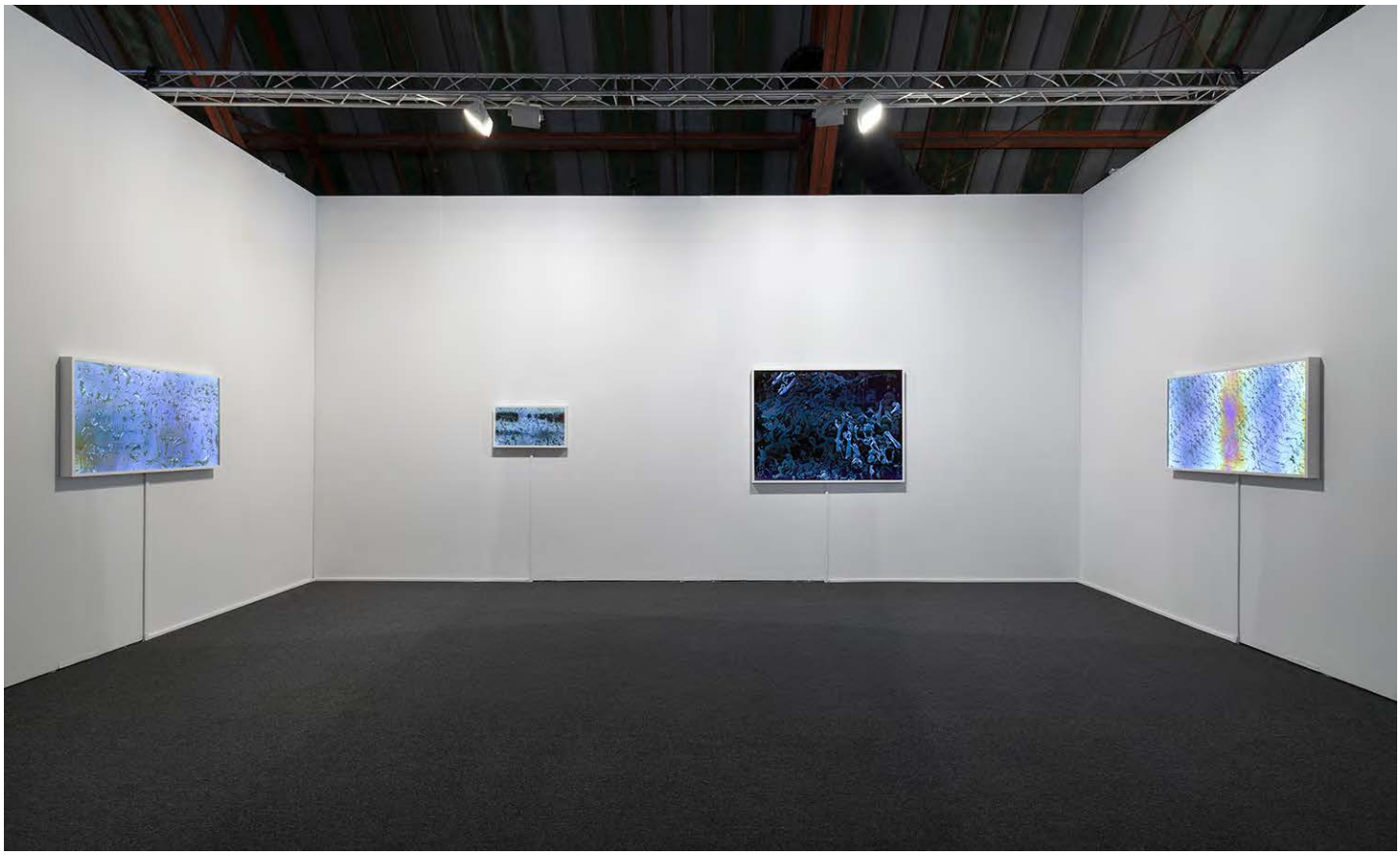
Matthew Brandt
Installation View of *Light, Paper, Process: Reinventing Photography*, group show at The J. Paul Getty Museum, Los Angeles
April 25 – September 6, 2015

M+B



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

M+B



Matthew Brandt
Installation view at Art Los Angeles Contemporary, Santa Monica, CA
January 29 – February 1, 2015

M+B

Matthew Brandt
Installation View of *Of My Affection*, group show at Anonymous Gallery, Mexico
November 28, 2014 – January 4, 2015

M+B

Matthew Brandt
Installation View of *Woodblocks*, solo show at Praz-Delavallade, Paris
November 11 – December 20, 2014

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M+B

Matthew Brandt
Installation View of *Woodblocks*, solo show at Praz-Delavallade, Paris
November 11 – December 20, 2014

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M+B

Matthew Brandt
Woodblock BL, BR, GN, OR, YL, GY, BK 4, 2014
ink on paper made from pinewood in pinewood block
signed, dated and titled verso
39 x 21 x 2 inches (99.1 x 55.3 x 5.1 cm)
unique
(MBr.19.0001.39)

Matthew Brandt
Jesse Rose, 2014
woodblock print, carbon ink on paper made from douglas fir wood in douglas fir wood block frame
signed, titled and dated verso
38-½ x 26 x 2 inches (97.8 x 66 x 5.1 cm)
unique
(MBr.19.0004.38)

M+B

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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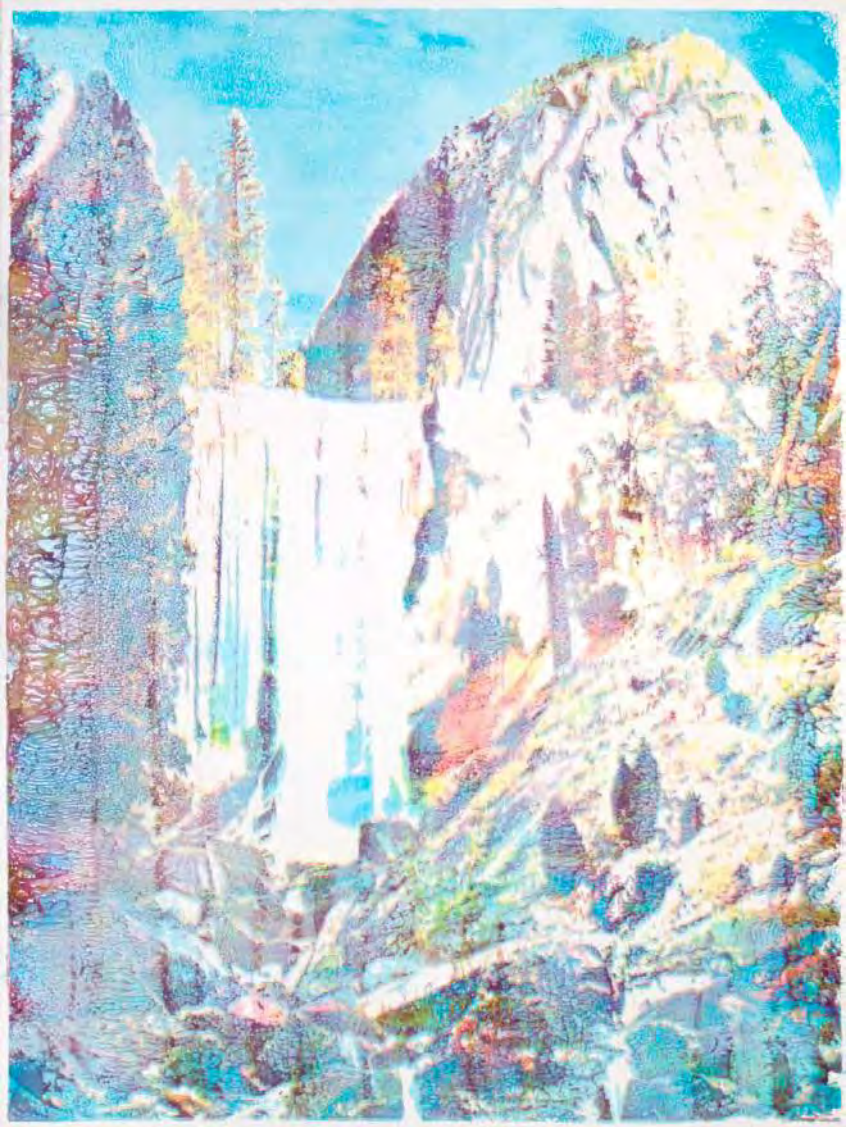
M+B

Matthew Brandt
Silver Lake, WA 11, 2010
C-print soaked in Silver Lake water
signed, titled and dated verso
30 x 40 inches (76 x 102 cm)
unique
(MBr.03.2511.30)

M+B

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

M+B



Matthew Brandt
Laffy Taffy 3, 2012
signed, dated, titled verso
Laffy Taffy on paper (multi layered silkscreen print)
40-3/4 x 30-1/4 inches (104 x 77 cm)
(MBr.04.5012.40)

M+B

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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M+B

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

M+B

Matthew Brandt
'Mystic Falls K1Y1M2C5', 2013
multi layered duraclear and duratrans prints processed with
Mystic Falls water, in led lightbox frame
signed, titled, and dated verso
65-¼ x 46-¼ inches (165.7 x 117.5 cm)
(MBr.12.0025.65)

M+B

Matthew Brandt
Installation View of *Excavations*, solo show at Yossi Milo Gallery, New York
March 20 – May 10, 2014

M+B

Matthew Brandt
La Brea D2AB, 2014
sun cured tar gathered from the La Brea tar pits,
Los Angeles CA. on aluminum
59 x 88 inches (150 x 223.5 cm)
unique
(MBr.17.0002.59)

M+B

Matthew Brandt
Installation View of *Excavations*, solo show at Yossi Milo Gallery, New York
March 20 – May 10, 2014

M+B

Matthew Brandt
711376Fu3, 'Manhattan: 16th Street (west) – 8th Avenue'. 1931, 2014
gum bichromate print with dust swept from Beth Israel truck dock
signed, dated and titled verso
61-1/8 x 46 inches (155.3 x 116.8 cm)
unique
(MBr.05.2501.61)

M+B

Matthew Brandt
Installation view *Trouble with the Index*, group show at the California Museum of Photography, Riverside, California
February 1 – June 21, 2014

M+B

Matthew Brandt
Blacktail Lake WY 3, 2013
c-print soaked in Blacktail Lake water
signed, titled and dated verso
72 x 105 inches (183 x 267 cm)
unique
(MBr.03.6203.72)

M+B

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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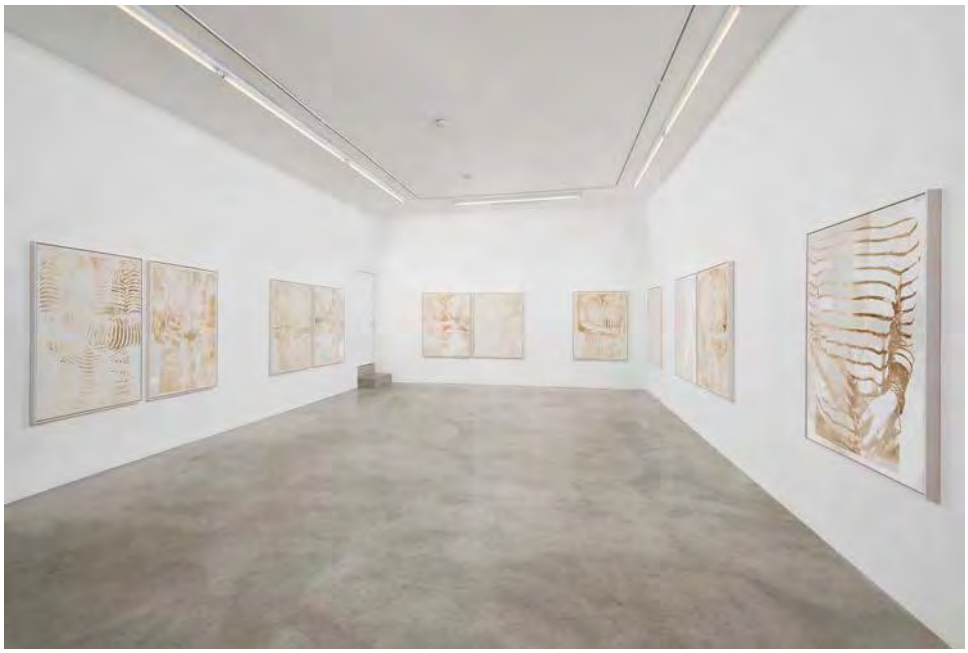


Matthew Brandt
Installation View of *Velvet and Bubble Wrap*, solo show at M+B, Los Angeles
December 14, 2013 – January 18, 2014

M+B

Matthew Brandt
Burnout RT01E, 2013
silk velvet with acid treatment
signed, titled and dated verso
54-¼ x 42-½ inches (137.8 x 108 cm)
unique
(MBr.15.0020.41)

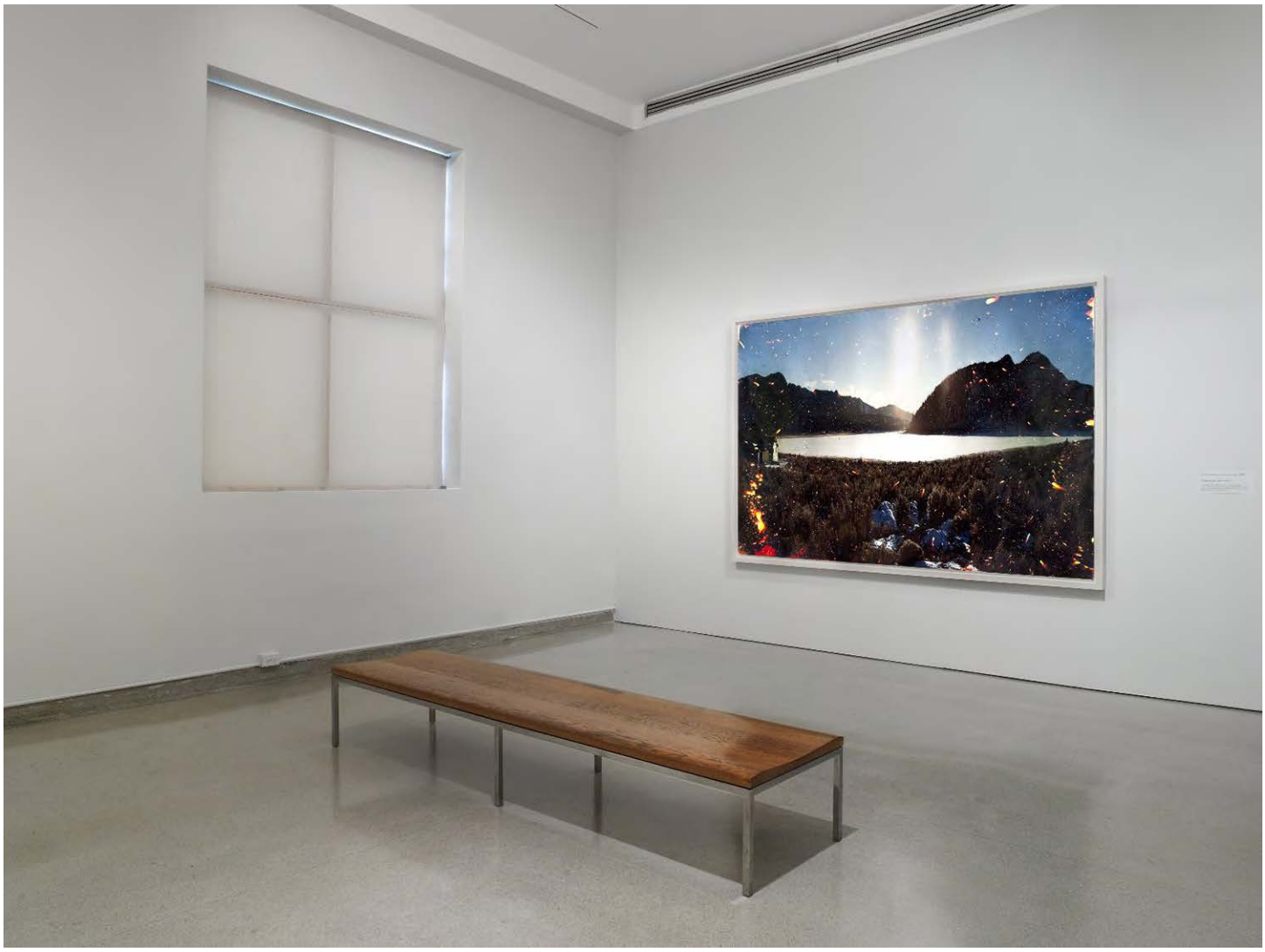
M+B

Matthew Brandt
Night Sky NGC 3372, 2013
cocaine on photographer's velvet*
signed, titled and dated verso
52 x 120-½ inches (132.1 x 306.1 cm)
(MBr.11.0012.52)

M+B

Matthew Brandt
GAP 3A, 2013
cyan, mangenta, yellow and black hair dye on individual
layers of bubble wrap (5 layers total), in LED lightbox
signed, titled and dated verso
57 x 45 x 3 inches (144.8 x 114.3 x 7.6 cm)
unique
(MBr.16.0007.57)

M+B



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

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M+B

Matthew Brandt
Installation View of *Rogue Wave 2013*, group show at L.A. Louver, Los Angeles
July 18 – August 23, 2013

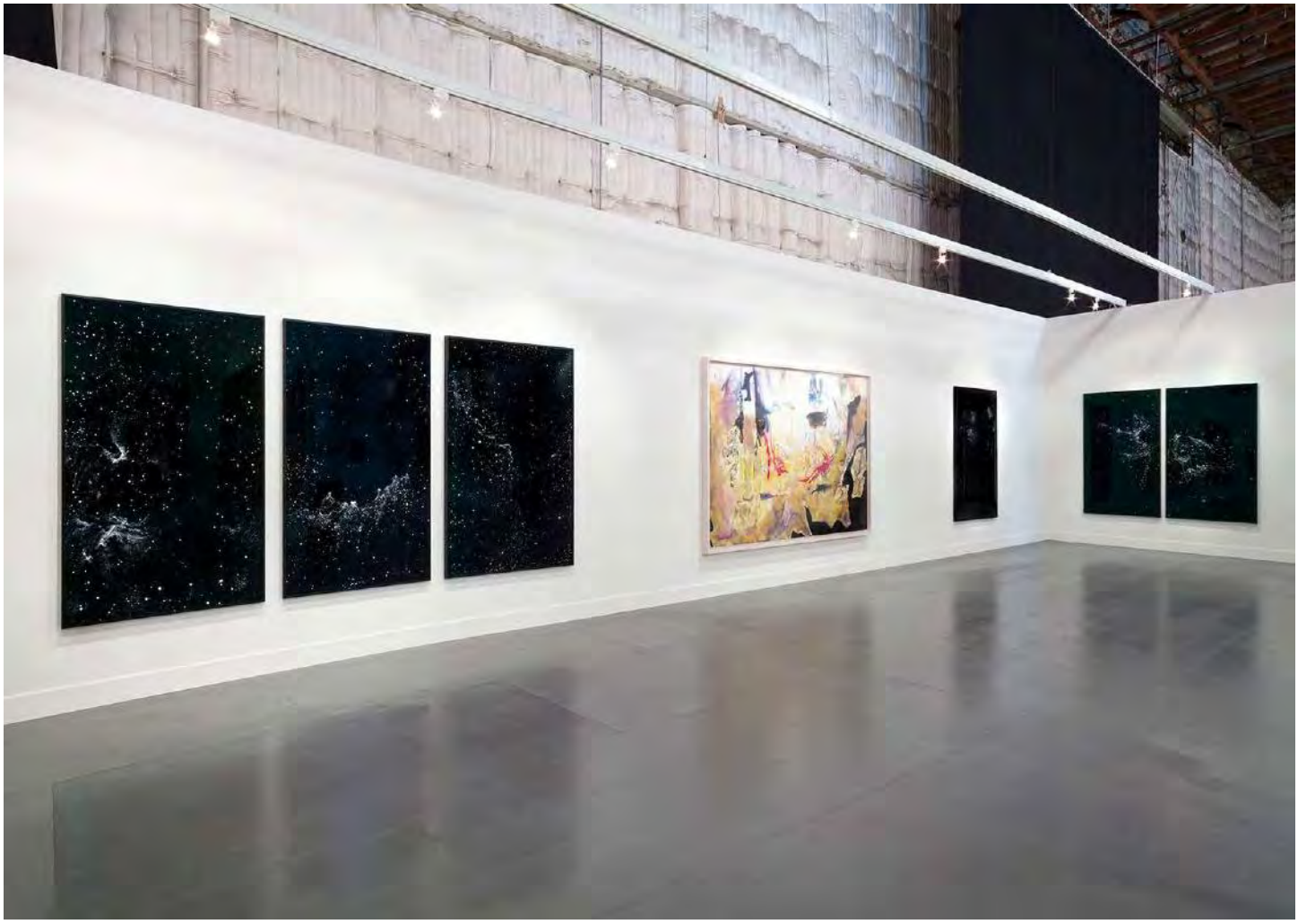
M+B

Matthew Brandt
Rainbow Lake WY G1, 2013
12 chromogenic prints soaked in Rainbow Lake water
signed, titled and dated verso
20 x 30 inches (50.8 x 76.2 cm) (each)
75 x 140 inches (190.5 x 355.6 cm) (overall)
unique
(MBr.03.6412.20)

M+B

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

M+B



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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M+B

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)

M+B

Matthew Brandt
Installation View of *Lakes, Trees and Honeybees,* solo show at Yossi Milo, New York
May 24 – July 20, 2012

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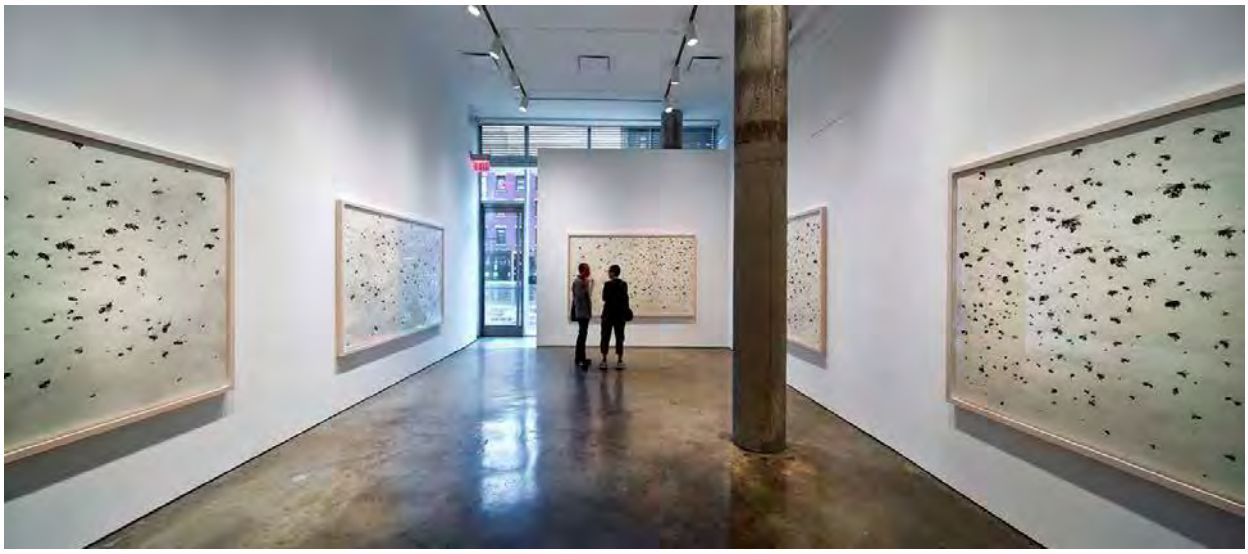

Matthew Brandt
Installation View of *Lakes, Trees and Honeybees,* solo show at Yossi Milo, New York
May 24 – July 20, 2012

M+B

Matthew Brandt
Tree 1, 2009-2011
hand made paper and charcoal from wood gathered from
George Bush Park Houston TX. 50 Silkscreen prints
18-3/4 x 12-7/8 inches (47.6 x 32.5 cm)
unique

M+B

Matthew Brandt
Bees of Bees No.2, 2011
Honeybees on paper (Gum Bichromate print)
signed, titled and dated verso
43 x 73 inches (109 x 185.5 cm)
(MBr.01.0002.43)

M+B

Matthew Brandt
Bees of Bees No.2, 2011 (detail)
Honeybees on paper (Gum Bichromate print)
signed, titled and dated verso
43 x 73 inches (109 x 185.5 cm)
(MBr.01.0002.43)

M+B

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

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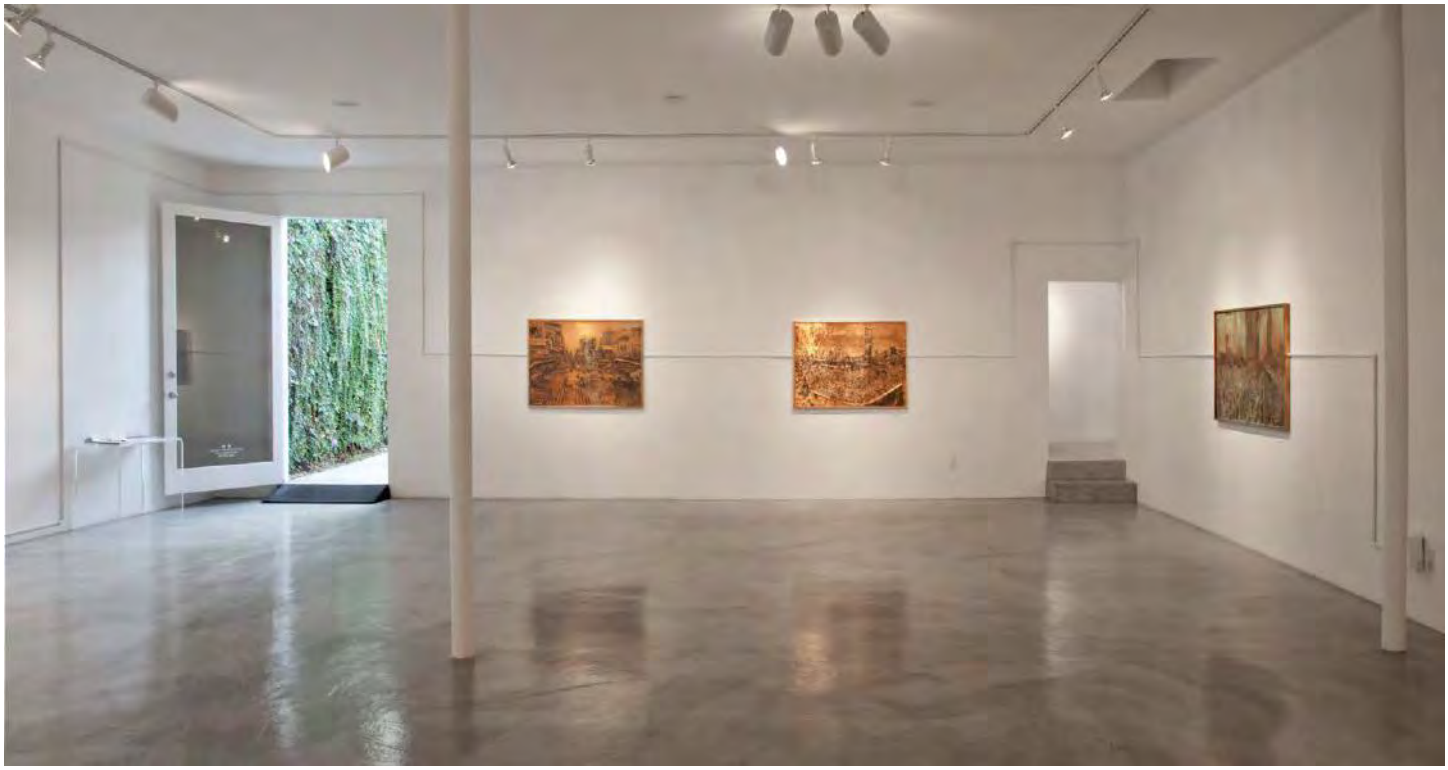

Matthew Brandt
Installation View of *Two Ships Passing* at M+B, Los Angeles
September 16 – October 29, 2011

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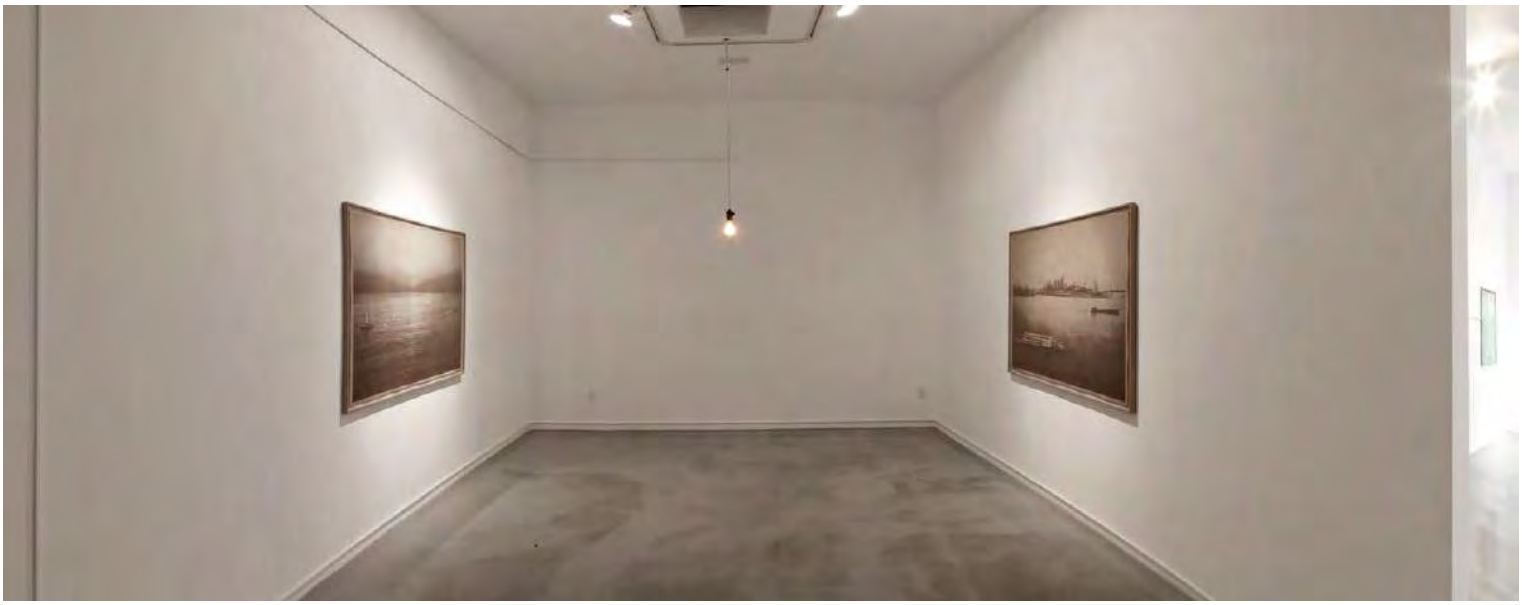

Matthew Brandt
Installation View of *Two Ships Passing* at M+B, Los Angeles
September 16 – October 29, 2011

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M+B

Matthew Brandt
CHCE01, 2011
etched copper and fiberglass
36 x 49-1/2 inches (91.4 x 125.7 cm)
(MBr.06.1015.36)

M+B

Matthew Brandt
American Lake, WA C3, 2011
C-print soaked in American Lake water
signed, titled and dated verso
46 x 64 inches (116.8 x 162.6 cm)
(MBr.03.1011.46)

M+B

Matthew Brandt
Two Ships Passing, U.S., 2011
salted paper print with Pacific Ocean water
signed, titled and dated verso
30 x 40 inches (76.2 x 101.6 cm)
(MBr.15.0020.41)

MATTHEW BRANDT

Press and Press Releases

612 NORTH ALMONT DRIVE, LOS ANGELES, CALIFORNIA 90069 TEL 310 550 0050 FAX 310 550 0605 WWW.MBART.COM

The New York Times Magazine

VARÚÐ!
CAUTION!

artnet news

The Detroit Institute of Arts Has Bought Murky Photographs That an Artist Developed in Water From Flint, Michigan

Photographer Matthew Brandt took a toxic turn for his series "Bridges Over Flint."

By Sarah Cascone, August 8, 2018

The distorted, faded colors of Matthew Brandt's "Bridges Over Flint" photography series aren't just an aesthetic choice. Brandt developed the negatives using a solution of Flint, Michigan, tap water and vitamin C, turning the resulting gelatin silver prints into physical evidence of the dangers Flint residents faced when, in 2014, the city switched from supplying treated water to Flint River water and contaminants caused lead from the town's pipes to leach into the water supply.

Brandt photographed locations around Flint with black-and-white 35mm film. In order to accentuate the water's impurities, "I toned the prints with red wine and applied bleach over some areas," he told Shutterbug. Together with the lead and other toxins inherent in Flint's water, this caused unexpected effects in the printed image. The work is a reminder of the dangers, invisible to the naked eye, faced by the people of Flint during the water crisis.

Now, the Detroit Institute of Arts has acquired all 24 prints in Brandt's "Bridges Over Flint" as part of its ongoing efforts to collect works of art that address regional concerns. The photographs are currently on view, along with other recent acquisitions, in "Out of the Crate: New Gifts & Purchases."

"Visually, the toning and bleaching of the prints obscures and suppresses a clear and fully legible image of the riverscape," said Nancy Barr, DIA's photography curator, in an email to artnet News, praising the work

as Brandt's most political project to date. "Overall, the manipulated imagery presents a visual analogy suggestive of the murky and toxic water itself, as well the lack of clarity surrounding a full resolution and closure to the continued crisis."

In a second series, Brandt photographed Flint's dam at Stepping Stone Falls and color-separated the large-scale images into red, cyan, and magenta layers printed on three individual Duraclear sheets. He left each sheet immersed in the river water, as pumped into a bath in his studio, for weeks before reuniting the newly eroded layers in LED light boxes.

For Brandt, the Flint water project is a natural extension of his practice. The artist consistently processes his photography with substances produced by his subjects, like tar from the La Brea Tar Pits, or breast milk. For a series of photos of peaches, Brandt devised a method similar to that used to make albumen prints, substituting a peach pie-like filling for egg whites to create a light-sensitive paper. As a result, each photo is a kind of science experiment, utterly dependent on the chemistry.

Brandt first began this approach while taking portraits, for which he'd collect his subject's sweat and saliva and use the sodium content to develop the image. The use of bodily fluids "seemed to be a pretty good way of representing that person versus me just taking a photograph and printing it," Brandt told Burnaway. "Literally putting them in the picture-making process seemed to be a step towards or attempt at a kind of realism, and I've been doing that ever since."

"I had been considering Matthew's work for our collection at the DIA for some time because of his interest in the American landscape as a subject for his art, and his conceptual approach to photographic subject

matter and the medium's materiality," said Barr. "['Bridges Over Flint'] seemed not only timely as the events in Flint continue to be on the minds of many individuals here and globally, but relevant to the DIA's permanent collection not only now but for the future."

Meanwhile, the Flint Water Crisis is still not fully resolved. Because the river water was not treated with corrosion inhibitors, contaminants caused lead from the town's pipes to leach into the water supply. These unsafe drinking conditions caused dangerous blood-lead levels in children, which can cause permanent developmental damage, and possibly led to an outbreak of Legionnaires' Disease that killed 10. Even though water quality returned to acceptable levels in 2017, residents are still advised to drink filtered or bottled water until Flint's lead pipes have all been replaced, in 2020.

In an effort to fight the city's beleaguered reputation, Flint residents voted on Tuesday in favor of a new tax to support museums and the arts in the area, including the Flint Institute of Arts and the Sloan Longway museum.

"Matthew's work continues to perpetuate awareness regarding the issue," said Barr. "Although there have been efforts to clean up the Flint River and repair the water systems, many Flint citizens, particularly children, continue to be affected by the crisis."

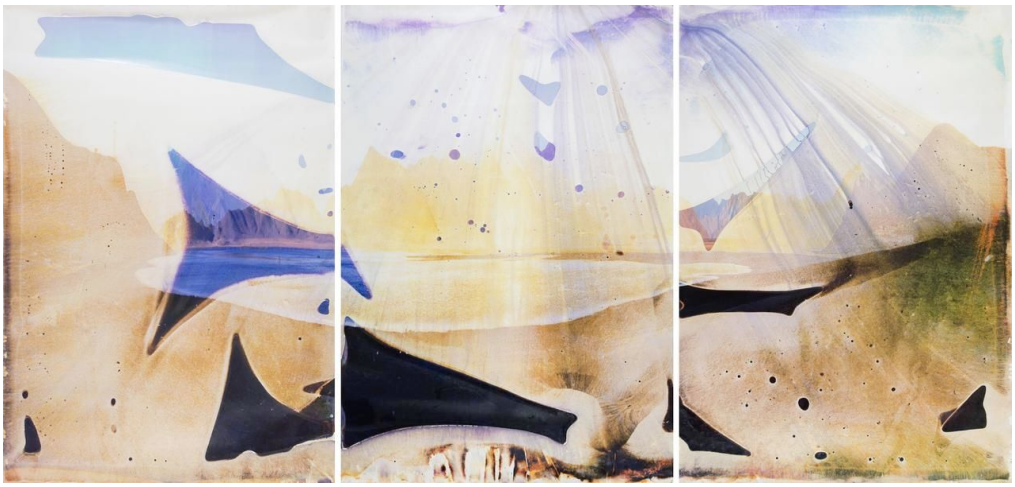
"Out of the Crate: New Gifts & Purchases" is on view at the Detroit Institute of Arts, 5200 Woodward Avenue, Detroit, July 14–September 23.

M+B

THE WALL STREET JOURNAL.

In Denver, Landscapes Soaked, Digitized and Irradiated

by Susan Delson | June 8, 2018



Adam Jeppesen walked from northernmost Alaska to the far end of South America, making a photograph a day—487 in all. Clifford Ross roped himself to a friend on shore and plunged into the surf off Long Island to shoot the megawaves churned up by a massive storm; he printed the images on 12-foot-tall sheets of wood veneer. John Chiara built enormous cameras, hauled around by flatbed truck, to make one-of-a-kind images on oversize pieces of photographic paper, bypassing the need for film.

None of these artists took a traditional approach to photography or landscape. And neither does the Denver Art Museum's "New Territory: Landscape Photography Today." Opening June 24, the exhibition features more than 100 works by 40 artists, including Messrs. Jeppesen, Ross and Chiara. Many of them have applied inventive, do-it-yourself technologies to the fundamentals of photography. The show explores how experimental work—focusing on process and concept—interacts with landscapes, said Eric Paddock, the exhibition's organizer and curator of photography at the museum. It's not always a pretty picture. Landscape, he said, "encompasses evil and wonder and danger and beauty."

The exhibition's first piece sets the tone for danger. "Wood Wave XLIX" (2017), resulting from one of Mr. Ross's stormy ventures, stretches more than 18 feet and spans 12 panels. "Rather than just making an image of a wave, I wanted to make the phenomenon of a wave," the Manhattan-based Mr. Ross said in a 2017 talk with writer András Szántó at the Hamptons' Parrish Art Museum.

The work is part of the exhibition's introductory section, which is otherwise organized by theme. Here Mr. Paddock has also included images by Abelardo Morell, a Boston-based artist born in Cuba who often works with versions of the camera obscura, a centuries-old device that projects an image on a surface, predating early photography. Mr. Morell used a backcountry variation—part tent, part periscope—to shoot the Grand Canyon, Old Faithful and other natural wonders. Mr. Morell's tent-camera projected the images onto the ground at his feet, and those unexpected, small-scale textures enrich the familiar vistas, lending

them an immediacy and a paradoxical aura of half-forgotten memory. In their textural variations, they recall the imperfections of early photographic masterworks.

The exhibition's themes include "Memory," "Toxic Beauty," "Intervention" and "Remnants." At times, the landscape literally participates in creating the image. To make "Littoral Drift #848" (2017), seen in the section on "The Sublime," West Coast-based Meghann Riepenhoff left sheets of cyanotype—a photographic medium used in making blueprints—on a shoreline of Washington State's Bainbridge Island, exposing the sheets with sunlight and letting the waves create soft washes of color as they set the images and turned them blue.

Similarly, to make "Lake Isabella CA TC 2" (2014), in the section on "Memory," Matthew Brandt immersed the work's three photographic prints—each almost 8 feet tall—in water taken from the lake that they depict. Over the course of weeks, the chemicals, algae and mold in the water interacted with the photographs, changing their color in some spots and lifting pieces of gelatin emulsion—which carries the image—off the paper. The result, says Mr. Paddock, is a "provisional object" that is "as questionable as our memories of landscape can be."

In some cases, the landscape carries dark implications. To make the works in his "Trace" series, artist Shimpei Takeda gathered contaminated soils from the area around Fukushima, Japan, the site of the 2011 nuclear disaster. Mr. Takeda sprinkled his samples on sheets of photographic paper, allowing the radioactivity in the soil—rather than a light source—to expose the paper and create the images.

For the Finnish artist Jaakko Kahilaniemi, his "100 Mistakes Made by Previous Generations" and "100 Planted Saviors of the Heritage" (2017 and 2015) embody both problem and solution. The errors that his forebears made in managing the family farmland are represented by red dots placed on one photograph; on the other, seedlings planted to correct the situation are shown as vertical red lines.

Not all works in "New Territory" are that low-tech. With digital savvy, Philadelphia-born Penelope Umbrico uploads iconic views by Ansel Adams, Edward Weston and other 20th-century masters to a cellphone or other device. Then, choosing from many photo apps and filters, she reprocesses the images to digitally add the light leaks and chemical burns that sometimes occur in film-based photography—deliberately pushing these normally accidental glitches to dazzlingly colorful, near-abstract extremes.

Ms. Umbrico takes a different approach with "18,297,350 Suns From Sunsets From Flickr (Partial) 04/16/14," assembling a selection of the images that she found by searching "sunset" on the photo-sharing app Flickr on a given day. Aptly slotted into the section on "The Cosmos," Ms. Umbrico's suns reflect the torrent of images continually posted on social media—evidence that, as Mr. Paddock says, the works on view "reflect the various ways that landscape lives in the collective imagination."

M+B

METAL

Matthew Brandt: The Poetry of Degradation

by Lud Mônaco I March 03, 2018

Matthew Brandt is known for his approach to photography through a messy and experimental process. He started taking cliché pictures of New York City in black and white, but now his work has even been called psychedelic because of the colours. In his collection, Lakes and Reservoirs, he soaks colour photographs in the specific lake or reservoir water that they represent. The result is a set of pictorial images, a colourful fusion of the photographic element and its material form. Today, we speak with the photographer blurring the lines between experimentation, art, photo, print and scientific research.

How did you start in photography?

I began as a kid assisting my dad on commercial photo shoots, though I never took pictures of my own, I just helped with the grunt work. And learned about how photographs are made in an advertising setting. It was in college when I started making my own photographs. I liked its relation to conceptual art and its seemingly simple and instant form of representation with a kind of performative nature. I started taking pictures when I attended school in New York City; I took a lot of cliché New York street photographs and learned about that tradition. Yes, mostly black and white with a lot of contrast. Only upon experimenting with the material of photography have I begun exploring the world scientifically.

What led you to become interested in studying the interaction between objects and observing how different elements react?

Because it is important for me to try and let a material and/or subject determine the final work. Experimentation, chance and observation have always been a driving force in how I make things. Photography is so intertwined with observation and I see my work as a kind of extension of this tradition.

As a recurrent subject in your work, could you tell us about the relevance of nature to you?

The use of pictures of nature began as a ready-made subject. I liked how simple it seemed and it is a subject that is not questioned and hence allowed for an isolation on material. But now I am not sure that I look at making pictures of nature the same way, I have adopted a kind of romance. I have become interested in how one experiences nature and the primordial wonderment of things and processes. It is such a vast and inexhaustible subject.

Your approach to photography is known to be messy and experimental. How much control do you have over this mess and what indicates to you that your experiment has reached the end?

It is in the end when I feel an outcome becomes predictable and has lost the experimental energy and sense of play. The visual subject matter should relate to the material photographic form, and since my subjects often vary, my materials should too.

Do you ever take notes in order to repeat a process and achieve a similar result?

There are always mental notes in gaining a sense of how something works. But I never take any formal notes past a scribble on paper. Though I do draw a lot, I wish I took more notes, I am usually too much in the moment to remember to write things down. And I find that the more insecure I am, the more notes I have.

In your collection of photographs Lakes and Reservoirs, you develop your prints using water from a lake. Do you consider that the water source makes a difference in the outcome or is it just a romantic part of the process that you like to carry out?

I have found that it does make a difference, but there are so many variables involved in the process that influence the outcome: for instance, the place and the time of the year when I collect the water.

In this same collection, you have a set of pictorial photographs stylised by a degrading process. What drives you to change the reality of those landscapes?

It is an attempt to coalesce two elements of representation: the photographic and its material form. Most of my works are results of this idea.

Do you ever feel guilty for dumping a photograph if after the degrading process it doesn't please you?

No guilt, though sometimes there is disappointment, but it is often recuperated by surprise. It is a balance of expectations, as it would be boring if every outcome pleased me.

What are the main references that have influenced your work?

Entropy, chance operations, and Sunday painting.

What are you working on at the moment?

I just finished an exhibition at M+B gallery that opened on the 24th of February, where I presented two new bodies of works: Heidelberg Blankets, embroidered used Heidelberg blankets; and Silver, silvered silver gelatine prints. I am flying to Minneapolis this week to explore some of the flourmills along the Mississippi river for an exhibition later this year. I also have been collecting rocks from the Newark Museum's collection in New Jersey and making work to present in the same museum next year.

M+B

Forbes

Printed With Tap Water From Flint, Michigan, These Pictures Show Why Film Photography Still Matters

By Jonathon Keats, contributor
February 26, 2018

First the water was contaminated with coliform bacteria. Then the disinfectants were found to be carcenogenic. High levels of lead were detected, sometimes more than the amount found in toxic waste. Over a period of several years beginning in 2014, the tap water in Flint, Michegan was anything but safe.

In the midst of the crisis, a photographer named Matthew Brandt made some photographs. He took pictures of bridges over the river that provided the city with water, and then he developed them in water drawn directly from his tap. The contaminants, mostly imperceptible to the naked eye, left a visible trace on his gelatin silver prints as lead and other substances reacted with the photochemistry. Brandt's hand-processed pictures give physical form to the unseen danger.

Some of the Brandt's photographs are included in Back to the Future, an exhibition at Foam Museum that shows how contemporary photographers are using techniques that digital photography was supposed to have rendered obsolete. The most interesting of these approach photography conceptually. They merge medium with message in images that depend fundamentally on the method.

For instance, Chris McCaw makes photographs by burning images of the sun into old photographic paper. His cameras are simple boxes with lenses to concentrate incoming light. As the world turns, a pinpoint of focused sunlight is recorded as a black arc. The power of McCaw's technique derives from its directness. Looking at his photos, you observe the passage of time in its most primal form.

On the surface, McCaw's solar poetics may seem to have little in common with Brandt's leaden politics. But both artists reveal an essential truth about photography that tends to get obscured in the daily onslaught of digital imagery. Photography is not only a way of sharing what we see, but also a means of sensing our surroundings. Different media and techniques sensitize us in different ways. Whenever we give up an old photographic method, we surrender a mode of perception.

M+B

artspeak

Matthew Brandt

November 2016
By Osman Can Yerekbakan

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.

— 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.

M+B

aperture

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.

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

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, *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.

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

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.

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

M+B

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.

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

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. 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.

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.

M+B

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 its 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, Pyramind II," Bill Armstrong's 2015 color-checkered 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.

Michael Shapiro Photographs, Westport, Connecticut
Resurrecting old techniques in this age of ever-improving smartphone cameras seems to be a common thread among many of the contemporary photographers shown at this year's fair. Jefferson Hayman, whose "cabinet of curiosities"-like installation of his artworks was fascinating visitors on preview night, is one such photographer mining the history of photography to create new work. "All my work is obviously inspired by the past," Hayman said, after being asked if the images are found photographs and pointing out that no, he took each one himself. Whether it is a daguerreotype, tintype, silver gelatin, or pigment print, Hayman makes them all and inserts them into either handmade or antique frames. On an outer wall of Michael Shapiro's booth, Hayman has displayed a large selection of his small, almost delicate works of art, a reminder that photographs were and are still cherished objects.

Baudoin Lebon, Paris
The Parisian gallery presents a variety of photographs from the medium's three centuries of activity. Artists on display include Étienne-Jules Marey, the 19th-century French physiologist and inventor of the "photographic gun," an early way of catching a series of movements before the movie camera (which he would also dabble in later, creating his own films). In a similar vein, there is work by Eadweard Muybridge here, as well as 19th- and 20th-century erotic imagery and the always off-putting art of Joel-Peter Witkin. One wall is devoted to Ayana V. Jackson's recent series of self-portraits, which find the artist in 19th-century attire sitting as though for a formal portrait, then standing and engaged in a number of gestic poses, calling to mind the rapid-shot movement in Marey's experimental photographs.

Foley Gallery, New York
Tucked in the far left corner of the Armory is a booth filled with explosive, colorful compositions. Foley Gallery presents a selection of work that includes Martin Klimas's photographs of what would be tranquil floral arrangements, if their vases were not in the midst of combusting, shooting ceramic and water towards the edges of the frames. There is also Klimas's vibrant "Sound Sculptures" series, where the artist catches the moment when paint is poured onto a scrim held over a speaker that is playing music. The variations in each song's vibrations is made visual in the photographs. Klimas's playlist for the Foley Gallery's booth? Miles Davis's "Miles Runs the Voodoo Down," Beethoven's "Symphony No. 5," and David Bowie's "Ziggy Stardust." Other artists on view here include Thomas Allen, Wyatt Gallery, Henry Leutwyler, and Joseph Desler Costa.

FOR IMMEDIATE RELEASE

MATTHEW BRANDT
Pictures from Wai'anae

September 19 – October 31, 2015

Opening Reception

Saturday, September 19, 2015 from 6 to 8 pm

M+B is pleased to announce *Pictures from Wai'anae*, Matthew Brandt's third solo exhibition at the gallery. The show marks the debut of a new series on the Hawaiian landscape that furthers Brandt's formal and material consideration of the natural world. The exhibition runs from September 19 to October 31, 2015. An opening reception will be held on Saturday, September 19 from 6 to 8 pm.

For the past three years I have been taking photographs in Oahu. These printed photographs were rolled in dirt, leaves, burlap and lace and buried on a family farm in the town of Wai'anae. Over time, the elements of the Hawaiian earth changed these pictures. Presented in this exhibition are remains of this process.

This new body of work extends Brandt's interest in the meeting between the photographic subject and its material self, as first explored in his *Lakes and Reservoirs* series. Pressing beyond the pictorial depiction of the dense tropical rainforest, the images also bear the imprint of the actual site. In mixing with the soil, the picture surface erodes—areas are stripped of layers of emulsion, and new patterns are superimposed from the materials used to bury the prints.

Accompanying these works is a suite of watercolor palm tree prints. These new small-scale prints recall vintage travel postcards and focus on the singular image of the palm tree, that ubiquitous signifier of tropical paradise. Brandt repeats the motif in different iterations as a way to explore how color is presented through various photographic technologies. Working with the positive image and its negative inverse, each pair of hand-watercolored prints is processed through multiple methods, including silver gelatin and chromogenic printing.

Matthew Brandt (b. 1982, Los Angeles) received his BFA from Cooper Union in 2004 and MFA from UCLA in 2008. 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 *What is a Photograph?* at the International Center of Photography, New York; *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 and *Land Marks* at the Metropolitan Museum of Art, New York. His 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; Brooklyn Museum of Art; Virginia Museum of Contemporary Art; Cincinnati Art Museum; North Carolina Museum of Art and the Art Gallery of New South Wales, Sydney, among others. Brandt is shortlisted this year for the prestigious Prix Pictet award and will have his work showcased in an exhibition at the Musée d'Art Moderne de la Ville de Paris in November 2015. Notable press includes reviews and profiles in *ARTFORUM, Art in America, The New Yorker* and *Modern Painters*. Matthew Brandt lives and works in Los Angeles.

Location:	**M+B**, 612 North Almont Drive, Los Angeles, California 90069
Show Title:	Matthew Brandt: Pictures from Wai'anae
Exhibition Dates:	September 19 – October 31, 2015
Opening Reception:	Saturday, September 19, 6 – 8pm
Gallery Hours:	Tuesday – Saturday, 10 am – 6 pm, and by appointment

For press inquiries, please contact Jeanie Choi at (310) 550-0050 or jeanie@mbart.com.

For all other inquiries, contact Shannon Richardson at shannon@mbart.com or Jonlin Wung at jonlin@mbart.com.

# # #

M+B

JUXTAPOZ
ART & CULTURE MAGAZINE

"MATTHEW BRANDT: PICTURES FROM WAI'ANAE" AT M+B, LOS ANGELES

October 4, 2015

Pictures from Wai'anae is a solo exhibition by artist Matthew Brandt that is currently on display at M + B in Los Angeles. The exhibition marks the debut of a new series on the Hawaiian landscape that furthers Brandt's formal and material consideration of the natural world. Speaking about this particular series Brandt says, "For the past three years I have been taking photographs in Oahu. These printed photographs were rolled in dirt, leaves, burlap and lace and buried on a family farm in the town of Wai'anae. Over time, the elements of the Hawaiian earth changed these pictures. Presented in this exhibition are remains of this process."

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Exhibition runs: September 19 -October 31, 2015

DATE: April 9, 2015
FOR IMMEDIATE RELEASE

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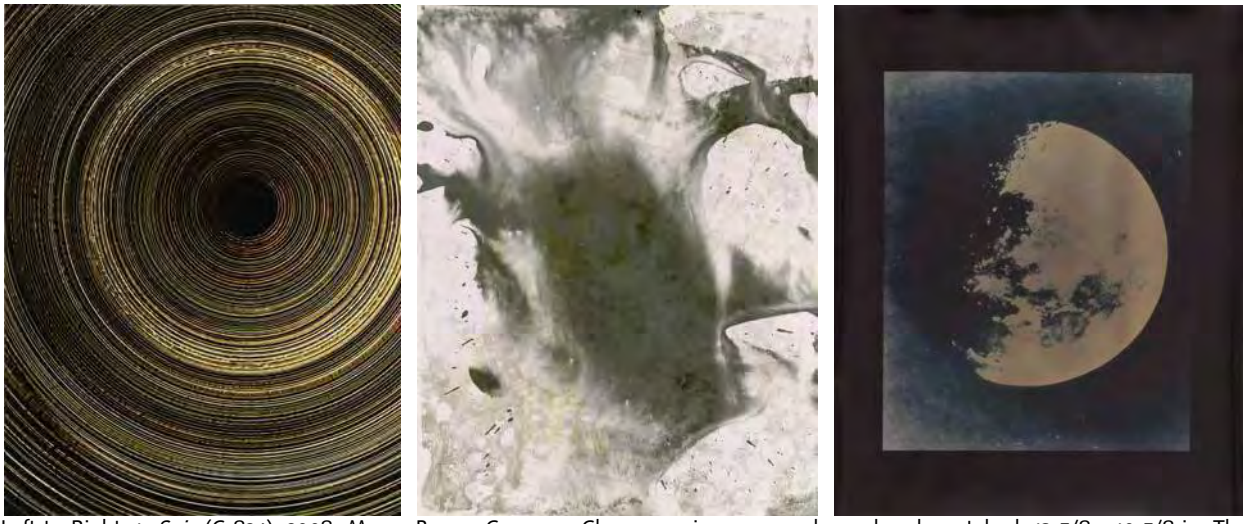
J. PAUL GETTY MUSEUM PRESENTS

"LIGHT, PAPER, PROCESS: REINVENTING PHOTOGRAPHY"

Exhibition showcases seven contemporary artists who have explored the materiality of photography



Left to Right: 1. *Spin* (C-824), 2008. Marco Breuer German. Chromogenic paper, embossed and scratched. 13 5/8 x 10 5/8 in. The J. Paul Getty Museum, Los Angeles, Purchased with funds provided by the Photographs Council © Marco Breuer 2014.9.7. 2. *Chemical,* 2013. James Welling. Chemigram on chromogenic paper. 14 x 11 in. Courtesy of the artist and David Zwirner, New York/London. © James Welling. EX.2015.5.135. 3. *Lunagrams* #5, 2010. Lisa Oppenheim. Gelatin silver print exposed with moonlight, toned. 19 7/8 x 15 7/8 in. Private Collection, New York © Lisa Oppenheim EX.2015.5.79.5

LOS ANGELES – From its very beginnings in the 19th century, photography has been shaped by the desire of the artist to continually explore and expand its possibilities through experimentation. Taking that spirit of invention and discovery as a point of departure, some artists today have chosen to distill photography to its most essential components of light-sensitivity and the chemical processing of photographic papers, challenging viewers to see the medium anew. ***Light, Paper, Process: Reinventing Photography*****,** on view at the Getty Center April 14-September 6, 2015, features the work of seven contemporary artists – **Alison Rossiter, Marco Breuer, James Welling**, **Lisa Oppenheim, Chris McCaw, John Chiara,** and **Matthew Brandt** – all of whom have created inventive photographs that reveal aspects of their making (or unmaking).

The artists in the exhibition utilize an extensive array of practices – often achieved through trial and error, accident, or chance – that shift the understanding of photography from

-more-

a medium that accurately records the world to one that revels in its materiality. Whether they use handmade cameras or none at all, work with expired papers or toxic chemicals, the images remain latent until processed, fixed, or otherwise coaxed from the paper.

"Each of the artists in this exhibition engages in some way with the process by which the photographic medium captures and transmutes light into a two-dimensional image on paper," says Timothy Potts, director of the J. Paul Getty Museum. "But rather than seeing this process as something to be 'perfected,' or even neutralized, they exploit its ability to be manipulated and deconstructed, thus collapsing process and product into a single creative activity. I am particularly pleased that the Getty Museum Photographs Council has provided funds to acquire works by Matthew Brandt, Marco Breuer, John Chiara, and Allison Rossiter for our permanent collection that are included in the exhibition."

The exhibition begins with an overview of 20th-century practices that were experimental in nature, featuring works by Man Ray, László Moholy-Nagy, Nathan Lerner, Edmund Teske, and others. The renewed interest of artists of this period in techniques such as camera-less photograms, chemigrams, and solarization serves as inspiration for today's artists. Each of the subsequent galleries in the Getty Museum's Center for Photographs will be dedicated to the work of one of the seven featured contemporary artists, and follows a progression from abstract, camera-less works to representative images made with custom-built cameras.

Fuji gaslight, exact expiration date unknown, about 1920s, processed 2010, 2010. Alison Rossiter. The J. Paul Getty Museum, Los Angeles, Purchased with funds provided by the Photographs Council. © Alison Rossiter. 2013.78

"This exhibition is an excellent opportunity to feature the work of living artists alongside earlier photographs from our permanent collection," says Virginia Heckert, department head of the Getty Museum's Department of Photographs and curator of the exhibition. "By focusing on work of a more experimental nature, visitors will be reminded that the exploration of materiality and process has been an important aspect of photography since its inception and continues to motivate and inspire artists working with the medium today."

Alison Rossiter (American, born 1953) takes a minimalist approach to the materials she uses to create her photographic works. She does not use a camera, film, or light, but instead only uses unprocessed sheets of expired gelatin silver paper and photographic chemicals in the darkroom. Through the simple acts of immersing or dipping a sheet of paper in developer or pouring and pooling developer onto the paper's surface, she achieves a rich array or results. Some suggest faint impressions of primitive mark-making, others resemble landscapes, and still others call to mind abstract painting of the mid-20th-century.

Untitled (C-1159), 2012. Marco Breuer. 11 3/4 x 9 3/4 in. The J. Paul Getty Museum, Los Angeles, Purchased with funds provided by the Photographs Council © Marco Breuer. 2014.9.8

Working since the early 1990s without a camera or film, **Marco Breuer** (German, born 1966) subjects light-sensitive paper to various acts that abrade, burn, or scrape away the emulsion layer. Completely nonrepresentational, his "photographs" look like no others; they elicit the hues and textures of rare metals, mineral deposits, or oil spills, and display marks ranging from

fine incisions and abrasions to scar-like burns and gashes. His deliberate misuse of black-and-white and photographic papers is the starting point for a negotiation between the paper as recording material, the hand, and the tools employed.

James Welling (American, born 1951) spent the first ten years of his career exploring painting, sculpture, performance art, video art, conceptual art, and installation before he committed to thinking of himself as a photographer. For the past four decades, he has explored photography, from documentary to experimental, with and without a camera, using black-and-white, color, and Polaroid films and papers, as well as digital files and printing. Since 1995 he has worked increasingly with color, filters, and camera-less photography. Three bodies of recent work presented in the exhibition include variations on the photogram, chemigram, and printing-out process.

Water, 2009. James Welling. Chromogenic print. 23 3/4 x 19 3/4 in. Courtesy of the artist and Regen Projects, Los Angeles. © James Welling. EX.2015.5.102

Influenced by her background in structural/materialist filmmaking, **Lisa Oppenheim** (American, born 1975) is interested in exploring the ways in which a photograph can record both its subject and the process by which it was made. In three bodies of work dating from 2010 to present, she enlists the very entities depicted in the negatives—the sun, the moon, and smoke/fire—in the act of exposing them. Although they sound scientific, the titles of two of these bodies of work, *Heliograms* and *Lunagrams*, are made up, combining the name of the camera-less photogram technique and the source of light by which the enlarged negatives have been contact-printed.

Heliograms July 8, 1876 / October 16, 2011, 2011. Lisa Oppenheim. Gelatin silver print exposed with sunlight, toned. 11 13/16 x 11 in. The J. Paul Getty Museum, Los Angeles. © Lisa Oppenheim. 2014.44.3

Chris McCaw (American, born 1971) establishes an immediate, visceral relationship between his subject, the sun, and his process, which involves loading photographic paper directly into the camera. The photographs in his *Sunburn* series record the sun's movement, which literally sears its path into the paper in the form of dots, lines, or arcs, depending on its position, the weather conditions, and the length of the exposure(s). McCaw uses customized cameras outfitted with vintage military lenses pointed directly at the sun to function like a magnifying glass that burns through the emulsion layer and paper base, leaving behind singe marks and solarized passages.

Sunburned GSP #555 (San Francisco Bay), 2012. Chris McCaw. Gelatin silver paper negative. 8 x 10 in. Courtesy of Stephen Wirtz Gallery San Francisco. © Chris McCaw. EX.2015.5.89

John Chiara's (American, born 1971) large-scale color prints convey a hands-on – rather than pristine, mechanized – aesthetic. For the past decade his subjects have been both uninhabited landscapes and the built environment. He works with large custom-built cameras that he loads with color

photographic paper that he then processes himself by pouring chemicals into a six-foot-long section of PVC sewer pipe, sealing the tube, and then rolling it back and forth on the floor. Irregular streaks and drips characterize his prints, as do areas of overexposure and underexposure, flare from light leaks, and unevenly saturated colors.

Matthew Brandt (American, born 1982) has created diverse bodies of work, some of which are realized with photographic means and others that are more tangentially related to photographic images, techniques, or ideas. He may begin with a photograph that he has made with a 4 x 5-inch view camera, a digital camera, or his iPhone, one that he has sourced from archives in public libraries, or one that he has clicked and dragged from Ebay. His fascination with early photographic processes has led him to experiment with salted paper prints, gum bichromate prints, and heliographs, examples of which will be on view. Brandt's interest in both photographic/visual and the physical/material forms of representation has led him to bring the two together, incorporating physical elements from his subjects into his photographic representations of them.

Starr King: 30th: Coral, 2013. John Chiara. Dye destruction photograph on Ilfochrome paper. 33 x 28 in. Kerstin Morehead. © John Chiara. EX.2015.5.130

Rainbow Lake, WY A4, negative 2012; print 2013. Matthew Brandt. Chromogenic print, soaked in Rainbow Lake water.Image: 30 x 40 in. The J. Paul Getty Museum, Los Angeles, Purchased with funds provided by the Photographs Council. © Matthew Brandt. 2014.16.2

Light, Paper, Process: Reinventing Photography, is on view April 14-September 6, 2015 at the J. Paul Getty Museum, Getty Center. The exhibition is curated by Virginia Heckert, department head of the Museum's Department of Photographs. A related publication of the same title will be produced by Getty Publications.

Related Events:

TALK
Light, Paper, Process: Reinventing Photography or Back to the Basics?
Getty curator Virginia Heckert speaks with photographers whose work is displayed in the exhibition *Light, Paper, Process: Reinventing Photography*. They discuss their engagement with the photographic medium and investigation of its essential elements. Eschewing today's prevalent digital technologies, artists in the exhibition revel in materials and process, employing darkroom techniques that shift our understanding of photography as a medium that merely records the world.

Tuesday, April 14, 7:00 p.m.
Getty Center: Harold M. Williams Auditorium

PERFORMANCE
Saturday Nights at the Getty: Julianna Barwick and Matthew Brandt
Ethereal Brooklyn-based singer Julianna Barwick uses dazzling loops and layers to create absorbing vocal constructions that transport you to otherworldly sonic landscapes. In a special collaboration, she is joined by Los Angeles photographic artist Matthew Brandt, whose signature chromatic alchemy creates a lush and evocative visual counterpoint.

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 Nicephore Niepce'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.' "

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.

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 Breur / 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.

Art Los Angeles Contemporary 2015
Matthew Brandt

January 29 – February 1, 2015
Booth D12

For Art Los Angeles Contemporary 2015, M+B presents *LCDs,* a new body of work by Matthew Brandt. These new works are inspired by our cultural consumption of information through LCD screens—computers, phones, tablets, televisions—and the illusion of interconnectivity they provide by masquerading as public spaces and democratizing platforms for receiving information. The LCD screens depict elaborate crowd scenes, hand drawn with resin on plastic and positioned between two polarized lenses, acknowledging LCD screen technology which employs similarly suspended crystal material. Brandt pulls the imagery from various public gatherings—rallies, concerts, sporting events—and uses the resin to abstract the picture, while the distorting lines in the PETG plastic reference the static distortion of television sets. As a liquid, the resin shifts and settles in different ways, expanding until it dries, proving to be a tricky and imprecise material. Just as the pixels of an image on an LCD screen are fluid and unfixed, the resin is a suspended liquid, speaking to ideas around the fluidity of information. Like the artist's previous *Lakes and Reservoirs* series, image and liquid interact to allow for a loss of control that further completes the image.

Matthew Brandt (b. 1982, Los Angeles) received his BFA from Cooper Union in 2004 and MFA from the University of California Los Angeles (UCLA) in 2008. Brandt's precocious talent has landed him in the permanent collections of the Los Angeles County Museum of Art (LACMA), The J. Paul Getty Museum (Los Angeles), the Metropolitan Museum of Art (New York), the Armand Hammer Museum (Los Angeles), Brooklyn Museum of Art (New York), Virginia Museum of Fine Arts (Virginia), Cincinnati Art Museum (Ohio), North Carolina Museum of Art, the Art Gallery of New South Wales (Sydney), among others. Brandt's work has been exhibited at galleries in the United States and abroad. Recent institutional solo exhibitions include *Sticky/Dusty/Wet* at the Columbus Museum of Art (Ohio), which traveled to the Virginia Museum of Contemporary Art and *Lakes and Reservoirs* at SCAD Museum of Art in Savannah, Georgia.

His work has been included in institutional group exhibitions at The Metropolitan Museum of Art (New York), International Center of Photography (New York), Massachusetts College of Art and Design, Contemporary Art Museum (North Carolina), Museum of Photographic Arts (San Diego), Joel and Lila Harnett Museum of Art at University of Richmond (Virginia) and Canzani Center Gallery at Columbus College of Art & Design (Ohio). Upcoming institutional exhibitions include the J. Paul Getty Museum (Los Angeles) and Aspen Art Museum (Colorado). Notable press includes reviews and profiles in *ARTFORUM, Art in America, ARTINFO, Interview Magazine* and *Modern Painters.* Brandt was featured in *Art+Auction*'s "50 Under 50" in 2013, *Forbes'* "Top 30 Under 30 in Art and Design" by Jeffrey Deitch in 2012 and *Modern Painters* included Brandt's solo show in their 2011 list of "The 100 Best Fall Shows." Matthew Brandt currently lives and works in Los Angeles.

PRAZ
DELAVALLADE

MATTHEW BRANDT

Woodblocks

15 november - 20 december 2014

Praz-Delavallade is pleased to announce « Woodblocks », an exhibition of new works by Matthew Brandt. This will be the artist's first show with the gallery and his first solo exhibition in Europe.

Since he first started exhibiting his works five years ago, Matthew Brandt has made a major impact on the avant-garde photography scene interested in redrawing the boundaries of traditional photography. Although digital photography seems to have made analog obsolete, artists like Brandt continue to make works that are photographic objects, using both old and new technologies, crisscrossing boundaries and blending techniques. Investigating physicality and process, his work is the clever manifestation of a photographic alchemist. Brandt transmutes photography through unconventional materials, and centers his conceptual body of work on archaic photographic processes.

Often Matthew Brandt creates his prints using physical elements from the subject itself. Previous series have included architectural photographs of destroyed historical sites using dust from the depicted sites as pigment for their prints, portraits of friends and family using various bodily fluids as chemical content to produce their own image, landscape photographs printed with various food condiments, or landscape photographs that are soaked in the specific lake or reservoir water that they represent.

With three series all playing around woodblock printing techniques, this new exhibition is an extension of Brandt's ongoing efforts in exploring historical image making techniques. The nature of woodblock printing being a process of cutting, leaving impressions and printing what remains, led Brandt to think about those who left impressions on him, resulting in a series of works representing the fingerprints of influential artists like John Baldessari, Morgan Fisher, Robert Polidori, Jim Shaw, Marnie Weber or James Welling. Their fingerprint lines were enlarged and hand carved onto the grain of wood panels of local California cedar, redwood, pine, spruce and fir. After being carved, these wooden fingerprints are then applied with natural inks made from insects, plants, or minerals. They are then printed onto sheets of paper that were handmade from the same wood. After one print is made, the woodblock is cut up and used to build a frame for the print.

Another series is even more exemplary of the reflective nature of the artist's practice as it explores the physical imaging qualities of wood itself. The material of wood is used for making paper, processing the print and shaping the image that simply shows the grain of the given piece of wood. The prints are then framed in shapes of steps using wooden construction material directly bought from the hardware store, but first of all relating to the architecture of Praz-Delavallade gallery. In relation to the finger prints of the artists, they also can be read as a reflection on ones own artistic progress.

Matthew Brandt's first solo museum exhibition, Matthew Brandt: Sticky/Dusty/Wet, *took place earlier this year at the Columbus Museum of Art and is now on view at the Virginia Museum of Contemporary Art. Equally in 2014, photographs from Brandt's* Lakes and Reservoirs *series were shown in a solo show at the SCAD Museum of Art in Savannah and in the International Center of Photography's group exhibition,* What is a Photograph?. *The artist's work is in the permanent collections of The Metropolitan Museum of Art, New York; J. Paul Getty Museum, Los Angeles; Brooklyn Museum, New York; Cincinnati Art Museum; Los Angeles County Museum of Art; Hammer Museum, Los Angeles; Royal Danish Library, National Museum of Photography, Copenhagen; and the Columbus Museum of Art, among others. Brandt was born in California in 1982, received his BFA from The Cooper Union in New York and his MFA from UCLA. He currently lives and works in Los Angeles.*

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EXHIBITION REVIEW

ÏDigitalÓPrinting

By Laurie Hurwitz

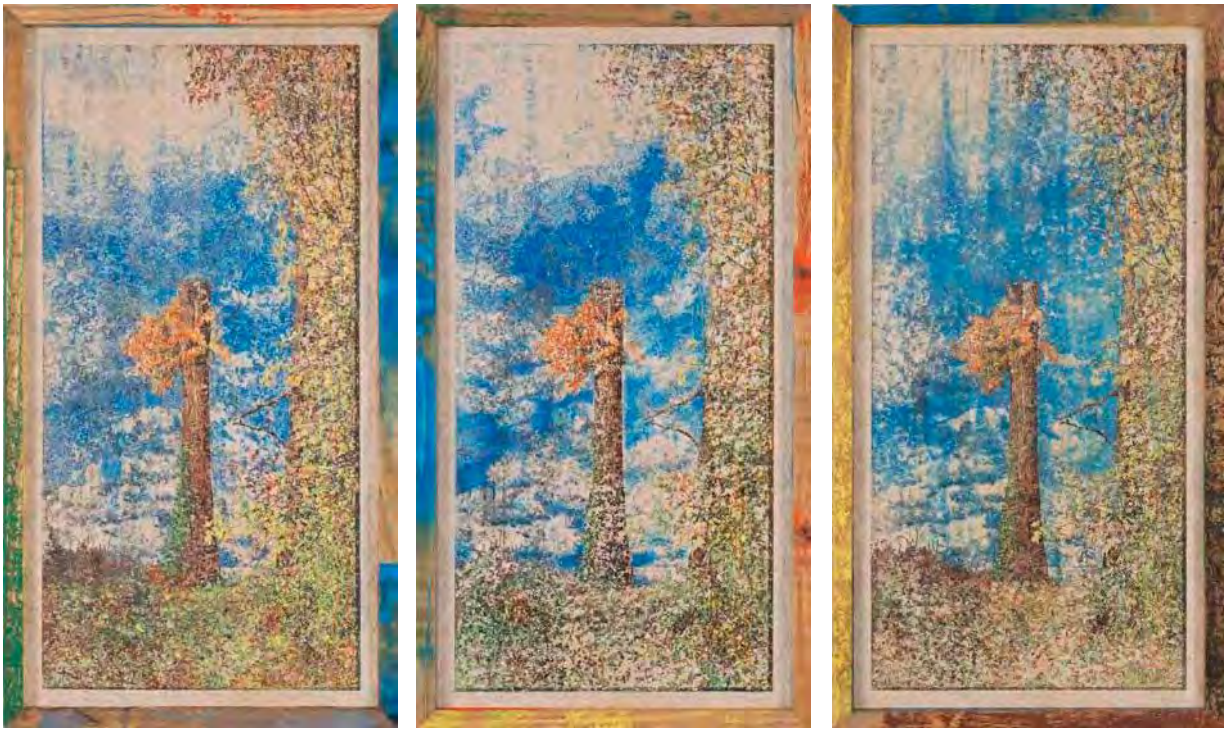
Installation view: "Matthew Brandt: Woodblocks," Galerie Praz-Delavallade, 2014.

ÏMatthew 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 fingertips'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

ARTSY EDITORIAL

A New Chapter for M+B: Staying True to its Photo Roots While Embracing the Best of Contemporary Art

April 29, 2014

Jesse Stecklow
Untitled (Variants), 2014
M+B

It has become more and more apparent in recent years that photography is a crucial means for a broad range of contemporary artists who would never consider themselves photographers as such. This fact came to the fore recently at Los Angeles gallery M+B, which was once strictly dedicated to photography, and in recent years, through an irresistible roster of top artists—including Matthew Brandt, Alex Prager, and Jon Rafman—who have transcended the limits of medium. “Almost all of the artists that we've shown in the past few years are contemporary artists; they don't see themselves as photographers or particularly tied to that medium,” assistant director Alexandra Wetzel told us. The gallery recently announced that it would further its pursuits, staying true to its roots through M+B Photo, and upholding its newer contemporary approach at M+B. At NADA New York, they’ll show two hot L.A.-based artists who perfectly encapsulate the current M+B program: Jesse Stecklow and Matthew Brandt.

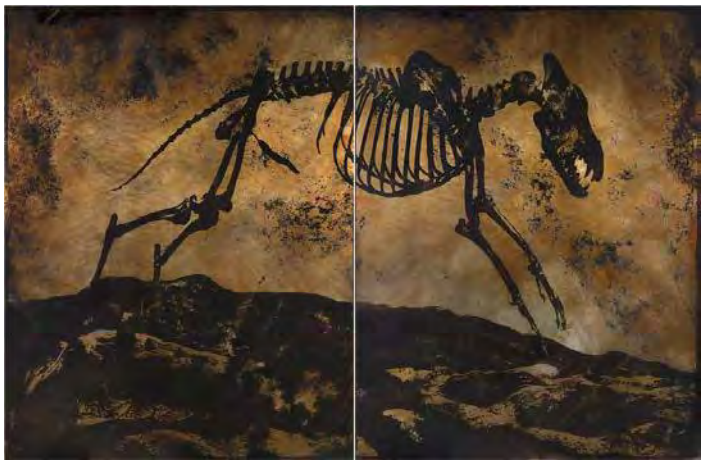
At the helm of the gallery is Benjamin Trigano, who founded M+B in 2008—out of his passion for photography—and has developed a reputation for signing on artists who have never been shown before. It was on a visit to a group show to see works by newcomer Dwyer Kilcollin that he discovered the works of Jesse Stecklow, a 20-year-old who is a current undergraduate student at UCLA, and co-founded design firm Content is Relative at the age of 18. Stecklow takes on half of M+B’s NADA presentation through his complex, multilayered Variant works. For these works Stecklow begins with a clay-and-water painting on canvas, which he photographs before it dries, and then alters the image using Photoshop. He incorporates detritus from his studio, photographs these elements, and merges images, ultimately printing, through dye sublimation, directly onto sheets of aluminum. Wetzel emphasizes that “there’s no indexical nature, everything’s constantly changing.”

Matthew Brandt
3984846u3, Tenement row; demolition site.' 1936, 2014
M+B

Matthew Brandt
713447Fu1, 'Manhattan : 50th Street – Lexington Avenue'. 1910, 2014
M+B

Nearby will be works by Matthew Brandt, which are vastly different, but share the fact that each piece is completely unique. Known for a practice where "the subject matter has a literal tie-in to the way the work is made," Brandt is one of the artists who, some four years ago, helped M+B open up its program. Wetzel explains, "he became very well known for a body of work called 'Lakes and Reservoirs,' where he would go out and take beautiful, informed views of different bodies of water, collect water at the source, return to his studio where he would develop traditional chromogenic prints, and then soak the prints in the subject matter's actual water." At NADA, the gallery shows Brandt's new "Dust" series, sodium gum bichromate prints featuring historic architectural images of New York. He pores over archives to find his subjects, buys the rights to them, and uses them to create negatives. "He then seeks out [each photograph's] current location," Wetzel explains, "sweeping dust off of whatever structure might be there now—an apartment building, a grocery store, a bank—and after returning to his studio, mixes the dust, as pigment, with the sodium gum bichromate solution." After coating the paper in this solution, it is exposed as a contact print, which causes the dust to harden. "You are left with an image of a no longer existing building pigmented with its own dust," Wetzel affirms. "It's literally using something in that picture to help record it further. There is something classically romantic and very nostalgic about it."

M+B, NADA New York 2014, Booth 600, May 9th–11th.



For Immediate Release:

Matthew Brandt

Excavations

March 20 – May 10, 2014

Artist's Reception: Thursday, March 20, 6:00 – 8:00 pm

Yossi Milo Gallery is pleased to announce an exhibition of new photographic works by Matthew Brandt from three series, *Dust, La Brea* and *Clippings,* collectively titled *Excavations.* The exhibition will open Thursday, March 20 and close on Saturday, May 10, with an opening reception for the artist on Thursday, March 20 from 6:00 to 8:00 pm. This is the artist's second solo exhibition at the gallery.

In a digital world, Brandt upholds fading photographic materials and processes. His work explores vastly different photographic technologies and finds common ground between the medium and the subject. For the artist's new bodies of work, subject and material converge in unexpected ways to create one-of-a-kind photographs that incorporate remnants from history to form a composite picture of today. From the skeletal remains of California's prehistoric animals, to the dust particles of New York City, or the magnified details of a newspaper clipping, all are sites of excavation.

Brandt's *Dust* prints compress time by reproducing historical photographs of demolished sites and buildings with physical elements from the present. The artist uses images of demolitions and historic New York City neighborhoods found in the New York Public Library archives to produce large-scale negatives. He then visits the location of the original building and collects dust from the structure now situated on the lot, which is used as pigment in a handmade gum-bichromate emulsion. New works from the series depict locations in the Chelsea neighborhood in the 1930s, the Lower East Side at the turn of the century, and the destruction of iconic New York City landmarks, such as Madison Square Garden and Grand Central Terminal. *Dust* photographs were also made of the Gallery, using dust collected during construction in 2012.

For the *La Brea* series, Brandt revives the heliography process, the same technique invented by Nicéphore Niépce to make the oldest surviving photograph, to create images of fossilized skeletal remains. Brandt photographs pre-historic animal displays, such as the Saber-Toothed Cat, American Neophron and Brea Condor, at the George C. Page Museum, the research institute at the La Brea Tar Pits in Los Angeles. While there, he collected tar from the pits to make large-scale heliographs of the images. Brandt covers an aluminum plate with the tar, places the negative on top and leaves the plate outside to bake in the sun. Over time, the tar exposed to light solidifies. After, the plate is washed, leaving an image of the fossil created from its ancient remains.

The series *Clippings* addresses the fading prominence of printed news. Brandt employs the lithography printing process, typically used for newspapers, to reproduce blown-up details of a found photograph from the *Los Angeles Times* depicting tourists at the United States Capitol Rotunda in Washington, D.C. The magnified newsprint image breaks down into colored dots of cyan, magenta, yellow and black, which the artist recreates on canvas using rhinestuds of varying sizes to define the CMY color dots and caviar for the black. *Clippings* celebrate the materiality of newspaper photographs, fleeting images that are disposed of daily and quickly forgotten.

Matthew Brandt's first solo museum exhibition, *Matthew Brandt sticky/dusty/wet*, is currently on view at the Columbus Museum of Art and will travel to the Virginia Museum of Contemporary Art. Photographs from Brandt's *Lakes and Reservoirs* series are in a solo show at the SCAD (Savannah College of Art and Design) Museum of Art and in the International Center of Photography's group exhibition, *What is a Photograph?*. The artist's work is in the permanent collections of The Metropolitan Museum of Art, New York; J. Paul Getty Museum, Los Angeles; Brooklyn Museum, New York; Cincinnati Art Museum; Los Angeles County Museum of Art; Hammer Museum, Los Angeles; Royal Danish Library, National Museum of Photography, Copenhagen; and the Columbus Museum of Art, among others. Brandt was born in California in 1982, received his BFA from The Cooper Union in New York and his MFA from UCLA. He currently lives and works in Los Angeles.

M+B

BLOUIN ARTINFO

Review: Matthew Brandt at Yossi Milo

April 5, 2014
By Paul Laster, Modern Painters

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

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.

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.

La Brea B2, 2013

Crop 2, 2014

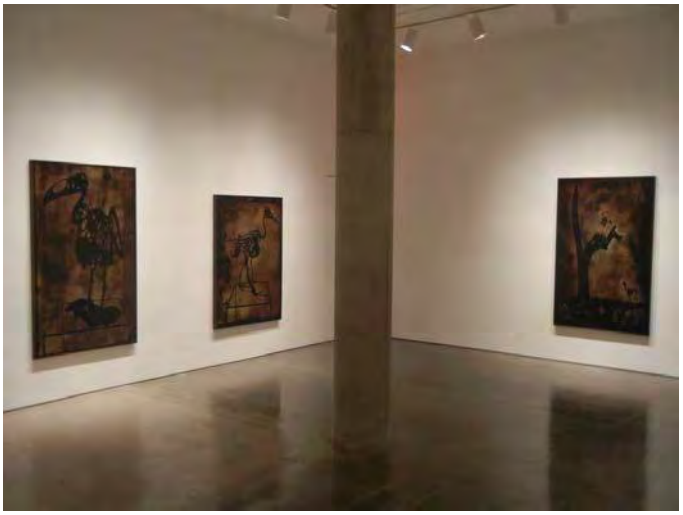
Other works on view incorporate enlarged sections of a photograph Brandt clipped from the Los Angeles Times, each snippet a reminder of just how transient and easily overlooked daily print news is. Ultimately, the crux of Brandt's work lies in the tug-of-war between forgotten history and changing technology 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

COLLECTOR DAILY

Matthew Brandt, Excavations @Yossi Milo

May 1, 2014
By Loring Knoblauch

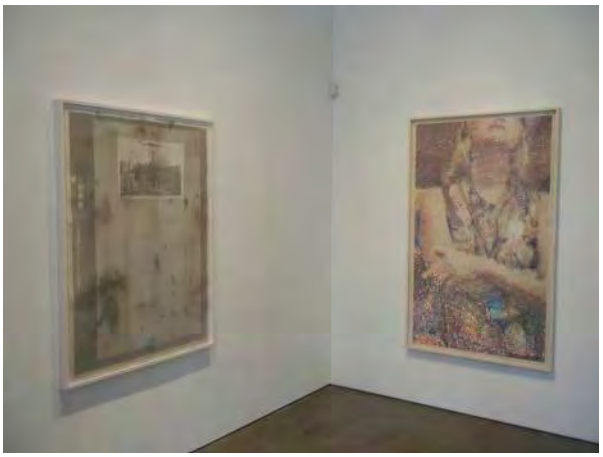


JTF (just the facts): A total of 21 large scale photographic works, alternately framed in white and dark brown and unmatted, and hung in the two main gallery spaces and the smaller viewing room. 10 of the works on view are from the Dust series and are gum bichromate prints made from dust swept from the 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.

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.

International Center of Photography

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

ARTFORUM

“What Is a Photograph?”

ICP - INTERNATIONAL CENTER OF PHOTOGRAPHY
1133 Avenue of the Americas
January 31–May 1

March 1, 2014
By Gabriel H. Sanchez

Many of the artists in this expansive exhibition place an emphasis on the physicality—or lack thereof—of photography rather than on its capacity to represent the outside world. As a whole, “What Is a Photograph?” might be taken as a diagnostic inquiry, with the title reading as a rhetorical question. Curated by Carol Squiers, the exhibition includes twenty-one artists, ranging from Gerhard Richter and James Welling to Liz Deschenes and Eileen Quinlan, and has tasked itself with surveying the medium since the 1970s.

The work of both Matthew Brandt and Letha Wilson exhume a long-standing tradition of American landscape photography with fresh invigoration. In Brandt’s large-scale Grays Lake, ID 7, 2013, Technicolor abstractions stem from an actual processing bath in the depicted lake waters, while Wilson’s monolith Grand Tetons Concrete Column, 2012, employs industrial concrete to sculpturally engage her iconic views of the American West. Draped through the gallery’s foyer is Mariah Robertson’s 154, 2010. This single photograph measures one hundred feet in length and has been meticulously hand-processed by the artist in a highly toxic photochemical environment. The remarkable result validates its production, as every inch of this dangling photograph reveals a labyrinth of glowing hues and pictorial intricacies.

Parallel to romanticizing the darkroom are the several artists who wholeheartedly embrace the more conventional, digitalized avenues associated with the medium. Travess Smalley’s Capture Physical Presence #15, 2011, exploits the imaging systems of a flatbed scanner to manipulate his collages into what he describes as mind-numbing “feedback loops.” Kate Steciw’s approach in Apply, 2012, takes advantage of a Google-based research method, purchased stock imagery, and sculptural tack-ons that recall the slick advertisements of commercial photography. Elsewhere in the gallery, a wall text accompanying Jon Rafman’s eerie and unadorned busts reads, “The age demanded an image / Of its accelerated grimace, Something for the modern stage / Not, at any rate, an attic grace.”

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 your 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.

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

FOR IMMEDIATE RELEASE

MATTHEW BRANDT
Velvet and Bubble Wrap

December 14, 2013 – January 18, 2014

Opening Reception
Saturday, December 14, 2013 from 6 to 8 pm

M+B is pleased to announce *Matthew Brandt: Velvet and Bubble Wrap*, the artist's second solo exhibition at the gallery featuring new work that explores Hollywood as both a construct and a landscape. The exhibition runs from December 14, 2013 through January 18, 2014, with an opening reception for the artist on Saturday, December 14 from 6 to 8 pm.

> *Presented in this show are some new works made in my studio in Hollywood, California. Here is a list, in no particular order, of some of the materials involved:*
>
> *velvet*
> *acid*
> *bubble wrap*
> *dust*
> *cocaine*
> *H*
> *aluminum*
> *light*
> *nebulae*
> *cyan hair dye*
> *magenta hair dye*
> *yellow hair dye*
> *black hair dye*
> *Hollywood gaps*
> *stripes*
> *torsos*
> *friends*
>
> *- Matthew Brandt, Hollywood, November 2013*

Cocaine, the Hollywood Sign, plush velvet, cheap fantasies, interchangeable personalities, identities of affect, trends, bubbles, stars, and slick surfaces—Brandt directly employs Hollywood tropes and transforms them, prodding and mixing the stereotypical, material signifiers of identity in the Los Angeles landscape.

Matthew Brandt's images physically incorporate the work's subject matter into his creative process, tethering conceptual creativity to material production and furthering the read. Starry night skies typically obliterated by city lights are elegantly composed in swirls of cocaine on black velvet. Torsos donning patterned and striped shirts are burned and etched onto fields of pristine white silk velvet. Gaps between the letters of the Hollywood sign are printed in hair dye on bubble wrap, glowing in abstracted scenes.

Matthew Brandt (b. 1982, Los Angeles) received his BFA from Cooper Union in 2004 and his MFA from UCLA in 2008. He was recently featured in *Art+Auction*'s "50 Under 50: The Next Most Collectible Artists" in the June 2013 issue, and his first solo exhibition at M+B in the fall of 2011 was met with critical attention: selected by *Modern Painters* as part of "The 100 Best Fall Shows" and reviewed in the December/January 2013 issue. Brandt was included in the "The Top 30 Under 30 in Art and Design" for *Forbes* by Jeffrey Deitch in 2012 and *Art in America* included him in their "Top Finds at Paris Photo Los Angeles" earlier this year. His work is held in the permanent collections of the Los Angeles County Museum of Art (LACMA), The J. Paul Getty Museum (Los Angeles), The Metropolitan Museum of Art (New York), Armand Hammer Museum (Los Angeles), Bidwell Projects (Ohio), The Sir Elton John Photography Collection, UBS Art Collection, Statoil Collection, Columbus Museum of Art (Ohio), Brooklyn Museum of Art (New York), North Carolina Museum of Art, Virginia Museum of Fine Arts, Cincinnati Art Museum (Ohio), Royal Danish Library and Wieland Collection, among others. This fall, the Columbus Museum of Art in Ohio will open Brandt's first institutional solo exhibition entitled *Sticky/Dusty/Wet*, which will travel to the Virginia Museum of Contemporary Art in the fall of 2014. Recent institutional group exhibitions include *Land Marks* at The Metropolitan Museum of Art (New York), *Reality Check* at Massachusetts College of Art and Design, *Currents* at the Contemporary Art Museum (North Carolina) and *Staking Claim* at the Museum of Photographic Arts (San Diego). Matthew Brandt lives and works in Los Angeles.

Location:	**M+B**, 612 North Almont Drive, Los Angeles, California 90069
Show Title:	Matthew Brandt: Velvet and Bubble Wrap
Exhibition Dates:	December 14, 2013 – January 18, 2014
Artist's Opening Reception:	Saturday, December 14, 6 – 8pm
Gallery Hours:	Tuesday – Saturday, 10 am – 6 pm, and by appointment

For more information, please contact Alexandra Wetzel at **M+B** at (310) 550-0050 or alexandra@mbart.com.

Matthew Brandt "Night Sky" Disclaimer: *Some artworks in this exhibition contain trace amounts of cocaine incorporated into the materials used and thus rendered unusable in any other context. The inclusion of the cocaine is strictly for conceptual artistic purposes and is not intended in theory or practice to be considered by the viewer or purchaser in any other way. The Artist would deem the removal of any materials from any of these pieces an unauthorized alteration or destruction of the work in violation of the Artist's copyrights including, but not limited, to the Visual Artists Rights Act.*

# # #

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.

1178-80, colored glass and vitreous paint;

windows. Because the Psalter (thought to have been owned by Christina of Makyate, a pious noble-born nun) is temporarily unbound for restoration, a generous selection of its dramatic pages is rotated into this exhibition of rarely seen medieval art (J. Paul Getty Museum of Art, West Los Angeles).

DC

Matthew Brandt's currently white-hot career is not without legitimacy: his disparate and exploratory use of photographic development processes and alternative media are conceptually poetic and digestibly irreverent. Building upon his already signature m.o. of reintegrating samples from a given landscape (specifically bodies of water) into the photos themselves, Brandt has expanded that vocabulary while enigmatically riffing on thematic clichés swirling around his studio's backyard of Hollywood. His incorporation of unusual materials reaches its apotheosis in two cocaine-on-velvet night sky works, which come with their own disclaimer: "Some artworks in this exhibition contain trace amounts of cocaine..." the inclusion of which "is strictly for conceptual artistic purposes," and the removal of which is "in violation of the Artist's copyrights including, but not limited to, the Visual Artists Rights Act." Clearly the stakes have been raised from Fred Tomaselli's marijuana-and-pill paintings. Elsewhere in the show, semi-historic and perhaps forgotten Hollywood buildings in pre-, mid-, or post-demolition are depicted in gum bichromate prints with dust from their respective sites; images of the gaps between the various letters in the Hollywood sign, as seen from behind, are printed in CMYK hair dyes on layers of bubble wrap; and a series of torsos of anonymous figures wearing striped shirts, titled "Burnout" followed by initials and numbers, are made with acid treatments on silk velvet. The only potential weakness in evidence in an otherwise great show is the significant divide between the gestalt of Hollywood lost souls and the seductive photographic objects that, in their way, are so refined in their clever productions that any emotional residue is rendered mute. And yet, that may very well be the point (M+B Fine Art, West Hollywood).

MS

Ambach & Rice now occupies a space that formerly housed the Daniel

cocaine on photographer's velvet, 73 x 46",

M+B

The Columbus Dispatch

Columbus Museum of Art: Exposed to new concepts

Bold manipulation of photographs adds tactile quality

December 3, 2013
By Elizabeth Trapp

Mary's Lake, MT 7

Every now and then, an artist comes along who challenges tradition.

Every notion about how something "has been done" is thrown out, and a new way of image-making reflects a fresh, young generation.

Matthew Brandt, labeled by Forbes as one of the "Top 30 Under 30 in Art and Design," is one such catalyst for change.

The Columbus Museum of Art is hosting the Los Angeles artist's first solo museum exhibition.

As demonstrated by the 18 works on view, Brandt loosely defines the term photography and creates works all about manipulation.

Many of the pieces contain three clear parts: a photograph of a landscape containing a body of water or a cityscape, an unexpected material that encroaches on the photo's surface and a yielding of the image to the material. The result is a dance between the control and precision of the photo and the element of chance introduced by the unexpected substance.

And I do mean unexpected.

On the list of materials: lake water, bubble gum, gelatin, gummy bears, honeybees and dust.

The exhibit opens with a series of several landscapes featuring specific lakes. Each photo has been soaked in the water of the lake for a few days or up to a few months. The resulting image is less about the photo and more about the process.

In step with the scale consistent throughout the exhibit, Mary's Lake, MT 7 is large. Pools of blue created by soaking the photo in lake water are impossible to tell from the blue of the lake pictured. The overall distress of the photo is underscored by the chromatic

explosion recorded on the surface.

The technique, perhaps Brandt's reaction to the history of landscape painting and photography, is ingenious.

Then there are the buildings. These photos are processed with the dust of the demolition or renovation of each particular building. The "Superior Court" series chronicles a day in 2008 when one building was photographed from the four cardinal directions. Dust from the building's renovation is used to process the photo, giving the image a ghostly character.

Mather's Department Store taps into the documentary nature of photography. Brandt snapped an image of the building at its demolition, then applied dust from the ruins to the image.

The "Taste Tests in Color" series uses the same photo three times, appropriating the Vernal Falls vantage point that Ansel Adams used in a photo of Yosemite National Park. Brandt coats the photographed, then silk-screened image with a candy-store aisle's worth of sugar and psychedelic colors.

All of his works — especially the landscapes — prompt one to ask: Since when did photography become so tactile? Since now.

Brandt's exhibit reads less like a question and more like a statement.

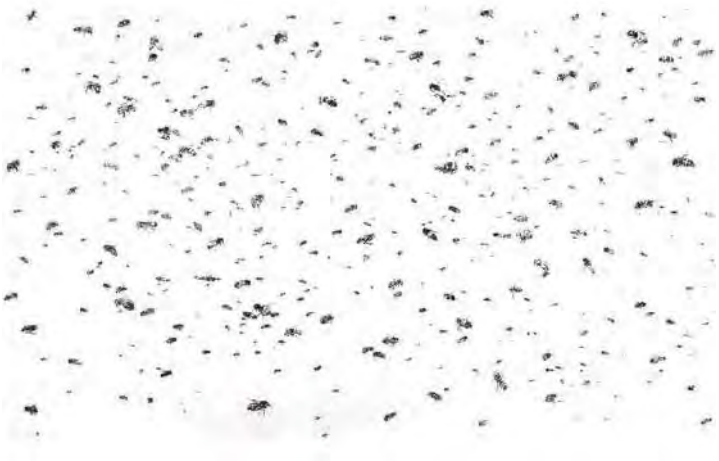
This is contemporary photography.

M+B

columbusalive.com

Arts previews: The Columbus Museum of Art hosts the first solo exhibition of L.A. photographer-on-the-rise.

By Jackie Mantey
From the November 14, 2013 edition



Like most good things, photographer Matthew Brandt's artistic claim to fame began with bodily fluids.

While working on a portraiture project in grad school at UCLA, Brandt started developing his images using the subject's vomit, snot, spit, et al.

"Every bodily fluid except for, like, spinal fluid," said Brandt via phone from L.A. "The fluid reflected them in one way or another. It was an interesting play between subject and material... [This technique] was a way to get closer to them. I know that's a cheesy way to think of those photos but I can't help it. It was like a collaboration with the subject. It also became a study of what fluids worked well on a basic technical photographic level."

Those investigations have become the cornerstone for Brandt's work. The artist uses elements from the subjects he photographs in the process of developing their images — emulsified bee carcasses for a gum bichromate series of photos of dead bees, killed from colony collapse and collected from their sandy beachside grave; lake water for landscape portraits; Bubblicious Grape for photos of a waterfall; dust for an atrophying building; and (for work he's currently making) hair dye, bubble wrap, velvet and cocaine for images of iconic Hollywood attractions.

"I'm always learning from the materials, always trying to be observant," said Brandt, who has a collection of curiosities in his studio of things he has collected to perhaps inspire a later project; a jar of dead skin flakes, for example.

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.

MATTHEWBRANDT.COM
MBART.COM

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.

NEXT MOST COLLECTIBLE ARTISTS

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.**

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 Colecci n 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.**

ANNE COLLIER

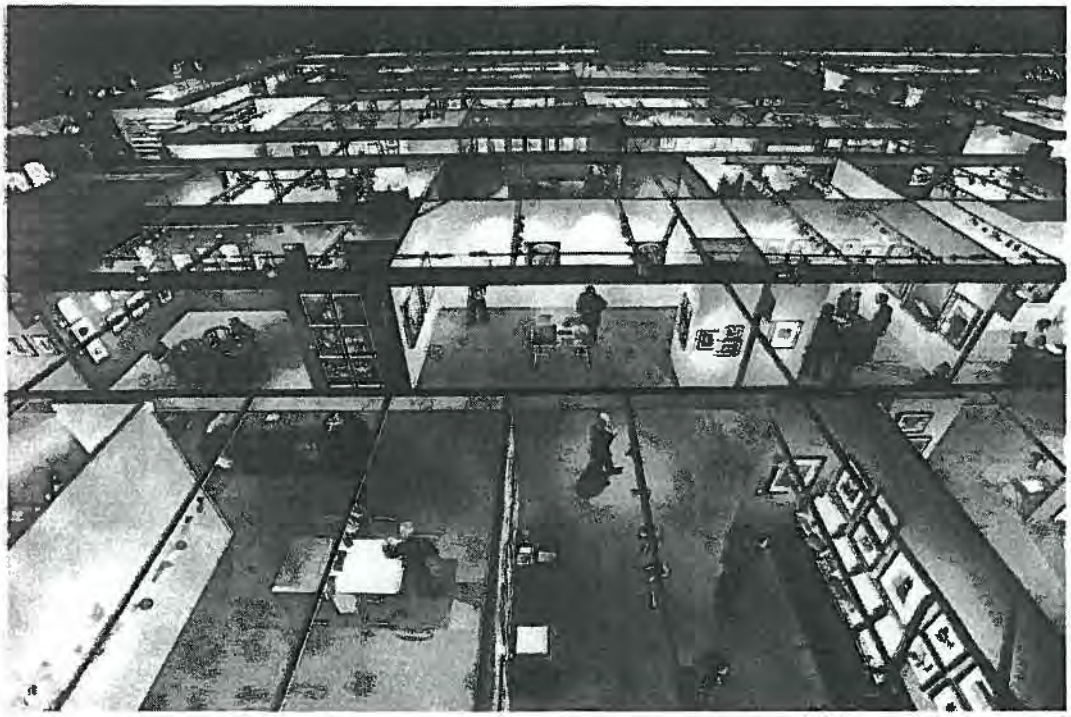
A rigorous descendant of the 1970s and 80s Pictures Generation, Collier photographs books, magazines, and ephemera in curious and unexpected compositions. Anne is going to prove to be one of the most important photographers of her generation, says Phillips specialist Benjamin Godsill. She has an ability 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.**

CLOCKWISE FROM TOP LEFT: MATTHEW BRANDT AND M+B, LOS ANGELES; MACCARONE, NEW YORK AND DAVID ZWIRNER, NEW YORK AND LONDON; ANNE COLLIER, ANTON KERN GALLERY, NEW YORK, CORVI MORA, LONDON, AND MARC FOXX, LOS ANGELES

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 photogravures 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 newswire 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.

'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 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.

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.

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.

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. ■

Interview by Andrea Blanch

Photograph of Matthew Brandt by Andrea Blanch

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

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.

M+B

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

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.*

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JUDGING PANEL

ART & DESIGN: **Chuck Close** ARTIST WHOSE GRAND-SCALE, PHOTO-BASED PORTRAITS ARE IN THE PERMANENT COLLECTIONS OF THE MET, MOMA AND TATE GALLERY. **Jeffrey Deitch** DIRECTOR, MUSEUM OF CONTEMPORARY ART, LOS ANGELES AND PREVIOUSLY A CURATOR, DEALER AND ART ADVISOR. **Simon Doonan** BARNEYS NEW YORK CREATIVE AMBASSADOR-AT-LARGE, FAMED FOR HIS WINDOW DESIGNS AND FASHION COMMENTARY.

FOR IMMEDIATE RELEASE

MATTHEW BRANDT: TWO SHIPS PASSING
September 16 – October 29, 2011
Artist's Opening Reception: Friday, September 16, 2011 from 6 to 8 pm

M+B is pleased to announce *Two Ships Passing* an exhibition of new work by Matthew Brandt. "Two ships passing" is a common saying describing the possibilities and often-unresolved nature of love and connection. The show's title borrows from this multi-layered expression—its ambiguity as well as promise of potential—to describe the peculiar interdependency between the United States and China.

At the core of the exhibition stands one particular circumstance: when two vessels pass each other in their domestic waters. Created with their own depicted fluid, two large-scale salted paper prints represent this specific occurrence in both Chinese and American waters. Brandt's act of juxtaposing this simple circumstance creates a shared cultural meeting point.

At the entrance to the gallery a sign reads, "For your safety do not touch the artwork," warning visitors of the exposed electrical current running through the etched copper picture planes. These photographs of urban Hunan China, the birthplace of Mao Zedong, are circuit boards. US manufacturers once dominated this technology; today, it is primarily produced in China. The electricity courses through the conduit skirting around large-scale photographs of American Lake in Tacoma, Washington, chromogenic prints soaked in the lake water. The electrical current leads to a single original Edison Company bulb (circa late 1800s), now a symbolic relic of technologic innovation and industrial procedures that have helped define America as a super power. Uninterested in resurrecting arguments about Chinese-US relations, Matthew Brandt creates a platform depicting two places, two bodies, and where they meet.

Born in Los Angeles in 1982, Matthew Brandt received his BFA from Cooper Union in 2004 and MFA from the University of California Los Angeles (UCLA) in 2008. His work has recently been exhibited in New York, reviewed in *The New Yorker*, and his precocious talent has landed him in the permanent collections of the Los Angeles County Museum of Art (LACMA), the Armand Hammer Museum (Los Angeles) and the Elton John Collection. Brandt currently lives and works in Los Angeles.

This exhibition is part of *Pacific Standard Time: Art in L.A. 1945–1980*, a Getty initiative that brings together more than sixty cultural institutions from across Southern California to examine the history of contemporary art in Los Angeles.

PACIFIC STANDARD TIME: ART IN L.A. 1945–1980

Location:	M+B, 612 North Almont Drive, Los Angeles, CA 90069
Show Title:	Matthew Brandt: *Two Ships Passing*
Exhibition Dates:	September 16 – October 29, 2011
Artist's Reception:	Friday, September 16, 2011, 6 – 9 pm
Gallery Hours:	Tuesday – Saturday, 10 am – 6 pm, and by appointment

For more info, please contact Shannon Richardson at M+B at (310) 550 – 0050 or shannon@mbart.com

# # #

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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 Xianjiang 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

ATCH

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

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

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LA WEEKLY

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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Sprüth Magers
September 23–October 29
BERLIN

Cosima von Bonin
Galerie Daniel Buchholz
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BERLIN

Walead Beshty
Galerie Rodolphe Janssen
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Bret Slater
Thomas Robertello Gallery
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CHICAGO

Bruce Nauman
Donald Young Gallery
September 16–October 14
CHICAGO

Christian Jankowski
Lisson Gallery
September 7–October 1
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Barry Reigate
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LONDON

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September 22–November 20
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September 9–October 29
LOS ANGELES

Martin Kersels
Acme
September 10–October 8
LOS ANGELES

Matt Johnson
Blum & Poe
September 10–October 22
LOS ANGELES

Betye Saar
Roberts & Tilton
September 10–December 17
LOS ANGELES

Matthew Brandt
M+B
September 16–October 29
LOS ANGELES

Uta Barth
1301PE Gallery
September 23–October 22
LOS ANGELES

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Project 88
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