

M + B

The AIPAD Photography Show 2016

Booth 122

April 14 – 17, 2016



Matthew Brandt's *Woodblock* series extends the artist's interests in redrawing the boundaries of photography. Inspired by the American landscape tradition—and in particular the nineteenth century Hudson River School of painting—these new classical compositions present the Hudson River in a series of lyrical woodblock prints. In a nod to the overlaps between the photographic and woodblock processes, each work has seven layers of color printed onto the artist's handmade paper, employing the actual woodblocks as the works' final frames.

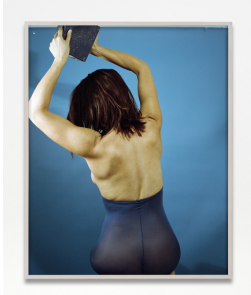
Matthew Brandt (b. 1982, Los Angeles) received his BFA from Cooper Union in 2004 and MFA from UCLA in 2008. Brandt has been the subject of recent institutional solo shows at the Columbus Museum of Art; Virginia Museum of Contemporary Art and SCAD Museum of Art, Savannah. Recent group exhibitions include *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; 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; 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. Other upcoming events include a video work that will debut at the Museum of Modern Art in New York and participation in a thematic exhibition at the George Eastman Museum, New York. Matthew Brandt lives and works in Los Angeles.

Ellen Carey's latest series, *Dings and Shadows*, continues the artist's decades-long experimentation with abstraction and experimentation in photography. Normally seen as a photographic taboo or an imperfection in the print, Carey utilizes the "ding" to investigate the fundamentals of color theory and light. Produced in the darkroom without a camera, the bold forms—abstract and in full color—are made only by Carey manipulating and exposing the photosensitive paper to light.



Ellen Carey (b. 1952, New York) received her BFA from Kansas City Art Institute and MFA from The State University of New York at Buffalo. Her work has been the subject of numerous solo exhibitions at such institutions as the Wadsworth Atheneum Museum of Art, Hartford, CT and International Center of Photography, New York, among others. A selection of Carey's *Self-Portraits* is currently on view in the thematic exhibition *The Unbearable Lightness – The 1980s: Photography, Film* at the Centre Georges Pompidou, Paris. Recent group shows include *The Edge of Vision: The Rise of Abstraction in Photography* at the Aperture Foundation, New York; *Part Picture* at the Museum of Contemporary Canadian Art, Toronto; and *The Persistence of Geometry* at the Cleveland Museum of Art. Carey's work can be found in the permanent collections of The Whitney Museum of American Art, New York; Centre Georges Pompidou, Paris; Art Institute of Chicago; Museum of Fine Arts, Houston; Los Angeles County Museum of Art; Metropolitan Museum of Art, New York; Smithsonian American Art Museum, Washington D.C.; and The Cleveland Museum of Art, among others. Ellen Carey lives and works in Hartford, Connecticut, where she also teaches at the Hartford Art School, University of Hartford.

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Whitney Hubbs' new images mark a return to color photography after ten years of working in black and white. For Hubbs, these works are part of an ongoing inquiry into studying the female form and the performative and directorial nature of making pictures of women's bodies. Hubbs' images speak directly to the depiction of the female form throughout art history and work against the well-worn, idealized pictures of women as muse or glorified object.

Whitney Hubbs (b. 1977, Los Angeles) received her MFA from the University of California, Los Angeles and BFA from California College of the Arts. Most recently, Hubbs had her first solo museum exhibition at the California Museum of Photography at the University of California, Riverside. Her work is included in the current exhibition, *After Effect*, at Ballroom Marfa, TX. Other recent shows include *Vapegoat Rising* at Arturo Bandini, Los Angeles; *New Babylon* at Roberts and Tilton, Los Angeles; and *Photography Sees the Surface* at Higher Pictures, New York. Upcoming exhibitions include a four-person exhibition at The J. Paul Getty Museum in Fall 2016. Hubbs' work has been featured in *Issue*, *Blind Spot*, *The Los Angeles Review of Books*, and *Musée Magazine*. Her work is held in the permanent collections of The Los Angeles County Museum of Art; The Getty Museum, Los Angeles; The Whitney Museum of American Art: Library, New York; The California Museum of Photography at the University of California, Riverside; and The Riot Grrrl Collection, Fales Library Special Collections, New York University, New York. In Spring 2016, *Blind Spot* will publish the artist's monograph, *Body Doubles*. Whitney Hubbs lives and works in Los Angeles.

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