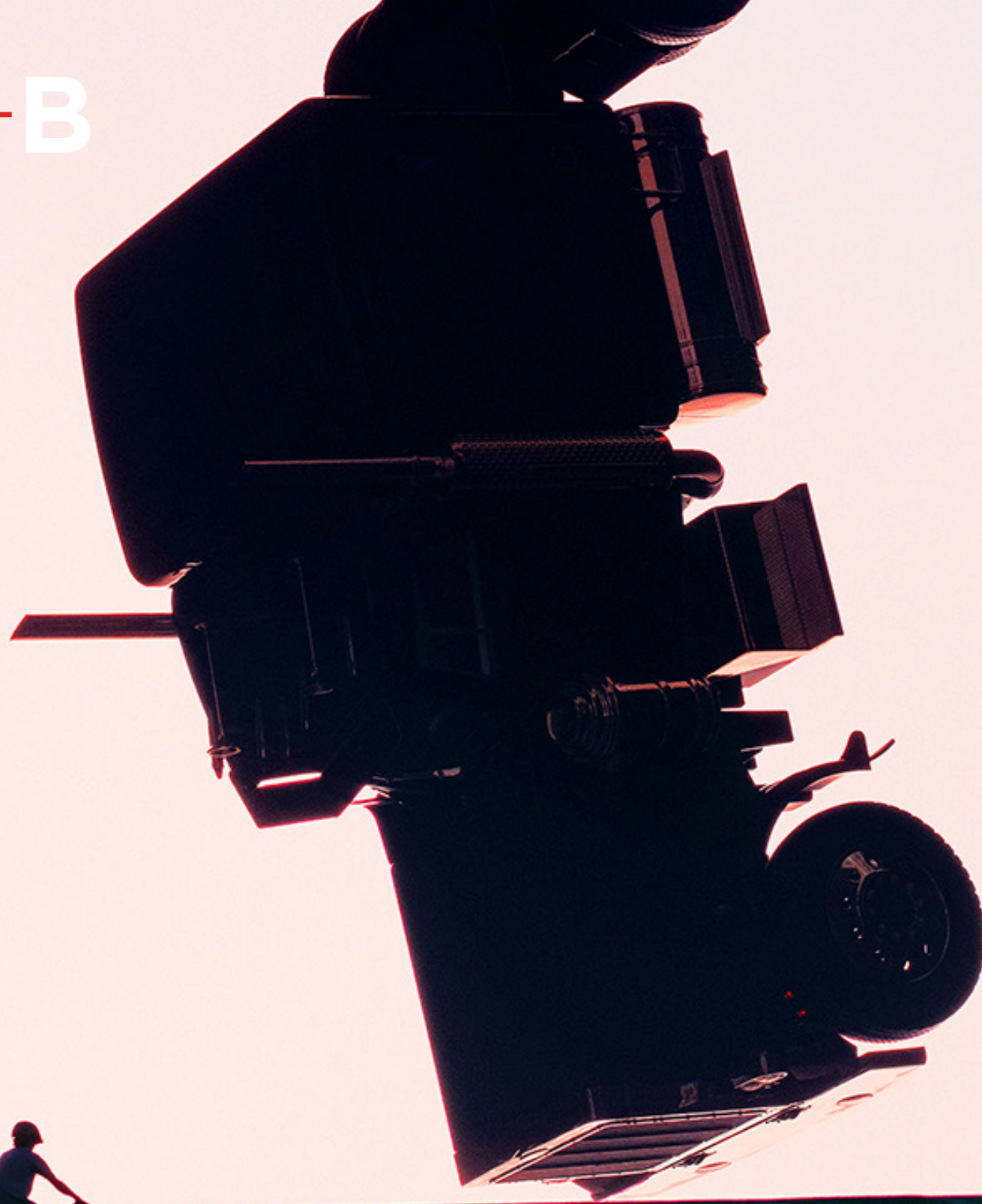


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# MATTHEW PORTER

*Bright Sun Sours*

November 23, 2024 – January 4, 2024



# MATTHEW PORTER

Montages, overlays, multiple exposures: Matthew Porter uses experiments from old and new technologies to explore possibilities in image construction and manipulation. Full of historical and cultural references, his photographs create multiple and complex worlds within the same frame. For Matthew Porter, photographic film is akin to a canvas: the transparency of the negative enables him to inscribe lines of light upon the surface, layer by layer, thereby creating an intricate agglomerate of shapes. Photography becomes not the capturing of a moment, but the outcome of a long elaboration process resulting in carefully constructed compositions. Following the initial shoot comes a preparatory drawing, which will enable the disposition of objects and the calculation of subsequent exposure times, as well as additional digital manipulations.

In his iconic “flying cars” series, Porter presents images of vintage American cars, captured in gravity-defying scenes, as they careen over city streets and highway intersections. Using 1960’s and 1970’s muscle cars, Porter captures the aesthetics and romance of the car in American culture—each one is a character in the urban landscape, set hazardously aloft in cinematic hyperbole. Seen together, they form a topographic sequence of landscapes, mixing bittersweet nostalgia with the hyperreal. The result is a tension between what the eye sees and what the mind knows. Similar to Yves Klein’s *Leap Into the Void*, Porter’s flying cars offer a sense of freedom and risk, engaging the viewer in a pleasurable, willful suspension of disbelief.

**Matthew Porter** (b. 1975, State College, PA) received his BA from Bard College and his MFA from Bard-ICP. Recent solo exhibitions include *This Is How It Ends*, Danzinger Gallery, New York, NY; *The Sheen*, *The Shine*, Gallery Xippas, Geneva, Switzerland, and *Skyline Vista*, M+B, Los Angeles, CA. His work has also been included in the thematic exhibitions *Autophoto* at the Fondation Cartier, Paris; *Matter of Memory: Photography as Object in the Digital Age* at the George Eastman Museum, Rochester, NY; *Polaroids: The Disappearing* at Nathalie Karg Gallery, New York; *After Photoshop* at The Metropolitan Museum of Art, New York; and *Perspectives* at the International Center of Photography Museum, New York. Porter’s curatorial projects include *Soft Target*, organized with Phil Chang at M+B, Los Angeles; *Seven Summits* at Mount Tremper Arts, New York; and *The Crystal Chain* at Invisible Exports, New York. He is the co-editor of *Blind Spot* magazine Issue 45 and his writings and interviews have been featured in *Triple Canopy*, *Blind Spot*, *Artforum* and *Canteen*. The artist’s work is held in the permanent collections of The Metropolitan Museum of Art, New York; Cincinnati Art Museum, Ohio; and the UBS Art Collection, New York, among others. Matthew Porter lives and works in Brooklyn, New York.



## MATTHEW PORTER

### *Bright Sun Sours*

**M+B** is pleased to present *Bright Sun Sours*, an exhibition of new works by Matthew Porter. This is the artist's seventh solo show with the gallery. The exhibition opens on Saturday, November 23 with an opening reception at the gallery from 6 to 9 pm.

*Bright Sun Sours* is a collection of eight photographs, printed on an adhesive and mounted directly to the wall. The individual pictures are like chapters in a book of essays, connected by their visual style and recurring themes of cinematic romanticism. The medium's inherent flexibility, along with the incorporation of techniques such as appropriation, digital montage, studio models, and AI tools, allows the artist to add to and manipulate photographs made in the studio or field. The result is less a coherent narrative than a series of glimpses into possible storylines, tempered by the realities of our time, and an underlying mood of concern.

A man stands under a tree wearing a thong, a gas can in one hand and a bottle of water in the other. Perhaps he's consolidating his resources, dressed for life under a blistering sun and a warming climate. The image seems absurd at first glance, yet the reality it posits is a future that's one-part possible reality, the other a ridiculous post-apocalyptic genre piece.

A young woman, wearing a sailor costume, checks her phone before stepping into her car, while her mother loads something into the trunk. Her outfit matches the one worn by Dasha Nekrasova, who first became internet famous for fending off a right-wing commentator by weaponizing the bored affectation of an acerbic teenager. Later, during the pandemic, she became a leading voice in the downtown right-leaning Manhattan cultural scene made famous for its roster of edge-lord artists and writers.

*Black Moon*, Louis Malle's mostly tedious 1975 fantasy horror film, contains a scene where the protagonist, a young woman frayed from a series of violent and dialectical conflicts, encounters a Unicorn. The brief conversation that ensues is probably the sanest thing that happens in the movie, and it wraps up with the Unicorn wandering off and proclaiming "I won't be back for another hundred and fifty-four years." The rest of us are stuck at the chateau for the remainder of the movie.

Death Valley is famous for its cracked, parched look—a thick crust of salt baking in the sun, like snow that never melts. But during a recent storm, unprecedented rains flooded the basin with a few inches of water, turning the scorched desert into a placid lake. At sunrise and sunset, the water is still enough to reflect the mountains that surround the valley, mirroring the colors of the desert sky.

The rest of it can be summed up quickly: An inverted truck, a tractor without its trailer, looms at the crest of a hill. The image is intended to feel like an 80s movie poster—a possessed piece of machinery that stalks a quiet neighborhood. Crumbling ruins, Greek columns, a tiny model placed next to the real thing. A figure in silhouette stands on a balcony, shielding their eyes from the ozone haze, like an insect fixed in amber. The balcony juts from the upper floor of a skyscraper, the tower modeled on the angular modernism of late 20th century science fiction. Butterflies clustered together for warmth, their wings opening in the dappled, late afternoon sunlight of a California winter.

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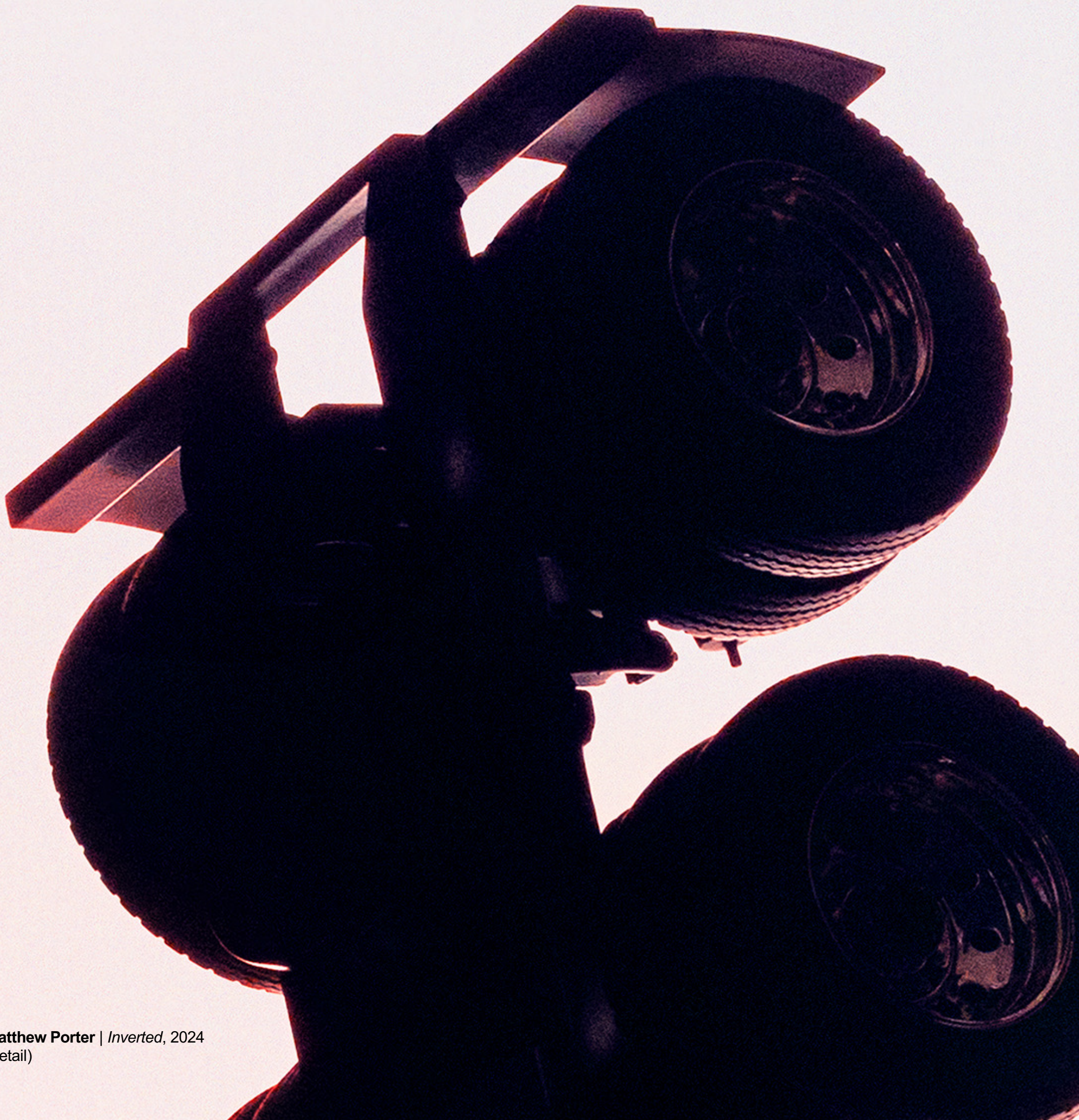


**Matthew Porter** | *Val Vista*, 2024 | archival pigment print  
40 3/8 x 49 5/8 inches (102.6 x 126.2 cm) | edition of 5 plus 2 artist's proofs | (MPo.24.010.60)

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**Matthew Porter** | *Inverted*, 2024 | archival pigment print  
edition of 5 plus 2 artist's proofs | (MPo.24.008.60)  
60 x 40 inches (152.4 x 101.6 cm)  
30 x 20 inches (76.2 x 50.8 cm)



Matthew Porter | *Inverted*, 2024  
(detail)

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**Matthew Porter** | *Desert Water*, 2024 | archival pigment print  
edition of 5 plus 2 artist's proofs | (MPo.24.005.60)  
60 x 40 inches (152.4 x 101.6 cm)  
30 x 20 inches (76.2 x 50.8 cm)

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**Matthew Porter** | *Renewables*, 2024 | archival pigment print  
edition of 5 plus 2 artist's proofs | (MPo.24.010.60)  
60 x 40 inches (152.4 x 101.6 cm)  
30 x 20 inches (76.2 x 50.8 cm)



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**Matthew Porter** | *Linger on the Way*, 2024 | archival pigment print  
edition of 5 plus 2 artist's proofs | (MPo.24.006.60)  
60 x 40 inches (152.4 x 101.6 cm)  
30 x 20 inches (76.2 x 50.8 cm)



Matthew Porter | *Linger on the Way*, 2024  
(detail)

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**Matthew Porter** | *Last Butterflies*, 2024 | archival pigment print  
edition of 5 plus 2 artist's proofs | (MPo.24.003.60)  
60 x 40 inches (152.4 x 101.6 cm)  
30 x 20 inches (76.2 x 50.8 cm)



Matthew Porter | *Last Butterflies*, 2024  
(detail)

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**Matthew Porter** | *Empire*, 2024 | archival pigment print  
edition of 5 plus 2 artist's proofs | (MPo.24.007.60)  
60 x 40 inches (152.4 x 101.6 cm)  
30 x 20 inches (76.2 x 50.8 cm)



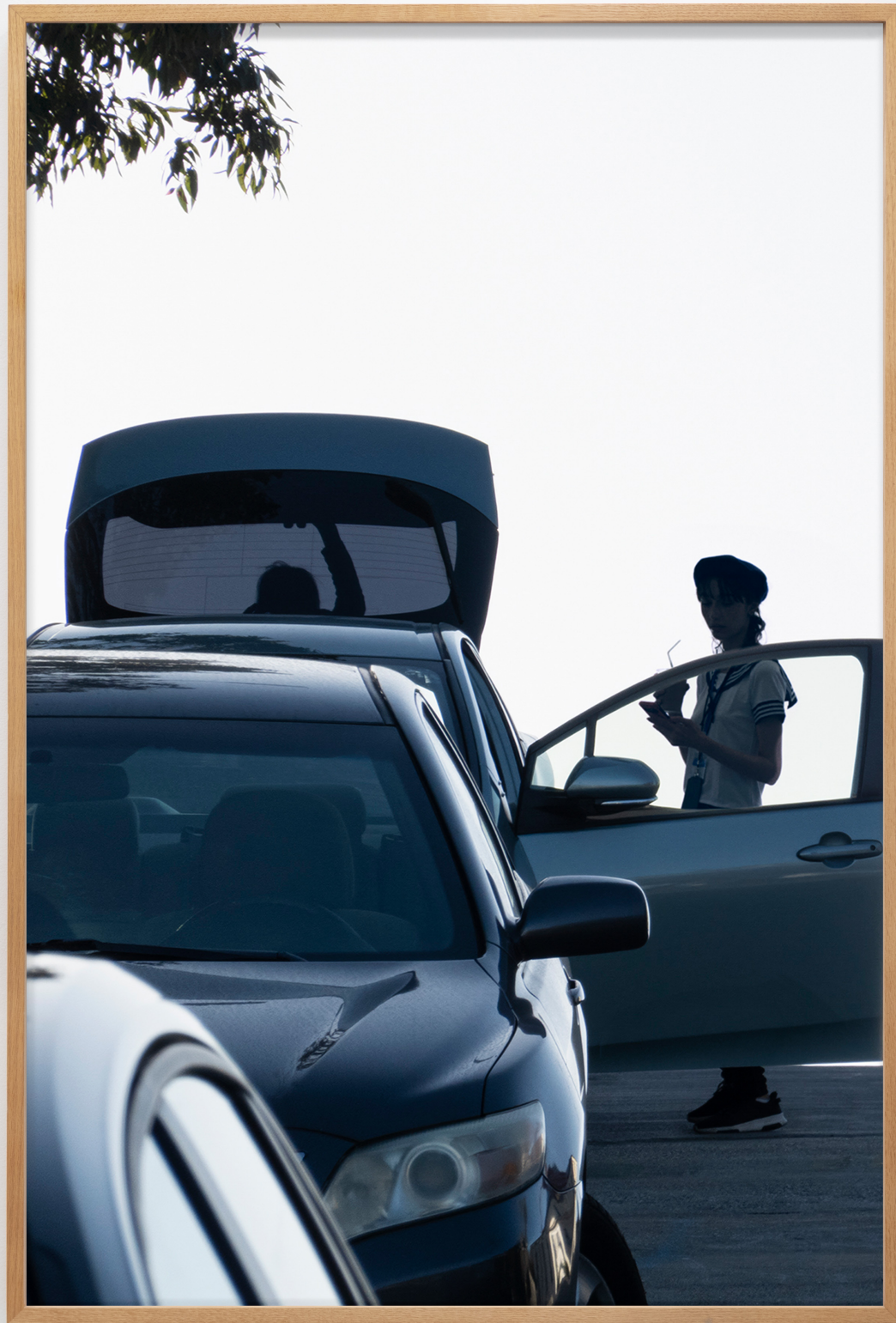
Matthew Porter | *Empire*, 2024  
(detail)

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**Matthew Porter** | *Conversation with a Unicorn*, 2024 | archival pigment print  
edition of 5 plus 2 artist's proofs | (MPo.24.004.60)  
60 x 40 inches (152.4 x 101.6 cm)  
30 x 20 inches (76.2 x 50.8 cm)

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**Matthew Porter** | *Sailor Socialist*, 2024 | archival pigment print  
edition of 5 plus 2 artist's proofs | (MPo.24.009.60)  
60 x 40 inches (152.4 x 101.6 cm)  
30 x 20 inches (76.2 x 50.8 cm)





Matthew Porter | *Sailor Socialist*, 2024  
(detail)