

Sumpter, Helen, "Matthew Brannon," *Time Out*, October 2, 2009



'Nevertheless', the title piece of New Yorker Matthew Brannon's exhibition sits somewhere between a stage set and a 3D representation of a disjointed narrative. Painted in white and shades of aqua, Brannon's pleasing construction suggests cut and shunted sections of the cabin and deck areas of an ocean liner; a bedside cabinet and half a bed-frame abut shelves on which sit Morandi-esque bottles, which in turn lead to a section of upper deck.

The possible scenarios one might imagine from this come from the details. A bar of white soap carefully positioned on the deck suggests a theatrical set-up for an incident of slapstick humour, while a glass of water on the bedside cabinet, listed on the exhibition plan as 'water from a melted ice sculpture', shifts the context towards conceptual art installation or perhaps recalls a more ill-fated conjunction of ocean liner and ice - RMS Titanic.

Brannon is known for his beautifully designed letterpress prints and four new ones are also part of his show. They suggest fragmented narratives, in the form of text combined with illustrative imagery, and stylistically are also in-keeping with the last-century heyday of ocean cruising.

While there's playful humour and dramatic tension in both prints and sculpture, what connects them and gives these works their charge is the exploration of equivalence; how the mood of a text can equate to a two-dimensional illustration and how a sculptural installation can suggest an era, event or art form.