

**MATTI BRAUN**

LAK BO

Studio Liaigre, Paris

April 4 – July 1, 2024



*Esther Schipper*

## Matti Braun



Matti Braun was born in 1968 in Berlin, Germany. He studied at the Städelschule, Frankfurt and at the Braunschweig University of Art (HBK). The artist lives and works in Cologne.

In 1994, Braun was awarded the Bonner Kunstverein's Peter Mertes Award and in 2004, the Förderpreis des Landes Nordrhein-Westfalen für Bildende Kunst.

Matti Braun's work investigates the unexpected, often little-known effects of cross-cultural dynamics, making visible patterns of artistic migrations and cultural misrecognitions. The artist's exhibitions have often been organized around a specific example of such appropriation, taking, for instance, an elaborate web of interdisciplinary associations spun around the Indian physicist Vikram Sarabhai that include Mahatma Gandhi, Le Corbusier, the development of the Indian space program, the Ulm School of Design and Lynda Benglis as point of departure for displays that included textile works, objects, photographs and large-scale installations.

Matti Braun's work is characterized by a constant negotiation between concrete references and general allusions, between poetic ephemerality and an uncanny sense of visceral immediacy.

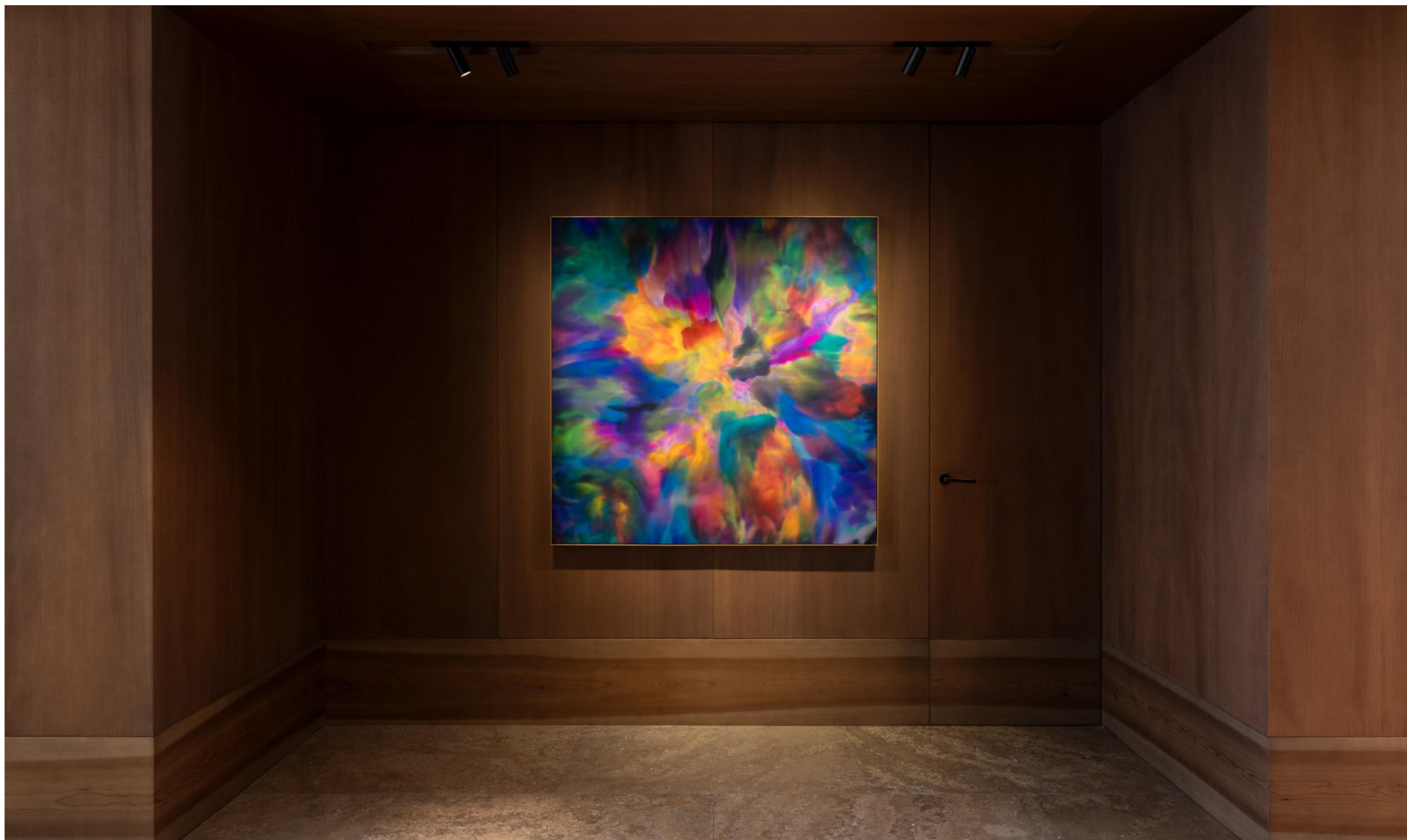
Institutional solo exhibitions include: **A Lost Future: Matti Braun**, The Rubin Museum of Art, New York (2018–19); **Lak Sol**, Kunstverein Heilbronn, Heilbronn (2016); **Gost Log**, Arnolfini, Bristol (2012); **Salo**, Kunstverein Braunschweig, Braunschweig and La Galerie – Contemporary Art Center, Noisy-le-Sec (2010); **Kola**, Kunstmuseum Liechtenstein, Vaduz (2009); **Özurfa**, Museum Ludwig, Cologne and Museion – Museum of Modern and Contemporary Art, Bolzano (2008).

Selected group exhibitions include: **“Extraordinary Form” Abstract and non-figurative art from Miettinen Collection, 2000s – Present**, Miettinen Collection, Berlin (2023); The 9th Beijing Biennial, Beijing (2022); **Dip in the past**, Lenbachhaus, Munich (2022); **Ink Dreams**. Selections from the fondation INK collection, LACMA, Los Angeles (2021); **MONOCULTURE**, M HKA, Museum of Contemporary Art, Antwerp (2020); **Glass and Concrete. Manifestations of the Impossible**, Marta Herford, Herford (2020); **40,000 – A Museum of Curiosity**, Fellbach Triennale, Fellbach (2019); **A Lost Future. Shezad Dawood, The Otolith Group, Matti Braun**, Rubin Museum of Art, New York (2018); **Selection of works from the NMNM collection**, acquired with the support of UBS (Monaco) S.A., NMNM–Villa Paloma, Monaco (2018); **Chaos and Awe. Painting for the 21st Century**, Frist Art Museum, Ingram Gallery, Nashville (2018); **Die Kraft der Fotografie**, Museion – Museum of Modern and Contemporary Art, Bolzano (2016); **Bilder zwischen den Zeilen**, Salon Dahlmann, Berlin (2014); **Wiederholen**, Westfälischer Kunstverein, Münster (2014); **KIASMA Hits**, KIASMA, Helsinki (2014); **Black Sun—Alchemy**, Diaspora And Heterotopia, Devi Art Foundation, Gurgaon (2014); **Made in Germany Zwei**, Sprengel Museum, Hannover (2012).

Braun's work is represented in the collections of Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland, Berlin; Finnish National Gallery, Helsinki; Kunstmuseum Liechtenstein, Liechtenstein; LACMA – Los Angeles Museum of Art, Los Angeles; Ludwig Forum für Internationale Kunst, Aachen; Museion – Museum of Modern and Contemporary Art, Bolzano; Pinakothek der Moderne, Munich, among others.

Cover, exhibition view: **Matti Braun, Lak Bo**, Studio Liaigre, Paris (2024)

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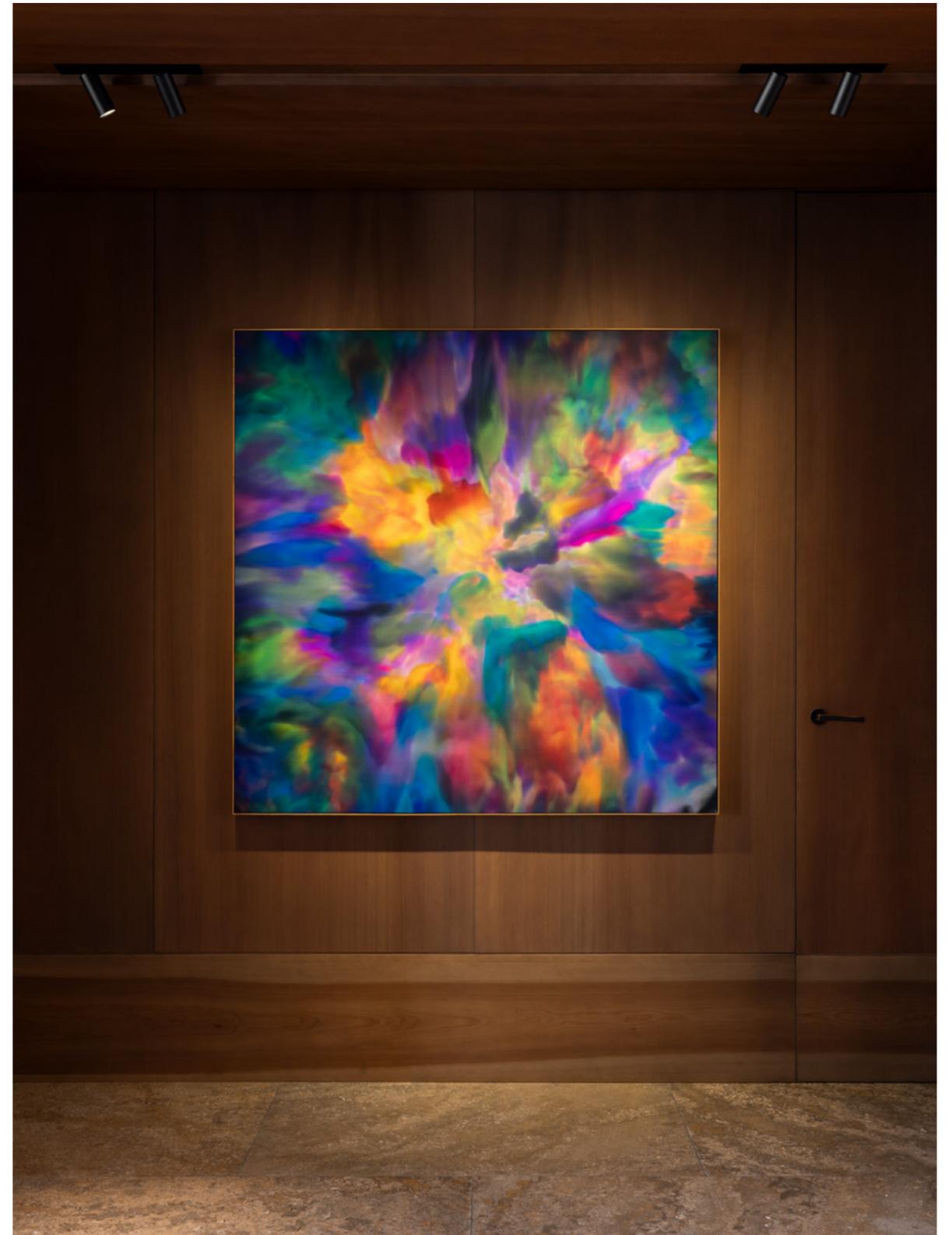


On the wall: Matti Braun, **Untitled**, 2024, silk, dye and elm wood frame, 130 x 130 cm (51 1/8 x 51 1/8 in) (unframed) 131 x 131 x 4,3 cm (51 5/8 x 51 5/8 x 1 3/4 in) (framed) (MB 696)  
Exhibition view: **Matti Braun, Lak Bo**, Studio Liaigre, Paris (2024)

## SILK WORKS, 2014/2024

The works belong to Matti Braun's series of seamless color progressions on silk. Because of their intense coloration, these works are technically extremely demanding to produce.

The dye process has its roots in the artist's investigation and appropriation of traditional techniques of textile production often used for religious or ritualistic purposes but unlike his earlier patola or batik series they no longer show the iconographic traces of their sources. There is a palpable tension between the work's restraint and its hypnotic lushness created by the combination of apparently simple means and the complexity of their creation, both the extensive references to the artist's project of investigating historical and cultural phenomena and the more immediate curiosity of how the seamless color modulations are created.



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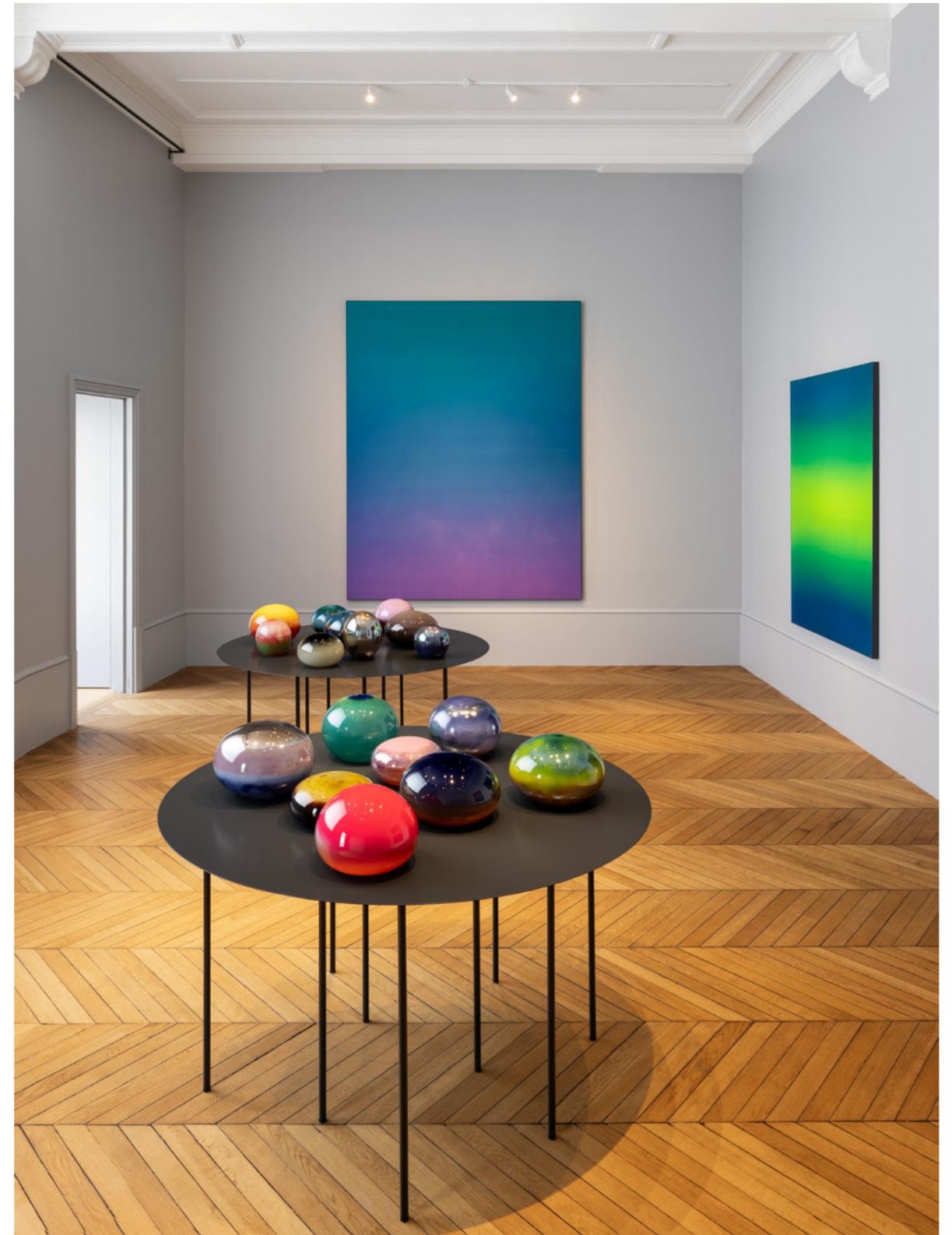
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## GLASS WORKS, 2022/2023

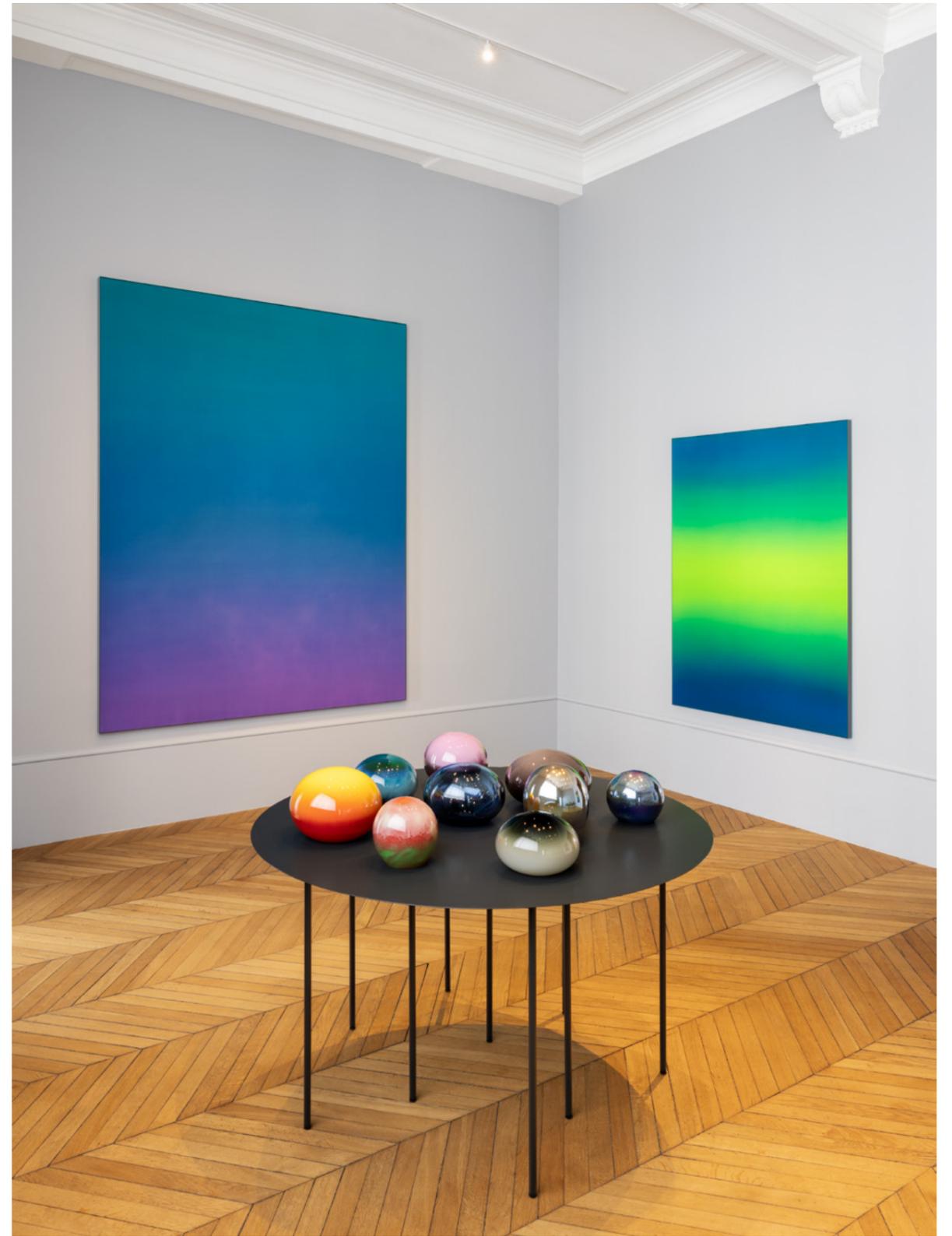
The mouth-blown glass object plays with its hybrid status as sculpture and product of craftsmanship and with the tension that has traditionally existed between these two areas of production - that of art and of crafts. At the same time, Matti Braun's glass works also draw on a tightly woven web of references and associations characteristic of the artist's practice: an early glass work was used as prop in his staging of *The Alien*. In addition, the translucent objects recall eyes, and especially the protruding "bug" eyes found in popular representations of the exaggerated physiognomy of alien creatures. On a material level, glass in effect is made from sand, another recurring element of Braun's exhibitions, and its color remains true: the color of a glass shard from thousands of years ago will not fade or discolor, just as the color of these sculptures by Matti Braun will last into the distant future, akin to time travelling visitors, out of the artist's control to determine their interpretation and fate.



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