



keystone editions



matt saunders

## **Matt Saunders - Malina 1, 2, 3 and Haus Poelzig**

While insistently studio-based, my work often ventures into the uncertain terrain between media. A fascination with the moving image—and by extension the uncanny repetitions and mobility of images in general—finds expression in works that hinge on their particular embodiments, the specific materials and means of their making. Animated films are fast-paced and staccato, but ask the viewer to see them as process-oriented abstractions, more to do with the hand than the lens. Still photos, made with painted “negatives” of oil on linen or plastic, come in series and exist in a kind of animated flux, between media and between instants.

Photolithography offered the possibility to work with still and moving images in an experimental way, as the plate could be exposed to an entire video sequence, not just a single frame. We started with a short clip—an animation of about 12 ink drawings—and ran it in a loop to expose several photolithographic plates, each slightly differently: dropping frames, changing exposure times and developing the plates with brushes, idiosyncratically, by hand. Some of the plates were reworked with acetone and they all were printed, layered in different combinations, to strive for a push-pull of frozen motion and a family of related but quite varied prints.

The first group of prints, **Malina**, draws from the film by Werner Schroeter (adapted by Elfriede Jelinek from the novel by Ingeborg Bachmann.) The unnamed heroine, who spins in the film around a center in crisis, is more or less discernable in each of the three prints, all of which are made from a series of drawings of a momentary scene in the film: a quick, indecisive turn; a complete rotation around the character.

**Haus Poelzig** layers a different type of animation. A single drawing—in this case the Berlin villa of the architect Hans Poelzig, designed by his wife and collaborator Marlene Moeschke-Poelzig—is exposed many times with broadly different developing, for a sequence in which the mostly stable architecture is caught up in a flexing and imperfect space. The photolithographic plates, further subjected to interruptions, erasures and even scale shifts, heighten these disjunctions. The home of Poelzig, a famously changing and visionary architect who was equally influential in his set designs for Expressionist films as in his modern industrial campuses, starts to transform into something else.



**Malina 1** (2016)

Edition 15

5-colour lithograph

60 cm x 83.5 cm

Printed by Ulrich Kühle



**Malina 2 (2016)**

Edition 15

5-colour lithograph

60 cm x 83.5 cm

Printed by Ulrich Kühle



**Malina 2 (2016)**

Edition 15

6-colour lithograph

60 cm x 83.5 cm

Printed by Ulrich Kühle



**Haus Poelzig** (2016)

Edition 15

3-colour lithograph

63 cm x 81.5 cm

Printed by Ulrich Kühle

## **Matt Saunders**

1975, Tacoma, U.S.A.. Lives and works in Cambridge, U.S.A. and Berlin, Germany.

### **Education**

- 2002 Yale University School of Art, New Haven, (M.F.A. Painting/Printmaking)  
1997 Harvard College, Cambridge, (B.A. Summa Cum Laude in Visual and Environmental Studies)

### **Awards**

- 2015 Rappaport Prize  
2013 Prix Jean-François Prat  
2009 Louis Comfort Tiffany Foundation

### **Solo Exhibitions** (*selection*)

- 2016 Inondé, Marian Goodman Gallery, Paris  
Two Worlds, Blum & Poe, Tokyo  
2015 Poelzig, Marian Goodman Gallery, New York  
A Year with 17 Moons, Niels Borch Jensen Gallery, Berlin  
2014 Neon in Daylight, Blum & Poe, Los Angeles  
A Step Away From Them, Marian Goodman Gallery, Paris  
Slow Fading Hand, Martin Asbaek Gallery, Copenhagen  
2013 Hosierey 34, Harris Lieberman, New York  
2012 Century Rolls, Tate Liverpool, UK  
2011 Marian Goodman Gallery, Paris  
China in Nixon, Blum & Poe, Los Angeles  
2010 Parallel Plot, Renaissance Society at the University of Chicago  
People on Sunday, Harris Lieberman, New York  
Occasionals and Danger Men, Galerie Analix Forever, Geneva  
Buster, Clockwork, Berlin  
2009 Binsey Poplars, Harris Lieberman, New York  
2008 Censor's Cuts, Andreas Grimm Gallery, Munich  
2007 Hertha, second book, Galerie Analix Forever, Geneva  
Prison Scene, Martin Asbaek Projects, Copenhagen

### **Group Exhibitions** (*selection*)

- 2016 Double-Take, Drawing Room, London  
2015 Images That Speak, Presentation House, Vancouver  
2014 Collections installation, Museum of Modern Art, New York  
Cinema & Painting, Adam Art Gallery, Victoria University of Wellington, New Zealand  
The Material Image, Marianne Boesky Gallery, New York  
2013 Test Pattern, Whitney Museum of American Art, New York  
Linde Family Wing for Contemporary Art, Museum of Fine Arts, Boston (installed through 2015)  
2012 Still, Frith Street Gallery, London, curated by Peter Fleissig  
2012 de Cordova Biennial, de Cordova Museum, Lincoln, Massachusetts  
2011 Plot for a Biennial, Sharjah Biennial  
The More Things Change, San Francisco Museum of Modern Art  
The Anxiety of Photography, Aspen Art Museum, Aspen, Colorado  
2009 Untitled (History Painting): Painting and Public Life in the 21st Century, University of Michigan Museum of Art  
2008 Freeway Balconies, Deutsche Guggenheim, Berlin, curated by Collier Schorr  
Passageworks: Contemporary Art from the Collection, San Francisco Museum of Modern Art

### **Public Collections**

Museum of Modern Art, New York / Whitney Museum of American Art / Guggenheim Museum / Tate Britain /  
San Francisco Museum of Modern Art / UCLA Hammer Museum / Museum of Fine Arts, Boston / Harvard Art Museum /  
Yale University Art Gallery / Museum Brandhorst, Munich / Istanbul Modern / Deutsche Bank Collection

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