

# GLADSTONE 64

**Matthew Barney**

*Embrasure*

130 East 64th Street, New York

October 26 – December 21, 2019

Opening October 26, 2:30 – 4:30pm

Gladstone Gallery is pleased to present *Embrasure*, an exhibition of new drawings, etchings, and sculpture by Matthew Barney. The works in *Embrasure* draw from the narratives, processes, and imagery introduced in Barney's latest project *Redoubt*, while expanding on its allegorical and cosmological themes.

Barney's 2018 film *Redoubt* is set on a wolf hunt in Idaho's rugged Sawtooth Mountains, continuing the artist's long-standing preoccupation with landscape as both setting and subject. *Redoubt* adopts the ancient myth of Diana, goddess of the hunt, and Actaeon, a hunter who trespasses on her, as its narrative framework. In *Redoubt*, an Engraver, played by Barney, creates a series of plein-air drawings on copper plates as he stalks Diana and her attendants. An Electroplater in a remote laboratory subjects them to a chemical process that transforms the Engraver's drawings: each plate is immersed in an electroplating solution, causing copper growths to form on the engraved lines. Her actions, undertaken with a ritualistic focus, transform the engravings into talismanic objects, connecting them to Barney's work in drawing, sculpting, and performance.

The drawings in *Embrasure*, made with graphite and charcoal in the artist's richly colored plastic frames, take the characters, sites, and iconography of *Redoubt* as points of departure into a world more ominous and strange. In these intricate drawings, Diana is rendered as a fierce deity, replete with tactical gear; Actaeon, whose mythical death is only a subtext in *Redoubt*, is here fully transformed and impaled on a burnt tree. Ornate fortresses of war allude to the military architecture that inspired this new project and its title; elevation maps are abstracted into feverish patterns. Barney's fascination with the topography of Idaho is equaled here by a fixation on the celestial landscape, as the Lupus constellation – the wolf – appears in several drawings.

In *Embrasure*, Barney also debuts a series of etchings that combine traditional printmaking processes with the electroplating technique developed in *Redoubt*. In this case, a network of copper is propagated through minute pores in the paper etchings, creating nodules that partially obscure the engraved lines.

In addition to the works on paper, Barney presents a new sculpture, which he made with a tree harvested from a forest fire area in the Sawtooth Mountains. The work was made by pouring molten brass and copper into a hollowed-out recess in the tree, creating a unique cast that layers the two metals in an unrepeatably organic form.

Concurrent to the exhibition at Gladstone, New York's Film Forum will host the theatrical release of *Redoubt*, which will play from October 30 through November 12, 2019. In early 2020, Landmark's Nuart Theatre will host the Los Angeles premiere of the film, followed by additional screenings around the country to be announced soon.

Matthew Barney was born in San Francisco in 1967 and lives and works in New York. Barney's most recent project, *Redoubt*, premiered at the Yale University Art Gallery on March 1, 2019, and is currently on view at the UCCA Center for Contemporary Art, Beijing, China through January 12, 2020. Additional one-person exhibitions include: *THE CREMASTER CYCLE*, organized by the Solomon R. Guggenheim Museum, New York and traveled to Museum Ludwig, Cologne and Musée d'Art Moderne de la Ville de Paris; *DRAWING RESTRAINT*, organized by the 21st Century Museum for Contemporary Art, Kanazawa, Japan and traveled to Leeum Samsung Museum of Art, Seoul; San Francisco Museum of Modern Art; Serpentine Gallery, London; and Kunsthalle Vienna; and *RIVER OF FUNDAMENT*, organized by Haus der Kunst, Munich and traveled to The Museum of Old and New Art, Tasmania, and the Museum of Contemporary Art, Los Angeles. Barney has received numerous awards including the Aperto prize at the 1993 Venice Biennale; the Hugo Boss Award in 1996; the 2007 Kaiser Ring Award in Goslar, Germany and the San Francisco International Film Festival's Persistence of Vision Award in 2011.

Andro Wekua  
515 West 24th Street  
November 1 – December 21

Anne Collier  
12 Rue du Grand Cerf  
November 8 – December 21

For further information, please contact Andrew Huff: [ahuff@gladstonegallery.com](mailto:ahuff@gladstonegallery.com)  
New York gallery hours: Tuesday–Saturday, 10am–6pm  
Brussels gallery hours: Tuesday–Friday, 10am–6pm and Saturday, 12pm–6pm