

GLADSTONE

Matthew Barney presents *Embrasure* at Gladstone

New drawings, etchings, and sculpture build on Barney's *Redoubt*, bringing together landscape, ritual, and myth into a unified body of work

Gladstone 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.

Exhibition Details

Embrasure

G L A D S T O N E

October 26 – December 21, 2019
130 East 64th Street
New York, NY 10065

About Matthew Barney

Matthew Barney (b. 1967, San Francisco, California) lives and works in New York. His work has been the subject of numerous solo exhibitions worldwide, including *SECONDARY* at the Cartier Foundation, Paris in 2024 and *REDOUBT*, which premiered at the Yale University Art Gallery in 2019, and traveled to the UCCA Center for Contemporary Art, Beijing, China. Additional institutional exhibitions include *THE CREMASTER CYCLE*, organized by the Solomon R. Guggenheim Museum, New York in 2004 and traveled to Museum Ludwig, Cologne and Musée d'Art Moderne de la Ville de Paris; *DRAWING RESTRAINT 9*, organized by the 21st Century Museum for Contemporary Art, Kanazawa, Japan in 2005 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 in 2014 and traveled to The Museum of Old and New Art, Tasmania, and the Museum of Contemporary Art, Los Angeles. Barney has received several 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. Barney was named an honorary member of the American Academy of Arts and Letters in 2024.

About Gladstone Gallery

Gladstone is recognized for its embrace of experimentation and visionary practices. The gallery has long been an active partner with artists pursuing catalytic ideas and engaging with pressing issues. Headquartered in New York, Gladstone's impact extends globally with galleries in Brussels and Seoul, enabling it to present new bodies of work and evolve its program to advance the practices and reach of its artists through time. Alongside its work with contemporary artists, the gallery is a steward of the legacies of pivotal historical artists and an advocate for the enduring power of their work. Gladstone is led by a team of partners who spearhead its long-term vision and program, building on the values of its founder Barbara Gladstone.

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