Gladstone and Sadie Coles HQ Return to Art Basel Unlimited with Co-Presentation of Works by Matthew Barney

Collaboration features drawings and sculpture inspired by Barney's 2018 film *Redoubt*

Gladstone and Sadie Coles HQ return to Art Basel Unlimited with a co-presentation of works by Matthew Barney. Inspired by the artist's 2018 film *Redoubt*, the presentation comprises eight drawings shown alongside the sculpture *Cosmic Hunt* (2020) from Barney's *Redoubt* series. Set against the backdrop of a wolf hunt in Idaho's rugged Sawtooth Mountains, *Redoubt* is structured around the ancient myth of Diana, goddess of the hunt, and Actaeon, the hunter who accidentally interrupts her during a moment of repose. The film and its accompanying sculptures and drawings continue the artist's long-standing preoccupation with landscape as both setting and protagonist. Art Basel Unlimited is open to the public from Thursday, June 18, through Sunday, June 21, with private previews from Monday, June 15, through Wednesday, June 17.

Cosmic Hunt draws on a family of myths in which a pursued animal is transformed into a star constellation, collapsing the distance between the vastness of the cosmos and the raw physicality of the Idaho wilderness. Elevated on a bipod, the sculpture's central barrel combines fractured bark, machined metal, and scaly sheathing, its hybrid form appearing at once industrial and feral. At its apex, the suspended body of a wolf recalls the film's central motif of the hunt, which unfolds across six choreographed movements that culminate in the animal's transformation into a constellation. Bristling fur merges with the sculpture's jagged surface, pierced throughout by tiny halo-like forms that suggest the moment matter gives way to astral image.

Complementing the sculptural elements of the presentation, Barney's drawings extend the narratives, processes, and iconography introduced in *Redoubt* while pushing further into its allegorical and cosmological terrain. Executed in graphite and charcoal and housed within the artist's richly colored plastic frames, the works take the film's characters, sites, and symbols as points of departure into a world increasingly hallucinatory and foreboding. Diana appears as a militant deity outfitted in tactical gear, while Actaeon is reduced to the embodiment of our voyeurism. Elsewhere, ornate fortifications evoke the architecture that informed both the project and its title, while elevation maps dissolve into dense, feverish abstractions. Barney's fixation on the topography of Idaho is matched by an equal preoccupation with the celestial sphere, as the Lupus constellation, the wolf, recurs throughout the drawings as both emblem and apparition.

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 Hayward Gallery, London and 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; *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; as well as exhibitions and performances at Schaulager, Basel, including *Prayer Sheet with the Wound and the Nail* (2010), *Future Present* (2015), and *Catasterism in Three Movements* (2021). 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 known for its commitment to artists whose prescient approaches and experimental practices have defined the contours of contemporary art. The gallery has long been an active partner in the cultivation of iconoclastic careers, fostering a roster of artists recognized for their ground-breaking contributions. Headquartered in New York and including outposts in both Brussels and Seoul, Gladstone's impact extends globally, enabling both the presentation of new bodies of work, and an amplification of the international reach of its artists. Alongside its work with contemporary artists, the gallery is steward to the legacies of pivotal historical artists and serves as an advocate for the enduring power of art. 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.

About Sadie Coles HQ

Sadie Coles HQ is a contemporary art gallery representing over sixty established and emerging international artists. The gallery opened in London in 1997, with its inaugural exhibition – of new paintings by American painter John Currin – presented in parallel with an offsite show by British artist Sarah Lucas, The Law. Since its inception, Sadie Coles HQ has operated from a variety of spaces, all in London, mounting numerous off-site projects and partaking in collaborative exchanges both in the city and abroad. The gallery frequently hosts emerging young galleries and curatorial projects in The Shop at Kingly Street, and a live events programme titled GARGLE. Sadie Coles HQ currently has three spaces; 62 Kingly Street in Soho, 8 Bury Street in St James's and since October 2025 a six-storey Georgian townhouse at 17 Savile Row, Mayfair.

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