



UCCA Announces “Matthew Barney: Redoubt”

From September 28 through December 15, 2019, UCCA will present “Matthew Barney: Redoubt,” a major new body of work realized between 2016 and 2019 that will mark the artist’s first solo exhibition in China. The exhibition includes a two-hour film, four monumental sculptures, more than forty engravings and electroplated copper plates, and an artist-conceived catalogue. The exhibition is currently on view at the Yale University Art Gallery through June 16, 2019. After its run at UCCA, it will travel to the Hayward Gallery in London where it will be on view from March 4 to May 10, 2020.

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Press material also available for
download from the UCCA website

The new artworks in “Redoubt” continue the artist’s notable shift in materials over the past decade, from the plastic and petroleum jelly of his early works to the cast metals that figured prominently in *River of Fundament*. With “Redoubt,” Matthew Barney (b. 1967, San Francisco, lives and works in New York) has combined traditional casting methods and new digital technologies with unprecedented techniques to create artworks of formal and material complexity and narrative density. The five monumental sculptures in the exhibition, for instance, derive from trees harvested from a burned forest in the Sawtooth Mountains of northern Idaho, near the artist’s childhood home. Molten copper and brass were poured through the trees, creating a unique cast of the core as the metal flowed inside. Each sculpture is a literal vestige of Idaho, with the remains of the tree being subsumed into the artwork.

The exhibition also includes engravings on copper plate that Barney made during the filming of *Redoubt*, as well as a series of electroplated copper reliefs that feature imagery from the film, such as the landscape of the Sawtooth Mountains or a wolf among the trees. The electroplates were made using a technique that Barney developed during production of the film, which he then refined and expanded in the studio. In this experimental method, an image was engraved into a copper plate coated with asphalt. The plate was immersed in an acid and copper solution and was subjected to an electrical current, causing copper growths to form out of the engraved lines. By altering the conditions in the electroplating tank—including current, heat, and chemical concentrations—the artist produced unique variations on each image. On the plates that were left longest in the electroplating bath, the copper accretions overtake the drawing, transforming the engravings into abstract reliefs and almost completely obscuring the image.



Redoubt was filmed in Idaho's rugged Sawtooth Mountains and continues Barney's longstanding preoccupation with landscape as both a setting and subject in his films. By layering classical, cosmological, and American myths about humanity's place in the natural world, *Redoubt* forms a complex portrait of the central Idaho region. Like most of Barney's previous films, *Redoubt* is without dialogue; but in a marked shift, Barney has more fully incorporated dance into the narrative of the film, allowing the characters to communicate choreographically. Throughout the film, the characters' movements are formalized into choreographies that echo, foreshadow, and interpret their encounters with wildlife. Eleanor Bauer, who also worked with Barney on *River of Fundament*, both performed in and choreographed *Redoubt*, in collaboration with K. J. Holmes, Sandra Lamouche, and Laura Stokes. All of the dance passages were filmed on location, and the relationship between site and movement is a recurring theme.

Structured as a series of six hunts that unfold over seven days and nights, *Redoubt* loosely adapts the myth of Diana, goddess of the hunt, and Actaeon, a hunter who accidentally trespasses on her and is punished. The Diana of *Redoubt* (Anette Wachter) is both the protector of the natural world and a predator in it—a present-day sharpshooter in the frigid Idaho wilderness. Accompanied by her attendants, the Calling Virgin (Eleanor Bauer) and the Tracking Virgin (Laura Stokes), Diana traverses the mountainous terrain in pursuit of the elusive wolf. The Engraver (Matthew Barney) happens upon the hunting outfit in the forest and begins stalking the trio, furtively documenting their actions in a series of copper engravings. He brings his plates to a remote trailer housing a rudimentary laboratory, where the Electroplater (K. J. Holmes) subjects them to an electrochemical transformation. In a pivotal scene near the end of the film, the Engraver encounters a sixth character, the Hoop Dancer (Sandra Lamouche, Bigstone Cree Nation), who rehearses a Native American dance in a nearby town. Her complex movement sequence unites her with the other characters across time and space, as the film progresses to a climactic moment of cosmic and terrestrial reversal.

Barney is among the most ambitious and provocative artists of our time, known for epic projects such as the "CREMASTER Cycle" (1994–2002). Both "Redoubt" and its related publication—which features essays by leading scholars of art history, dance theory, and environmental studies—speak to the artist's expansive interests. Exhibition curator Pamela Franks, Class of 1956 Director at the Williams College



Museum of Art, Williamstown, Massachusetts, and former Senior Deputy Director and Seymour H. Knox, Jr., Curator of Modern and Contemporary Art at the Yale University Art Gallery, says, “Barney’s intellectual and aesthetic frames of reference are wide-ranging: classical mythology as well as myths of the American West, modern choreography as well as contemporary Native American hoop dance, environmental science as well as wildlife biology, art history, cosmology, electrochemistry, and alchemy. The artist is equally adventurous in his approaches to materials and art making, with both casting and electroplating methods newly invented for *Redoubt*.”

UCCA Director Philip Tinari notes, “We are thrilled to be presenting this first exhibition of Matthew Barney’s work in China, where the artistic community has long regarded him as a pathbreaking inspiration. We are especially pleased to be showing a body of work that is at once artistically innovative and relevant to a wide range of contemporary questions and issues. We look forward to leading our visitors through this intriguing and complex exhibition.”

Exhibition Catalogue

UCCA will publish a Chinese version of the eponymous exhibition catalogue. This catalogue is a comprehensive representation of the project, using hundreds of stills and documentary photographs to track the film’s narrative. It also features lush images of the engravings, electroplated copper plates, and tree sculptures related to the project, as well as other images that inspired *Redoubt*. The volume is organized into six chapters mirroring the “hunt” structure of the film. Included are an introduction, a historical essay originally published in *National Geographic* in 1899 that discusses the relationship among forests, forest fires, and regrowth, and six essays—some lyrical, others more objective—that approach *Redoubt* through the disciplinary lenses of art history, ecology, and dance theory. Taking a cue from *Redoubt*’s mountainous setting, the overall design of the book evokes a field guide.

Exhibition Credits

The exhibition is made possible by the Janet and Simeon Braguin Fund. It is organized by Pamela Franks, Class of 1956 Director, Williams College Museum of Art, Williamstown, Massachusetts, and former Senior Deputy Director and Seymour H. Knox, Jr., Curator of Modern and Contemporary Art, Yale University Art Gallery.

Special Note



All hunting scenes in *Redoubt* were staged using special effects. Trained animals were provided by professional handlers, who monitored their safety and the conditions on set. Wild animals were filmed in their natural habitats.

Film Credits

Written and directed by Matthew Barney

Produced by Matthew Barney, Sadie Coles, and Barbara Gladstone

Director of Photography: Peter Strietmann

Music composed by Jonathan Bepler

Editor: Katharine McQuerrey

Producer: Mike Bellon

Production Design: Kanoa Baysa

Art Direction: Jade Archuleta-Gans

Diana: Anette Wachter

Calling Virgin: Eleanor Bauer

Tracking Virgin: Laura Stokes

Electroplater: K. J. Holmes

Engraver: Matthew Barney

Hoop Dancer: Sandra Lamouche

Choreographer: Eleanor Bauer

Additional choreography by Laura Stokes, K. J. Holmes, and Sandra Lamouche

About Yale University Art Gallery

The Yale University Art Gallery, the oldest college art museum in the United States, was founded in 1832 when the patriot-artist John Trumbull gave more than 100 of his paintings to Yale College. Since then its collections have grown to more than 250,000 objects ranging in date from ancient times to the present.

artgallery.yale.edu

About UCCA

UCCA Center for Contemporary Art is China's leading contemporary art institution. Committed to the belief that art can deepen lives and transcend boundaries, UCCA presents a wide range of exhibitions, public programs, and research initiatives to a public of more than one million visitors each year. UCCA Beijing sits at the heart of the 798 Art District, occupying 10,000 square meters of factory chambers built in 1957 and regenerated in 2019 by OMA. UCCA Dune, designed by Open Architecture, lies beneath the sand in the seaside enclave of Aranya in Beidaihe. Formally accredited as



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Center for Contemporary Art

a museum by the Beijing Cultural Bureau in 2018, UCCA also operates non-profit foundations, licensed by the Beijing Bureau of Civil Affairs and the Hong Kong government. UCCA's commercial ventures include the retail platform UCCA Store, the children's education initiative UCCA Kids, and collaborations and projects under the rubric UCCA Lab. Opened in 2007 and revived by a committed group of Chinese and international patrons in 2017, UCCA works to bring China into global dialogue through contemporary art.

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