

# Press Release

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## **MATTHEW BARNEY: *DRAWING RESTRAINT***

July 2 – August 25, 2005



***DRAWING RESTRAINT*** is an exhibition by Matthew Barney which will open on July 2, 2005 at The Museum for the 21<sup>st</sup> Century in Kanazawa, Japan. This exhibition will survey the ***DRAWING RESTRAINT*** projects of performance, video, sculpture, and drawing (1987-2005), and will premier ***DRAWING RESTRAINT 9***, a film and sculpture project which is currently in production. The exhibition will travel to Leeum, Samsung Museum of Art, Seoul, Korea, 13 October, 2005 – 8 January, 2006, and to San Francisco Museum of Modern Art, 23 June –19 September, 2006.

*DRAWING RESTRAINT* has been Mathew Barney's continuous project since 1987. The works were inspired by the condition of hypertrophy, where the muscles of the body develop strength and size when placed under resistance. As Barney explains, "The *DRAWING RESTRAINT* project proposes resistance as a prerequisite for development and a vehicle for creativity."

## THE EXHIBITION

The exhibition is constructed with *DRAWING RESTRAINT 1 to 8*, comprised of video, photographs, and sculpture; and the new *DRAWING RESTRAINT 9*, consisting of sculpture, photographs, video, and films. Using the differently proportioned gallery spaces of 21<sup>st</sup> Century Museum of Contemporary Art, Kanazawa, Barney designed a bold exhibiting construction connecting between galleries. His other work, *the Path*, representing three elements of condition, situation, and production, which is the origin of the *DRAWING RESTRAINT* series, will be also exhibited.

*DRAWING RESTRAINT 1 to 6* are based on Barney's solo performances and drawings, created while some parts of his body are under restraints. In *DRAWING RESTRAINT 1 and 2*, Barney drew running up an incline while strapped with an elastic band.

In *DRAWING RESTRAINT 3*, he lifted a barbell cast in petroleum wax and petroleum jelly. The chalk powder covering the grip fell and documented the act as drawings. In *DRAWING RESTRAINT 6*, the artist drew a self-portrait on the ceiling while jumping from a slightly angled mini-trampoline.

*DRAWING RESTRAINT 7* is a three channel video installation. The narrative takes place in a limousine entering Manhattan, while a hairless satyr chases his tail in the front seat, and in the back seat, two developed satyrs – one ram and one ewe – wrestle. Using the tip of the ram's horn the ewe attempts to draw a ram horn in the condensation on the sunroof. This is an installation constructed with photographs and sculpture with the theme of the changing roof, drawn by satyrs.

*DRAWING RESTRAINT 8* is composed of eight elegant transparent vitrines with cabriole legs. Inside the vitrines, drawings are framed and nylon fiber substance, which looks like mold, growing between the frames. As Barney



Matthew Barney  
Drawing Restraint 1  
1987

Documentation Still  
Copyright Matthew Barney 1987  
Photo: Michael Rees  
Courtesy Gladstone Gallery, New York



Matthew Barney  
Drawing Restraint 7  
1993

Production Still  
Copyright Matthew Barney 1993  
Photo: Michael James O'Brien  
Courtesy Gladstone Gallery, New York

said, “In *DRAWING RESTRAINT 8* stored energy is sacrificed for eroticism and the body begins to atrophy.” The theme of eroticism continues on to *DRAWING RESTRAINT 9*.



Matthew Barney  
Drawing Restraint 8: Natal Cleft  
2003

Collection of 21st Century Museum of Contemporary  
Art, Kanazawa

*DRAWING RESTRAINT 9* is a site-specific work that draws its inspiration from Japanese culture. It includes film, photography, and three new pieces of sculpture. *Flensing Deck* is a large piece of sculpture that originates from an image of a ramp where a whale is being pulled out of the sea, and onto land. *Cetacea* is a cast thermal plastic work, molded from the central character of the *DRAWING RESTRAINT 9* narrative, a 25 ton, elliptical casting of petroleum jelly poured on the aft deck of a Japanese whaling ship. *Ambergris* is an oblong cast block of shrimp shells, making reference to the waste substance from a whale, which was once treasured as the key ingredient in perfume.

*DRAWING RESTRAINT 9* is film with no dialogue. It is an abstract fairy tale carried by striking visuals and music, which draws its inspiration from Japanese cultural tradition, the history of petroleum-based energy, and the evolution of the whale. Framed within the Japanese whaling tradition, the story draws an elliptical connection between prehistoric fossil fuel, the prehistoric land mammal as a pre-condition for the modern whale, whale oil as a primary energy source, and the contemporary condition of the diesel fueled factory ship.

*DRAWING RESTRAINT 9* begins with a procession at a Japanese oil refinery, where a tanker truck loaded with molten petroleum jelly is paraded from the factory gates down to the local harbor. The tanker is led by oxen, horses, deer, and wild boar and is flanked by hundreds of Japanese revelers as it arrives abreast an enormous factory whaling ship. The hot petroleum jelly has been delivered to the ship in port, where it is pumped into a massive, open mold on the aft deck. The ship departs for the Antarctic, and over weeks the mass of petroleum jelly cools. The cured surface of the jelly casting becomes a provocative reflection of the changing condition of the seas. Whale processing methods and tools are used to manipulate sculpture and the story culminates with the de-molding of the sculpture as the ship reaches the Southern Ocean, with the backdrop of luminous icebergs.

The evolution of the petroleum jelly sculpture on the processing deck is mirrored by a love story which is unfolding on the second deck of the factory ship. The simple choreography of a traditional Japanese tea ceremony is the backdrop for an occidental couple who are falling in love as they are ritualistically served bowls of tea by a tea master. As the voyage ensues, the tearoom itself becomes the tea bowl, as it slowly fills up with warm fluid. The young couple become enveloped in the fluid and slowly transform into whales as the film ends.

Björk composed the music for the film. She fused traditional Japanese instruments, like the *sho* and a *Noh* artist's voice performance, with her own musical palette to create the complex arrangements for the songs.



Matthew Barney  
Drawing Restraint 9  
2005  
Production Photograph  
Copyright 2005 Matthew Barney  
Photo: Chris Winget  
Courtesy Gladstone Gallery, New York

## **MATTHEW BARNEY PROFILE**

Matthew Barney was born in San Francisco in 1967. In 1991, he graduated from Yale University. Since then, he has created work that fuses sculptural installations with performance and video. His singular vision foregrounds the physical rigors of sport and its erotic undercurrents to explore the limits of the body and sexuality. He is best known as the creator of the CREMASTER films, a series of five visually extravagant works created out of sequence. The films are a grand mixture of history, autobiography, and mythology, an intensely private universe in which symbols and images are densely layered and interconnected. The resulting cosmology is both beautiful and complex. Matthew Barney won the prestigious Europa 2000 prize at the 45th Venice Biennale in 1993. He was also the first recipient of the Guggenheim Museum's Hugo Boss Award. Matthew Barney lives and works in New York City.

### Public collection (selected)

MOMA, New York / Solomon R. Guggenheim Museum, New York / Whitney Museum of American Art, New York / Dallas Museum of Art, Dallas / MCA Chicago / Walker Art Center, Minneapolis / Tate Gallery, London / Astrup Fearnley Museet, Oslo

## **THE PUBLICATIONS**

The *DRAWING RESTRAINT 9* exhibition catalogue will include the images of the film, sculpture and photographs exhibited as well as inspirational sources, references and study drawings, as guidance and reference to understand the work. 120 out of the total 150 pages are color photographs. Texts are written by Luc Steels, scientist specialized in artificial intelligence; Shinichi Nakazawa, theologian and folklorist; and Yuko Hasegawa, the curator of the exhibition. The Japanese and English versions of the catalogue will be published by UPLINK Co. and the English version will be distributed by Walther König outside of Japan.

During the same time, a book on *DRAWING RESTRAINT 1-8* will be published by Walther König. It is written by Francis McKee. The book includes an interview of Matthew Barney by Hans Ulrich Obrist. This book will be published as vol. 1. Volume 2 will feature images and texts from *DRAWING RESTRAINT 9*.

- UPLINK Co. <http://uplink.co.jp>

## MATTHEW BARNEY: DRAWING RESTRAINT

date: July 2 – August 25, 2005  
closed on July 4, 11 and 19  
place: The 21st Century Museum of Contemporary Art, Kanazawa  
(Director: Yutaka Mino, Exhibition Curator: Yuko Hasegawa)  
opening hours: 10a.m. – 6p.m. (10a.m – 8a.m. on Fridays and Saturdays)  
admission for exhibition:  
adult; 1000 yen, university student; 800 yen, elementary, junior high  
and high school student; 400 yen, elder than 65 years old; 800 yen

Organized by 21<sup>st</sup> Century Museum of Contemporary Art, Kanazawa, The Asahi Shimbun Company  
Patronized by Embassy of the United States Japan  
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This exhibition is conceived by the 21st Century Museum of Contemporary Art, Kanazawa, Japan, co-organized by the 21st Century Museum of Contemporary Art, Kanazawa and Leeum, Samsung Museum of Art, Seoul Korea and presented by the San Francisco Museum of Modern Art.

### other exhibition venues:

Leeum, Samsung Museum of Art, Seoul, Korea (Oct 13, 2005 – Jan 8, 2006),  
San Francisco Museum of Modern Art (Jun 23 – Sep 19, 2006)

### RELATED EVENTS:

#### Film screening “Drawing Restraint 9”

date: everyday except on July 4, 11 and 19  
place: Theater 21 (July 5-7, 12-18, Aug 1-25),  
cinemonde (July 2 and 3)  
admission: adult 1000 yen, university student 800 yen,  
elder than 65 years old 800 yen  
\* Admission for cinemonde is 1000 yen. Tickets on sale at cinemonde.  
cinemonde: Korinbo109 dept store 4<sup>th</sup> Floor Tel: +81-(0)76-220-5007

#### Matthew Barney Lecture

date: Saturday July 2 16:00-17:30  
place: Lecture Hall  
advance application needed, permitted 90 people  
admission: Free

\*Prior application is necessary.

Please send a double postal card written **address, name, age, telephone number** to the address below.

It becomes lot in case of a lot of application.

Postmark effective on June 18.

The lot result will be sent by June 28.

## **FOR PRESS INFORMATION :**

Hiroaki Ochiai / Aya Okada  
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## **ACCESS TO KANAZAWA**

### From Tokyo

<Flight>

Tokyo (Haneda) ~ Komatsu [1 hour]

From Komatsu Airport, take shuttle bus to “Korinbo” Bus stop [50 min]

<Train>

(Joetsu Shinkansen Super Express)

Take “Toki” at Tokyo, and transfer to “Hakutaka” at Echigo-yuzawa  
[4 hours 59 min]

(Tokaido shinkansen Super Express)

Take “Hikari” at Tokyo, and transfer to “Shirasagi” at Maibara  
[5 hours 5 min]

### From Osaka

“Super Raicho (Thunderbird)” Express Train [2 hours 30 min]

“Raicho” [2 hours 50 min]