

堡垒词典

Redoubt Glossary

马修·巴尼：堡垒

Matthew Barney:
Redoubt

2019.9.28 – 2020.1.12



尤伦斯当代艺术中心
Center for Contemporary Art

马修·巴尼：堡垒

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展览“马修·巴尼：堡垒”呈现美国当代艺术家马修·巴尼历时四年创作的最新作品。马修·巴尼的作品充满奇思幻想，以复杂的叙事语言、对于不同媒介的创造性处理手法而知名。在这组创作于 2016—2019 年的系列作品中，巴尼对于神化传说、自然风貌与生存状态的主题进行了史诗般的探索，并在其中融合了他特有的实验性创作手法。整个作品的核心是拍摄于锯齿山脉，时长为 2 小时的影片，该影片延续了巴尼长期以来在影像作品中对于风景——既作为布景，也是主题本身——的关注。《堡垒》围绕在山区里为期六天的猎狼行动展开，影片中的六位人物在此期间发生了一系列神秘的相遇与冲突。

此次展出的作品包括一系列红铜雕版、电镀铜版以及 5 件巨型雕塑，艺术家以影片的叙事、背景和主题为起点，意图探索更为广义的形式与物质主题。为了制作电镀铜版，巴尼采用了一种特殊技术，将雕刻过的红铜版浸入电解液中，随着浸泡时间的变化，铜版上出现不同程度的铜堆积物，将原本二维的平面转化为起伏的浮雕，图像由此变得模糊。制作雕塑所用的大树来自锯齿山脉的森林火灾地区，巴尼将融化的金属倒入其中浇铸成树雕，由此将壮阔的山地景观引入展厅之中。构成树雕的黄铜与红铜材质与影片狩猎过程中频频出现的子弹与弹壳相呼应。在本次展览中，巴尼根据 UCCA 的建筑空间特别打造了一件全新树雕，作品直立高耸的造型几乎触达大展厅的天花板。这棵树雕上部的枝干生动展现了烧焦树木的脆弱形态，其粗壮的底座和绳索则呼应着“堡垒”本身的军事隐喻。

通过电影、雕版画、电镀版和雕塑的整体形式，“马修·巴尼：堡垒”超越了具体的地域限制，试图探寻人类在自然世界中的位置。

“马修·巴尼：堡垒”于耶鲁大学美术馆首展，由珍妮特与西蒙·布拉金基金与罗伯特·雷曼（1913 届学士）慈善基金提供支持。帕米拉·弗兰克斯是此次展览的策展人，她现任威廉姆斯学院美术馆 1956 级馆长，曾担任耶鲁大学美术馆高级副馆长，小西蒙·H·诺克斯现当代艺术策展人。感谢 UCCA 战略合作伙伴巴可提供独家展览放映设备支持，真力提供独家展览音响设备支持。感谢 UCCA 基金会理事会、UCCA 当代委员会、UCCA 青年委员会，以及战略合作伙伴阿那亚、多乐士、彭博、Clivet 中央空调、以及百威啤酒的大力支持。

“Matthew Barney: Redoubt” presents the latest project of the visionary American artist, known for his complex storytelling and an inventive handling of a wide variety of media. In this series of works, undertaken from 2016 – 2019, Barney tackles epic themes of myth, landscape, and survival, all with his characteristically experimental approach. At the core of the project is a two-hour film set in Idaho’s Sawtooth Mountains, which continues Barney’s longstanding preoccupation with landscape as both setting and subject in his films. *Redoubt* centers on a six-day wolf hunt in the mountain wilderness, following six characters as they engage in a series of mysterious confrontations.

The artworks in the exhibition—including a series of engravings on copper, a related group of electroplates, and five monumental sculptures—take the film’s story, setting, and themes as points of departure for exploring a broader set of formal and material concerns. To make the electroplates, the artist developed a technique in which he submerged engraved copper plates in an electrochemical bath, allowing accretions to grow for variable amounts of time, transforming the plate into relief and often obscuring the image. The sculptures, cast by pouring molten metal through trees harvested from a wildfire-scorched forest in the Sawtooths, bring the scale of the majestic mountain landscape into the gallery. The brass and copper of the trees echo those of the bullets and shell casings that populate the film’s hunt. For the presentation at UCCA, Barney has made a new, vertical tree, which reaches the ceiling of the Great Hall. This sculpture’s upper limbs capture the fragile recesses of the deeply burned tree, while its monumental base and rope snare evoke the military connotations of the term “redoubt.”

Through this ensemble of forms—film, engraving, electroplate, sculpture—“Matthew Barney: Redoubt” reaches beyond a specific site and speaks to humankind’s place in the natural world.

“Matthew Barney: Redoubt” was first organized by the Yale University Art Gallery and made possible by the Janet and Simeon Bragun Fund and the Robert Lehman, B.A. 1913, Endowment Fund. It is curated by Pamela Franks, Class of 1956 Director, Williams College Museum of Art, and former Senior Deputy Director and Seymour H. Knox, Jr., Curator of Modern and Contemporary Art, Yale University Art Gallery. UCCA Strategic Partner Barco provides exclusive film projection support and Genelec provides exclusive audio equipment support. UCCA also thanks the members of the UCCA Foundation Council, the UCCA Contemporary Circle, and the UCCA Young Associates, as well as Strategic Partners Aranya, Dulux, Bloomberg, Clivet, and Budweiser for their support.

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《堡垒》电影作品放映时间

Redoubt film screening schedule

周一至周五 / Mon-Fri

10:30-12:30

15:00-17:00

周六、周日 / Sat, Sun

10:30-12:30

13:30-15:30

16:30-18:30



马修·巴尼，《堡垒》，2018，静帧影像。版权归马修·巴尼所有，图片由格莱斯顿画廊（纽约，布鲁塞尔）和赛迪 HQ 画廊（伦敦）提供。摄影：雨果·格兰迪尼。

Matthew Barney, *Redoubt*, 2018, Production still. © Matthew Barney, courtesy Gladstone Gallery, New York and Brussels, and Sadie Coles HQ, London. Photo: Hugo Glendinning.

请扫描二维码，收听“马修·巴尼：堡垒”中英文语音导览。

Scan the QR code to listen to the complete audio
guide for “Matthew Barney: Redoubt.”



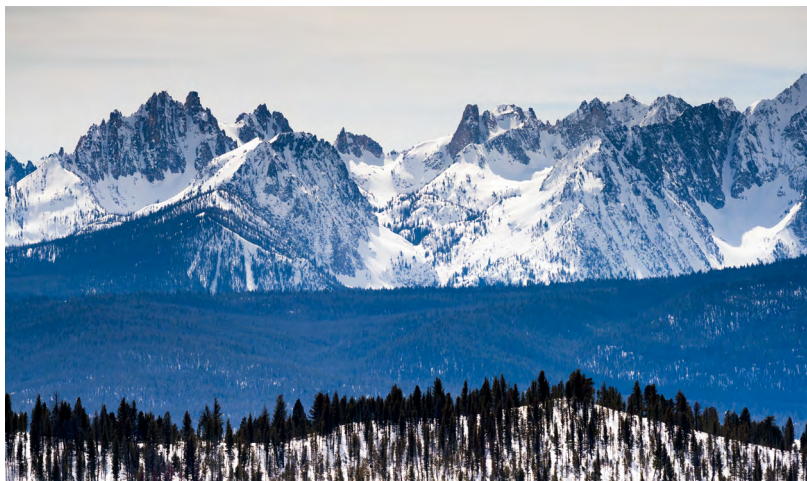
堡垒词典

Redoubt Glossary

- ① 【爱达荷州】
Idaho
- ② 【堡垒】
Redoubt
- ③ 【狄阿娜与阿克泰翁】
Diana and Actaeon
- ④ 【电镀】
Electroplating
- ⑤ 【狼群】
Wolves
- ⑥ 【美国西部】
The American West
- ⑦ 【枪支】
Guns
- ⑧ 【山火】
Wildfires
- ⑨ 【舞蹈】
Dance

【爱达荷州】¹

Idaho



美国爱达荷州土地广袤辽阔，国内最崎岖的几条山脉也坐落于此。在这里，60%以上的土地都属于公共土地，荒野面积达390万英亩，堪称美国第三大荒凉之州。马修·巴尼20世纪70至80年代曾在爱达荷州的首府博伊西市生活，该地区的偏远令其深受触动。正如他所说：“当时的爱达荷州比现在更加与世隔绝，对于一个对山那边世界充满好奇的少年来说，这是一个挑战。”随后，诸如狼群放归等当地问题开始在这样的语境下被探讨，产生了神话般的意义。在一定程度上，《堡垒》为该地区及其内部矛盾绘制了一幅肖像画。正如本次展览的策展人帕米拉·弗兰克斯曾写道，巴尼刻画了“一个景色秀丽，却又问题重重的地方，极端的毁灭与重生在这里并存，迫生出这样一种完全孤立的生活状态，但同时也坚守着自然万物之间终极的互联性，以及构成人类经验的故事。”

马修·巴尼，《堡垒》，2018，静帧影像。版权归马修·巴尼所有，图片由格莱斯顿画廊（纽约，布鲁塞尔）和赛迪HQ画廊（伦敦）提供。摄影：雨果·格兰迪尼。

Matthew Barney, *Redoubt*, 2018.
Production still. © Matthew Barney,
courtesy Gladstone Gallery, New York
and Brussels, and Sadie Coles HQ,
London. Photo: Hugo Glendinning.

The American state of Idaho is a large expanse of land that contains some of the most rugged mountain ranges in the US. Over 60 percent of the state is public land, and with 3.9 million acres of wilderness, it is the third wildest state in the country. Matthew Barney grew up in the capital city of Boise in the 1970s and 80s, where he was moved by the remoteness of the region. As he notes, “That isolation felt more significant than it does now, and that was a challenge for a teenager interested in finding out what was happening on the other side of the mountain.” Local issues, such as the reintroduction of wolves discussed later in this glossary, took on a mythic significance. *Redoubt* is in part a portrait of this region and the tensions that inhabit it. As exhibition curator Pamela Franks writes, Barney depicts “a place both beautiful and problematic, a place of both extreme destruction and regeneration, a place that urges and enforces utter isolation yet insists on the ultimate interconnectedness of the elements of nature and the shared stories that make up human experience.”



爱达荷州地形图，© iStock/ Frank Ramspott
Topographical map of Idaho. Photo: iStock.com/
Frank Ramspott

【堡垒】²

Redoubt



“堡垒”（redoubt）一词有多种含义。首先，它指一种军事要塞，常常是临时或由陶土堆砌的防御设施。从这一基本含义出发，更抽象用于形容一种退避的心理状态，或某种意识形态、宗教或文化格外鲜明的地区。同时，艺术家在此还强调了名为“美国堡垒”的政治运动。这是一场由生存主义者和分离主义者发起的运动，该运动呼吁人们移居人迹罕至的美国西部，建立群落，共同遵循极右派的意识形态信条。这场运动的拥护者认为，美国文化已经腐朽和堕落，许多人选择居住在爱达荷州等偏远的乡下地区，与世隔绝，以追寻一种更纯粹、更符合道德主义的生活方式。“堡垒”这一概念具有多重意义，同时还意味着身心及意识形态隔离的状态；马修·巴尼感兴趣的正是如何通过这一概念展现爱达荷州锯齿山脉地区普遍存在的矛盾与张力。

马修·巴尼，《堡垒》，2018，静帧影像。版权归马修·巴尼所有，图片由格莱斯顿画廊（纽约，布鲁塞尔）和赛迪HQ画廊（伦敦）提供。摄影：雨果·格兰迪尼。

Matthew Barney, *Redoubt*, 2018.

Production still. © Matthew Barney, courtesy Gladstone Gallery, New York and Brussels, and Sadie Coles HQ, London. Photo: Hugo Glendinning.

The word “redoubt” has a few distinct meanings. It firstly denotes a military fortification, often a temporary or earthen defensive work. Related to this physical definition is its metaphorical usage, describing a psychological position that one retreats to, or an area where a particular ideology, religion, or culture remains exceptionally strong. Also salient to the artist is a political movement called the American Redoubt, a survivalist, secessionist campaign that advocates for migration to the sparsely populated American West to create a community that adheres to far-right ideological tenets. Adherents believe that American culture has become decadent and depraved, and many live off the grid in the countryside of states like Idaho in search of an ostensibly purer, more moral lifestyle. Matthew Barney is interested in how this multivalent concept, simultaneously connoting physical, psychological, and ideological seclusion, can describe many of the tensions that permeate the Sawtooth region of Idaho.



【狄阿娜与阿克泰翁】³

Diana and Actaeon



在《堡垒》中，马修·巴尼重新诠释了古罗马神话中关于狄阿娜与阿克泰翁的传说，并将传说发生的背景转移至爱达荷州中部地区偏远的锯齿山脉。这一传说出自奥维德《变形记》（卷三），猎人阿克泰翁在捕猎时，误闯进隐蔽的山洞，恰好撞见正在沐浴的狩猎女神狄阿娜。狄阿娜以贞洁著称，她在盛怒之下把水泼向不知所措的阿克泰翁，将他变成一头牡鹿，变身为牡鹿的猎人随后被自己的猎狗撕成了碎片。狄阿娜与阿克泰翁已是西方艺术史图像志中常见的母题；而在《堡垒》中，马修·巴尼通过暗含当代政治意味的人物设定，为这一叙事注入了新生。影片中的狄阿娜由射击冠军阿涅特·瓦赫特饰演，追逐她的人则是美国国家森林局的护林员。巴尼此前的许多作品也涉及神话传说元素，如《悬丝》系列与《重生之河》。对于艺术家来说，神话如同一种容器——一个基础而坚实的框架，承载着富有层次的叙事。

马修·巴尼，《堡垒》，2018，静帧影像。版权归马修·巴尼所有，图片由格莱斯顿画廊（纽约，布鲁塞尔）和赛迪HQ画廊（伦敦）提供。摄影：雨果·格兰迪尼。

Matthew Barney, *Redoubt*, 2018.
Production still. © Matthew Barney, courtesy Gladstone Gallery, New York and Brussels, and Sadie Coles HQ, London. Photo: Hugo Glendinning.

In *Redoubt*, Matthew Barney loosely reinterprets the ancient Roman myth of Diana and Actaeon, setting it in the remote Sawtooth Mountains of central Idaho. The story comes from Book 3 of Ovid's *Metamorphoses*. Actaeon, a hunter, stumbles upon a hidden grotto where Diana, the chaste goddess of the hunt, is bathing. Overwhelmed by rage, the goddess splashes water at the stunned Actaeon, transforming him into a stag, and he is torn apart by his own hounds. It is a common motif in the iconography of Western art, and in *Redoubt*, Barney breathes new life into the narrative through its contemporary, subtly political dramatic personae. Here, Diana is played by Anette Wachter, a champion sharpshooter, and her pursuer is a ranger for the US Forest Service. Barney has drawn on mythology and folklore in many of his previous works, including the "CREMASTER Cycle" (1994–2002) and *River of Fundament* (2014). For the artist, myth serves as a sort of vessel—an elemental, compelling framework onto which he builds layers of narrative.



【电镀】⁴

Electroplating



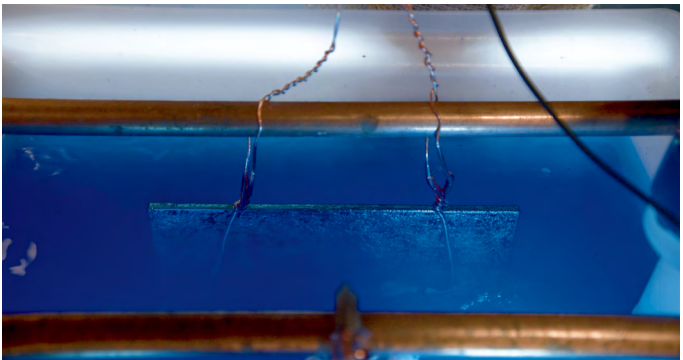
电镀是指将金属镀在某种表面的化学过程，在这里，这个表面就是金属底版（铜版）。影片中，铜版被浸入含有硫酸铜的化学溶液中，接通电流后，溶液中的铜元素被吸引、附着在版上，然后逐渐增多。在《堡垒》中，马修·巴尼饰演了雕版师一角，他在红铜版上雕刻出相应场景，并镀上沥青涂层。雕刻完成后，他将这些铜版带到电镀师（K.J. 霍姆斯饰）的拖车 / 工作室中，电镀师将它们浸入电解液。接下来的化学反应导致红铜堆积，沿着雕版师刻出的线条生长。本次展出的电镀版系列作品完全重现了艺术家在影片里现场制作的铜版，每张铜版的电镀时间都不同。铜版浸入电解液的时间越短，原始图像就越清晰，浸入时间越长，画面则越抽象。电镀过程与影片主题相呼应，同样也指涉了转换和变形（参见奥维德《变形记》）、宇宙哲学、炼金术等内容，这些都是巴尼在此前影片（如《重生之河》，2014年）中重点着墨的主题。

马修·巴尼，《堡垒》，2018，静帧影像。版权归马修·巴尼所有，图片由格莱斯顿画廊（纽约，布鲁塞尔）和赛迪HQ画廊（伦敦）提供。摄影：雨果·格兰迪尼。

Matthew Barney, *Redoubt*, 2018.

Production still. © Matthew Barney, courtesy Gladstone Gallery, New York and Brussels, and Sadie Coles HQ, London. Photo: Hugo Glendinning.

Electroplating is a process by which metal is coated onto a surface. The surface, here a metal plate, is immersed in a chemical solution containing copper sulfate. By adding an electrical current, copper particles in the solution are attracted to the plate, and metal gradually accretes. In the film *Redoubt*, Matthew Barney plays the role of the Engraver, carving scenes onto copper plates coated in asphaltum. He subsequently takes the engravings to the trailer/studio of the Electroplater (K.J. Holmes), where she immerses them in an electrochemical bath. The ensuing chemical reaction causes copper growths to form along the lines etched by the Engraver. The series on display here comprise identical reproductions of the engravings made on set, each electroplated for variable amounts of time. In plates immersed for a shorter period, the original image is still clearly visible, while those treated for longer turn into semi-abstract fields of copper. Thematically, electroplating evokes transformation (as in Ovid's *Metamorphoses*), cosmology, and alchemy, which featured heavily in Barney's previous filmic cycle, *River of Fundament* (2014).



【狼群】⁵

Wolves



经过几个世纪的大量捕杀之后，美国狼的数量锐减。随着 1974 年狼被列入濒危物种名单，联邦政府制定了一系列重新引入灰狼的计划，马修·巴尼少年时期居住的爱达荷州正是实施该计划的地区之一。然而，该政策却引发了激烈的社会讨论，畜牧业人士强烈反对，认为狼群会摧毁牧群，狩猎者与户外装备商人则担心会影响猎物的数量，而环保人士则提出呼吁，认为狼群将对于改善整个地区生态环境起到重要作用。围绕着放归狼群的议题，爱达荷地区经过多年立法讨论、公开辩论和跨州公开听证会，直至 1995 年方才落实放归政策。对于马修·巴尼来说，这个议题是伴随他成长的重要社会背景，其中不仅集中体现了地方政治的矛盾与张力，同时也是讨论人与自然复杂关系的切入点。

马修·巴尼，《堡垒》，2018，静帧影像。版权归马修·巴尼所有，图片由格莱斯顿画廊（纽约，布鲁塞尔）和赛迪 HQ 画廊（伦敦）提供。摄影：雨果·格兰迪尼。

Matthew Barney, *Redoubt*, 2018.
Production still. © Matthew Barney,
courtesy Gladstone Gallery, New York
and Brussels, and Sadie Coles HQ,
London. Photo: Hugo Glendinning.

After centuries of unchecked hunting, the number of wolf packs in America fell dramatically. The grey wolf was first added to the endangered species list in 1974, causing the federal government to formulate a plan to reintroduce the animal to the American landscape. In his early life, Matthew Barney lived in Idaho, one of the regions in which these measures were implemented. However, the proposal sparked an intense debate. Ranchers strongly opposed the reintroduction, believing wolves would decimate their flocks. Hunters and outdoor equipment retailers were concerned that prey populations would be affected. On the other hand, environmentalists argued that wolf packs would improve the overall ecology. Idaho and the greater region underwent years of legislative discussion, public debate, and interstate hearings until the government ultimately implemented the policy in 1995. For Barney, this controversy is an integral part of the social backdrop to his formative years. It encapsulates the contradictions and tensions of the region's politics and serves as an opening to explore the complex relationship between humanity and nature.



【美国西部】⁶

The American West



在 19 世纪美国扩张之际，“西部”被视为是一片充满自由与希望的处女地。1893 年，美国历史学家弗雷德里克·杰克逊·特纳提出“边疆假说”，认为边疆是决定美国社会的一方面，也是美国人民心中的一种情结，只要跨过既有边界，人们就应该开拓新的边疆，以满足民族不断扩张的心理欲望。18 世纪晚期，法国和西班牙殖民者“发现了”落基山脉，同时还发现一些美国印第安部落已经在这里安营扎寨，其中包括内兹珀斯族、肖肖尼族、克罗族、拉科塔族和犹特族。不久之后，为了安置新的定居者，美国政府清除了西部的西班牙人和英国人，更暴力清洗了西部大部分原住民。影片“狩猎 5”中出现的圈舞者就由原住民舞者——巨石克里族的桑德拉·拉莫奇扮演。这段舞蹈的表演地点被设定在象征爱国主义的美国退伍军人协会，更为这幅美国西部的肖像画增添了别样意味。



马修·巴尼,《堡垒》,2018,静帧影像。版权归马修·巴尼所有,图片由格莱斯顿画廊(纽约,布鲁塞尔)和赛迪HQ画廊(伦敦)提供。摄影:雨果·格兰迪尼。

Matthew Barney, *Redoubt*, 2018.
Production still. © Matthew Barney,
courtesy Gladstone Gallery, New York
and Brussels, and Sadie Coles HQ,
London. Photo: Hugo Glendinning.

In the expansionist America of the nineteenth century, the West connoted a land that was unspoiled, free, and full of promise. In 1893, American historian Frederick Jackson Turner postulated that the frontier was the defining aspect of American society and that as soon as the border was tamed, a new frontier would be needed to compensate for this part of the American psyche. When French trappers and Spaniards “discovered” the Rocky Mountains in the late eighteenth century, they found the area was already home to several tribes of Native Americans, including the Nez Percé, the Shoshone, the Crow, the Lakota, and the Ute. Later, to accommodate settlers, the US government purged the western frontier of the Spanish, the British, and, most violently, much of the Native population. The Hoop Dancer, who appears in *Hunt 5*, is played by dancer and choreographer Sandra Lamouche of the Bigstone Cree Nation. By setting her dance in an American Legion post (a community space for veterans), the film folds in another layer of meaning to this portrait of the American West.

【枪支】⁷

Guns

枪支问题是美国当今倍受争议的政治话题之一。辩论双方的观点截然对立，一方呼吁政府应严格限制持枪权和枪支购买权，另一方则希望减少甚至取消枪支管制。枪支文化也暴露了美国社会的一处软肋——约 30% 的美国家庭持有枪支，该比例在乡村更上升至 60%。这些政治争论也随一些极端主义枪支拥护组织的出现而愈演愈烈，例如美国全国步枪协会就强烈反对所有限制美国枪支买卖的法律。在《堡垒》中，狄阿娜与阿克泰翁的神话在当代美国乡村重演，狩猎女神狄阿娜的角色由美国全国步枪协会射击冠军阿涅特·瓦赫特饰演，这绝非一个巧合。影片中的狄阿娜透过步枪观察世界；无论她的猎物是狼，还是追逐她的人——雕版师兼美国国家森林局护林员，步枪都成为捕猎者与猎物之间的有力连接。



Guns are one of the most contested topics in American politics today. The two sides of this debate are extremely polarized, with some advocating for strong limitations on who can own guns and which guns can be purchased, while others would like as few restrictions as possible, ideally none. Gun culture also exposes a major fault line in American society—while roughly 30% of American households own guns, in the countryside that figure rises to 60%. These political disputes are compounded by the work of extremist gun advocacy groups like the National Rifle Association, which fiercely oppose any laws that would restrict gun sales in the US. It is no coincidence that in restaging the myth of Diana and Actaeon in the contemporary American countryside, the goddess of the hunt is portrayed by NRA champion sharpshooter Anette Wachter. In the film, Diana's rifle is the literal lens through which she views the world. It is also the kinetic link between predator and prey, whether that prey be wolves or the Engraver (who is also a US Forest Service Ranger) pursuing her.

马修·巴尼，《麋鹿溪山火》，2018，
美国黑松；铸红铜、铸黄铜和铸铅；
浇筑成型的聚己内酯，99.1 × 1084.6 ×
266.7 cm，作品由艺术家和格拉斯顿画
廊（纽约、布鲁塞尔）提供。
Matthew Barney, *Elk Creek Burn*, 2018.
Lodgepole pine; cast copper, brass, and
lead; cast polycaprolactone,
99.1 × 1084.6 × 266.7 cm,
courtesy the artist and Gladstone
Gallery, New York and Brussels.



【山火】⁸

Wildfires



作为连接自然过程与人类干涉的一种力量，山火是《堡垒》所展现的风景中一个关键要素，塑造了爱达荷州中部地区的环境。山火通常自然发生，由闪电引发，从本质上来说，发生山火并非总是坏事，反而可以促进森林系统的更新。然而，疏忽或纵火也可能导致山火，近年来山火正愈加频发，并由于全球变暖引发的气温升高而造成更为严重的后果。在美国对自然和“西部”文化的想象中，山火占有重要一席。为了制作展览的大型雕塑系列作品，巴尼从爱达荷州中部找到一些被山火烧毁的树干，将树心挖空，在其中灌入黄铜和红铜，为烧焦的树创造了一幅图景。这种对爱达荷州风景与展览空间的直接置换，为“堡垒”这一项目所探索的对象和主题增添了更为丰富的意味与层次。

马修·巴尼，《堡垒》，2018，静帧影像。版权归马修·巴尼所有，图片由格莱斯顿画廊（纽约，布鲁塞尔）和赛迪HQ画廊（伦敦）提供。摄影：雨果·格兰迪尼。

Matthew Barney, *Redoubt*, 2018.
Production still. © Matthew Barney,
courtesy Gladstone Gallery, New York
and Brussels, and Sadie Coles HQ,
London. Photo: Hugo Glendinning.

As a force that links natural processes and human interventions, wildfires are a pivotal component of the landscapes of *Redoubt*, shaping the environment of central Idaho. Wildfires naturally occur, frequently caused by lightning, and are not inherently detrimental, allowing for the renewal of forests. However, they can also be caused by negligence or arson, and are becoming more common and severe as temperatures rise due to global warming. Wildfires feature heavily in the American cultural imaginary of nature and “the West.” For the series of large-scale sculptures in this exhibition, Barney harvested tree trunks incinerated by wildfires in central Idaho, hollowed out their cores, and cast them in brass and copper, creating an image of their charred forms. This direct displacement of the Idaho landscape onto the exhibition space adds a new layer of presence to the objects and themes actuated by the project.



【舞蹈】⁹

Dance

《堡垒》全片没有对白，舞蹈是影片的主要表达形式之一。通过接触即兴式舞蹈，两位侍女时而用肢体语言沟通，时而对森林中的动物进行模仿，时而对情节发展进行预言式的演绎。其中，两位侍女的扮演者之一埃莉诺·鲍尔也是本片的编舞。在“狩猎5”中，雕版师偶遇一位原住民圈舞者（桑德拉·拉穆什），她在美国退伍军人协会大堂中独自排演圈舞——印第安文化中一种相对现代化的表演仪式，与侍女的舞蹈形成对话。艺术家认为：“《堡垒》通过舞蹈和动作语言介入这一地区的诸多层面和风景，因此我认为非常有必要在影片中呈现一种美国原住民的当代舞蹈形式。”

There is no dialogue in *Redoubt*; instead, dance is the main form of communication in the film. Eleanor Bauer, who plays the Calling Virgin, is also the film's choreographer. The two Virgins engage with one another through contact improvisation, a relational form of improvised dance. At times they imitate the animals of the forest or foretell the evolution of the narrative through their gestures. Later in the film, the Engraver comes across the Hoop Dancer (Sandra Lamouche) in an American Legion post, where she performs a solo hoop dance, a modern style of Native performance. The artist has noted, "As *Redoubt* is on some level an engagement with the many layers of this region and its landscape, told through the language of dance and movement, I felt it was important to include a form of contemporary Native American dance."

马修·巴尼，《堡垒》，2018，静帧影像。版权归马修·巴尼所有，图片由格莱斯顿画廊（纽约，布鲁塞尔）和赛迪HQ画廊（伦敦）提供。摄影：雨果·格兰迪尼。

Matthew Barney, *Redoubt*, 2018. Production still. © Matthew Barney, courtesy Gladstone Gallery, New York and Brussels, and Sadie Coles HQ, London. Photo: Hugo Glendinning.



“马修·巴尼：堡垒” 系列公共项目

在“马修·巴尼：堡垒”展览期间的5个周末，UCCA将推出系列活动“马修·巴尼的狩猎场”，以“对谈”、“特别导览”、“影像艺术交流”、“表演艺术交流”四种活动形式，向观众全面、立体地介绍艺术家本期展览及其过往创作。

2019年9月28日

圆桌论坛：神话、枪支与余像

嘉宾：马修·巴尼（艺术家）、莫莉·涅斯比特（艺术史学家）
与田霏宇（UCCA尤伦斯当代艺术中心馆长及CEO）

UCCA x Touch

即兴接触工作坊及表演

嘉宾：乌利·威特曼

2019年10月27日 - 28日

《悬丝系列》放映

2019年11月16日

《重生之河》放映

2019年12月14日

讲座：马修·巴尼的神秘学

嘉宾：高洋（西北大学）

活动信息以官网或官微公布为准



更多详细信息请关注 UCCA 官方网站及微信
For more information please follow UCCA's official
Wechat account

“Matthew Barney: Redoubt” Public Programs

Over five weekends throughout the exhibition period of “Matthew Barney: Redoubt,” UCCA will launch “Matthew Barney’s Hunting Ground,” a series of programs that includes panel discussions, special events, performing arts, and cinema. The program aims to introduce the current exhibition and the artist’s past works to the audience in a thorough and comprehensive manner.

September 28, 2019

Roundtable Discussion: Myths, Guns, and Afterimage

Speakers: Matthew Barney (Artist), Molly Nesbit (Art Historian) and Philip Tinari (Director and CEO of UCCA Center for Contemporary Art)

UCCA X Touch Contact Improvisation Workshop

Performer: Ulli Wittemann

October 27-28, 2019

Screening: *The CREMASTER Cycle*

November 16, 2019

Screening: *River of Fundament*

December 14, 2019

Lecture: *Matthew Barney’s Mythology*

Speaker: Gao Yang (Northwest University)

“马修·巴尼：堡垒”系列 儿童艺术工作坊

“Matthew Barney: Redoubt” Kids Art Workshop Series



基于本次展览，UCCA 儿童艺术中心（UCCA Kids）设计了4期艺术工作坊，以童年回忆、风景、宇宙、神话故事、实验精神以及人与自然的关系为切入点，帮助孩子尽量贴近艺术家具有繁杂庞大知识体系架构的作品。报名信息请关注 UCCA Kids 微信公众号。

For this exhibition, UCCA Kids has designed four special art workshops, using the themes of Memory, Landscape, the Cosmos, Myths, Experimentation, and Humans and Nature as entry points to help children understand and experience the artist's vast range of references and broad intellectual outlook. For more information, please follow UCCA Kids' official WeChat account.



展览同期发行中文图录
《马修·巴尼：堡垒》
Matthew Barney: Redoubt



在 UCCA 商店可以购买一系列展览衍生品，其中包括《马修·巴尼：堡垒》的中文展览图录。展览图录收录了由艺术史、环境研究、表演艺术等不同领域学者专家撰写的 7 篇文章，以及上百幅电影《堡垒》和展览相关作品图片，是对马修·巴尼此次展览美学和主题的一次全面解读。

Visit UCCA Store for a range of merchandise inspired by "Matthew Barney: Redoubt," including the show's Chinese-language exhibition catalogue. The catalogue is a comprehensive look at the aesthetics and themes of "Redoubt," with seven essays by experts in the fields of art history, environmental studies, performing arts, and more, alongside hundreds of film stills and artwork images.

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