

MATTHEW BARNEY

PRAYER SHEET WITH THE WOUND AND THE NAIL

12 JUNE – 3 OCTOBER 2010

The exhibition is devoted to the multi-part series **DRAWING RESTRAINT**, created by American artist **Matthew Barney** (born 1967 in San Francisco). In this ongoing series of works, he investigates the interdependencies between resistance and creativity. As early as 1987, while still an undergraduate at Yale University, he used physical obstacles such as ramps, elastic belts and trampolines in the first **DRAWING RESTRAINT** works. These were intended to limit the virtuosity of his drawing. Barney thus transferred his early experiences as an athlete to the creative process. At the core of this analogy is the idea of resistance as a prerequisite of muscular growth. In his **DRAWING RESTRAINT** actions, the artist attempted to make a drawing or to leave behind an artistic trace, in spite of self-imposed restraints. All the actions are documented and amplified by subsequent works, described by Barney as 'secondary forms'. The result is a multifaceted body of work comprising drawings, sculptures, vitrines, photographs, videos and films.

In later parts of the series, Matthew Barney gradually moved away from physical devices, and began to also pay more attention to psychological conditions of constraint – such as the dynamism of refusal and failure, or of an impulsive constellation of pride and humility. He developed narrative sequences fed by mythological, biological

or historical sources, which fuse in his work to create an idiosyncratic universe. This is particularly evident in two seminal films: **DRAWING RESTRAINT 7**, with its scenes of brawling satyrs skinning one another, and **DRAWING RESTRAINT 9**, a highly symbolic reflection on the relationship between guest and host – or man and nature – that unfolds aboard the Japanese whaling ship *Nisshin Maru*.

The exhibition has been organized on the occasion of the joint acquisition of the **DRAWING RESTRAINT** archive by the *Laurenz Foundation* Basel and the *Museum of Modern Art*, New York. In the exhibition, Barney's work enters into a playful dialogue with paintings, prints and drawings from the fifteenth to the eighteenth centuries. As the subtitle 'Prayer Sheet with the Wound and the Nail' suggests, specific visual imagery from the Christian tradition is reflected. Selected works by masters of the Northern Renaissance – Albrecht Dürer, Martin Schongauer, Lucas Cranach the Elder or Hans Baldung Grien – encompass motifs from the Passion of Christ with the individual Stations of the Cross, portraits of martyrs, devotional images showing the wounds of Christ as an isolated subject, or images warning of human mortality. These key motifs of Christian iconography orbit physical discipline as a metaphor. In the juxtaposition, the tradition of the regimented body, which in turn supplies the appeal of transgression, finds its echo in Matthew Barney's **DRAWING RESTRAINT** series. The basilica-like exhibition architecture underscores this dialogue. The floor plan of Schaulager's ground level evokes a sacred building, with its nave and flanking aisles, a crossing structured by four graphics cabinets – the supporting columns of the exhibition, so to speak – and a chancel-like area at the rear. Accordingly, the layout of the lower level with its three chambers is suggestive of a crypt.

DRAWING RESTRAINT 17 and **DRAWING RESTRAINT 18** are the most recent works in the series and were specially created for the exhibition. The film **DRAWING RESTRAINT 17** can be seen on the two LED screens on Schaulager's exterior façade. The primary theme of the cinematic narrative is the rise and fall of a young woman. The opening scenes of the film were shot in the vicinity of Basel on the grounds of the *Goetheanum*, the headquarters of the *Anthroposophical Society* and a monument to organic architecture. The main action of the film unfolds in Schaulager. For the first time in the **DRAWING RESTRAINT** series, the central protagonist is female and is not played by the artist himself. The figure of the young woman was inspired by two sixteenth-century paintings by Hans Baldung Grien, **Death and the Maiden** and **Death and a Woman**, in the collection of the *Kunstmuseum* Basel.

1 The large-scale sculpture **The Instrument of Surrender** (2006) is part of the narrative action in **DRAWING RESTRAINT 13**, in which humiliation and capitulation feature as central motifs. The major protagonist is US General Douglas MacArthur (played in the video by Matthew Barney), who personifies, better than any other member of the military, the superior power of the West in the American-Japanese hostilities of World War II.

The Instrument of Surrender re-stages the sculpture created during the original action. In Schaulager, fluid petroleum jelly was poured from green barrels into a casting mould reminiscent of the bow of a ship. Once the petroleum jelly was solidified, the mould was opened, allowing the contents to slide out. A ramp pressed into this mass and the footprints left upon it by the artist condense into an image, seen around the world in 1944, of the General wading ashore. The traces of petroleum jelly lead across the room to a group of objects made of white plastic: lying on a desk are a branding iron bearing Barney's insignia – the field emblem – a Bunsen burner, a soldering iron for branding a signature, and a drawing, the flip side of its frame has been stamped and signed. With this scenario, he evokes MacArthur's acceptance of the Japanese Instrument of Surrender in 1945 that commenced Japan's process of demilitarization.

The Bearing of the Cross (c. 1530) by the Flemish painter Pieter Coecke van Aelst the Elder interprets the moment of humiliation as a strikingly physical event.

The tableau, crowded with figures, depicts the dramatic moment at which Christ, abused by mercenaries and straining under the weight of the cross, collapses before the city gates of Jerusalem.

a–d Four nodal points in the exhibition architecture connect the three large rooms of the 'nave'. Designed as intimate cabinets for prints and drawings, the nodes bring together the central groups of motifs: rebellious resistance and fall as well as humiliation and redemption. On three walls of each of the cabinets, photographs from the video **DRAWING RESTRAINT 7** are paired with a sheet from the twelve-part **Large Passion** by Albrecht Dürer. The photographs show the brawling satyrs from Barney's video, which are punished for the impudence of their narcissistically excessive preoccupation with themselves. Dürer's series of large-format woodcuts from c. 1500 depicts the Passion of Christ with a subtlety of line and a plasticity that was unprecedented in its day. Christ is depicted as a human figure who experiences human sensations. The Stations of the Cross culminate in his profound humiliation, which is an indispensable prerequisite of his ability to accept, in the humility of death, the future task of the Redeemer.

Hanging on the fourth wall of each gallery are round engravings by the Dutch printmaker Hendrick Goltzius. Basing his work on paintings by his colleague Cornelis Cornelisz. van Haarlem, in 1588 he depicted **The Four Disgracers: Icarus, Phaethon, Ixion, Tantalus** in free fall. They are four mythological figures whose

pretentiousness leads them to disregard the boundary between the divine and the human spheres, for which they are bitterly punished. The exuberantly stormy character that causes the figures to exceed all moderation is expressed by Goltzius through their muscular bodies.

2/3 Vitrines and videos are central forms of representation in Barney's work. **DRAWING RESTRAINT** is based on actions that unite sculptural and narrative aspects and derive from interaction with the architectural context. The public is usually excluded while these actions are carried out. Thus the video recordings, together with the drawings, photographs and objects in the vitrines, form a kind of visual and imaginary transmission channel between the action and the viewer, and likewise represent a translation into a more visual rendering. No logical sequence is reconstructed, as the video **DRAWING RESTRAINT 2** (1988), for example, makes clear. Instead, the excerpt-like quality of the images and the succession of trials open up space for imagination. The vitrine **DRAWING RESTRAINT 1** (1987) contains a leg strap attached to a loosely rolled, thick latex tube; several stacks of drawings created during the action and a black and white photograph showing Barney endeavouring to draw while tethered by the latex tube. The vitrines are an integral part of Barney's works and contrast with the display cases of natural history collections.

The field emblem used in many of Barney's works is visible on one drawing in the vitrine **DRAWING RESTRAINT 1**.

The capsule-shaped form with a rectangular bar across it symbolizes the tension between free energy and discipline. The emblem recurs frequently in Barney's oeuvre and can be understood as an insignia for the **DRAWING RESTRAINT** cycle. The oval form suggests a space of possibility for the uncontrollable energy of desire; the horizontal bar across it stands for control or for self-imposed restraint. Restraining impulsive energy establishes the prerequisite for creative acts. The field emblem is summarized by Barney with the concept of the **PATH**. According to the artist, the latter is divided into three steps: **SITUATION**, **CONDITION** and **PRODUCTION**.

Martin Schongauer's **Passion** (c. 1475) seems almost to radiate from the graphics cabinets into rooms 2 and 3. With the twelve Stations of the Cross, beginning with the tortures of Christ's mortal fear when praying on the Mount of Olives and concluding with the redemptive moment of his resurrection, Schongauer graphically expresses the continuous course of inner conditions in the Christian narrative of the Passion.

4 The three monitors in the video installation **DRAWING RESTRAINT 7** (1993) form a focus of the basilica-like exhibition architecture. In the three videos, two satyrs quarrel on the back seat of a limousine. One of them is half ram, the other is half ewe. As the car drives through Manhattan, the two impulsive hybrids struggle to draw a self-portrait on the fogged moonroof. The sculpture **ENVELOPA: DRAWING RESTRAINT 7** (1993), which is presented in a separate niche,

alludes to this event with its stacked moonroofs. In one sequence of the video, a younger satyr with undifferentiated gender on the front seat of the car chases its tail in vain. All three satyrs are punished for their insolent behaviour: the quarrelling creatures tear off each other's skin while the young faun is condemned to turn in circles for all eternity. Pride comes before the fall. That is also the moral in the Greek myth of the satyr Marsyas, who challenged Apollo to a competition. He lost and, for seeking to be more god than goat, was horribly punished with a flaying.

Three vitrines placed beneath the video installation contain drawings by Barney and prints and drawings from the fifteenth to the eighteenth centuries. They are depictions of the wounds of Christ, motifs of martyrs and allegories of death. Steudner's **Prayer Sheet: Wounds of Christ** (1686/1700) is presented on the wall. It was used in worshiping the wounds of the Redeemer and the nails of the cross. The prayer, with which Christ is beseeched to show us his 'honeysweet wounds', underscores the erotically charged motifs typical of devotional images.

5/6 The vitrine in Room 5 pertains to **DRAWING RESTRAINT 16**, the action performed by the artist in 2007 at the Serpentine Gallery in London. The same elastic tube that provided the restraint in **DRAWING RESTRAINT 1** (1987) was employed in the attempt to scale the four vaulted corners around the round skylight of the gallery. The vitrine contains a barbell that was used as a climbing pole in the action **DRAWING RESTRAINT 16**, a drawing

instrument, sliding shoes, a cast-iron Olympic weight and four weights cast from petroleum jelly. A flensing knife – a tool used to process whales that also plays a role in **DRAWING RESTRAINT 9** – cuts through the weights. Thus **DRAWING RESTRAINT 16** links the narrative and mythological core of the later works to the first actions, which focused on actual, physical limitation.

The acrylic vitrine from **DRAWING RESTRAINT 8** in Room 6 distinguishes itself through its baroque lines and green, shimmering transparency. It contains six drawings covered by a web with a yellowish glow. The drawings incorporate Barney's field emblem and depict it with the horizontal bar removed. In Barney's artistic cosmos, the removal of this controlling aspect liberates libidinous energy. The fusing of the bodies begins.

On the walls are drawings from **DRAWING RESTRAINT 9** (2006). They are filigree graphite drawings, some of which have been worked over with iodine or petroleum jelly and incorporate collaged elements. Barney's drawings are presented with works from the fifteenth to the seventeenth centuries that focus on demons of temptation and torture as well as the threat of death. Urs Graf's pen drawings are teeming with devilish figures and impulse-driven hybrids. Hans Baldung's drawing **Studies of Heads, with Death** (1517) places vitality menaced by death and decay in the foreground.

7 **DRAWING RESTRAINT 18** (2010), the most recent station in the series, was created in situ for the exhibition.

A trampoline, resting at a 26-degree angle on a wooden block, stands in front of a wall niche. The markings on the wall start at the highest point attained by each jump. The length of each marking records the downward fall from the apex of each attempt. The same trampoline was used for **DRAWING RESTRAINT 6** (1989/2004). In that action, documented here on the monitors, each jump was part of an endeavour to create a self-portrait on the studio ceiling. Attached by springs to a frame, the canvas of the trampoline enables the jumper to enact an upward movement, which always ends in descent. The laws of gravity thwart the artist's attempts to realize his high-flying ideas. Not without reason, **DRAWING RESTRAINT 18** is placed in the 'chancel' of the basilica-like exhibition architecture. Here, the tension between subjugation, humility and rebelliousness that has been building since the first room is powerfully discharged.

On the opposite wall, next to other elements from **DRAWING RESTRAINT 18**, is the drawing **Death with Lowered Flag** (c. 1505), by Hans Baldung Grien. Gaunt death in the first stages of decomposition is depicted as a standard-bearer with a lowered flag, thus sowing disorientation on the battlefield. The limp, feeble flag becomes a shroud. The **DRAWING RESTRAINT** cycle is also about the desire to achieve something permanent and the impossibility of ever doing so.

8 Works from **DRAWING RESTRAINT 15** are presented in this room. The two monitors show Matthew Barney producing drawings under the difficult circumstances of a sea voyage and self-

imposed restraints during a transatlantic trip aboard the trawler Dimma that began in Gibraltar on 7 December 2006 and ended in New York on 29 April 2007. Six of the twenty-two drawings he created on his journey are hanging on the walls; the others are in the two vitrines. Embedded in one vitrine is also a model of the ship at the scale of 1:20. The other vitrine contains a carved sperm whale tooth embedded in foam. Furthermore, in the vitrines there are a photogravure and a nineteenth-century engraving depicting ships in distress at sea reworked by Barney.

In **DRAWING RESTRAINT 15** the difficulties caused for the human body by constricted space, the turbulence of the ocean, and sea sickness become the point of departure for making drawings. Graphite, fish blood and vomit are the means Barney uses to graphically depict his inner state and his experiences aboard the Dimma.

A series of engravings published by Raphael Sadeler I, **The Four Last Things: Heaven, Purgatory, Hell, Death** (c. 1600), allude to the Christian doctrine that every human being and all of creation will be perfected – a hope tied to the idea of the dawning of a new world. It takes up the image of the Christian narrative of salvation so impressively depicted in Hans Baldung's woodcuts, in which the sufferings of a martyr precede redemption.

9 With its components cast in white plastic – a harpoon and a flensing knife, which are both instruments used to slaughter whales, a portable chest of the sort used in Japanese processions,

and two containers with rolls of film – the sculpture **DRAWING RESTRAINT 9** (2005) is a condensed image for the film **DRAWING RESTRAINT 9**. The three-channel video installation **DRAWING RESTRAINT 9: Dejima** (2005) concentrates on the essential emotional elements of the film – the Western guests and the seascape – and their relationship to one another. ‘Dejima’ is the name of a fan-shaped artificial island in Nagasaki Bay, which is seen as a collaged form on Barney’s drawing of the same name. During the Edo period, this island was the only place for direct trade and exchange between Japan, which had closed its borders to the wider world, and Europe.

The engraving **Memento mori memorare novissima** (16th cent.), published by Johannes Sadeler I, and the print **Triumph of Truth** (1579) by the Flemish engraver Johannes Wierix are classical symbols for the transience of all earthly things and the invincibility of truth based in Christ. Death and Veritas are personified by allegorical figures.

The film **DRAWING RESTRAINT 9**, which will be shown daily in Schaulager’s auditorium during the exhibition, takes place on the Japanese whaling ship Nisshin Maru. The story tells of the alienation experienced by two Western guests (played by Matthew Barney and Björk) who gradually become familiar with elements of Japanese culture. Together they traverse a ritual purification bath, which is based on the formal language of a Shinto wedding. The ship takes on the role of the host. At the same time, on the deck, where the whale is usually

cut up, or ‘flensed’ as it is called, a field emblem is poured using several tonnes of fluid petroleum jelly. It cools as the ship enters cold waters and the substance becomes hard. On the lower deck, the ritual of purification and dressing transitions into a Japanese tea ceremony. A storm at sea interrupts the events and the couple falls over. In the process, each discovers a blowhole, like that of a whale, on the nape of the other’s neck. The tea house slowly fills with a golden fluid, and the wedding couple begins to cut off each other’s lower limbs. At the same time, the field emblem on deck breaks apart after the central bar is removed. The ritual performed by the two guests ends with the bride and groom turning into whales and diving into the sea.

The lower level of Schaulager is divided into two areas. The three interconnecting inner chambers form the crypt-like setting for three large sculptures: **Torii** (2006), **Cetacea** (2005) and **Occidental Restraint** (2005/2009). The sculptures – in which changes of state interact, from giving form to decay and from the technical to the organic – were created in the wake of **DRAWING RESTRAINT 9**. The second area comprises works from **DRAWING RESTRAINT 17** installed in the open atrium.

Lying on the floor is a monumental sculpture made from various synthetic materials of uncertain origin. It presents a three-dimensional image of a metal structure deformed by some mysterious force, with winches, ropes, bent pipes and torn-out planks that appear to have been uprooted and dashed to the ground by a powerful hand. It is a

scaled-down rendering of a portal-like gantry mounted on the whaling ship Nisshin Maru. Such gantries are used to haul a slain whale from the sea, over the stern and into the ship’s hull. With his sculpture **Torii**, Matthew Barney submits the functional instrument of whale processing, which becomes an image for the agonies of hunted sea mammals, to a highly symbolic reinterpretation. Torn from its original context, the mighty and severely-damaged gantry lies fallen, as if wounded. In this artistic adaptation it becomes a ‘torii’, a holy gateway that, in the Japanese Shinto faith, traditionally symbolizes a threshold between everyday life and a sacred realm. It is bedecked with a ‘shimenawa’, the thick, hand-woven ‘divine rope’ that is typically hung with zigzag strips of paper to denote a sanctuary.

The painting **Head of Christ Crowned with Thorns** (c. 1520/1525) by Lucas Cranach the Elder hangs on the rear wall of the room. We stand eye to eye with the Saviour. The glinting light in his eyes, and his lower row of teeth, bared as if in a grimace of pain, are strikingly realistic. The minutely depicted thorns in his crown of thorns and the brilliant red drops of blood coursing over his brow, nose and cheeks make the pain he suffers almost palpable. Cranach takes the traditional motif of Christ as the man of sorrows – ‘ecce homo’ – and concentrates it wholly in the facial features – the ‘Vera Icon’ believed to be a true likeness of the face of Christ. To be able to rise as a spiritual saviour, he had first to suffer a torturous death.

The sculpture **Cetacea** makes reference to Barney’s field emblem – the lozenge-shaped body, with a horizontal bar above, representing resistance – that is poured in petroleum jelly on the deck of the whaling ship in the film **DRAWING RESTRAINT 9**. Removal of the casting mould and the retaining bar is a climax of the film. The sculpture represents the field emblem in its subsequent state of collapse. There, where the retaining bar once lay, two cables that interconnect the three sculptures exhibited on the lower level now run. Two upright boards mark the spot from which the horizontal bar was removed. Reminiscent of petroleum jelly or blubber, simultaneously mobile and sluggish, the amorphous mass of poured plastic seems to still be spreading.

The title **Cetacea** is the biological name for the whale. The symbolism and materiality of the field emblem conjure various associations: whale oil, for example, that was used widely as a fuel in the nineteenth century, was eventually superseded by refined petroleum, which is also, in turn, a basic component of petroleum jelly. Moreover, in Japanese Shintoism, whales are held to be forefathers of the human race, and simultaneously serve as a staple food in Japanese culture. The sculpture furthermore suggests potential for unification and metamorphosis, and the disaggregation of anthropological constants: the connection of animal and human being, creativity and destruction, or death and rebirth.

In the late medieval painting of **Death and a Woman** (16th century) by Hans Baldung

Grien, sensuality and eroticism are conceived of as a portent of mortality. Death assails a woman, who is subjected to the viewer's gaze in a moment of extreme bareness. The white cloth with which she tries to cover her shame and the plate on which she stands both allude to the open grave at her side. In the late medieval period a woman in the bloom of life, surprised by death, symbolized the inevitability of death and the transience of all mortal goods. To juxtapose sensual corporeality, dissolution and death, is also to pursue a constant of human experience that persists to this day, perpetuated in the duality of Eros and Thanatos. Matthew Barney's drawing **Death and a Woman**, inspired by Baldung Grien and hung on the opposite wall, is part of **DRAWING RESTRAINT 17**. Its counterpart **Death and the Maiden** has been hung alongside Baldung's eponymous painting in the Kunstmuseum Basel, where it will remain for the duration of the exhibition.

||| In **Occidental Restraint**, a spinal form rises, fossil-like, from a congealed mass of molten plastic, from the surrounding fabric that is evocative of flensed whale meat. The nearby flensing knife and hooks appear to have only just been laid aside. The shimmering white plastic conjures associations with bleached bones. The boards under the mass seem to strain beneath its weight, the hinges to have been torn from their mounting. **Occidental Restraint** suggests a whale carcass; it seems to refer to what is left once the animal has been stripped of all its usable parts. The sculpture, created by removing the central retaining bar in the

field emblem, can thus be read simultaneously as the outcome of decay or as the end product of resistance. Bereft of its other supporting elements the mass collapses, only to acquire a new amorphous form in **Cetacea**. And, just as **Torii** is the ruin of a structure assigned a vital role in the whale hunting and processing industry, **Occidental Restraint** seems to be a last resting place for the physical ballast that is discarded and abandoned following the transformation of the flesh. In the story of the lovers in the film, erotic communication acquires cannibalistic traits. Physical dissolution and simultaneous internalization effect a transformation. The guests bid farewell to their host and return as whales to the ocean. From the perspective of the history of salvation, capture, death, decay and resurrection come full circle.

This reunification is consummated already in Hans Baldung's painting **The Holy Trinity with Mater Dolorosa and Saint Egidius** (c. 1513/1516). The arrest, crucifixion and death of Christ have long since preceded what is depicted here. At the centre of the composition stands the Holy Trinity. An upright, crowned figure, God the Father, presents the body of Christ. The white shroud falls away behind the drained body of the Saviour. Above the group hovers the dove of the Holy Ghost. The visual formula confronts the viewer with the suffering of Christ. The motif of the Trinity refers to God's fatherly grief for his son, and expresses the passion and the sacrificial death of Christ as inalienable consequences of the divine plan.

ATRIUM The sculptural and installation elements in the Atrium comprise the multi-part 'secondary form' of **DRAWING RESTRAINT 17**. They refer directly to the film made at Schaulager in May 2010, which can be seen on the LED screens on the building's exterior façade and is hence the first exhibit in the show. The female protagonist of the cinematic narrative surmounts the parapet in the Schaulager foyer and, with the aid of white handholds, scales the 28 metre-high, vertical atrium wall. At the apex of her ascent, the last hold breaks away from the wall and the young woman falls backwards into the depths. She falls in slow motion, into a pentagonal-shaped timber structure, across which is stretched a white membrane that distends and finally tears. The rise and fall of the young woman, her intrepid endeavour and the challenge of failure it implies are an analogy for the creative cycle of growth and decay.

The remaining witnesses to the film narrative are the handholds and the sombre hole left in the wall. At the point of impact, the white fabric hangs in tatters from the frame of timber beams. The shreds of material are reminiscent of the shroud cloth in Hans Baldung's painting **Death and a Woman**. Like the ochre-green driftwood, the remnants of fabric only feign to be the object of an authentic story. All the objects are constructs, made from poured and heat-moulded plastics – as signs of sprues and seams from casting visibly reveal.

In the rear corner of the Atrium towers a big pile of earth, in which a shovel cast in

bronze has been planted. In the opening scenes of the film, a young woman is digging a hole in the grounds of the Goetheanum with this very shovel, which is modelled after the organically shaped chimney of the boiler house designed by Rudolf Steiner in 1914. The multi-coloured earth with stones and roots, now piled up in Schaulager, comes from the grounds of the anthroposophic centre.

A component of this installation is Lucas Cranach the Elder's painting **Lucretia** (16th c.). The painting shows her at a moment of self-castigation, following her rape. Her legend stands for the ultimate in beauty and virtue, which must be defended even unto death. Cranach's painting is moving owing to the vulnerable nudity and sensuality of the dishonoured Roman girl. The transparent veil draped precisely over her lower torso and the red jewellery at her neck emphasise her vulnerability and the inescapably fleeting nature of mortal beauty, shortly before the dramatic occurrence of death.

translated by Jill Denton

The exhibition is curated by Neville Wakefield. A curator and a writer, he is intimately acquainted with Barney's work and carried out this project in close collaboration with the artist and the team at Schaulager.

Publication

A publication is available as part of the Schaulager-Hefte series and includes colour illustrations of all the works exhibited. It contains essays by Neville Wakefield, Bodo Brinkmann, head of the department for Old Masters at Kunstmuseum Basel, as well as an in-depth discussion between Matthew Barney and the British psychoanalyst and writer Adam Phillips. The publication is available in English and German.

Published by Schaulager Basel. CHF 35.- / EUR 24.-

Public programme

The exhibition will be accompanied by various events, including film screenings, guided tours and a lecture series.

The full programme will be published in the daily press and can be found at www.schaulager.org.

Guided Tours

Thursdays 5.30 pm, Sundays 11 am

DRAWING RESTRAINT 9

Feature film by Matthew Barney, soundtrack composed by Björk. Featuring: Matthew Barney, Björk, Mayumi Miyata, Shiro Nomu. Japan/USA 2005, 135 minutes.

Screened as part of the exhibition, daily except Mondays, 2 pm, Schaulager Auditorium

CREMASTER

The five parts of the CREMASTER cycle form an integral, aesthetic whole. Alongside Barney, the work features many famous personalities, including Norman Mailer, Ursula Andress, Aimee Mullins and Richard Serra.

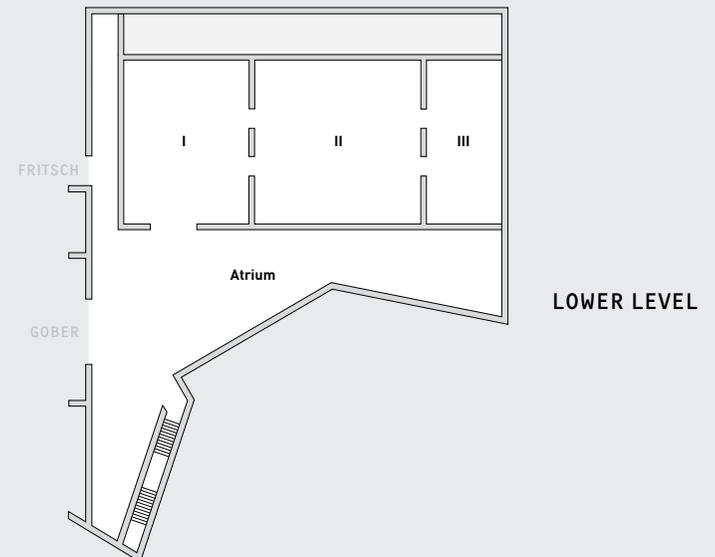
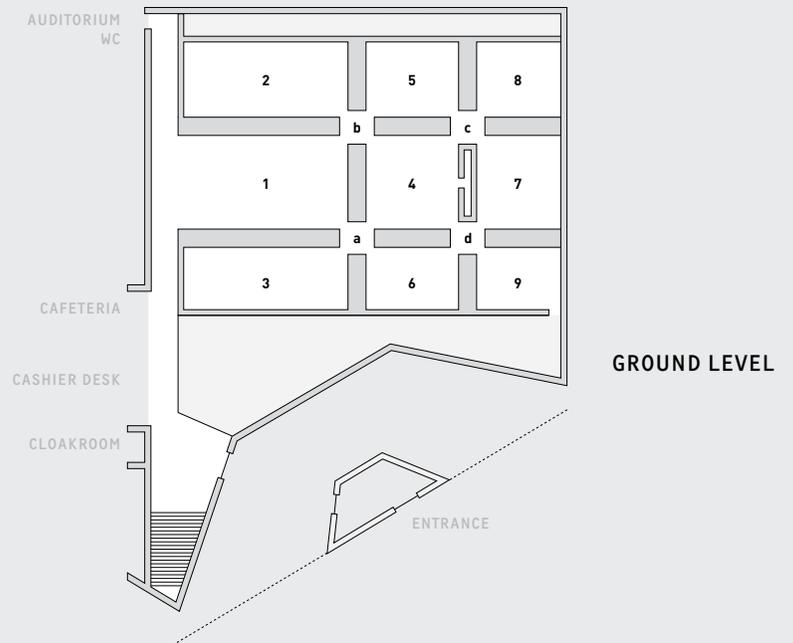
CREMASTER 1 (40') and 4 (42'): Tues 29 June, 6.30 pm; Tues 24 Aug, 6.30 pm

CREMASTER 2 (79'): Tues 6 July, 6.30 pm; Tues 31 Aug, 6.30 pm

CREMASTER 3 (181'): Tues 13 July, 6.30 pm; Tues 7 Sept, 6.30 pm

CREMASTER 5 (54'): Tues 20 July, 6.30 pm; Tues 14 Sept, 6.30 pm

CREMASTER 1-5 Marathon Screening (400 min): Sat 31 July and Sat 25 Sept from 11 am



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