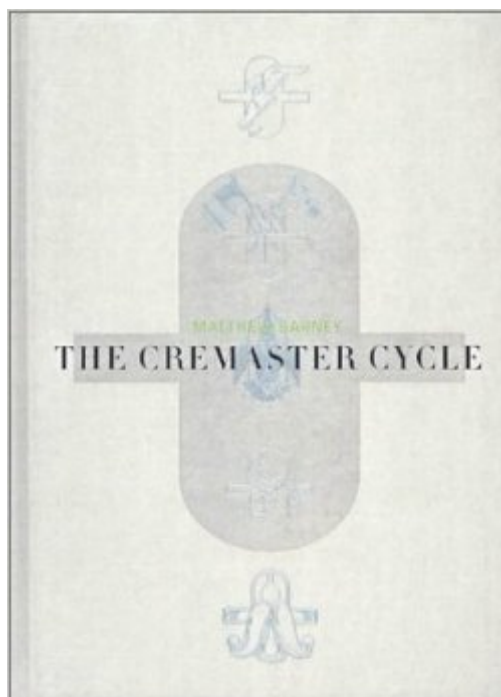


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# Matthew Barney: The Cremaster Cycle



## Synopsis

Filled with hundreds of Matthew Barney's fantastical images, this comprehensive volume, which accompanies a major exhibition at the Solomon R. Guggenheim Museum, surveys the popular artist's CREMASTER cycle—an epic five-part film project that uses the biological model of sexual difference as its conceptual departure point. Three essays by Barney experts articulate the series' diverse themes and explore the artist's innovative aesthetic vocabulary; interviews with key collaborators—composer, costume designer, make-up artist, technicians, and actors—reveal his working process. In addition to stills from the five films—including the final episode, CREMASTER 3, which will premiere at the exhibition—the book features related sculptures, photographs, drawings, and storyboards. For anyone intrigued by this Wagner of contemporary art, this is an atlas to his enticingly hypnotic worlds.

## Book Information

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## Customer Reviews

I finally bought a copy of this book after putting it off since the show in 2003. I'm glad I got it before it goes out of print, and recommend the hardcover over the softcover as it is a beautiful object/catalog. Sadly, as I have looked more closely into the book since I got it home, I noticed that the book doesn't come close to covering the majority of the actual works that resulted from the Cremaster films. Perhaps this wasn't the reason for the catalog, but I was under the impression that such a huge book would be pretty comprehensive in its documentation of the works it's about. Not so with this volume. Barney is a master of the capitalist side of the fine art world...and no doubt knew that if he reproduced the works he has sold in tandem with the release of each film, his

auction prices would suffer. Therefore his immediate sale prices (from the studio/gallery) would stagnate as well (prices rarely drop from that artist directly). So, what you get here is a fat volume with tons of sketches, production photos, and documentation of the sculpture. In addition you get a verbose essay by Nancy Spector as well as remembrances from participants in this massive undertaking. It is in the lists of works from the cycle that the volume's gaps become apparent. Barney sold several "artist framed" suites of photos from each film...which act as stand alone pieces of work to be consumed by collectors and institutions. It is these works that are not fully documented in this volume. Even if they had done a page of thumbnails for each of the five films, it would be better than to reproduce one photo from a suite of three or four as they have done here...and each film had 5-10 of these suites made in editions ranging from 2 to 50 copies.

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