

**Invocation / Remnant**

- 1. Matthew Barney  
*Lupine*  
Graphite and silver leaf on paper in polyethylene frame  
2011

Courtesy of the collection of Jane Lea and Brandon Stosuy

- 2. Matthew Day Jackson  
*Bartholomew*  
Silicone, thread, fabric, human hair, tree bark, plastic, pigment, stainless steel  
2016

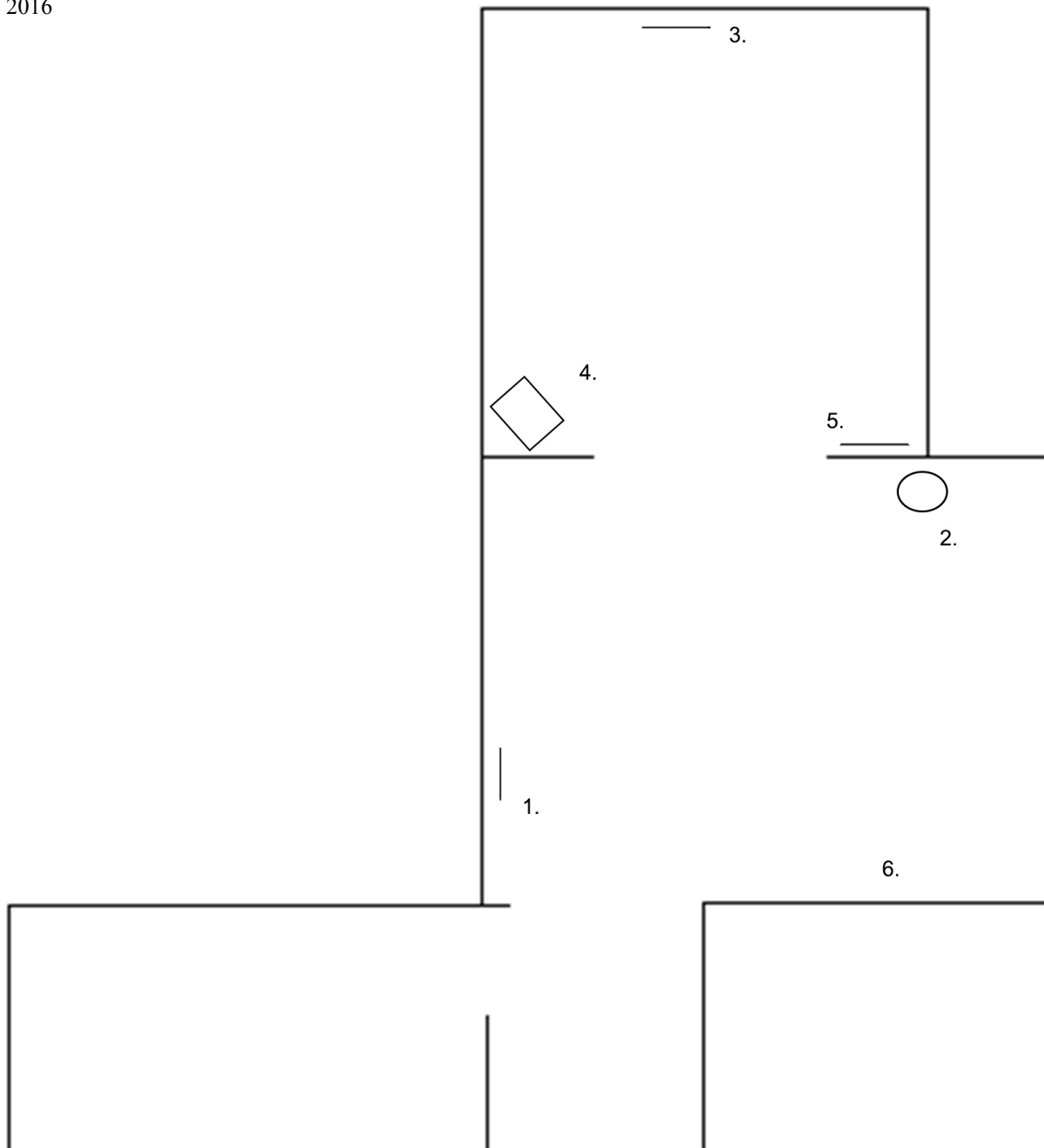
- 3. Lionel Maunz  
*Untitled*  
Graphite on paper  
2016

- 4. Matthew Barney  
*SCABACTION*  
Color video with stereo sound (7 min, 55 sec)  
1988

Partial and Promised Gift of Pamela and Richard Kramlich to the New Art Trust to benefit the San Francisco Museum of Modern Art, The Museum of Modern Art, New York, and Tate, United Kingdom.

- 5. Matthew Day Jackson  
*Glory Hole Plans Part One*  
Pen, inkjet prints, wine, saliva and pollen on paper  
2016

- 6. George Clarke and Dana Wachs with Brandon Stosuy  
*Invocation*  
2016



## Invocation / Remnant

*Invocation / Remnant* is a companion to the performance *Rural Violence III (Rebirth)*, directed by Brandon Stosuy. This exhibition features the work of Matthew Barney, Matthew Day Jackson, and Lionel Maunz, as well as George Clarke and Dana Wachs.

Curated in collaboration with Camille Obering, the exhibition gathers content embedded within, and peripheral to, *Rural Violence*, simultaneously calling forward the temporal acts of that moment while abstractly archiving them.

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the moment after salmon spawn  
and their corpses pile up in the shallows of a river  
Stosuy

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Considerations of the skin of a beast, or the skin of a human vessel for rebirth:

### SHED\_DISCARD

Leaving behind to cleanse, grow or re-form | creates detritus

### WEAR\_INHABIT

To be identified or misidentified by an exterior layer of flesh {to live within, or to act as another}

### MODIFY\_MUTILATE

The burden of a conscience and an ego – and to make new, like an artist

### EMPTY\_DRAIN

Of energy, fluids, tissue/sustenance, progress

\* \* \*

*renaissance*

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