

Cutting Matta Clark The Anarchitecture Project

Cutting Matta-Clark Gordon Matta-Clark Gordon Matta-Clark Gordon Matta-Clark An Anarchitectural Body of Work Gordon Matta-Clark - Anarchitecture - Einriss bis Abriss Ctrl+Alt+Delete Anarchitecture Gordon Matta-Clark Gordon Matta-Clark The Best Surprise is No Surprise Reconsidering the Object of Art Replacements Site-Reliant Immersive Experiences Gordon Matta-Clark Grey Room Glossary of Art, Architecture, and Design Since 1945 The Stumbling Present ArtUS Occupying the In-between Mark Wigley Antonio Sergio Bessa Stephen Walker Frances Richard Friederike Schäfer Daniel Skina Rupinder Singh Gordon Matta-Clark Gordon Matta-Clark James Attlee Liz Linden Ann Goldstein Jennifer Johung Liana Psarologaki Hubertus von Amelunxen John Albert Walker Stephen Laird Doherty

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of the many shows at the fabled 112 Greene Street gallery an artistic epicenter of New York's downtown scene in the 1970s the Anarchitecture group show of March 1974 has been the subject of the most enduring discussion despite a complete lack of documentation about it cutting Matta Clark investigates the Anarchitecture group as a kind of collective research seminar through extensive interviews with the protagonists and a dossier of all the available evidence

this revealing book looks at the groundbreaking work of Gordon Matta Clark 1943-1978 whose socially conscious practice blurred the boundaries between

contemporary art and architecture after completing a degree in architecture at cornell university matta clark returned to his home city of new york where he initiated a series of site specific works in derelict areas of the south bronx the borough s many abandoned buildings the result of economic decline and middle class flight served as matta clark s raw material his series bronx floors dissected these structures performing an anatomical study of ther ravaged urban landscape moving from new york to paris with conical interserct a piece that became emblematic of artistic protest matta clark applied this same method to a pair of seventeenth century row houses slatted for demolition as a result of the centre pompidou s construction this compelling volume grounds matta clark s practice against the framework of architectural and urban history stressing his pioneering activist inspired approach as well as his contribution to the nascent fields of social practice and relational aesthetics

known for and even overshadowed by his brutal and spectacular building cuts gordon matta clark s oeuvre is unique in the history of american art he worked in the 1970s on the boarders between art and architecture and his diverse practice is often understood as an outright rejection of the tenets of high modernism stephen walker argues instead for the artist s ambivalent relationship with the architectural heritage he is often claimed to disavow thus making this the first book to extrapolate matta clark s thinking beyond its immediate context walker considers the broad range of matta clark s ephemeral practice from montage to actual interventions and from performance art and installation to drawing film and video bringing to the fore the consistent themes and issues explored through this broad range of media and in particular the complex notion of the discreet violation he reveals the continued relevance of matta clark s artistic and theoretical oeuvre to the reception of artistic and architectural work today

bringing a poet s perspective to an artist s archive this highly original book examines wordplay in the art and thought of american artist gordon matta clark 1943 1978 a pivotal figure in the postminimalist generation who was also the son of a prominent surrealist matta clark was a leader in the downtown artists community in new york in the 1970s and is widely seen as a pioneer of what has come to be known as social practice art he is celebrated for his anarchitectural environments and performances and the films photographs drawings and sculptural fragments with which his site specific work was documented in studies of his career the artist s provocative and vivid language is referenced constantly yet the verbal aspect of his practice has not previously been examined in its own right blending close readings of matta clark s visual and verbal creations with reception history and critical biography this extensively researched study

engages with the linguistic and semiotic forms in matta clark's art forms that activate what he called the poetics of psycho locus and total semiotic system examining notes statements titles letters and interviews in light of what they reveal about his work at large frances richard unearths archival biographical and historical information linking matta clark to conceptualist peers and surrealist and dada forebears gordon matta clark physical poetics explores the paradoxical durability of matta clark's language and its role in an aggressively physical oeuvre whose major works have been destroyed

the artist dancer and educator suzanne harris 1940 79 was a protagonist of the downtown new york city artists community in the 1970s with her boundary transgressing practice she played a decisive part in avant garde projects such as the anarchitecture group 112 green street food and the natural history of the american dancer harris furthermore participated in the heresies editorial collective nevertheless her own oeuvre fell into abeyance friedrike schäfer reconstructs harris's dispersed postminimalist body of work which broke the mold of art categories art practices art spaces and the common notion of space the author draws on post marxist feminist theory to trace how harris transcended both sculpture and dance to create site specific ephemeral installations recipient of the terra foundation for american art international publication grant 2021 look inside

studienarbeit aus dem jahr 2010 im fachbereich kunst architektur baugeschichte denkmalpflege note 1 5 universität wien institut für kunstgeschichte sprache deutsch abstract es werden drei spezifische arbeiten matta clarks untersucht splitting 1974 bei der er ein haus aus den 1930ern in englewood entzwei schnitt und die fundamente einer hälfte des gebäudes schräg absägte mit hilfe eines wagenhebers hub er eine haushälfte um einige grade bis eine kluft zwischen den haushälften zu sehen war conical intersect 1975 im rahmen der pariser biennale schnitt er eine runde Öffnung in ein haus durch welches passant innen einen blick auf das entstehende cent re pompidou werfen konnten office baroque 1977 das letzte große projekt von matta clark indem er mehrere kreisformen aus einem bürogebäude in antwerpen sägte

la muestra recoge fotografías foto collages dibujos y las 19 películas realizadas por el artista entre 1971 y 1977 la estructura expositiva se desarrolla a través de un entramado de ideas e intereses extraídos de los textos de matta clark la idea de la no secuencia tiempo alquimia entropía geometría relación con la cultura movimiento experiencia memoria inmersión en lo social espacio político valoración de la colaboración anonimato etc dejando constancia de cómo los

trabajos de matta clark se enraízan en una tradición que comienza por la redefinición de la escultura y del espacio y culmina con una inmersión en el espacio urbano donde se entrelazan lo plástico lo visual lo espacial lo arquitectónico y la interacción política y social

an important new book that considers the life and work of american artist gordon matta clark 1943 1978 whose influence despite his tragically short career is ever more pervasive central to the explosion of creativity in new york s soho in the 1970s matta clark turned his focus on the city itself slicing through abandoned buildings to create works that were at once large scale sculptural environments social commentary and urban performance pieces

introduction by daniel birnbaum edited by anton vidokle text by hans ulrich obrist

reconsidering the object of artexamines a generally underexposed and therefore often misunderstood period in contemporary art and highlights artists whose practices have inspired much of the most significant art being produced today it illustrates and discusses many crucial ground breaking works that have not been seen within their proper historical context if they have been individually seen at all by 1969 such artists as michael asher john baldessari marcel broodthaers dan graham douglas huebler joseph kosuth lawrence weiner and others had begun to create works using a variety of media that sought to reevaluate certain fundamental premises about the formal material and contextual definitions of art this first comprehensive overview of conceptual art in english documents the work of fifty five artists work that marked a significant rupture with traditional forms and concepts of painting sculpture photography and film also included are essays that elucidate the significant aesthetic issues that gave rise in both america and europe to the highly individual but related modes of conceptual art lucy lippard art historian writes on the broader sociopolitical milieu in which this work was made stephen melville professor of art history ohio state university probes the theoretical and philosophical underpinnings of conceptual art and jeff wall artist discusses the relationship between conceptual art and photography anne rorimer and ann goldstein curators of the exhibition the book accompanies respectively take up the role of language in this work and discuss each of the artists copublished with the museum of contemporary art los angeles

site reliant immersive experiences offers a new theoretical approach to the concept of immersive experiences in relation to space site and atmosphere an interdisciplinary work interweaving philosophy theory and creative methods in

contemporary art and architecture this book looks beyond phenomenological accounts of immersion as felt spaces and technological experiences of vr and ar to link immersion to actual architectural sites to the human capacity to contemplate and to affective atmospheres in art and architectural installations fusing atmosphere sense and experience the book introduces a novel vocabulary for understanding immersive spaces in art and architectural contexts from a post phenomenological perspective furthermore it offers illuminating insights through key reflective case studies of contemporary practices at the intersection of art and architecture featuring work by peter zumthor mike nelson and li xiaodong among others bringing together critical theory neuroscience and aesthetics of affect to create new methods of praxis in contemporary architecture and art site reliant immersive experiences introduces an innovative framework for understanding immersive experiences within the realm of critical spatial practice

with his astounding building cuts and intersects gordon matta clark 1943 1978 opened up elegant geometries in the very structures that seem most substantial and most authoritative in urban existence revealing the alienations of the urban fabric as convenient fictions and allowing life to flow into the most inhospitable and self contained of buildings one of his favorite responses to a work came from a parisian concierge i see the purpose for that hole it is an experiment in bringing light and air into spaces that never had enough of either throughout his all too brief career matta clark undertook civic aeration on many fronts cofounding the now legendary food restaurant in 1971 buying up empty lots in queens and evolving his theory of anarchitecture in films photomontages and numerous writings and drawings anarchitecture redefined negative space in art as a political act distinguishing itself from architecture by imagining a cure for its most pernicious effects gordon matta clark moment to moment offers a comprehensive overview of this courageous and liberating artist with a wealth of documentation and reproductions from across matta clark s oeuvre as well as critical commentary from philip ursprung angela lammert hubertus von amelunxen dan graham and others

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