Cuttings Mattaclark The Anarchitecture Project

Installationskunsten har gået sin sejrsfart verden over, og er her i det 21. århundrede en både vel- og anerkendt bestanddel af samtidskunsten. Med påvirkning fra og udveksling mellem billedkunst på den ene side og performanceteater på den anden befinner installationskunst sig – som bogens titel viser – netop i feltet mellem billede og scene. I Installation Art: Between Image and Stage undersøger Anne Ring Petersen grundstenene for en af nutidens mest udbredte kunstformer. Installationer er – ligesom skulpturer – tredimensionelle formationer eller billeddannelser, men i modsætning til skulpturen er installationen karakteriseret ved at være formet af rum eller rumlige scenografi, som skaber betydning og sanseoplevelser gennem sit billedsprog. Som resultat af dette er installationer ofte stort anlagte kunstværker, som beskueren kan gå ind i, og de lever dermed til fulde op til nutidens krav om spektakulære, æstetisk iscenesatte events og kulturoplevelser, der taler til sanserne. Gennem grundige analyser af værker af kunstnere som Bruce Nauman, Olafur Eliasson, Jeppe Hein, Mona Hatoum, Pipilotti Rist og Ilya Kabakov som bagtæppe søges der i denne bog svar på, hvad en installation egentlig er, hvilke virkemidler den bruger, hvordan installationskunstens opståen kan forklares i et kulturhistorisk perspektiv og meget mere. Også installationskunstens rumlige, tidsmæssige og diskursive aspekter såvel som dens receptionsæstetik, der sættes ind i en overordnet kunst- og kulturhistorisk ramme, undersøges. Installation Art: Between Image and Stage er et nyttigt værk for alle, der ønsker at forstå denne mangefacetterede kunstforms konceptuelle fundament. Anne Ring Petersen, dr.phil., er lektor ved Institut for Kunst og Kulturvidenskab, Københavns Universitet. Har i 2009 udgivet Installationskunsten mellem billede og scene og er redaktør af Contemporary Painting in Context (2010). Despite its large and growing popularity — to say nothing of its near-ubiquity in the world’s art scenes and international exhibitions of contemporary art — installation art remains a form whose artistic vocabulary and conceptual basis have rarely been subjected to thorough critical examination. In Installation Art: Between Image and Stage, Anne Ring Petersen aims to change that. She begins by exploring how installation art developed into an interdisciplinary genre in the 1960s, and how its intertwining of the visual and the performative has acted as a catalyst for the generation of new artistic phenomena. She investigates how it became one of today's most widely used art forms, increasingly expanding into consumer, popular and urban cultures, where installation's often spectacular appearance ensures that it meets contemporary demands for sense-provoking and immersive cultural experiences. The main trajectory of the book is directed by a movement aimed at addressing a series of basic questions that get at the heart of what installation art is and how it is defined: How does installation structure time, space and representation? How does it address and engage its viewers? And how does it draw in the surrounding world to become part of the work? Featuring the work of such well-known artists as Bruce Nauman, Pipilotti Rist, Ilya Kabakov and many others, this book breaks crucial new ground in understanding the conceptual underpinnings of this multifaceted art form. Anne Ring Petersen is associate professor at the University of Copenhagen and the editor of Contemporary Painting in Context. Introduction by Daniel Birnbaum. Edited by Anton Vidokle. Text by Hans-Ulrich Obrist.

Perception and Its Development in Merleau-Ponty's Phenomenology brings together essays from fifteen leading Merleau-Ponty scholars to demonstrate the continuing significance of Merleau-Ponty's analysis. Since its birth in the first half of the 19th century, photography has offered extraordinary possibilities of isolating works of art for study and pleasure. Through cropping, focus, angle of view, distance and lighting as well as the ex post facto techniques of dark room manipulation,
collage, montage and assemblage, photographers not only interpret the artworks they record but create stunning reinventions. The Original Copy: Photography of Sculpture, 1939 to Today presents a critical examination of the intersections between photography and sculpture. Through a selection of nearly 300 outstanding pictures by more than 100 artists from the 19th century to the present, The Original Copy explores how one medium has become implicated in the understanding of the other. Photographs reproduced in this richly illustrated volume range in subject from inanimate objects to performing bodies, and include major works by mediums most influential artists, from early modernism to the present.

A collection of essays that takes stock of the current impact of the image and imagination of the catastrophe in art, science and philosophy. Reconsidering the Object of Art examines 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.

The texts presented in Proportion Harmonies and Identities (PHI) - MODERNITY, FRONTIERS AND REVOLUTIONS were compiled with the intent to establish a multidisciplinary platform for the presentation, interaction and dissemination of research. It also aims to foster awareness of and discussion on the topics of Harmony and Proportion with a focus on different visions relevant to Architecture, Arts and Humanities, Design, Engineering, Social and Natural Sciences, and their importance and benefits for the sense of both individual and community identity.


This collection offers a multi-faceted exploration of transmediations, the processes of transfer and transformation that occur when communicative acts in one medium are mediated again through another. While previous research has explored these processes from a broader perspective, Salmose and Elleström argue that a better understanding is needed of the extent to which the outcomes of communicative acts are modified when transferred across multimodal media toward fostering a better understanding of our knowledge of communication more generally. Building on this imperative as a point of departure, the book details a variety of transmediations, viewed...
through three different lenses. The first part of the volume looks at narrative transmediations, building on existing work done by Marie-Laure Ryan on transmedia storytelling. The second section focuses less on narratological instances and more on the spatial dynamics of transmediation and the role of embodiment in the process. The final third of the book explores the challenges of transmediating scientific data into narrative format in the context of environmental issues. Taken together, these sections highlight a range of case studies of transmediations and in turn, the complexity and variety of the process, informed by the different methodologies of the different disciplines to which these transmediations belong. This innovative volume will be of particular interest to students and scholars in multimodality, communication, intermediality, semiotics, and adaptation studies.

From her seminal Eros the Bittersweet (1986) to her experimental Float (2016), Bakkhai (2017) and Norma Jeane Baker of Troy (2019), Anne Carson's engagement with antiquity has been deeply influential to generations of readers, both inside and outside of academia. One reason for her success is the versatile scope of her classically-oriented oeuvre, which she rethinks across multiple media and categories. Yet an equally significant reason is her profile as a classicist. In this role, Carson unfailingly refuses to conform to the established conventions and situated practices of her discipline, in favour of a mode of reading classical literature that allows for interpretative and creative freedom. From a multi-praxis, cross-disciplinary perspective, the volume explores the erudite indiscipline of Carson's classicism as it emerges in her poetry, translations, essays, and visual artistry. It argues that her classicism is irreducible to a single vision, and that it is best approached as integral to the protean character of her artistic thought. Anne Carson/Antiquity collects twenty essays by poets, translators, artists, practitioners and scholars. It offers the first collective study of the author's classicism, while drawing attention to one of the most avant-garde, multifaceted readings of the classical past.

In this first critical account of Matta-Clark's work, Pamela M. Lee considers it in the context of the art of the 1970s—particularly site-specific, conceptual, and minimalist practices—and its confrontation with issues of community, property, the alienation of urban space, the "right to the city," and the ideologies of progress that have defined modern building programs. Although highly regarded during his short life—and honored by artists and architects today—the American artist Gordon Matta-Clark (1943-78) has been largely ignored within the history of art. Matta-Clark is best remembered for site-specific projects known as "building cuts." Sculptural transformations of architecture produced through direct cuts into buildings scheduled for demolition, these works now exist only as sculptural fragments, photographs, and film and video documentations. Matta-Clark is also remembered as a catalytic force in the creation of SoHo in the early 1970s. Through loft activities, site projects at the exhibition space 112 Greene Street, and his work at the restaurant Food, he participated in the production of a new social and artistic space. Have art historians written so little about Matta-Clark's work because of its ephemerality, or, as Pamela M. Lee argues, because of its historiographic, political, and social dimensions? What did the activity of carving up a building-in anticipation of its destruction—suggest about the conditions of art making, architecture, and urbanism in the 1970s? What was one to make of the paradox attendant on its making—that the production of the object was contingent upon its ruination? How do these projects address the very writing of history, a history that imagines itself building toward an ideal work in the service of progress? In this first critical account of Matta-Clark's work, Lee considers it in the context of the art of the 1970s—particularly site-specific, conceptual, and minimalist practices—and its confrontation with issues of community, property, the alienation of urban space, the "right to the city," and the ideologies of progress that have defined modern building programs.

This book offers the first comprehensive overview of alternative approaches to architectural practice. At a time when many commentators are
noting that alternative and richer approaches to architectural practice are required if the profession is to flourish, this book provides multiple examples from across the globe of how this has been achieved and how it might be achieved in the future. Particularly pertinent in the current economic climate, this book offers the reader new approaches to architectural practice in a changing world. It makes essential reading for any architect, aspiring or practicing.

For centuries, investigations into the origins of words were entwined with investigations into the origins of humanity and the cosmos. With the development of modern etymological practice in the nineteenth century, however, many cherished etymologies were shown to be impossible, and the very idea of original 'true meaning' asserted in the etymology of 'etymology' declared a fallacy. Structural linguistics later held that the relationship between sound and meaning in language was 'arbitrary', or 'unmotivated', a truth that has survived with small modification until today. On the other hand, the relationship between sound and meaning has been a prime motivator of poems, at all times throughout history. The Life of Words studies a selection of poets inhabiting our 'Age of the Arbitrary', whose auditory-semantic sensibilities have additionally been motivated by a historical sense of the language, troubled as it may be by claims and counterclaims of 'fallacy' or 'true meaning'. Arguing that etymology activates peculiar kinds of epistemology in the modern poem, the book pays extended attention to poems by G. M. Hopkins, Anne Waldman, Ciaran Carson, and Anne Carson, and to the collected works of Geoffrey Hill, Paul Muldoon, Seamus Heaney, R. F. Langley, and J. H. Prynne.

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 their ravaged urban landscape. Moving from New York to Paris with 'Conical Intersecrt', a piece that became emblematic of artistic protest, Matta-Clark applied this same method to a pair of seventeenth-century row houses slated 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.

A Dictionary of the Avant-Gardes recognizes that change is a driving force in all the arts. It covers major trends in music, dance, theater, film, visual art, sculpture, and performance art—as well as architecture, science, and culture.

Documenting the artist's extraordinary accomplishments as a draftsman, this publication originates from the 2015 solo presentation at David Zwirner, New York, entitled Energy & Abstraction, organized in close collaboration with Jane Crawford and Jessamyn Fiore from the Estate of Gordon Matta-Clark. Well known for his radical "anarchitectural" interventions throughout the 1970s, Gordon Matta-Clark was always deeply, though less publicly, committed to drawing. His works on paper—which span three-
dimensional reliefs, calligraphy, and notebook entries—capture the interdisciplinary spirit that defined the art world in the 1970s. Intricate and concise, they testify to his interest in the crossovers between visual and performance arts, as well as the broader integration within his oeuvre of the natural and built environment. This catalogue presents in vibrant detail selections from Matta-Clark’s Cut Drawings, Energy Rooms, Energy Trees, and his own “calligraphy,” many of which have never been published. Perhaps the best known of the group, the Cut Drawings explore parallel, smaller-format versions of his physical interventions in architecture; slicing meticulously through several layers of paper, gesso, or cardboard, Matta-Clark created sculptural flat works that emphasized the voids created by the extraction of matter. Drawings with his own “calligraphy” emphasize the medium of drawing as an independent form. Abstract letters make up a code that remains indecipherable, but points toward a visionary longing to invent new languages and structures of experience. Some of the most elaborate and colorful compositions include trees, several of which refer explicitly to Matta-Clark’s Tree Dance performance at Vassar College in upstate New York in 1971. In full-color plates, the reader can see the physical structure of his trees “dissolving” into kinetic energy and, in some drawings, becoming reduced to a multitude of arrows. Near-abstract tree shapes also incorporate his calligraphic marks, with branches constructed from imaginary letters, again emphasizing the importance of language to a new visual experience. Matta-Clark’s notebooks, which he often insisted on completing in a single sitting, are presented in elegantly curated groups. Combining elements of Surrealist automatic drawing with an interest in choreography, these works appealed to performance artists at the time—including Laurie Anderson and Trisha Brown. This unparalleled presentation of Matta-Clark’s drawings is accompanied by new and exciting scholarship by Briony Fer, as well as a conversation between Jessamyn Fiore and contemporary artist Sarah Sze; it marks a major contribution to the literature on this highly influential artist.

"...An introduction to the outstanding holdings of the painting and sculpture collection, which includes landmark works by artists such as Henri Matisse, Frida Kahlo, René Magritte, Andy Warhol, and Richard Diebenkorn. An introductory essay by Madeleine Grynsztejn, Elise S. Haas Senior Curator of Painting and Sculpture at SFMOMA, outlines the general scope and evolution of the painting and sculpture collection, in particular its remarkable growth since the Museum’s 1995 move to a new building designed by Mario Botta. Additional essays provide focused discussions on individual artworks and their broader significance within the history of art"--MuseumStore website promotional text.

Federica Doglio e Mirko Zardini dialogano di città, architettura, ambiente e istituzioni in una serie di conversazioni iniziate durante l’estate 2020. Un percorso che dalla crisi odierna risale fino agli anni Settanta, delineando quella che appare una lunga crisi climatico-ambientale, energetica, sanitaria, che riguarda anche le istituzioni, le professioni e lo stesso progetto moderno. L’ambiente, lo spazio pubblico, quello del dissenso, il controllo dei dati, l’università, il ruolo dell’architetto, sono alcune tra le questioni affrontate in questo libro-intervista.

This book concerns the city and the 'devices' that define the urban environment by their presence, representation or interpretation. The texts offer an interdisciplinary discourse and critique of the complex systems, artifacts, interventions
and evidences that can inform our understanding of urban territories; on surfaces, in the margins or within voids. The diverse media of arts practices as well as commercial branding are used to explore narratives that reveal latent characteristics of urban situations that conventional architectural inquiry is unable to do. For thousands of years humans have experimented with various methods of waste disposal—from burning and burying to simply packing up and moving in search of an unscathed environment. Habits of disposal are deeply ingrained in our daily lives, so casual and continual that we rarely ever stop to ponder the big-picture effects on social, spatial and ecological orders. Rethinking the ways in which we produce, collect, discard and reuse our waste, whether it’s materials, spaces or places, is essential to ensure a more feasible future. Waste Matters: Adaptive Reuse for Productive Landscapes presents a series of historical and contemporary design ideas that reimagine a range of repurposed materials at diverse scales and in various contexts by exploring methods of hacking, disassembly, reassembly, recycling, adaptive reuse and preservation of the built environment. Waste Matters will inspire designers to sample and rearrange bits of artifacts from the past and present to produce culturally relevant and ecologically sensitive materials, objects, architecture and environments.

In Punctuations Michael J. Shapiro examines how punctuation—conceived not as a series of marks but as a metaphor for the ways in which artists engage with intelligibility—opens pathways for thinking through the possibilities for oppositional politics. Drawing on Theodor Adorno, Alain Robbe-Grillet, and Roland Barthes, Shapiro demonstrates how punctuation's capacity to create unexpected rhythmic pacing makes it an ideal tool for writers, musicians, filmmakers, and artists to challenge structures of power. In works ranging from film scores and jazz compositions to literature, architecture, and photography, Shapiro shows how the use of punctuation reveals the contestability of dominant narratives in ways that prompt readers, viewers, and listeners to reflect on their acceptance of those narratives. Such uses of punctuation, he theorizes, offer models for disrupting structures of authority, thereby fostering the creation of alternative communities of sense from which to base political mobilization.

Cartographies of New York and Other Postwar American Cities: Art, Literature and Urban Spaces explores phenomena of urban mapping in the discourses and strategies of a variety of postwar artists and practitioners of space: Allan Kaprow, Claes Oldenburg, Vito Acconci, Gordon Matta-Clark, Robert Smithson, Rebecca Solnit, Matthew Buckingham, contemporary Situationist projects. The distinctive approach of the book highlights the interplay between texts and site-oriented practices, which have often been treated separately in critical discussions. Monica Manolescu considers spatial investigations that engage with the historical and social conditions of the urban environment and reflect on its mediated nature. Cartographic procedures that involve walking and surveying are interpreted as unsettling and subversive
possibilities of representing and navigating the postwar American city. The book posits mapping as a critical nexus that opens up new ways of studying some of the most important postwar artistic engagements with New York and other American cities.

In this in-depth analysis, Peter Muir argues that Gordon Matta-Clark's Conical Intersect (1975) is emblematic of Henri Lefebvre's understanding of art's function in relation to urban space. By engaging with Lefebvre's theory in conjunction with the perspectives of other writers, such as Michel de Certeau, Jacques Derrida, and George Bataille, the book elicits a story that presents the artwork's significance, origins and legacies. Conical Intersect is a multi-media artwork, which involves the intersections of architecture, sculpture, film, and photography, as well as being a three-dimensional model that reflects aspects of urban, art, and architectural theory, along with a number of cultural and historiographic discourses which are still present and active. This book navigates these many complex narratives by using the central ?hole? of Conical Intersect as its focal point: this apparently vacuous circle around which the events, documents, and other historical or theoretical references surrounding Matta-Clark's project, are perpetually in circulation. Thus, Conical Intersect is imagined as an insatiable absence around which discourses continually form, dissipate and resolve. Muir argues that Conical Intersect is much more than an ?artistic hole.? Due to its location at Plateau Beaubourg in Paris, it is simultaneously an object of art and an instrument of social critique.

A comprehensive examination of the relationship between the work of renowned surrealist Roberto Matta (1912–2002) and his son, conceptual artist, Gordon Matta-Clark (1943-1978).

Cutting Matta-Clark
The Anarchitecture Investigation
Lars Muller Publishers

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. Anarchitecture has become a foundational myth, but one that remains to be properly understood. Stemming from a series of meetings organised by Gordon Matta-Clark and reflecting his long-standing interest in architecture, the Anarchitecture exhibition was conceived as an anonymous group statement in photographs about the intersection of art and building. But did it actually happen? It exists only through oblique archival traces and the memories of the participants. 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. The dossier includes a collection of Matta-Clark's aphoristic "art cards," the 96 photographs that were produced by the various participants for possible inclusion in the exhibition, and images from a recently unearthed video of Matta-Clark's now famous bus trip to see Splitting in Englewood, New Jersey. 150 illustrations
GreenSmoothie Joy is your easy-to-use guide for healthy green smoothies (and more) at any time of day. It seems like everyone is turning to green juices these days whether it’s part of a healthy detoxing regimen, above-the-skin-you re-in weight loss plan, or just to increase the amount of fruits and vegetables in your diet. The health benefits of smoothies and juices are enormous so get started today. Includes: Snack time smoothies like Dandelion and Apple Green smoothies like Ginger Orange Healthy smoothies like Winter Cold Yogurt smoothies Special occasion treat smoothies Fruit smoothies like Blueberry Pecan Busy mom and health-conscious Cressida also covers all the basics: Tips on using different types milks, yogurt, and protein powder to cut down on juice content and make fruit smoothies more healthy. How to get your smoothies the perfect consistency whether you like them thicker or a little thinner. How to keep your smoothies sugar-free and tasting great. Information on smoothie makers and juicers. There really is a smoothie recipe for everyone in Green Smoothie Joy for anyone who wants to get healthy, increase their family’s fruit and vegetable intake, lose weight, or snack fast while you’re on the go.

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.

Building on the scholarship of key art historians and theorists such as Judith Butler and Mieke Bal, Claudette Lauzon embarks upon a transnational analysis of contemporary artists who challenge the assumption that ‘home’ is a stable site of belonging. New York City’s identity as a cultural and artistic center, as a point of arrival for millions of immigrants sympathetic to
anarchist ideas, and as a hub of capitalism made the city a unique and dynamic terrain for anarchist activity. For 150 years, Gotham's cosmopolitan setting created a unique interplay between anarchism's human actors and an urban space that invites constant reinvention. Tom Goyens gathers essays that demonstrate anarchism's endurance as a political and cultural ideology and movement in New York from the 1870s to 2011. The authors cover the gamut of anarchy's emergence in and connection to the city. Some offer important new insights on German, Yiddish, Italian, and Spanish-speaking anarchists. Others explore anarchism's influence on religion, politics, and the visual and performing arts. A concluding essay looks at Occupy Wall Street's roots in New York City's anarchist tradition. Contributors: Allan Antliff, Marcella Bencivenni, Caitlin Casey, Christopher J. Castañeda, Andrew Cornell, Heather Gautney, Tom Goyens, Anne Klejment, Alan W. Moore, Erin Wallace, and Kenyon Zimmer.

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