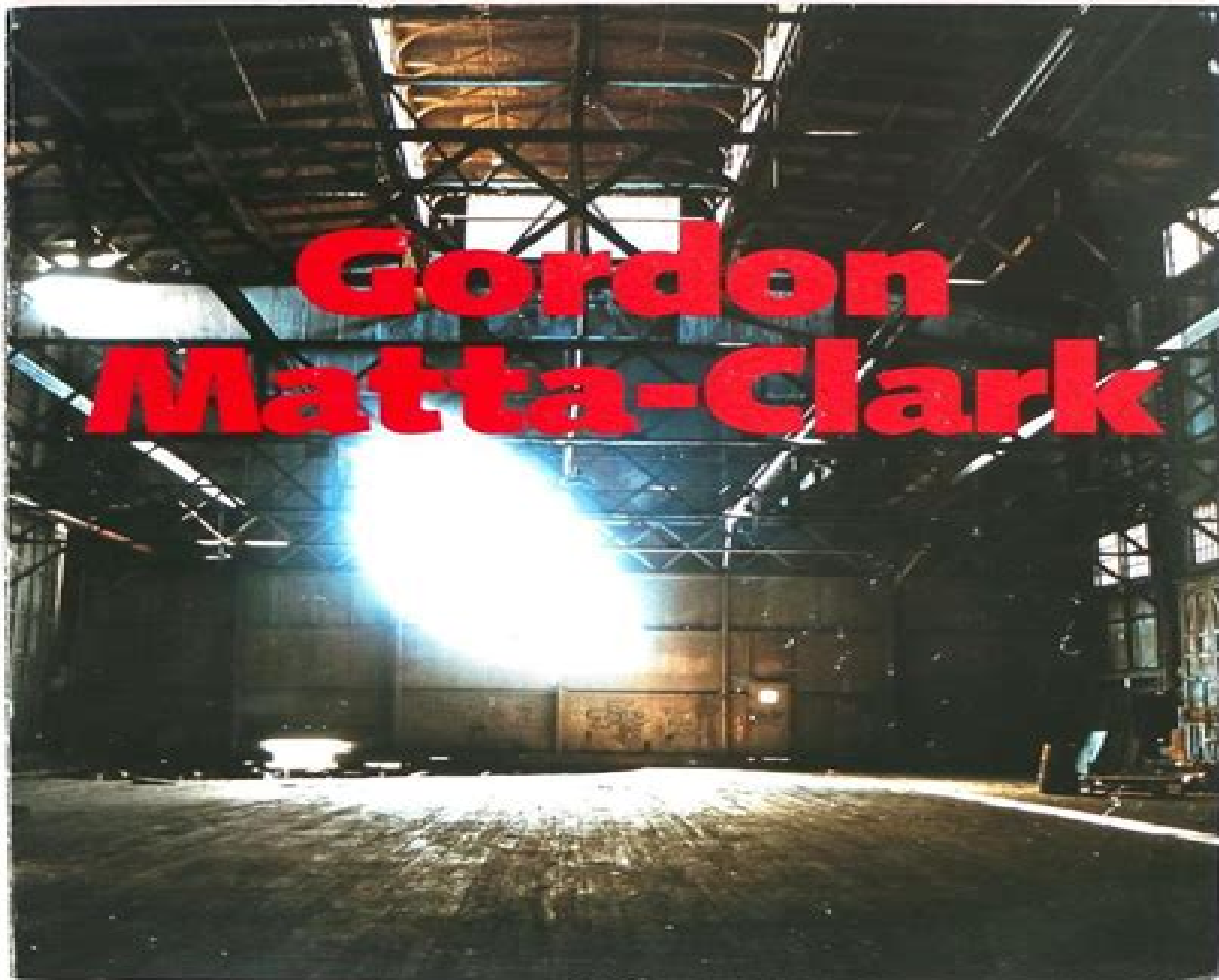


Gordon Matta-Clark



Gordon Matta Clark A Retrospective

Jacob



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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.

Gordon Matta-Clark? Conical Intersect Peter Muir, 2017-07-05. 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.

Art Of The Postmodern Era Irving Sandler, 2018-05-30. Sandler discusses the major and minor artists and their works, movements, ideas, attitudes and styles and the social and cultural context of the period. He covers post modernist art theory, the art market and consumer society. American and European art and artists are included.

The Unmaking of Home in Contemporary Art Claudette Lauzon, 2017-04-24. In a world where the notion of home is more traumatizing than it is comforting, artists are using this literal and figurative space to reframe human responses to trauma.

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 Lauzon's boundary breaking discussion of artists including Krzysztof Wodiczko Santiago Sierra Doris Salcedo and Yto Barrada posits that contemporary art offers a unique set of responses to questions of home and belonging in an increasingly unwelcoming world From the legacies of Colombia's dirty war to migrant North African workers crossing the Mediterranean The Unmaking of Home in Contemporary Art bears witness to the suffering of others whose overriding notion of home reveals the universality of human vulnerability and the limits of empathy **Gordon Matta-Clark** Frances

Richard, 2019-03-26 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 architectural 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 *American Artists*

Engage the Built Environment, 1960-1979 Susanneh Bieber, 2023-07-31 This volume reframes the development of US American avant garde art of the long 1960s from minimal and pop art to land art conceptual art site specific practices and feminist art in the context of contemporary architectural discourses Susanneh Bieber analyzes the work of seven major artists Donald Judd Robert Grosvenor Claes Oldenburg Robert Smithson Lawrence Weiner Gordon Matta Clark and Mary Miss who were closely associated with the formal aesthetic innovations of the period While these individual artists came to represent diverse movements Bieber argues that all of them were attracted to the field of architecture the work of architects engineers preservationists landscape designers and urban planners because they believed these practices more directly shaped the social and material spaces of everyday life This book's contribution to the field of art history is thus twofold First it shows that the avant garde of the long 1960s did not simply develop according to an internal logic of art but also as part of broader sociocultural discourses about buildings and cities Second it exemplifies a methodological synthesis between social

art history and poststructural formalism that is foundational to understanding the role of art in the construction of a more just and egalitarian society The book will be of interest to scholars working in art history architecture urbanism and environmental humanism Gordon Matta-Clark Gordon Matta-Clark, Thomas E. Crow, Judith Russi Kirshner, Christian Kravagna, 2003-05 The definitive monograph on the unique and hugely influential artist *Gordon Matta-Clark* James Attlee, Lisa Le Feuvre, Gordon Matta-Clark, 2003 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 Cartographies of New York and Other Postwar American Cities Monica Manolescu, 2018-10-03 *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 *The ^AMoving Eye* Edward Dimendberg, 2019-05-09 Scholar Anne Friedberg compellingly theorized vision in motion The Moving Eye Film Television Architecture and the Modern gathers together essays by renowned thinkers in media studies art history and architecture to consider the implications of her work for understanding film and video new media visual art architecture and urbanism

Theories and Documents of Contemporary Art Kristine Stiles, 1996 Enth u a S 74 Concrete art 1936 49 Max Bill S 74 77 The mathematical approach in contemporary art 1949 Max Bill S 301 304 Dieter Roth **Background Noise, Second Edition** Brandon LaBelle, 2015-01-29 *Background Noise* follows the development of sound as an artistic medium and illustrates how sound is put to use within modes of composition installation and performance While chronological in its structure Brandon LaBelle's book is informed by spatial thinking weaving architecture environments and the specifics of location into the work of sound with the aim of formulating an expansive history and understanding of sound art At its center the book presupposes an intrinsic relation between sound and its location galvanizing acoustics sound phenomena and the environmental with the tensions inherent in what LaBelle identifies as sound's relational dynamic For the author this is embedded within sound's tendency to become public expressed in its ability to travel distances foster cultural expression and

define spaces while being radically flexible This second expanded edition includes a new chapter on the non human and subnatural tendencies in sound art revisions to the text as well as a new preface by the author Intersecting material analysis with theoretical frameworks spanning art and architectural theory performance studies and media theory Background Noise makes the case that sound and sound art are central to understandings of contemporary culture

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Table of Contents Gordon Matta Clark A Retrospective

1. Understanding the eBook Gordon Matta Clark A Retrospective
 - The Rise of Digital Reading Gordon Matta Clark A Retrospective
 - Advantages of eBooks Over Traditional Books
2. Identifying Gordon Matta Clark A Retrospective
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Gordon Matta Clark A Retrospective
 - User-Friendly Interface
4. Exploring eBook Recommendations from Gordon Matta Clark A Retrospective
 - Personalized Recommendations
 - Gordon Matta Clark A Retrospective User Reviews and Ratings
 - Gordon Matta Clark A Retrospective and Bestseller Lists
5. Accessing Gordon Matta Clark A Retrospective Free and Paid eBooks
 - Gordon Matta Clark A Retrospective Public Domain eBooks
 - Gordon Matta Clark A Retrospective eBook Subscription Services
 - Gordon Matta Clark A Retrospective Budget-Friendly Options
6. Navigating Gordon Matta Clark A Retrospective eBook Formats

- ePub, PDF, MOBI, and More
- Gordon Matta Clark A Retrospective Compatibility with Devices
- Gordon Matta Clark A Retrospective Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Gordon Matta Clark A Retrospective
 - Highlighting and Note-Taking Gordon Matta Clark A Retrospective
 - Interactive Elements Gordon Matta Clark A Retrospective
- 8. Staying Engaged with Gordon Matta Clark A Retrospective
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Gordon Matta Clark A Retrospective
- 9. Balancing eBooks and Physical Books Gordon Matta Clark A Retrospective
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Gordon Matta Clark A Retrospective
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Gordon Matta Clark A Retrospective
 - Setting Reading Goals Gordon Matta Clark A Retrospective
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Gordon Matta Clark A Retrospective
 - Fact-Checking eBook Content of Gordon Matta Clark A Retrospective
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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