



Gordon Matta Clark

**Frances Richard**



## **Gordon Matta Clark:**

Gordon Matta-Clark Gordon Matta-Clark, Thomas E. Crow, Judith Russi Kirshner, Christian Kravagna, 2006-02 The definitive monograph on the unique and hugely influential artist 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 Gordon Matta-Clark Gordon Matta-Clark, Gloria Moure, 2006 Gordon Matta Clark scion and rebel died at 35 in 1978 and has since become a cult figure of late twentieth century art Born in New York and trained in architecture at Cornell he went on to question the field's conventions in vivid projects that excised holes into existing buildings or assembled deeds to New York City alleys and curbs As the son of the Chilean born Surrealist painter Roberto Matta and Anne Clark and godson of Marcel Duchamp with whom he played a regular game of chess in the Village Matta Clark had grown up inside the art world also working as an assistant to mavericks like Dennis Oppenheim and Robert Smithson His work and words while sophisticated enough to make him an artist's artist and colossal and outgoing enough to draw public attention and affection were always also grounded in social or political convictions He addressed not only space and real estate in other words housing but the ultimate in necessity and nourishment food His Pig Roast under the Brooklyn Bridge offered passersby 500 pork sandwiches and Food the artist staffed restaurant that he opened with dancer Caroline Goodden in SoHo became a headquarters for that nascent neighborhood in the early 70s He consistently broke the boundaries between sculpture and architecture photography and film performance and installation and above all the permanent and the transitory Once in a while he also broke the law This book published in celebration of the gradual opening of Matta Clark's archives at the Canadian Centre for Architecture in Montreal collects previously unavailable writings including notecards and notebooks along with interviews and more than

100 illustrations      **Gordon Matta-Clark** Gordon Matta-Clark,1990      Gordon Matta-Clark Gordon Matta-Clark,2022-10-25 An essential reference that provides new understanding of the thought processes of one of the most radical artists of the late twentieth century Gordon Matta Clark 1943 1978 has never been an easy artist to categorize or to explain Although trained as an architect he has been described as a sculptor a photographer an organizer of performances and a writer of manifestos but he is best known for un building abandoned structures In the brief span of his career from 1968 to his early death in 1978 he created an oeuvre that has made him an enduring cult figure In 2002 when Gordon Matta Clark s widow Jane Crawford put his archive on deposit at the Canadian Centre for Architecture in Montreal it revealed a new voice in the ongoing discussion of artist architect Matta Clark s work his own Gwendolyn Owens and Philip Ursprung s careful selection and ordering of letters interviews statements and the now famous art cards from the CCA as well as other sources deepens our understanding of one of the most original thinkers of his generation Gordon Matta Clark An Archival Sourcebook creates a multidimensional portrait that provides an opportunity for readers to explore and enjoy the complexity and contradiction that was Gordon Matta Clark      *Gordon Matta-Clark* Jacob,1985      *Transmission* Betti-Sue Hertz,San Diego Museum of Art,2006 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      Gordon Matta-Clark Gordon Matta-Clark,1990      **Gordon Matta-Clark** Corinne Diserens,2003      **Gordon Matta-Clark** ,1996      *Gordon Matta-Clark* Jacob,1985      **Gordon Matta Clark** Gordon Matta-Clark,Elisabeth Sussman,Whitney Museum of American Art,Museum of Contemporary Art (Los Angeles, Calif.),2007 This comprehensive book incorporates important new information from the Matta Clark archive presenting a compelling reappraisal of the unique beauty and radical nature of Matta Clark s punnings plans performances and interventions evident in the many media in which he worked      **Object to Be Destroyed** Pamela M. Lee,2001-08-24 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 **Gordon Matta-Clark** , *Gordon Matta-Clark* Corinne Diserens,1993 **Gordon**

**Matta-Clark & Pope.L: Impossible Failures** Gordon Matta-Clark,Pope.L,2024-06-25 A joining of two artists exploring their shared fixation on the problematics of architecture language institutions scale and value The exhibition is powerful and unhinged and overbuilt a monument to the entropy of the postindustrial city and the tenuous dance of its inhabitants New York Times Gordon Matta Clark and Pope L are esteemed for their respective interdisciplinary practices that examine the value and paradoxes of urban life as well as the risk inherent in art making Utilizing performance film drawing and various multimedia projects the two artists often open up interstitial spaces by realizing sweeping gestures that take into account shifting decentralized zones Grounded in the concept of failure the sixth exhibition at 52 Walker and its accompanying catalogue reconsider societal artistic and structural failure and in its expression a consideration of hope With an introduction by the curator and director of 52 Walker Ebony L Haynes this publication also includes a conversation piece between Haynes the artist Pope L and the director of LAXART Hamza Walker that discusses the visual material and conceptual similarities between Pope L s and Gordon Matta Clark s work and what it means to treat the possibilities of failure as an artistic medium

**Gordon Matta-Clark. 'Alternatives'** .,1973 Gordon Matta-Clark, a retrospective Gordon Matta-Clark,Mary Jane Jacob,Robert Pincus-Witten,Joan Simon,Gordon Matta-Clark, a retrospective, Chicago,Gordon Matta-Clark, a retrospective, Mönchengladbach,Museum of Contemporary Art.Chicago, Ill.,Städtisches Museum Abteiberg.Mönchengladbach,1985

Gordon Matta-Clark. The Hole Architecture Emanuele Piccardo,2023 Gordon Matta-Clark Bruce Jenkins,Gordon Matta-Clark,2011 A landmark work byGordon Matta Clark examined as an ldquo act of communicationrdquo aboutsustainability and the public role of art

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