

# Get Free Gordon Matta Clark Conical Intersect

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~~Assignment | PBS Digital Studios My summer '77 with Gordon Matta-Clark // Official Trailer Trisha Brown Drawing/Performance~~ **Gordon Matta-Clark au Jeu de Paume, Paris** ~~Gordon Matta-Clark – A Essência Conical Intersect~~ **Yvon Lambert speaks about GORDON Matta-Clark** *Mark Wigley: Anarchitecture 101.5--Cutting Matta-Clark (September 27, 2017) AA Architects : Gordon Matta-Clark* *gordon matta-clark* **Gordon Matta-Clark Conical Intersect**

In the book *Gordon Matta-Clark: Conical Intersect*, the author Bruce Jenkins examines Matta-Clark's proposals, working process, various sorts of documentation. He states that Matta-Clark's decision to rework two abandoned buildings was an act of communication.

## **Why Gordon Matta-Clark cut holes in buildings - Conical ...**

One of his most acclaimed works, *Conical Intersect* (1975), consisted of creating huge circular openings in the walls of an apartment building that was about to be knocked down in the working class neighbourhood of Les Halles in Paris. The shapes that Matta-Clark cut out of the walls were based on Anthony McCall's *Line Describing a Cone*, and provoked a strong sense of physical and visual stability that was intensified by the framework of the new Centre Georges Pompidou, which was being built ...

## **Conical Intersect - Matta-Clark, Gordon | MACBA Museu d ...**

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Site. See the renowned permanent collection and special exhibitions.

## **Conical Intersect | The Guggenheim Museums and Foundation**

For the 1975 Paris Biennale, Gordon Matta-Clark made big cone-shaped holes in two buildings near the Centre Georges Pompidou. The action took place in Les Ha...

## **Gordon Matta Clark - Conical Intersect, 1975 - YouTube**

Gordon Matta-Clark, Bruno de Witt Paris 1975. Create . Make social videos in an instant: use custom templates to tell the right story for your business.

## **Conical Intersect / Gordon Matta-Clark on Vimeo** 'Conical Intersect (Building cuts)', 1975

## **Gordon Matta-Clark : Conical Intersect - YouTube**

Gordon Matta-Clark's Conical Intersect (1975) was a torqued, spiralling 'cut' into two derelict seventeenth-century Paris buildings adjacent to the construction site of the Centre Pompidou. With this landmark work of 'anarchitecture', Matta-Clark opened up these venerable residences to light and air, and began a dialogue about the nature of urban development and the public role of art.

## **Gordon Matta-Clark: Conical Intersect • One Work • Afterall**

Jan 5, 2020 - Explore Josh Carr's board "Conical Intersect" on Pinterest. See more ideas about Gordon

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matta clark, Intersecting, Clark.

## **10 Best Conical Intersect images in 2020 | Gordon matta ...**

Conical Intersect. Gordon Matta-Clark New York, USA, 1943 - 1978. Date: 1975. Edition/serial number: Unlimited. Media description: 16 mm film transferred to video (Digital Betacam and DVD) Duration:

## **Gordon Matta-Clark - Conical Intersect**

For the Biennale de Paris in 1975, he made the piece titled Conical Intersect by cutting a large cone-shaped hole through two townhouses dating from the 17th century in the market district known as Les Halles which were to be knocked down in order to construct the then-controversial Centre Georges Pompidou.

## **Gordon Matta-Clark - Wikipedia**

Gordon Matta-Clark Conical Intersect 1975. \_Conical Intersect\_—a temporary project that, like other of Matta-Clark's performative interventions, now exists only as video documentation—is a good example of the artist's literal "de-construction" of existing structures to reveal hidden or unexpected urban narratives.

## **Gordon Matta-Clark. Conical Intersect. 1975 | MoMA**

Gordon Matta-Clark's Conical Intersect (1975) was a torqued, spiraling "cut" into two derelict seventeenth-century Paris buildings adjacent to the construction site of the controversial Centre Pompidou.

## **Gordon Matta-Clark : Conical Intersect**

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Book Description 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.

## **Gordon Matta-Clark's Conical Intersect: Sculpture, Space ...**

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.

## **Gordon Matta-Clark's Conical Intersect: Amazon.co.uk: Muir ...**

Gordon Matta-Clark's Conical Intersect: Sculpture, Space, and the Cultural Value of Urban Imagery by Peter Muir at AbeBooks.co.uk - ISBN 10: 1472411730 - ISBN 13: 9781472411730 - Ashgate - 2014 - Hardcover

## **9781472411730: Gordon Matta-Clark's Conical Intersect ...**

Gordon Matta-Clark's Conical Intersect: Sculpture, Space, and the Cultural Value of Urban Imagery: Muir, Peter: Amazon.sg: Books

## **Gordon Matta-Clark's Conical Intersect: Sculpture, Space ...**

Conical Intersect resulted from an invitation by city officials in Paris on the occasion of the ninth Paris Biennial, 1975. The French authorities in charge of demolishing the old marketplace, Les Halles, and making room for the new Centre Georges Pompidou,

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offered Matta-Clark a pair of early seventeenth-century houses adjacent to the Centre Pompidou building site that were slated for demolition.

## **Conical Intersect**

Anarchitecture was a series of temporary works that consisted of splitting, sawing and carving out sections of buildings. Gordon Matta-Clark busy working on Conical Intersect in Paris, (1975) A little background; a while back, I read a few of the ' Dear Future Architects' blog posts that formed part of the #architalks series.

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-

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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 landmark work by Gordon Matta-Clark, examined as an "act of communication" about sustainability and the public role of art.

A landmark work by Gordon Matta-Clark, examined as an "act of communication" about sustainability and the public role of art.

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

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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.

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

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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.

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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.

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

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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.

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

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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.

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