

Cutting Mattaclark The Anarchitecture Project

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.

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 Interserct', 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.

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 organized 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

112 Greene Street was more than a physical space—it was a locus of energy and ideas that with a combination of genius and chance had a profound impact on the trajectory of contemporary art...its permeable walls became the center of an artistic community that challenged the traditional role of the artist, the gallery, the performer, the audience, and the work of art. — Jessamyn Fiore 112 Greene Street was one of New York's first alternative, artist-run venues. Started in October 1970 by Jeffrey Lew, Gordon Matta-Clark, and Alan Saret, among others, the building became a focal point for a young generation of artists seeking a substitute for New York's established gallery circuit, and provided the stage for a singular

moment of artistic invention and freedom that was at its peak between 1970 and 1974. 112 Greene Street: The Early Years (1970–1974) is the culmination of an exhibition by the same name that was on view at David Zwirner in New York in 2011. This extensively researched and historically important book brings together a number of works that were exhibited at the seminal space (including works by Gordon Matta-Clark, Vito Acconci, Tina Girouard, Suzanne Harris, Jene Highstein, Larry Miller, Alan Saret, and Richard Serra); extensive interviews with many of the artists involved in the space; a fascinating timeline of all the activity at 112 Greene Street in the early years; and installation views of the 2011 exhibition. The interviews in the book have been prepared by the exhibition's curator, Jessamyn Fiore, and Louise Sørensen, Head of Research at David Zwirner, has contributed an introductory text that illuminates the space's significance and critical reception during the prime years of its operation, as well as commentary on individual works in the show.

Leading international artists and art educators consider the challenges of art education in today's dramatically changed art world. The last explosive change in art education came nearly a century ago, when the German Bauhaus was formed. Today, dramatic changes in the art world—its increasing professionalization, the pervasive power of the art market, and fundamental shifts in art-making itself in our post-Duchampian era—combined with a revolution in information technology, raise fundamental questions about the education of today's artists. Art School (Propositions for the 21st Century) brings together more than thirty leading international artists and art educators to reconsider the practices of art education in academic, practical, ethical, and philosophical terms. The essays in the book range over continents, histories, traditions, experiments, and fantasies of education. Accompanying the essays are conversations with such prominent artist/educators as John Baldessari, Michael Craig-Martin, Hans Haacke, and Marina Abramovic, as well as questionnaire responses from a dozen important artists—among them Mike Kelley, Ann Hamilton, Guillermo Kuitca, and Shirin Neshat—about their own experiences as students. A fascinating analysis of the architecture of major historical art schools throughout the world looks at the relationship of the principles of their designs to the principles of the pedagogy practiced within their halls. And throughout the volume, attention is paid to new initiatives and proposals about what an art school can and should be in the twenty-first century—and what it shouldn't be. No other book on the subject covers more of the questions concerning art education today or offers more insight into the pressures, challenges, risks, and opportunities for artists and art educators in the years ahead. Contributors Marina Abramovic, Dennis Adams, John Baldessari, Ute Meta Bauer, Daniel Birnbaum, Saskia Bos, Tania Bruguera, Luis Camnitzer, Michael Craig-Martin, Thierry de Duve, Clémentine Deliss, Charles Esche, Liam Gillick, Boris Groys, Hans Haacke, Ann Lauterbach, Ken Lum, Steven Henry Madoff, Brendan D. Moran, Ernesto Pujol, Raqs Media Collective, Charles Renfro, Jeffrey T. Schnapp, Michael Shanks, Robert Storr, Anton Vidokle

Installationskunsten har gået sin sejrsgang 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 befinder 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 scenografier, 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 in the Department of Arts and Cultural Studies at the University of Copenhagen and the editor of *Contemporary Painting in Context*.

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.

Bucky Inc. offers a deep exploration of Richard Buckminster Fuller's work and thought to shed new light on the questions raised by our increasingly electronic world. It shows that Fuller's entire career was a multi-dimensional reflection on the architecture of radio. He always insisted that the real site of architecture is the electromagnetic spectrum. His buildings were delicate mobile instruments for accessing the invisible universe of overlapping signals. Every detail was understood as a way of tuning into hidden waves. Architecture was built in, with, for and as radio. *Bucky Inc.* rethinks the legacy of one of the key protagonists of the twentieth-century. It draws extensively on Fuller's archive to follow his radical thinking from toilets to telepathy, plastic to prosthetics, and data to deep-space. It shows how the critical arguments and material techniques of arguably the single most exposed designer of the last century were overlooked at the time but have become urgently relevant today.

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.

X-Ray Architecture explores the enormous impact of medical discourse and imaging technologies on the formation, representation and reception of twentieth-century architecture. It

challenges the normal understanding of modern architecture by proposing that it was shaped by the dominant medical obsession of its time: tuberculosis and its primary diagnostic tool, the X-ray. Modern architecture and the X-ray were born around the same time and evolved in parallel. While the X-ray exposed the inside of the body to the public eye, the modern building unveiled its interior, dramatically inverting the relationship between private and public. Architects presented their buildings as a kind of medical instrument for protecting and enhancing the body and psyche. Beatriz Colomina traces the psychopathologies of twentieth-century architecture--from the trauma of tuberculosis to more recent disorders such as burn-out syndrome and ADHD--and the huge transformations of privacy and publicity instigated by diagnostic tools from X-Rays to MRIs and beyond. She suggests that if we want to talk about the state of architecture today, we should look to the dominant obsessions with illness and the latest techniques of imaging the body--and ask what effects they have on the way we conceive architecture. --Publisher's website.

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.

A new publication spotlights Gordon Matta-Clark's only extant architectural piece In 1972, Gordon Matta-Clark (1943-78) installed a dumpster on the street between 98 and 112 Greene Street in New York's SoHo neighborhood, an architectural artwork he called Open House. Matta-Clark used discarded, scavenged materials--old pieces of wood, doors--to subdivide the space inside the dumpster, creating corridors and small rooms within the container. Dancers and artists moved around the space, their pedestrian movements activating the sculpture and captured in a Super-8 film of the piece. Matta-Clark is best known for his building cuts and architectural interventions. Because of the nature of this work and its context--sited in spaces abandoned or slated for demolition--Matta-Clark's "anarchitecture" was almost necessarily ephemeral, surviving as only documentation and sculptural sections. Open House (1972) is the only still-extant architectural piece by Matta-Clark. Gordon Matta-Clark: Open House is the first publication to focus on this crucial piece by the artist, using it as a way into his complex body of work. Featuring contributions from Sophie Costes, Thierry Davila and Lydia Yee, this volume takes a historical and theoretical approach to Open House and Matta-Clark's entire oeuvre. By locating the architecture already hidden within deconstructive discourse, Wigley opens up more radical possibilities for both architecture and deconstruction.

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

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. 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.

Edited by Jeffrey Kastner, Sina Najafi and Frances Richard. Essay by Jeffrey Kroessler.

A novel reading of the work of one of the most influential designers of the twentieth century. In this provocative intellectual biography, architectural historian Mark Wigley makes the surprising claim that the thinking behind modernist architect Konrad Wachsmann's legendary projects was dominated by the idea of television. Investigating the archives of one of the most influential designers of the twentieth century, Wigley scrutinizes Wachsmann's design, research, and teaching, closely reading a succession of unseen drawings, models, photographs, correspondence, publications, syllabi, reports, and manuscripts to argue that Wachsmann is an anti-architect—a student of some of the most influential designers of the 1920s who dedicated thirty-five post-Second World War years to the disappearance of architecture. Wachsmann turned architecture against itself. His hypnotic projects for a new kind of space were organized around the thought that television enables a different way of living together. While architecture is typically embarrassed by television, preferring to act as if it never happened, Wachsmann fully embraced it. He dissolved buildings into pulsating mirages that influenced the experimental avant-gardes of the 1960s and 1970s; but Wigley demonstrates that this work was even more extreme than the experiments it inspired. Wigley's forensic analysis of a career shows that Wachsmann developed one of the most compelling manifestos of what architecture would need to become in the age of ubiquitous electronics. 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.

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 question *Are We Human?* is both urgent and ancient. Beatriz Colomina and Mark Wigley offer a multilayered exploration of the intimate relationship between human and design and rethink the philosophy of design in a multi-dimensional exploration from the very first tools and ornaments to the constant buzz of social media. The average day involves the experience of thousands of layers of design that reach to outside space but also reach deep into our bodies and brains. Even the planet itself has been completely encrusted by design as a geological layer. There is no longer an outside to the world of design. Colomina's and Wigley's field notes offer an archaeology of the way design has gone viral and is now bigger than the world. They range across the last few hundred thousand years and the last few seconds to scrutinize the uniquely plastic relation between brain and artifact. A vivid portrait emerges. Design is what makes the human. It becomes the way humans ask questions and thereby continuously redesign themselves."

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.

A collection of essays that takes stock of the current impact of the image and imagination of the catastrophe in art, science and philosophy

James Wines is a larger-than-life character whose work cuts a swathe through modern architecture. Since 1970, when he founded SITE, the highly regarded architecture and environmental arts organisation based in New York, he and his practice have led the w

An intriguing and vibrant study of an innovative and lesser-known facet of contemporary art. Identifies significant strategies exploited by European artists to extend their aesthetic vision within the mediums of prints, books and multiples. Exploring commercial techniques, confrontational approaches and language and the expressionist impulse. Showcases the creativity being channelled into printed art by today's generation.

Buffalo at the Crossroads is a diverse set of cutting-edge essays. Twelve authors highlight the outsized importance of Buffalo, New York, within the story of American urbanism. Across the collection, they consider the history of Buffalo's built environment in light of contemporary developments and in relationship to the evolving interplay between nature, industry, and architecture. The essays examine Buffalo's architectural heritage in rich context: the Second Industrial Revolution; the City Beautiful movement; world's fairs; grain, railroad, and shipping industries; urban renewal and so-called white flight; and the larger networks of labor and production that set the city's economic fate. The contributors pay attention to currents that connect contemporary architectural work in Buffalo to the legacies established by its esteemed architectural founders:

Richardson, Olmsted, Adler, Sullivan, Bethune, Wright, Saarinen, and others. Buffalo at the Crossroads is a compelling introduction to Buffalo's architecture and developed landscape that will frame discussion about the city for years to come. Contributors: Marta Cieslak, University of Arkansas - Little Rock; Francis R. Kowsky; Erkin Özay, University at Buffalo; Jack Quinan, University at Buffalo; A. Joan Saab, University of Rochester; Annie Schentag, KTA Preservation Specialists; Hadas Steiner, University at Buffalo; Julia Tulke, University of Rochester; Stewart Weaver, University of Rochester; Mary N. Woods, Cornell University; Claire Zimmerman, University of Michigan
Introduction by Daniel Birnbaum. Edited by Anton Vidokle. Text by Hans-Ulrich Obrist. 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.

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.

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.

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.

Thresholds is both a doorway and an absence, a roadmap and a remembering. In this almanac of place and memory, Lara Mimoso Montes writes of her family's past, returning to the Bronx of the 70s and 80s and the artistry that flourished there. What is the threshold between now and then, and how can the poet be the bridge between the two?

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, a love-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 Green 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 of 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 thin 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

Architecture, Islam, and Identity in West Africa shows you the relationship between architecture and Islamic identity in West Africa. The book looks broadly across Muslim West Africa and takes an in-depth study of the village of Larabanga, a small Muslim community in Northern Ghana, to help you see how the built environment encodes cultural history through form, material, and space, creating an architectural narrative that outlines the contours of this distinctive Muslim identity. Apotsos explores how modern technology, heritage, and tourism have increasingly affected the contemporary architectural character of this community, revealing the village's current state of social, cultural, and spiritual flux. More than 60 black and white images illustrate how architectural components within this setting express the distinctive narratives, value systems, and realities that make up the unique composition of this Afro-Islamic community.

Architectures: Modernism and After surveys the history of the building from the advent of industrialization to the cultural imperatives of the present moment. Brings together international art and architectural historians to consider a range of topics that have influenced the shape, profile, and aesthetics of the built environment. Presents crucial "moments" in the history of the field when the architecture of the past is made to respond to new and changing cultural circumstances. Provides a view of architectural history as a part of a continuing dialogue between aesthetic criteria and social and cultural imperatives. Part of the New Interventions in Art History Series, which is published in conjunction with the Association of Art Historians.

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.

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