

The 1970s Radical Rethinking of Architecture Social Rebellion and Terms of Aesthetic Experience

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Abstract

Driven by capitalist society's attention on the conduction of social life, Gordon Matta-Clark's (1943–1978) art interventions during the 1970s challenged the materialist concerns of architecture as a radical struggle against the prevailing social structures. In the first step of the analysis, we recognise that neither his cuts into the buildings were examinations of the history and design practice, nor his provocative physical interventions were oriented toward a rejection of architectural materiality. Quite to the contrary, through the physical act of building dematerialisation it seems that Gordon wishes to disclose how different familiar ideas were in conflict with each other. Accordingly, we can interpret Matta-Clark's activation of physical sites as a critical device for detecting how these "internal conflicts" embrace cultural paradox, new values and system of visibility. In fact, his 'anarchitectural' environments, to use Matta-Clark's term, recalibrate our appraisal of his spatial acts along the political, aesthetic and cultural evolution of the city. Along what is considered the politics of radical practices, his spatial interventions appear to be ventures into disappearance, a dream-like state, voyage to madness, or into the energetic event that one can almost inhabit. Having engaged his viewers in what appears to be a radical rethinking of the status, history and purpose of the buildings, and their relationships in the urban environment, this activist mode of operation undoubtedly challenged the boundaries between architecture, everyday life and high art. Then, could the condition in which architecture contemplates both its ontological mode of existence and its relations to the outside world, be seen as an opportunity to destabilize the very terms of aesthetic experience? The aim of this article is to disclose Matta-Clark's materialist concern as an opportunity for problematizing the rejection of logic, reason, and aestheticism of capitalist society and, accordingly, to expose architecture to new cultural intentions.

Introduction

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. He is widely seen as a pioneer of what has come to be known as social practice art. The relationship between the paradoxical durability of Matta-Clark's language and the ephemerality of his destructive acts, challenges the notion of durability in the present age in the global rhetoric of change, destruction and violence. This is particularly significant in reference to the space, building structures and destruction, which have been historically imbued, or in Mark Wigley's terms, "there is no space without violence and no violence that is not spatial."¹ In consequence, it becomes essential to visually analyse the notions of change and violence in their social context, as aesthetic, political, and fundamental experiences of liberty by the social actors. Accordingly, in the first step I will address Matta-Clark's relation to violence, destruction and change, and his proclivity toward counter cultural resistance. The late 1960s spirit of change has thrived on the repressive conditions generated by the system causing all aspects of our society to change dramatically. Society's attention is focused on the conduct of social life, a question of its ultimate aims, with inevitable effects on intellectual and artists pursuits. In urbanism, radical struggle was initiated against the city alienated by the capital and the state, while radical rethinking of architecture has emerged in relation to the tendency to undermine the homogeneity and repetitiveness that characterised neo-modernism. It is interesting to note that former architecture students acted like cultural innovators in such a way to engage the viewers in a radical rethinking of the status, history and purpose of buildings, walls and their relationships as part of the urban environment. These architectural 'activists' challenged the boundaries between everyday life and high art. Gordon Matta-Clark chose a specific approach to the buildings that symbolise the reality of our everyday life, with an aim to provoke it. His interest does not lie in the possible use of these buildings, but rather in places where you stop and spaces that are interruptions in your everyday movements through the city. These places inspired him to act as an artist and a critically alert inhabitant of the city, performing 'a continual process of moving in, passing through and getting away with it.'² He acted as the director of his own reality in the name of social rebellion and the desire to uncover the essence of social relations. For him, buildings comprise both a miniature cultural evolution and a model of prevailing social structures, and can therefore reveal the mask that lies on the surface of these relationships. He chose punching the facades, weakening the structural stability and testing resistance of materials, and intervened (fig. 1).



Figure 1. Gordon Matta-Clark, *The Conical Intersect*, 1975, photograph. Gordon Matta-Clark and Gerry Hovagimyan working on *Conical Intersect*; SFMOMA, San Francisco © Photo by Harry Gruyaert Estate of Gordon Matta-Clark/Artists Rights Society (ARS), New York/David Zwirner, New York.

The urge both to demolish an abandoned building and reinvent it by visual means perhaps speaks of a paradoxical superposition of diverse realities that cannot be understood within art or architecture historical accounts. Art historical accounts testify that, like many artists who used destruction as a means for creation, Matta-Clark was committed to transformation rather than to invent a new object.³ This is evidenced in Matta-Clark's treatment of the *cut*, whereby *cut* is not an *object*, it is *performance* – live experience (fig. 2). Therefore, by re-inventing the building, the artist doesn't seek to invent a new object, but rather to change the perception of it, social perception, and overall perception. To be able to do that, he is addressing the anarchic energies that haunted the established order in favor of organizing experiential environments and exploring new modes of production. If we understand the abandoned buildings to be mediators of urban renewals and other transitional conditions, processes and relations, then our focus shifts from the 'buildings' towards the 'processes' that are organised around them. Thus, the analysis of Matta-Clark's work moves from object (building) to function (understanding this reality). The 'process of destruction' characteristic of his acts refers to a multitude of processes, from destructive operations implied in the understanding and structuring of spatial knowledge to the discursive implications of this artist's work as a locus for political intention. Therefore, this research addresses capturing the transformation of buildings: their use, processes of destruction, recording and translation, in Matta-Clark's films and photo-collages, which are ordered by chronological jumps and folds. In this context, asking how violating the building will open possibilities for new connections to occur, means drawing on Matta-Clark's dilemma: 'what working upon real world implies?'



Figure 2. Gordon Matta-Clark, *Circus*, 1978,
photographs © 2019 Estate of Gordon Matta-Clark, New York.

The Aesthetics of Worklessness

Today, Matta-Clark's violence over the prevailing social structures could be read as a redefinition of the art practices along what he considered 'performative act'. Nonetheless, I argue that it is possible to destabilize the very terms of aesthetic experience in the destructive processes of art making. For example, 'Object to Be Destroyed' is a work by American artist Man Ray, originally created in 1923. Publishing a book with the same title *Object to Be Destroyed. The Work of Gordon Matta-Clark* (2001), art historian Pamela M. Lee deals with the nature of Matta Clark's destructive acts. After Man Ray's original work was eventually destroyed 34 years later, multiple replicas started to appear renamed *Indestructible object*. A later version of the piece, called 'Object of Destruction,' was clear of a purpose and a motivation of destruction: cut out the eye from a photograph of one who has been loved but is seen no more. Attach the eye to the pendulum of a metronome and regulate the weight to suit the tempo desired. Keep going to the limit of endurance, and with a hammer well-aimed, try to destroy the whole at a single blow. The faith of Ray's object was eventually recounted after a group of students walked off the exhibition with his sculpture and then shot it. On the other hand, Pamela M. Lee chooses the same title 'Object to Be Destroyed' for her book, in which she points at the problematic behind the fact that Matta-Clark has been largely ignored within the history of art. This is evident in the chapter where she emphasizes his materialist concerns and describes his aesthetics as one of worklessness. Lee explains that Matta-Clark rejected reclamation, accumulation, and progress in favor of 'workless economies,' that 'intervene in the collective imperative to waste.'⁴ Matta-Clark, Lee concludes, succeeded in threatening the ontological security of the art object, and in destabilizing the very 'terms of aesthetic experience.'⁵ Therefore, the connection beyond the choice of the same titles seems obvious: both Matta-Clark's and Man Ray's objects are destroyed with intention to be re-invented, this time by visual means. More importantly, both objects are exposed to 'ephemeral acts' and for Lee this means that their ontological security is threatened.

We can also indicate the implicit ontology of contemporary architecture given the ephemerality of Matta-Clark's work. Indeed, his thinking in terms of forces, correlations, fields and transformational objects, has inscribed a 'relational ontology' within architectural discourse and practice. This is easy to prove if we start the analysis by opening the question regarding the nature of Matta-Clark's destructive acts: destruction was the answer, but what was the question behind his acts? As the 'house' is the main object of his intervention, and is ultimately the 'object to be destroyed,' this question directly addresses an uncritical attitude towards that problem. Le Corbusier warns us that the problem of the house has not been stated. In fact, Matta-Clark has shown his adherence to Le Corbusier's attitude by turning to Duchamp's statement, 'There is no solution because there is no problem.' Although Le Corbusier confidently 'threatens' with a radical statement in his *Vers une architecture: 'Architecture, or Revolution,'*⁶ he clearly had 'The plan as the generator,' in his mind, in opposition to Matta-Clark who defined his interests in built space in more Duchampian way denying any established plan or program.⁷ For him, this method would be just another way to show respect for the conventional methods of architecture. Instead, as Frances Richard noted, 'he hoped to circumvent the power struggles endemic to searches for programmatic truths.'⁸ To do that, he started recognizing buildings in the sequential statement, comprised of segments, as intervals that simultaneously separate and link, deprived of any order in their mutual spatial relationships. Consequently, the poetics of space in Matta-Clark's terms take on specific meaning: it is in opposition to anything that is understood as the dictates of the profession. It disrupts conventionalised meaning by acting in direct experience, in order to invoke an exchange of the notion of artwork for the notion of art practice. In this new critical context, Matta-Clark offered a different option: understanding that a work of art is never really a 'finished' thing, because its reception admits to the time-consuming experience of the sequent deconstruction of architecture work. In consequence, what we recognise in Matta-Clark's interventions could be understood as an episodic structure that accommodates aggressive interventions on the products of human labor. Namely, we could understand his act as putting the material values of buildings into performative relationships within the built environment, whereas the time of performance coincides with the time of contemplation over the possible future of their relationships.

Act of Violence, Act of Liberation

Examining ways to reduce the violent temperament that is embedded in urban space, Keller Easterling claims 'I also don't need to drive a stake through the heart of the creator of that violence to reduce it; I don't need to exacerbate that violence to reduce it. It would be better if that violence (or that superbug) withered and died from lack of attention.'⁹ Although Matta-Clark had an anarchic attitude to the built environment, he could direct attention to the act of violence only once he started filming his interventions. Although these records primarily served to capture the ephemeral status of the building and his actions around it, they in turn changed fundamentally their significance to a scale they didn't necessarily have before filming. Today we read the *performed violence* as Matta-Clark's intention to violate the traditional values of art practice and completely redefine it along what he considered a 'performative act,' while committed to collaborative and politically inflected art-making. Although his intention remains focused at buildings at all times, his research of architecture and space is initiated by taking references outside architecture. More precisely, what he considered limitations of architectural profession was reversed by questioning everything he would consider non-architectural: for example, movement, tactility and time. These ideas are easily detected in his recordings made by passing camera from hand to hand to create all around images, which enabled a continuous film flow and communication of the real time taken for each project. Therefore, his *performed violence* might be closely related to attacking what he considered essentially wrong in our perception of architecture. In his own words, 'Buildings are fixed entities in the minds of most. The notion of mutable space is virtually taboo – even in one's own house.'¹⁰ From this reason he coined a term 'anarchitecture' which turned out to be more elusive than the fact that his works demonstrate an alternative attitude towards the architectural constructions, or against the attitudes of containerization of the usable space. Having this in mind, it is no surprise that Matta-Clark's act of violating the building is premised on what he called 'cutting a building for surprise,'¹¹ and 'to transform space into a state of mind.'¹² It was all a lesson in social engagement, play and possibility; or he only wanted to play innocently from his belief that art in a social context is a generous human act. And while most people criticised him for being esoteric or even absurd, he saw his own acts as a measure of freedom in society, claiming: 'All spaces have ambiguities. (...) Space is more than an 'esthetic' manipulation of form. It is this ambiguity that demands the liberation, clarification, amplification, augmentation, call it whatever you want.'¹³ For this reason, the form of performance becomes a key tool for documenting different dimensions of his works. Using various film formats available at that time, he succeeded in not only capturing the complexity of the completed forms, but more importantly to achieve the effect of performance in these recordings.

Nonetheless, to be able to examine the concept 'mediating the spatiality of violence,' the research focuses on the analysis of Matta-Clark's distancing from architecture and approaching to the art world through film. His questioning of the everyday space in the context of *performed violence* starts inseparably from media and develops through negotiating the role of the media in our everyday life. In perhaps his most famous work *Splitting* (1974, fig. 3), un-edited film sequences show Matta-Clark cutting through a typical suburban house¹⁴ in New Jersey. Matta-Clark made two parallel cuts down the center of the old frame house slated for demolition as part of an urban renewal scheme. He is bisecting the home and creating an ephemeral display of light inside the once-compartmentalised interior. Consequently, an apocalypse scenario is artificially challenged by moving and cutting the building, followed by moving and recording, as a way to inscribe the conflicting realities of the newly created space. On the one hand, the conflict is clearly communicated through the instability of a structure. We clearly see this threat of stability in the scene showing Matta-Clark working, walking, climbing around a ruin, in close-ups, and focusing the fragments of the structure that has nothing but a few jacks preventing it from collapse. On the other hand, his collages of photographs seem to offer an immediate solution by reconnecting the disassembled parts narratively and 'rebuilding' the house in imaginary way from tracings and recordings of the light beam which passes through the fissures of the disassembled structure. Clearly, Matta-Clark's work is premised on the role of media in space. Namely, if understood as components of physical and social landscapes, media display a distinctive and decisive set of qualities. More than tools for recording, storing, and transmitting information, they appear as resources negotiating with reality and with others within a particular situation. This way, media ultimately become tools for a situated mediation of violence. Consequently, a negotiation becomes necessary, which 'allows a space to acquire in itself a certain quality of mediation: space mediates – it becomes a medium.'¹⁵ Media and spaces, inseparable entities as they seem to be, the first is enhancing, corrupting, extending or replacing the second, but media inherently shape our spaces, as well as violence that is taking place in them, warranting the term 'mediation.'



Figure 3. Gordon Matta-Clark, *Splitting*, 1974, collage of gelatin silver prints
© 2021 Estate of Gordon Matta-Clark / Artists Rights Society (ARS), New York.

Capturing Altered Perception

Through his practice, Matta-Clark communicates concepts and facts about the space in an attempt to negotiate physical boundaries by visual means. From this reason, it is not surprising that the camera was a constant element within his artistic process and that it took on a significant role in these negotiations. After starting out as an instrument for recording his performances, camera very quickly became a tool for perceiving the architectural, urban and social space, in which his interventions took place. Firstly, it was a logical way to capture altered perception provoked by the artist's 'building cuts.' Secondly, it was his way to refocus attention from architecture to exploration of the basic elements of movement and weight, as well as the redistribution of the light, the distorted sense of direction, the laws of gravity and the measuring of time. This way, for Matta-Clark camera became a critical device for transforming the spatial tropes of the everydayness and its system of visuality, physicality and performativity. His primary interest for considerations of everyday space was raised during the studies at Cornell, which was in complete opposition, focusing on formalism. War, political and racial assassinations and street riots, conflict between generations, all contributed to the feeling that a new order was evolving. Matta-Clark sensed both the dissolution of the old and the invigoration of seeking the new ... He proceeded like an inspired alchemist — experimenting, remaking what art can be, and turning unexpected things, acts, and sites into poetic and memorable aesthetic experiences.¹⁶ Anyhow, Matta-Clark felt a lack of means to express this feeling that a new order was evolving. While intervening within the building, he could only be focused at one part of the structure at a time, and thus he couldn't experience the building in its entirety. For this reason, he lacks capacity to receive that whole just as it is. However, when space is mediated by media, for example through Matta-Clark's photo-collage, the message conveyed to the observer changes drastically. In his *The Conical Intersect*¹⁷ (1975, fig. 4), performed in the building next to the construction site for the future Georges Pompidou Center in Paris, we recognise Matta-Clark's intention to capture giant ideal circular openings on the façade, as precise as possible, to communicate with the world outside that frame. Obviously, looking for the ideal formal connection in the physical frame is a passage towards creating mental connection - a 'frame of vision' - considering a new view of the world. Like many artists who used destruction as a means for creation, Matta-Clark was committed to transformation.¹⁸ Therefore, his intervention presents a transitory non-instrumental aspect of architecture, which gets its physical dimension by transposing into a transitory object: a residue after cutting the building in the shape of geodetic dome, space tube or kaleidoscope. In this way, contemplation of a new connection is understood in the possibility of repairing the remnants of lived life inside the house, as this intervention made possible to take a peep through into the content of the house, in a Duchampian way, while its function is exposed onto the facade like 'life on repair'.

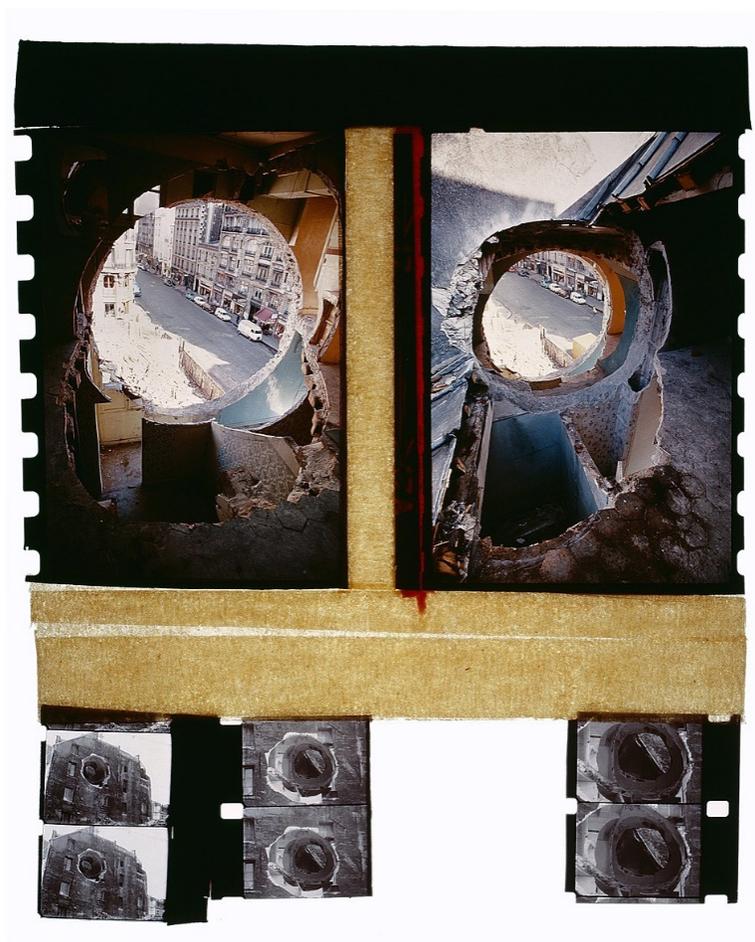


Figure 4. Gordon Matta-Clark, *Conical Intersect*, 1975, silver dye bleach print, printed 1977
© 2018 Estate of Gordon Matta-Clark/Artists Rights Society (ARS), New York.

Such 'peephole show' is even more noticeable in the concept for his installation *Window Blow-Out* (1976, fig. 5). Mediated by film, both interventions transmit the invisible systems of meaning that lie on the threshold of the visible: while our eyes try to reconstruct the proper image of 3d space in the represented 'cut', what is omitted from the frame tend to confuse the viewer. If observed through Benjamin's notions of images as 'dialectics',¹⁹ Matta-Clark's work has the power to bring together a dialogue between the two conditioned points of view of the image maker and image reader. Likewise, dialectics begin at the image plane, but extend and further intensify at the limits of the image itself. In addition, there is always that mystical space beyond the image plane, outside the frame, a contested vision exposed to speculation. Those thresholds of perception open a vision to interpretation by the viewer, because our eyes constantly try to recompensate what cannot be seen beyond our own visual frame. Given that perception is far from an instantaneous mechanical function, but is rather a real-time cinematic process that blends images together through time,²⁰ the interpretation by the viewer is subject to the cognitive process of imaging space, as the mind carries forward the memory of the past while creating or interpreting images. This kind of art practice is also characteristic of late 60s and early 70s, the time when Matta-Clark actively contributed the art scene. It was the subject of critical exploration of the nexus between the different avant-gardes in film and art, which called for a radicalised understanding of the viewer's perception from filmic action to the particular temporalities of the medium. Matta-Clark's work was inspired by such exploration, whose representatives Bruce Nauman or Robert Smithson were intervening with the diverse practices of post-Minimalism and Land art. They were engaged in critical investigations with film as a medium within the domain of visual arts, with the aim to resist the technological and ideological forces of the globalised marketplace. Most importantly, the main motive of these films was to refuse and frustrate the normative processes by which the mass media imposes subjective identification with its social apparatus.²¹



Figure 5. Gordon Matta-Clark, *Window Blow-Out*, 1976, photograph
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Conclusion

Hito Steyerl reminds us that a material thing is never just an object, but a fossil in which a constellation of forces is petrified.²² She continues by claiming that, 'Things are never just inert objects, passive items, or lifeless shucks, but consist of tensions, forces, hidden powers, all being constantly exchanged.'²³ It is the classical materialist insight through which Matta-Clark's interventions tend to provoke the forces at play in our society. These forces are present in his sketches of the representation of movement and time (fig. 6), through which he communicates that the things could speak to one another in our society. It is this entanglement with the society that differs Matta-Clark from the Dada artists and Land artists, with whom critics often associate him. As Clark explains, unlike Smithson *et al.*, 'I have chosen not isolation from the social conditions but to deal directly with social conditions whether by physical implication (...) or through more direct community involvement.'²⁴ From this reason, the views of architecture he provided through camera are themselves provocations, as 'punch holes' in the city's nomenclature helping 'the slumbering collective from the dream-filled sleep of capitalist production' to wake up and tap into the forces.²⁵ He further aroused our curiosity by offering the impossible views into the skin of the old buildings, from inaccessible locations, as well as the ephemerality of the building structure destined for demolition, so that we inevitably become part of his peep-show. This kind of artistic voyeurism is stimulated by architectural 'cut' as argument that accommodates his desire to discover what constitutes the foundation of human society and culture. After all, these 'anarchitectural' environments, to use Matta-Clark term, recalibrate our appraisal of his spatial acts along the political, aesthetic and cultural evolution of the city. Along what is considered the politics of radical practices, he created the condition in which architecture contemplates both its ontological mode of existence and its relations to the outside world. Each of us is offered a spyglass to turn it to the world, which opens up a double introspection: directed toward the interior, it casts doubt on architecture; while directed toward the exterior, it casts doubt on the world, and thus destabilize the very terms of aesthetic experience. Consequently, the left-overs from his interventions look more like the relationship between: visible remnant (rejected reality) and invisible harmony (idealised visions of a perfect society).

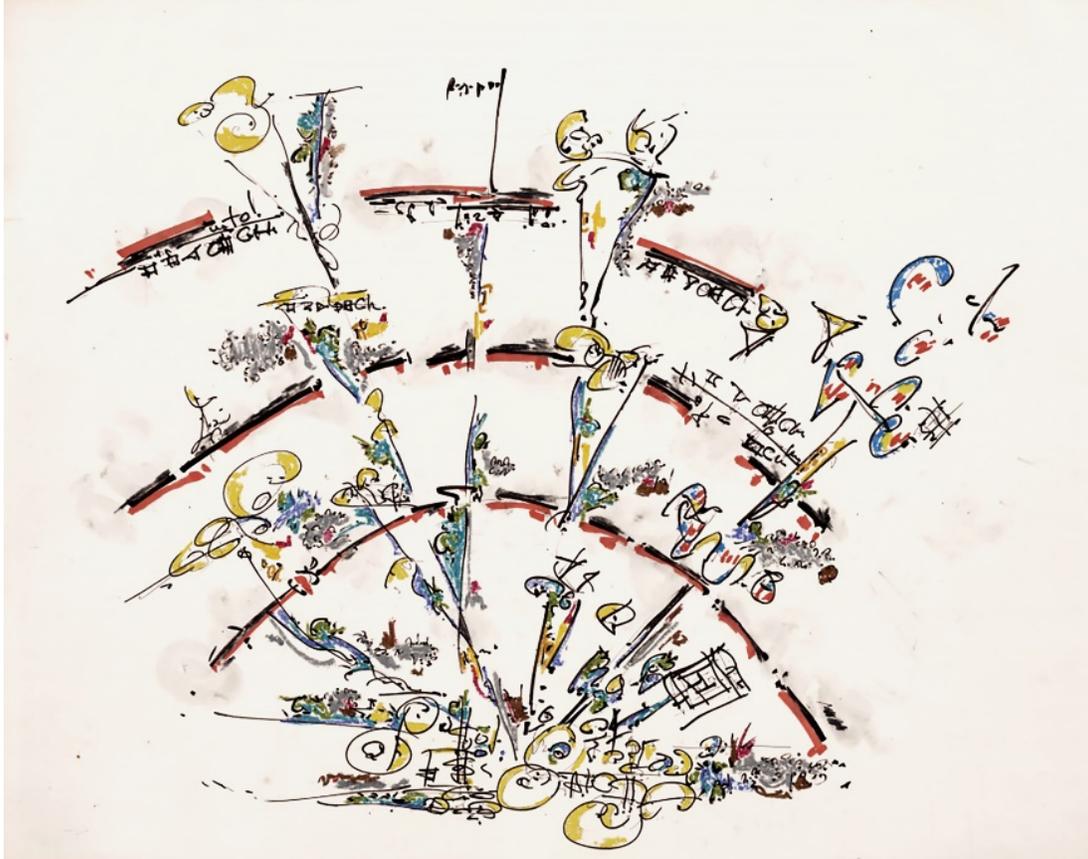


Figure 6. Gordon Matta-Clark, *Energy Tree*, ca. 1972-73,
graphite, ink, felt-tip pen, and crayon on paper, 22 ½ x 28 ½ in. (57.2 x 72.4 cm)
© 2019 Estate of Gordon Matta-Clark, New York.

Author Biography

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Notes

1. Frances Richard, *Gordon Matta-Clark: Physical Poetics* (Oakland, CA: University of California Press, 2019), 231.
2. In Matta-Clark's own words, cited by Frances Richard in her Frances Richard, *Gordon Matta-Clark: Physical Poetics* (Oakland, CA: University of California Press, 2019), 4.
3. Kristine Stiles, review of *Object to be Destroyed. The Work of Gordon Matta-Clark*, by Pamela M. Lee, *caa.reviews*, August 23, 2000, <http://www.caareviews.org/reviews/350#.XY4SQYzaUk>. Accessed on September 29, 2019.
4. Pamela M. Lee, *Object to be Destroyed: The Work of Gordon Matta-Clark* (MIT Press, 1999).
5. Kristine Stiles, review of *Object to be Destroyed*.
6. Le Corbusier, *Towards a New Architecture*, trans. Frederick Etchells (1931; repr., New York: Dover Publications, Inc., 1986), 17-47.
7. In the interview, Marcel Duchamp replies to Pierre Cabanne's question on the expectation from painting: "I have no idea. I really had no program, or any established plan." In Pierre Cabanne, *Dialogues with Marcel Duchamp*, trans. Ron Padgett (1967; repr., Da Capo Press, 1971), 25.
8. Frances Richard, *Gordon Matta-Clark: Physical Poetics* (Oakland, CA: University of California Press, 2019), 244.
9. Cit. Keller Easterling in: George Papamattheakis, "Inside Keller Easterling's personal medium design," *Strelka Mag*, September 18, 2019, Strelkamag.com. Accessed on September 30, 2019.

10. Donald Wall, "Gordon Matta-Clark's Building Dissections," *Arts* 50, no. 9 (May, 1976). Reprinted in *Gordon Matta-Clark*, ed. Corinne Diserns (Phaidon, 2003).
11. Adrian Searle, "How Gordon Matta-Clark took a chainsaw to 70s New York," *The Guardian*, last modified November 30, 2018, <https://www.theguardian.com/artanddesign/2018/nov/30/gordon-matta-clark-new-york-art-deconstruction>
12. Ibid.
13. Yann Chateigné, "Material Thinking: Gordon Matta-Clark," revu par Yann Chateigné, at CCA, Montreal, Canada, lecture June 7, 2019, on the occasion of the 2019–2020 Out of the Box exhibition opening at Octagonal Gallery, June 7 - September 8, 2019.
14. Gordon Matta-Clark, *Splitting*, 1974: 10:50 min, b&w and color, silent, Super 8mm film on HD video.
15. Francesco Casetti, "Mediascapes: A Decalogue," *Perspecta* 51: Medium (The MIT Press, 2018), 21.
16. Michael Danoff, "Foreword," in *Gordon Matta-Clark: A Retrospective*, ed. Mary Jane Jacob (Chicago: Museum of Contemporary Art, 1985), 6.
17. Gordon Matta-Clark, *The Conical Intersect*, 1975, 18:40 min, color, silent, 16 mm film on HD video.
18. Kristine Stiles, in *caa.reviews*, August 23, 2000.
19. Read about the dialectical images in Benjamin's Arcades Project. Furthermore, the most compelling interpretation of dialectical image is to be found in Susan Buck-Morss, *The Dialectics of Seeing: Walter Benjamin and the Arcades Project* (Cambridge: MIT Press, 1989). See also Michael Jennings, *Dialectical Images: Walter Benjamin's Theory of Literary Criticism* (Ithaca: Cornell University Press, 1987).
20. Gilles Deleuze, *Cinema 1: The Movement-Image*, trans. Hugh Tomlinson and Barbara Habberjam (Minneapolis: University of Minnesota Press, 1986).
21. Tanya Leighton, "Introduction," in *Art and The Moving Image. A Critical Reader*, ed. Tanya Leighton (TATE Publishing + Afterall, 2008), 18.
22. Hito Steyerl, *The Wretched of the Screen* (Berlin: Sternberg Press, 2012), 55.
23. Ibid, 55.
24. This passage is from one version of Donald Wall's conversation with Matta-Clark, where Matta-Clark discusses Duchamp in reference to Dadaist and Land Art concerns. In Donald Wall, "Gordon Matta-Clark's Building Dissections," *Arts* 50, no. 9 (May 1976): 77.
25. Christopher Bracken, "The Language of Things: Walter Benjamin's Primitive Thought," *Semiotica*, no. 138 (February 2002): 347.

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