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matta-clarkove intervencije: od periferije do prihvaćene prakse

matta-clark's interventions: from outskirts to common practice

▼ Pokojni američki umjetnik Gordon Matta-Clark (1943.-1978.) bio je utirač putova, odlučan i spreman na sve, usto prožet senzibilnošću i moralnošću. U svojoj kratkoj karijeri, uglavnom početkom 1970-ih, boravio je na rubnim područjima gradova - bilo da je riječ o napuštenim industrijskim prostorima u građevinama od lijevanog željeza u SoHou, kućama u predgrađima New Jersey ili zgradama predviđenim za rušenje.

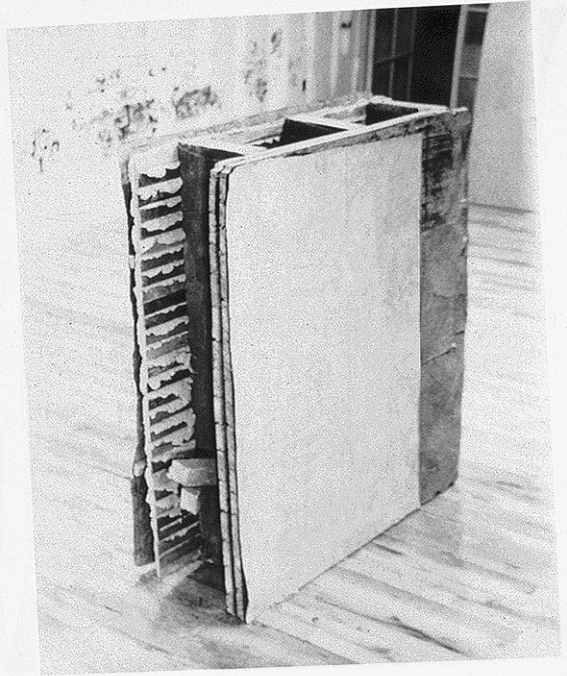
Rad Gordona Matta-Clarka imao je važnu ulogu u poslijeratnoj umjetnosti i arhitekturi, to zbog toga što je mijenjao kontekst tih praksa i na konceptualnoj i na materijalnoj razini. Umjetnost Gordona Matta-Clarka dobro je poznata i poštovana u Europi, kao i u Sjedinjenim Državama. Važni povjesničari i teoretičari umjetnosti, posebice Rosalind Krauss i Yve-Alain Bois, iscrpno su istraživali njegovo djelo. No tek nedavno, 2000. godine, MIT Press je objavio monografiju o njegovu djelu, iz pera Pamele M. Lee. Matta-Clark je prvu izložbu održao 1978. u Međunarodnom kulturnom centru u Antwerpenu, a jedina američka retrospektiva njegova rada bila je priredena nakon njegove smrti u Muzeju suvremene umjetnosti u Chicagu 1985. Uslijedila je još jedna važna izložba u IVAM Julio Gonzales Center u Španjolskoj, u Valenciji 1992. Manjak institucionalnog diskursa i izložaba njegovih radova dijelom se može pripisati njegovoj preranoj smrti, ali važniji razlog je marginalna priroda njegova djela.

Matta-Clark odbacio je svoje arhitektonsko obrazovanje na sveučilištu Cornell kako bi postao kipar. Od početka karijere poimao je prostor iz vrlo netradicionalne perspektive. Matta-Clarkova građa bio je društveni otpad u širokom smislu. Fascinirali su ga ostaci struktura koje je izgradio čovjek, kao i ostaci ekonomskih procesa, bilo kuća iz predgrađa, uličica ili četvrti u procesu propadanja, obnavljanja ili rušenja. Često, ali ne i isključivo, radio je s arhitekturom, fragmentirajući njezine materijalne konstrukcije i razotkrivajući njezinu strukturu. U nizu radova *Bronx Floors* (1972.) Matta-Clark je potajno ulazio u napuštene i oronule zgrade i ilegalno izrezivao kvadratične odsječke podova/stropova. Uzeo ih je i izložio u okviru izložbe *Bronx Floors: Floor Above, Ceiling Below* u SoHou. Na fotografijama u seriji *Bronx Floors: Threshole* (1972.-73.) prikazao je kvadratično izrezivanje podova i stropova s objiju strana vratnog praga. To fizički teško izrezivanje zamišljeno je pomoću jednostavne

● Late American artist Gordon Matta-Clark (1943-1978) had the persona of a rough and ready pioneer complete with sensitivity and moral purpose. During his short career, mainly in the early 1970s his domain was the outskirts, whether abandoned light industrial lofts in cast-iron buildings of SoHo, houses in the New Jersey suburbs, or buildings on the list for demolition.

Gordon Matta-Clark's work has played a central role in post-war art and architecture by changing the frame of these practices both on conceptual and material levels. Gordon Matta-Clark's art is known widely and respected throughout Europe as well as the United States. Significant art historians and theorists, notably Rosalind Krauss and Yve-Alain Bois, have delved into Matta-Clark's oeuvre with vigor. However only recently, in 2000, a monograph was written on his work by Pamela M. Lee and published by MIT Press. Matta-Clark's first major exhibition was at the International Cultural Center in Antwerp in 1978 and the only American retrospective of his work took place after his death at the Museum of Contemporary Art, Chicago, in 1985, followed by another significant exhibition at IVAM Julio Gonzalez Center in Valencia, Spain, in 1992. The dearth of institutional discourse and exhibition of his work is due in part to his premature death, but more importantly to the ephemeral nature of his work.

Matta-Clark rejected his architectural training at Cornell to become a sculptor. From the beginning of his career he saw space from a highly untraditional perspective. Matta-Clark's material was social refuse on a large scale. He was fascinated by the leftovers of man-made structures and economic processes, whether suburban homes, alleyways or neighborhoods in the process of decay, rejuvenation or demolition. He often, but not exclusively, worked with architecture, fragmenting its material construction and exposing its structure. For the series *Bronx Floors* (1972) Matta-Clark surreptitiously entered abandoned decrepit apartment buildings and illegally cut out square sections of the floors/ceilings. He brought back *Bronx Floors: Floor Above, Ceiling Below* and exhibited it in SoHo. He recorded in photographs *Bronx Floors: Threshole* (1972-1973), a rectangular removal of the floor/ceiling on both sides of the threshold of a door. A difficult feat



2. G. Matta-Clark, *Pier 52: Day's End*, 1975, Cibachrome fotografija / photograph
© Artists Rights Society and David Zwirner Gallery
3. G. Matta-Clark, *Circus or "The Carribean Orange"*, 1978, Cibachrome fotografija / photograph
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▼
* *unsite, unseat i unsightly* - radi se o neprevodivoj igri riječi na engleskom jeziku.

geometrije, a dalo je složenu i omamljujuću sliku.

Dijeleći slojeve izrezanoga na odsječke, istraživao je geometriju i njezine implikacije u arhitektonskim konfiguracijama u tri dimenzije i u ljudskim razmjerima. Razmjeri života neposredno impliciraju društveno područje i rastakanje materijala koje se širi kroz dimenzije. Postavljajući arhitektonske elemente u galeriju, on nije zagušio te dijelove tako što bi ih pretvorio u skulpturu. Oživio ih je, obnovio u novom prostoru, jer nisu mogli udobno počivati u ravnoteži sa svojim novim domom. Osi su bile obrnute, jer je orijentacija očekivanog promatranja bila postavljena naglavce. Pozadina i prvi plan održavali su se u napetosti, dok su struktura i pročelje bili pomiješani i poremećeni. Matta-Clarkov rad predstavio je strukturu s prazninama, ne ističući u prvi plan ni jedno ni drugo.

Kao što je Rosalind Krauss raspravila u svom ogledu "Notes on the Index, Part 2", Matta-Clarkov rad nije predstavljački, nego je on sâma građa te je stoga pokazivački. Premda on nudi materijalne "dokaze" služeći se, na primjer, stvarnim isječkom zida označenog za rušenje, time ne uspostavlja nedvosmislenost niti pak uklanja višeznačnost toga društvenog procesa za različite segmente stanovništva. Matta-Clark upire prstom u materijalni presjek ekonomskih porasta i padova. Dezorijentirajući prostor koji umjetnik unutar svoga materijalnog dokaza stvara za promatrača govori o situacijski određenom očištu s kojega se promatraju ekonomske mijene. Gledana odozgo, krivulja u padu ispod vas je sunovrat u prazninu, a odozdo neka prostrana pukotina može biti spasonosan put na gornju razinu.

Za razliku od termina *site* i *non-site*, kojima se služi Robert Smithson, za radove Matta-Clarka vjerojatno su prikladnije riječi poput *unsite, unseat i unsightly*.^{*} Njegovi naslovi, poput *Threshold* ili *Fake Estates*, umjesto očekivanog "threshold" i "real estate", otkrivaju umjetnikovu zaigranost u jeziku. U radu sa skupinom *anarchitecture* izrazio je to zanimanje za izbacivanje jezika iz njegovih uobičajenih kolotečina. Grupa se nije zanimala za arhitekturu kao takvu, nego za prostore oko zgrada, one koje se previda i nedovoljno iskorištava te za granične prostore, ili prolazne prostore, kako bismo ih danas nazvali. U intervjuu u prosincu 1974., objavljenom u *Avalancheu*, izjavio je: "Više smo razmišljali o metaforičkim prazninama, jazovima, ostacima prostora, mjestima koja

physically conceived with simple geometry, yielding a complex and dizzying image.

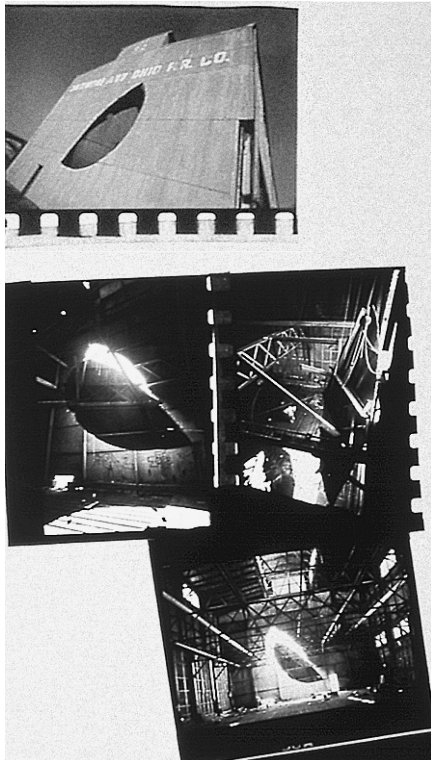
By dividing layers or cutting through sections, he explored geometry and its implications in architectural configurations of three dimensions and human scale. The scale of life immediately implicates the social realm and the unwinding of material expanding into dimensions. By putting architectural fragments into a gallery setting he did not stultify these pieces by making them sculpture. They were enlivened, re-animated in the new space, because they could not rest comfortably in balance with their new homes. Axes were flipped, as the orientation of expected viewing positions were upended. The background and foreground were held in tension as structure and facade were commingled and disrupted. Matta-Clark's work presented the structure simultaneously with the cavities without foregrounding one over the other.

As Rosalind Krauss has discussed in her key essay "Notes on the Index, Part 2," Matta-Clark's work is not representational but is the material itself and is therefore indexical.

Though he provides material "proof" by using, for example, the real slice of a wall slated for demolition, this does not establish unequivocality or remove the multivalence of the meaning of this social process for different parts of the populace. Matta-Clark put his finger on the material intersection of economic upswings and downturns. The disorienting place that he creates for the viewer inside this material proof speaks to the situation-specific vantage point from which one views economic shifts. From above, the swooping curve below your feet is a drop into the void, from below a sideways split may be an escape route to the level above.

In contrast to terms like *site* and *non-site* used by Robert Smithson, words like *unsite, unseat, or unsightly* are probably more appropriate to Matta-Clark's work. His titles like *Threshold* or *Fake Estates*, instead of the expected "threshold" or "real estate," reveal Matta-Clark's playfulness with language. His work with the group *anarchitecture* played out this interest in unhinging language from its commonly-held moorings. The group was not interested in architecture as such but in the spaces around buildings, overlooked and under-used places and the liminal spaces, the transit spaces we would term them today.

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nisu bila razvijena... na primjer, mjesta gdje zastajete privezati vezice na cipelama, mjesta koja su samo prekidi u vašim svakodnevnim kretanjima. Ta mjesta su i perceptualno značajna jer tvore referencu na prostor kretanja”.

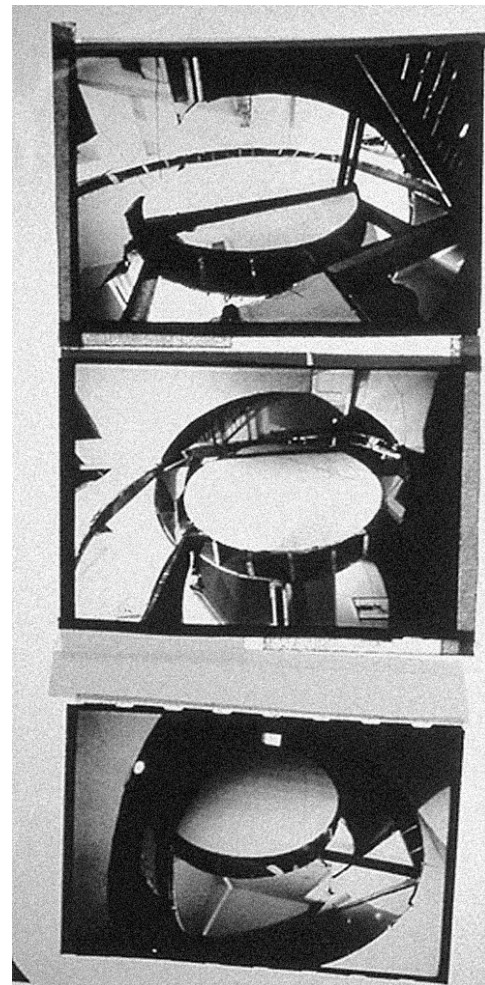
Živeći u New Yorku početkom 1970-ih, Matta-Clark je razmatrao kulturu potrošnje i otpada u Sjedinjenim Državama. Godine 1971. u posve novom kolektivnom umjetničkom prostoru u Greene Street 112, Matta-Clark načinio je *Cherry Tree* (1971.) iskopavši veliku jamu u zemlji ispod temelja galerije i posadivši mladicu u nju. Nakon što se mladica nužno osušila, umjetnik ju je zamijenio gljivama i potom podigao trajniji spomen na to kratkovječno stabalce - dimnjak koji je optočio betonom pod naslovom *Time Well* (1971.). Sljedeći rad koji je izveo u Greene Street 112 bio je *Winter Garden: Mushroom and Waistbottle Recycling Cellar* - zapravo, rastuća gomila stotina starih upotrijebljenih boca u podrumu. Ti su radovi bili početak Matta-Clarkove prakse kritike koja je vidjela perspektivu u društvenim otpadnicima. I dalje je upotrebljavao mjesta koja su služila kao odlagališta otpada. Bio je idealist i premda se njegov rad moglo kritizirati kao odviše doslovan, upravo njegova fizička intervencija bila je transformacija bez otkupljenja. Ta mjesta nije osposobljavao ni za kakvu drugu svrhu. Iskorištavao je njihov nov umjetnički potencijal. Njegov umjetnički rad ostao je otpadni proizvod društva - bio je posve beskoristan. Nije pokušavao ispraviti društvena zla, nego ih ponuditi na uvid na nov način.

Fake Estates (1973.) je komentar brutalne pohlepe kapitalizma koja se ne oslanja na upotrebnost, nego na razmjensku vrijednost. Matta-Clark je otkrio da grad New York stavlja na aukciju “otpatke” parcela po pojedinačnoj cijeni od 35 dolara. Te neobične sićušne parcele obično su bile posljedica pogrešaka pri mjerenju i katkad se čak nije moglo ni doći do njih (upravo to ga se najviše dojmilo). Bile su beskorisne, ali su imale komercijalnu vrijednost. To je bit kapitala: on akumulira vrijednost jednostavno time što je u optjecaju. Umjetnik je kupio pet tih parcela u Queensu i na Staten Islandu, a potom još 15. Ta su zemljišta prešla u vlasništvo grada jer njihovi vlasnici nisu platili porez na zemlju. Nekoliko godina nakon Matta-Clarkove smrti te su parcele ponovno dospjele u gradsko vlasništvo, a 2003. ih je godine, zajedno s nekim drugim parcelama, kupio i namijenio ih za umjetničke projekte

In an interview in December 1974 published in *Avalanche* he stated, “We were thinking more about metaphoric voids, gaps, leftover spaces, places that were not developed...for example, the places where you stop to tie your shoelaces, places that are just interruptions in your daily movements. These places are also perceptually significant because they make a reference to movement space.”

Based in New York City in the early 1970s, Matta-Clark’s work reflected on the culture of consumption and waste of the United States. In 1971 at the brand new collective art space 112 Greene Street, Matta-Clark made *Cherry Tree* (1971) by digging a huge hole into the ground under the basement of the gallery and planting a small sapling. After the tree’s inevitable demise, the artist replaced it with fungus and later installed a more permanent memorial to the short-lived tree—a chimney pipe which he surrounded with concrete titled *Time Well* (1971). Another piece he made that year at 112 Greene Street was *Winter Garden: Mushroom and Waistbottle Recycling Cellar*, a growing pile of hundreds of old used bottles in the basement. These pieces were the beginning of Matta-Clark’s practice of critique that saw promise in society’s cast-offs. He continued to use sites that were waste products. He was idealistic and though his work could be criticized for being too literal, it was precisely his physical intervention that was a transformation without redemption. He did not put these sites to new use. He fulfilled a new potential that they have as art. His work as art remained a waste product of society—ultimately useless. He did not try to mend social ills, rather offer them up for inspection in new ways.

Fake Estates (1973) commented on the ferocious greed of capitalism that did not rely on use value but on exchange value. Matta-Clark found that the City of New York was auctioning odd remnants of land for \$35.00 apiece. These strange parcels were tiny, usually the result of miscalculations that were sometimes even inaccessible (what he found most alluring). They were of no use, yet they had commercial value. This is the essence of capital: it accumulates value simply by being in circulation. The artist purchased five in Queens and Staten Island, and then a total of 15 plots. These areas had become city property because their owners failed to pay tax on



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nadahute Matta-Clarkom, bruklinski časopis *Cabinet*.

Kao što vole konzimirati bezvrijedne kalorije, ljudi vole i dobro plaćati beskorisne stvari. I *Fake Estates* i kolektivni projekt restorana Food koji je Gordon Matta-Clark otvorio s prijateljima u SoHou 1971. bez ironije razmatraju tu povezanost sa suprotnih strana. U svojoj monografiji *Object to Be Destroyed* Pamela Lee povezuje Matta-Clarkovu umjetnost s Hegelovim poimanjem da se stvar cijeni kada prijede u stanje odbačenosti i kada se shvati da je prije bila korisna, ali više to nije. (Lee, 112). Žudnja je za futur ono što je vrijednost za perfekt. Gordon Matta-Clark ostvario je zaigranost te diskrepancije.

Day's End (1975.) bio je izrezivanje napuštenog mola Pier 52 u rijeci Hudson pokraj četvrti s mesnom industrijom. Kao ostatak davno prošlih dana trgovačke mornarice i rada na rijeci, Pier 52 prisvojili su homoseksualci za zaigrano neproduktivnu urbanu praksu seksualnog *cruisinga*. Te vrste rezova razlikovale su se od vertikalnih linearnih rezova kroz dvokatnicu u predgrađu New Jerseyja u njegovu radu *Splitting* (1974.) i od kvadratičnih izrezaka iz podova/stropova u seriji *Bronx Floors* (1972.-1973.). *Day's End* bio je niz širokih ureza u obliku lješnjaka ili polukruga na zapadnoj strani skladišta koji su omogućavali da poslijepodneвно sunce obasja zatvorenu unutrašnjost, a kroz pod se moglo vidjeti i riječnu vodu.

the land. A few years after Matta-Clark's death, once again these plots reverted to the city, and in 2003 the Brooklyn-based magazine *Cabinet* purchased these plots along with some new ones as sites for artists' projects inspired by Matta-Clark.

Like consuming empty calories, people elect to pay good money for useless things. Both *Fake Estates* and the collective restaurant project Food that Gordon Matta-Clark opened with friends in SoHo in 1971 engage this link un-ironically from opposite ends. In her monograph *Object to Be Destroyed*, Pamela Lee connects Matta-Clark's artmaking to Hegel's notion that a thing is valued once it has passed into a state of disuse and it is recognized that it was once useful but is no longer. (Lee, 112) Desire is to future tense as value is to past tense. Gordon Matta-Clark actualized the playfulness of this discrepancy.

Day's End (1975) was a cutting of an abandoned pier in the Hudson River near the meatpacking district. A remnant of the long past days of ship commerce and labor on the river, Pier 52 had been re-appropriated by gay men for the playfully unproductive urban practice of sexual cruising. These types of cuts differed from the vertical linear cut through a two-story home in suburban New Jersey of his work *Splitting* (1974), or the square areas cut out of the floor/ceiling in the series *Bronx Floors* (1972-1973). *Day's End* were a set of vast almond-shaped and semicircular gouges in the west side of the warehouse allowing the late afternoon sun to flood into the cavernous interior and through the floor, exposing the river water outside below.

Through his spatial excavations, Matta-Clark intervened in the linearity of time. In addition to working with material substance, he was concerned like the Situationist International with flows of passage and communication through a city. He was working just after the strong presence of the Situationist International, who were active in the mid-late sixties and the publication of Guy Debord's *Society of the Spectacle* (1967) in France. He did not try to capture and concretize, but instead by working materially he highlighted simultaneously the banality and the elusiveness of the structures that surround us. Though he worked on a few sites internationally, his process was engaged centrally with New York at that time, as he attempted to expose the elusive activity of a site before its tenor changed to

4. G. Matta-Clark, *Bingo*, 1974, 3 isječka zgrade / 3 assembled building fragments

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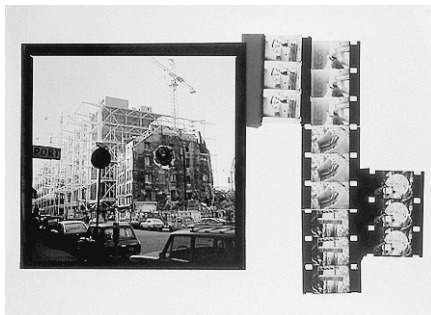
5. G. Matta-Clark, *Conical Intersect*, 1975,

Cibachrome fotografija / photograph

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6. G. Matta-Clark, *Conical Intersect*, 1975, 6 c/b fotografija / 6 b/w photographs

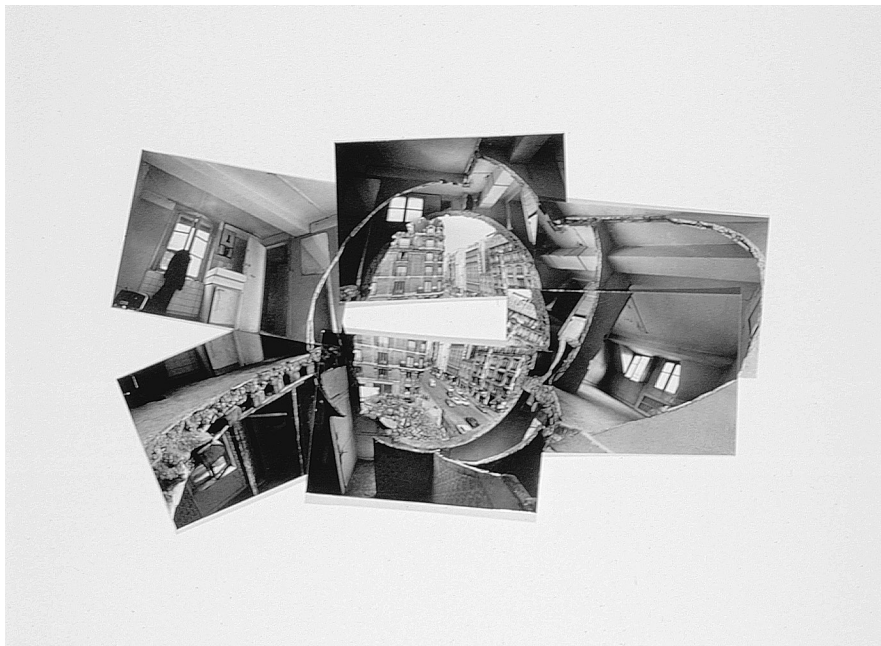
Ljubaznošću / Courtesy: David Zwirner Gallery



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Svojim prostornim iskapanjima Matta-Clark je intervenirao u linearnost vremena. Uz rad s materijalnom gradom on se, poput Situacionističke internacionale, bavio tokovima prijelaza i komunikacijom unutar grada. Radio je upravo nakon jake prisutnosti Situacionističke internacionale, koja je bila aktivna sredinom i krajem šezdesetih nakon objavljivanja *Društva spektakla* Guya Deborda (1967.) u Francuskoj. Nije pokušavao ništa izraziti ni konkretizirati, nego je umjesto toga, radeći s materijalima, rasvjetljavao istodobnu banalnost i dvosmislenost struktura koje nas okružuju. Premda je radio na nekoliko mjesta u inozemstvu, u svom procesu tada je ponajviše razmatrao New York. Pritom je pokušavao razotkriti neuhvatljivu aktivnost mjesta prije no što se njegov smisao promijeni tako da se jednostavno pretvori u trag svoje nekadašnje krepkosti ili u priču, filmski set ili turističku destinaciju.

Restoran Food i društvena mreža u SoHou koja ga je okruživala naznačuje performativnu stranu Matta-Clarkova rada. Matta-Clark izveo je samo nekoliko performansa i to područje njegova rada zrelo je za daljnje analize. U radu *Pier 18* 1971. na užetu je visio s visoka stropa nad gomilom smeća, slično kao što bi činio u svojim mnogobrojnim ilegalnim izrezivanjima u napuštenim zgradama. To je formalno bila umjetnost performansa, ali njegove druge aktivnosti postavljaju ga unutar okvira *site-specific* kiparstva. U *Descending Steps for Batan* (1977.) tri je tjedna kopao sve dublju jamu u galeriji Yvon Lambert u Parizu, kao svečani spomen na svog brata blizanca koji je počinio samoubojstvo skokom s prozora Gordonova stana. U prosincu 1976. umjetnik je bio pozvan da sudjeluje na izložbi "Idea as a Model" na Institute for Architecture and Urban Studies u New Yorku, koji je utemeljio Peter Eisenman. U procesu stvaranja rada koji je bio odobren za izložbu, a koji je podsjećao na njegov niz fotografija *Window Blow Out* iz iste godine, izgubio je hlad-



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become simply a trace of its past vigor, or a story, or a film set, or a tourist destination.

The restaurant Food and the social network in SoHo that surrounded it points to a performative side of Matta-Clark's work. Matta-Clark executed just a few performances, an area of his work that is ripe for further analysis. At Pier 18 in 1971 he dangled from the high ceiling on a rope over a pile of debris, much like he would during his many illegal cuttings in abandoned buildings. This was formally performance art, yet his other activities are considered within the realm of site-specific sculpture. In *Descending Steps for Batan* (1977) every day for approximately three weeks in Yvon Lambert gallery in Paris he dug a deeper and messier hole into the earth as a solemn memorial for his twin brother who committed suicide by leaping from Gordon Matta-Clark's studio window. In December of 1976 the artist was invited to participate in the exhibition "Idea as Model" at the Institute for Architecture and Urban Studies in New York, founded by Peter Eisenman. In the process of creating a work that had been condoned for the exhibition, recalling his *Window Blow Out* series of photographs of the same year, he became outspoken, ranting against the methods of architects with whom he had trained, as he methodically shot out, one by one, all of the windows of the Institute.

Yet Gordon Matta-Clark was a materialist of the hopeful sort. He did not negate

nokrvnost i glasno se suprotstavio meto-
dama arhitekata s kojima je studirao te je
sustavno jedan po jedan razbio sve prozore
na Institutu.

No, Gordon Matta-Clark bio je materi-
jalist optimističkog soja. Nije poricao mate-
rijalnu stvarnost niti je bio nihilist. Stvarao je
razbijajući. Nije bio dekonstruktivist, iako su
ga zastupnici dekonstrukcije cijenili. Djelo-
vao je izravno, bez ironije, u prostoru između
zaigranosti i nasilja. Za svoj najdinamičniji
rad, *Circus*, pod alternativnim naslovom *The
Caribbean Orange* (1978.), umjetnik je
izrezbario kružne spirale nalik na oguljene
naranče u unutrašnjosti trokatne zgrade uz
Muzej suvremene umjetnosti u Chicagu,
koja je poslije obnovljena kao dogradnja
Muzeja. Poput futurističke slike koja je oživ-
jela u punoj dimenziji, to je orkestrirana
kakofonija, krug s nekoliko prstena koji se
istodobno gibaju. Premda je to u znatnoj
mjeri nadzirana i legalna akcija, za razliku
od mnogih drugih njegovih akcija, ona je
stvorila prostor kojim se bilo prilično opasno
kretati, a umjetnik Lawrence Weiner doista
jest pao kroz jednu od šupljina, no nije se
ozlijedio.

Njegov je rad izazivao jezu svojim tje-
lesno zahtjevnim procesom pabirčenja po
oronulim zgradama u opasnim situacijama,
a i prisutnošću publike u tim prostorima.
Alternativno, kada je Matta-Clark objekte
koji su izgubili svrhu premještao u drugi
društveni kontekst, naime u kontekst svijeta
umjetnosti, on nije obnavljao samo materi-
jale mjestâ na kojima je radio, nego i cijele
četvrti SoHo, koja je tada bila poznata kao
industrijsko područje South Houston i tek je
počinjala pronalaziti nov život kao umjet-
nička zajednica. Danas ni od toga društve-
nog tkiva nije mnogo ostalo, a njegovo se
djelo obično ni ne vidi, jer je preostalo tek
malo tragova.

Određeni broj drugih umjetnika njegove
generacije istraživao je iste umjetničke i kul-
turalne pojave, ali on se nije nužno svrstavao
među njih i njegova praksa znatno se razliko-
vala. Dan Graham istraživao je američke do-
move, predgrađa, urbani krajolik i percep-
ciju. Matta-Clarkov rad imao je dodirnih toča-
ka s mjestima i ne-mjestima Roberta Smith-
sona, ali Matta-Clark se zanimao za interve-
niranje u proces propadanja - ne za njegovo
zaustavljanje - više nego za proučavanje ili
provođenje entropije, što je činio Smithson.

Njegovi suvremenici Walter De Maria,
Donald Judd, Michael Heizer i James Turrell
takoder su stvarali monumentalne *site-spe-*

material reality, nor was he a nihilist. By
taking apart, he created. He was not a
deconstructivist, though he has been her-
alded by its proponents. He acted directly
without irony and operated in a zone
between playfulness and violence. For his
most dynamic piece *Circus* or alternately
titled *The Caribbean Orange* (1978) the
artist carved circular whorls like an unpeel-
ing orange through the three-story interior
of a house next door to the Museum of
Contemporary Art in Chicago that was later
renovated as an addition to the museum.
Like a futurist painting that has come to life
in full dimension, it is an orchestrated
cacophony, a circus with several rings in
motion simultaneously. Although a fairly
controlled and legal action unlike many of
his others, this was a fairly threatening
space to move through, and artist Lawrence
Weiner did fall unscathed through one of
the cavities.

His work was lent frisson his physical-
ly labor-intensive process of retrieval from
decrepit buildings in precarious situations
and also by the audience's presence in
these spaces. Alternately when Matta-Clark
re-positioned objects that had lost their pur-
pose by bringing them into a different social
context, that of the artworld, Matta-Clark
rejuvenated not only the material of his
subjects but also the neighborhood of
SoHo, which was then known as the South
Houston Industrial area and just starting to
find new life as an art community. Today
that particular social fabric is only a trace
as well, and his work is not regularly seen
because very few remnants remain.

There were a number of other artists of
his generation who investigated some of the
same artistic and cultural phenomena, but
he was not necessarily closely aligned with
them and their practices differed signifi-
cantly. Dan Graham researched American
homes, suburbia, the urban landscape and
perception. Matta-Clark's work shared so-
me common points with Robert Smithson's
sites and non-sites, however Matta-Clark
was interested in intervening in, but not
stopping, the process of decay rather than
studying or enacting entropy as Smithson
did.

His contemporaries Walter De Maria,
Donald Judd, Michael Heizer and James
Turrell were also creating monumental site-
specific projects. Their most significant
works are located in the landscape of the
Western United States. Matta-Clark did not

cific projekte. Njihovi najznačajniji radovi bili su smješteni u krajolicima zapada Sjedinjenih Država. Matta-Clark nije krstario američkim Zapadom kako bi pronašao savršeno mjesto za svoje remek-djelo. On nije specifično smjestio svoj rad, kao što je Judd učinio s fondacijom Chinati u gradu Marfa u Teksasu, niti je radio na nekom jedinstvenom mjestu, poput vulkanskoga kratera u Turrelovom radu *Roden Crater* ili pustinje, kao u Heizerovom nizu *City* (oba su rada još u procesu) ili pak golema otvorenog polja (De Maria, *Lightning Field*, 1977). U radu sa zemljom u prvom planu je krajolik u neprekidnoj mijeni, što je materijal tih umjetnika - i sirova i obrađena supstancija rada. Matta-Clark je istraživao ljudske tragove u onome što je ostalo nakon promjena, ne prirodnih, nego onih koje je prouzročio čovjek. Radio je s društvenim zapletima, koji su bili pod pritiskom da se razviju u sljedeću fazu u životnom ciklusu tržišta nekretnina. Ta promjenjivost i neodlučivost nije dugotrajna evolucija, nego naprotiv, ona odmah biva uvučena u područje ljudskih ekonomskih sukoba.

Naslijeđe Gordona Matta-Clarka danas je široka tema koja još nije sustavno istražena. Budući da je njegova praksa obuhvaćala i druge struke, slično radu Donalda Judda na području umjetnosti i dizajna, ona upravo ističe gdje su granične crte između tih svjetova. U arhitekturi je njegovo naslijeđe opterećeno tenzijama i proturječjima. Arhitekti Herzog De Meuron i Rem Koolhaas bili su pod jakim utjecajem Matta-Clarkovih ideja, ali oni to u svom radu pokazuju na posve različite načine: prvi je doslovno uključio Matta-Clarkove geste izrezivanja, a drugi postavljajući prazninu kao ugaoni kamen zgrade. U umjetničkoj praksi, dobro poznata *House* (1993.) britanske umjetnice Rachel Whitehead, betonski odljev, u punoj veličini, stvarne kuće u četvrti East London koja je bila označena za rušenje, jasno iskazuje Matta-Clarkov utjecaj.

No, najdublji tragovi koje je ostavio Matta-Clark raspršeni su u diskursu suvremene umjetnosti: izlaganje negativnih prostora, razotkrivanje društvenih procesa upotrebe i bacanja, premještanje predmeta i otkrivanje putova komunikacije, prijelazi ili skrivene infrastrukture umjesto stvaranja formalnih predmeta - sve se to danas smatra uobičajenom praksom u međunarodnoj vizualnoj umjetnosti. ▼

prijevod / translation: Goran Vujasinović

foray into the American West to find the perfect site for his masterpiece. He did not site the work, as Judd did with the Chinati Foundation in Marfa, Texas, nor did he work with a singular site such as a volcanic crater like Turrell's *Roden Crater* or the desert, as in Heizer's *City* series, which are both ongoing, or a vast open field like De Maria's *Lightning Field* (1977). At the fore in working with the land is the constantly changing landscape, which is the material—both the raw and finished substance of the work—of these artists. Matta-Clark's investigated the man-made traces of what is left behind not in natural but man-made change. He worked with social plots, which were under pressure to evolve into the next phase in the real estate cycle of life. This changeability and undecidability is not an evolution over the ages but on the contrary is immediately thrust into the domain of human economic wrangling.

The legacy of Gordon Matta-Clark today is a vast subject, which has not yet been systematically examined. Because his practice engaged other disciplines, similar to Donald Judd working in art and design, it highlights precisely where the lines are drawn between these worlds. In architecture, his legacy is fraught with tension and contradiction. Architects Herzog De Meuron and Rem Koolhaas have been affected deeply by Matta-Clark's ideas, yet they demonstrate this very differently in their work, the former by incorporating literally Matta-Clark's gestures of cutting and the latter by enacting the void as the cornerstone of building. In art practice, the British artist Rachel Whiteread's well-known *House* (1993), a full-size concrete cast of a real house in East London that was slated for demolition, strongly demonstrates Matta-Clark's influence.

However Matta-Clark has left the strongest traces scattered throughout contemporary art discourse in fragments: exhibiting negative spaces, exposing social processes of use and disuse, displacing objects, and revealing routes of communication, passage or hidden infrastructures rather than creating formal objects are considered common practice throughout visual art practice internationally today. ●

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