

For immediate release

## 112 GREENE STREET THE EARLY YEARS (1970-1974)

GORDON MATTA-CLARK  
TINA GIROUARD  
SUZANNE HARRIS  
JENE HIGHSTEIN  
LARRY MILLER  
RICHARD NONAS  
ALAN SARET  
RICHARD SERRA

January 7 – February 12, 2011

Opening reception: Friday, January 7, 6 – 8 PM

Press preview with the curator: 4:30 PM



Gordon Matta-Clark installing *Walls paper*, 1972.  
Photograph by Cosmos Andrew Sarchiapone.

Opening on January 7, 2011, David Zwirner will present *112 Greene Street: The Early Years (1970-1974)*, on view at the gallery's 533 West 19<sup>th</sup> Street space.

Focusing on Gordon Matta-Clark, the exhibition unites a group of works shown at 112 Greene Street in SoHo, one of New York's first alternative, artist-run venues. Instigated by the artist Jeffrey Lew in October 1970 in close collaboration with Matta-Clark and Alan Saret, among others, the building became a focal point for a young generation of artists seeking a substitute to New York's established gallery circuit, then concentrated in Midtown and the Upper East Side.

In the spirit of the early 1970s desire for experimentation and freedom of expression, 112 Greene Street was open to artists from all disciplines and did not impose censorship over their shows. In contrast to the traditional gallery space and the Modernist ideal of a white cube environment, its raw and unmediated physicality proved adaptable for an unremitting variety of creative needs.

In keeping with this flexible, fluid environment, works on display frequently emphasized organic, living qualities, and walls, floors, and ceilings could be modified to accommodate a given proposal. For Matta-Clark, the venue became a creative laboratory in which he, among other projects, dug out the basement to create a "guerrilla" garden; recycled glass bottles; papered the walls; offered channels for fresh air; turned a dumpster into an open house; and collaborated on a critique of the role of art, architecture, and language in capitalist society with the Anarchitecture Group who met weekly at the space. As art historian Thomas Crow notes, the artist "quickly moved to occupy the social and inspirational center of [112 Greene Street], as his range of artistic endeavor began to extend over a whole neighborhood (and beyond) with his repertoire of spaces, both interior and exterior, expanding all the time."<sup>1</sup>

112 Greene Street was a non-commercial space kept afloat by the building's owner, Jeffrey Lew, and a small number of generous backers he convinced to support the experimental model it proposed. Its audience comprised the local community of artists who lived, worked, and performed together in the surrounding neighborhoods. The art on view, characterized by its temporal, fleeting nature, was often disposed of at the end of a show, and in general, the exhibited works had little or no market value, but captured the creativity and energy of an artistic scene that operated outside the commercial art world. Due to its many performance-based

(continue to next page)

projects, the space quickly earned recognition as a leading forum for live art, and staged some of the earliest performances by Trisha Brown, The Philip Glass Ensemble, and Mabou Mines. Other significant artists who frequently presented their work at the venue included Vito Acconci, Tina Girouard, Suzanne Harris, Jene Highstein, Larry Miller, Richard Nonas, and Alan Saret.

As such, the building provided the setting for a rare, singular moment of artistic ingenuity, invention, and freedom that was at its peak between 1970 and 1974. Due to growing economic constraints and the rapid commercialization of SoHo, the venue went from being an impulsive, artist-run melting pot to a formal committee-led arts organization. Lew withdrew from the space in 1976, and three years later it relocated around the corner to 325 Spring Street under a new name, White Columns. Now situated in Chelsea, White Columns continues the not-for-profit, experimental ethos of 112 Greene Street, but its wider mission and the changed landscape of today's contemporary art scene means its link to the earlier space is primarily of a historical significance.

The exhibition at David Zwirner brings together a number of works that Matta-Clark exhibited at 112 Greene Street, along with selected highlights by other key artists, including Girouard, Harris, Highstein, Miller, Nonas, Saret, and Richard Serra. This marks one of the first times that art shown at the SoHo venue will be exhibited together in another context, with some works shown for the first time since their original installation, and the exhibition will offer an edifying vision of the extraordinary spirit that guided their creation.

David Zwirner has been the primary representative of the Estate of Gordon Matta-Clark since 1998. Now considered to be one of the most important artists working in the 1970s, Matta-Clark was a key contributor to the activity and growth of the New York art world in SoHo from the late 1960s until his death in 1978. From 2009 to 2010, the artist was the subject of a large-scale retrospective, *Gordon Matta-Clark: Undoing Spaces*, which was presented at the Museo Nacional de Bellas Artes, Santiago; the Museu de Arte Moderna, São Paulo; Paco Imperial, Rio de Janeiro; and the Museo de Arte de Lima. Other recent, significant solo-shows include the exhibition *Gordon Matta-Clark: You Are The Measure*, which opened in 2007 at the Whitney Museum of American Art, New York, and traveled to the Museum of Contemporary Art, Los Angeles and the Museum of Contemporary Art, Chicago; and *Gordon Matta-Clark*, which was presented at the Museo Nacional Centro de Arte Reina Sofía, Madrid, in 2006. In 2011, Matta-Clark, along with Trisha Brown and Laurie Anderson, will be the subject of a large-scale exhibition at the Barbican Centre in London: *Laurie Anderson Trisha Brown, Gordon Matta-Clark: Pioneers of the Downtown Scene, New York 1970s* will be on view from March 3 to May 22.

*112 Greene Street: The Early Years (1970-1974)* is curated by Jessamyn Fiore, an independent curator and writer. In 2007, she became Director of Thisisnotashop, a not-for-profit gallery space in Dublin, which supported emerging artists. She also co-founded The Writing Workshop in 2007, which functions as a collaborative forum for writers and artists. Fiore assists her mother Jane Crawford, Matta-Clark's widow, in the management of the Estate of Gordon Matta-Clark. She received a Masters from The National College of Art and Design, Dublin, in 2010.

<sup>1</sup> Thomas Crow, "Gordon Matta-Clark," in Corinne Diserens, ed., *Gordon Matta-Clark* (London: Phaidon, 2003), p. 31.

### **Special event**

Saturday, January 15, 11:30 AM

Gallery tour and talk with the curator, Jessamyn Fiore

RSVP to Lauren O'Donnell

212-727-2070 or lodonnell@davidzwirner.com

For press inquiries, please contact Julia Joern at 212-727-2070 or julia@davidzwirner.com

David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



**Tina Girouard**

*Air Space Stage*, 1972

Fabric

(Multiple panels)

144 x 144 inches

365.8 x 365.8 cm

Signature to be confirmed

GIRTI0003

Tina Girouard became involved with 112 Greene Street early in her artistic career and had four solo exhibitions at the space, as well as several group shows and performances. In 1971, she assisted in the opening of the restaurant and artistic project *Food*, around the corner from 112, and was also a member of the Anarchitecture group, which held meetings at the space.

*Air Space Stage* was first exhibited at 112 Greene Street in December 1972 and consisted of sheets of patterned fabric attached to one another and hung in various formations for the duration of the show. The decorative effect thus created was in contrast to the barren, raw surroundings and had a “foreign,” transformative presence, which appeared to demarcate a private area within the public venue. Creating a space within a space, the fabrics alternately assumed the function of a ceiling, wall, or floor, and would change their appearance depending on the amount of daylight, causing them to become more or less transparent. Girouard subsequently used the same fabrics in other works with the common title, *Solomon’s Lot*.

*Lie-No* was presented at 112 Greene Street in September 1973 as part of a group show, and in January 1974, where it was included in Girouard’s solo exhibition, *Patterns*. Here, Girouard is again using a common, everyday material as her medium, showing four long, patterned sheets of linoleum next to one

another. In the context of the bare gallery space, the sheets appeared at once “exposed,” their ornate patterns subjected to unexpected scrutiny, and unfamiliar, as if demarcating an artificially confined space.

The installations reflected Girouard’s concern with the material history of objects, both in terms of how they related to her personal background and how their meaning and appearance would change over the course of time. During her exhibitions, several artists, including the theatre company Mabou Mines, would use her installations as the basis for happenings and plays, underscoring their performative nature.

**Exhibitions**

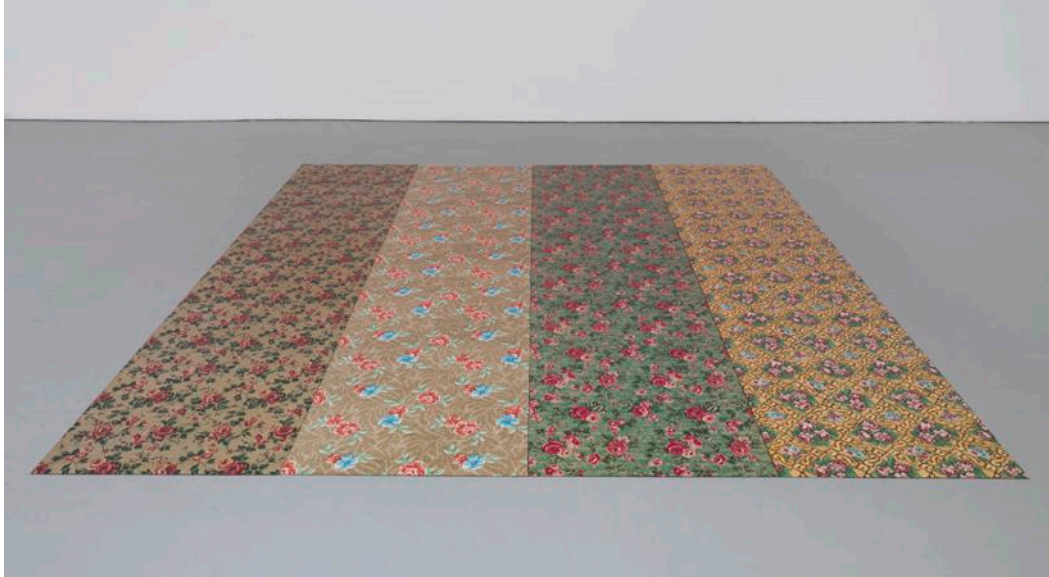
New York, 112 Greene Street, *Tina Girouard: Four Stages*, December 16-28, 1972.

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

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**Tina Girouard**

*Lie-No*, 1973

Patterned linoleum

144 x 144 inches

365.8 x 365.8 cm

Signature to be confirmed

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### **Exhibitions**

New York, 112 Greene Street, *Group Show*, September 1 - October 18, 1973.

New York, 112 Greene Street, *Tina Girouard: Patterns*, December 29, 1973 - January 10, 1974.

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

### **Literature**

Robyn Brentano, Mark Savitt, eds., *112 Workshop/112 Greene Street: History, Artists, and Artworks* (New York: New York University Press, 1981), p. 52 (installation view), illustrated.



**Suzanne Harris**

*Wheels/Flying Machine*, 1973

16 mm film transferred to DVD, 5:47 min, black and white, silent

Dimensions variable

HARSU0002

Suzanne Harris was an active participant at 112 Greene Street, a member of the collaborative group, Anarchitecture, and a co-founder of the dance collective, The Natural History of the American Dancer. In addition to several group shows and performances, Harris staged three solo exhibitions at 112 Greene Street, beginning in March 1973, where the performance-based works presented in the two films on view at David Zwirner were first shown and recorded.

In *Flying Machine*, Harris has suspended nylon ropes and cables from a twelve-foot-long wooden structure on the ceiling, inviting two members of the audience at a time to strap themselves into harness-like contraptions and spin around above the floor. Hanging loose, the “flying” experience permitted participants a temporary liberation from gravitational confines and was intended to inspire a state of euphoria and senselessness. When one of the participants moved, it would cause a reaction in the other, thus creating an almost mechanical symbiosis. Harris herself described her performance sculpture as “an attempt for two to defy gravity with minimum aid; visually sadistic until set in motion. A most elegant sensation of flying.”

*Flying Machine* was presented next to *The Wheels*, another large installation in which Harris lined up four tall wheels next to one other as in a clockwork mechanism. Viewers were encouraged to experiment with movements of acceleration and deceleration by physically engaging with the work, thus setting all wheels in synchronous motion. With several participants mounting the installation at a given time, the challenge was to find the perfect equilibrium for the continuous, uninterrupted motion of the wheels.

Harris's investigations into kinetic movement represented a pioneering attempt to challenge static perception and traditional modes of spectatorship. Cut short by her untimely death in 1979, her ideas still resonate widely in contemporary artistic practice, as for example in the work of Carsten Höller, whose roller-coaster installations, water basins, and other intricate installations involve similar perceptual inquiries. His *Flying Machine*, first exhibited in 1994, invited viewers to "fly" at an elevated angle in a circular motion, causing a similar experience of disorientation as achieved by Harris's 1973 construction.

### **Exhibitions**

New York, 112 Greene Street, *Suzanne Harris: Sculpture*, March 17-19, 1973.

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

### **Literature**

Robyn Brentano, Mark Savitt, eds., *112 Workshop/112 Greene Street: History, Artists, and Artworks* (New York: New York University Press, 1981), p. 46, illustrated.



David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



**Jene Highstein**

*Human Scale Container*, 1971 (2010)  
3/4" plywood, plate glass, and mirror clips  
96 x 48 x 96 inches  
243.8 x 121.9 x 243.8 cm  
Signature to be confirmed  
HIGJE0004

Jene Highstein was an influential figure at 112 Greene Street for many years, and had two solo and four group exhibitions at the venue. He was also a member of the Anarchitecture group, and his sculptural works from the period were often responses and reactions to the radical rethinking of spatial and social ideas that were generated at the venue.

*Human Scale Container* presents a life-sized, triangular volume made from plywood, plate glass, and mirror clips. While its shape suggests an entrance to a descending staircase, its title at once implies an accommodating space able to shield people from a hostile environment and a nightmarish, claustrophobic unit. This duality is also reflected in the contrasting opaque and transparent surfaces, which make up its two vertical “walls.”

Highstein’s raw and simplified aesthetic bears some resemblance to Minimalist sculpture, but his physical structures are nonetheless distinguished by their evocative, almost symbolic qualities. While his works in glass, iron casting, concrete, and ice invoke primitive carving methods or ancient architectural formations, his abstract interventions in wood and stone frequently echo naturally occurring shapes. Highstein’s more recent sculptures, in fact, often display a deliberately organic quality, which almost disguises their man-made, fabricated nature.

**Exhibitions**

New York, 112 Greene Street, *Group Show*, May 12 - June 2, 1971.

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

**Literature**

Robyn Brentano, Mark Savitt, eds., *112 Workshop/112 Greene Street: History, Artists, and Artworks* (New York: New York University Press, 1981), p. 17, illustrated.

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Telephone 212 727 2070



**Gordon Matta-Clark**

*Bronx Floor: Floor Hole*, 1972

Gelatin silver print

Framed: 16 1/4 x 20 1/4 x 1 1/2 inches

41.3 x 51.4 x 3.8 cm

Print: 11 1/4 x 14 inches

28.6 x 35.6 cm

GMCT325

*Bronx Floors* was one of Gordon Matta-Clark's first, large-scale "cut" pieces. Ned Smyth, one of Matta-Clark's assistants, recounts how he accompanied the artist to abandoned, locked-up buildings in the Bronx area of New York, from where Matta-Clark would dissect apartment units, beginning with simple rectangles cut-outs from walls and floors: "He made these beautiful cuts from apartment to apartment to apartment ... [through] bedrooms, living rooms, or kitchens—he just cut through the walls. You could look through the gaps as the holes got bigger and bigger, and in the end you could see everything. ... You could see through to the outside and the raised, elevated subway going by, and you had this whole history of each single room ... Then he would shoot [photographs] up through the gaps—from floor to floor—up through the building."<sup>1</sup>

Matta-Clark documented his transformation of the vacant building with a series of uncanny and somewhat vertiginous photographs, from which he created photo-collages that revealed the multiplicity of perspectives that his cuts afforded. He also extracted some of the cut-out sections, which he exhibited together with the photographs in his first solo show at 112 Greene Street in 1972.

The execution of the cuts presented several serious challenges, from the real danger of structural collapse, to police obstructions and passing neighborhood gangs with their packs of dogs. The latter two incidentally

also made up the chief audience of the interventions, as the general art world circuit, with few exceptions, steered clear of actual site visits. Nearly all of Matta-Clark's architectural cuts were ephemeral, and survive only in film or photographic form.

<sup>1</sup> Ned Smyth, interview with Jessamyn Fiore.

### **Exhibitions**

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

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**Gordon Matta-Clark**

*Bronx Floor: Floor Hole*, 1972

Gelatin silver prints

Four parts

Framed: 33 3/4 x 33 3/4 x 1 1/2 inches

85.7 x 85.7 x 3.8 cm

Each print: 11 1/4 x 14 inches

28.6 x 35.6 cm

GMCT2382A,B / 2383A,B

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**Gordon Matta-Clark**

*Coat Closet*, 1973

Plaster, wood lathe, nails, panels, and two gelatin silver prints mounted on board

Two parts

Framed: 34 1/2 x 17 1/2 x 1 1/2 inches

87.6 x 44.5 x 3.8 cm

Floor and ceiling section: 17 x 13 x 14 1/4 inches

43.2 x 33 x 36.2 cm

Gelatin silver prints, overall: 26 3/8 x 9 7/8 inches

67 x 25 cm

Certificate

GMCT2588H

*Coat Closet*, 1973, brings together one of Matta-Clark's building fragments—here taken from the bottom of a coat closet in one of the apartments he dissected as part of *Bronx Floors*—with a black-and-white photo collage related to the extract. Matta-Clark noted on this work that “The closet was the container of the cut in the same way as the cut contained the closet.”<sup>1</sup>

<sup>1</sup> Gordon Matta-Clark, cited in Tatiana Cuevas, Gabriela Rangel, eds., *Gordon Matta-Clark: Desfazendo Espaço/Undoing Spaces*. Exh. cat. (Lima: Museo de Arte de Lima, 2010), pp. 168-169.

**Provenance**

Galerie Blancpain Stepczynski, Geneva  
Estate of Gordon Matta-Clark

**Exhibitions**

Valencia, IVAM Centre Julio González, *Gordon Matta-Clark*, December 3, 1992 - January 31, 1993; traveled to Marseille, Musée Cantini, March 5 - May 23, 1993; and London, Serpentine Gallery, June 30 - August 15, 1993; exhibition catalogue (texts by Richard Armstrong, Liza Bear, Marianne Brouwer, Corinne Diserens, Dan Graham, Judith Russi Kirshner, and Eugenio Trías), p. 134, illustrated.

New York, Whitney Museum of American Art, *Gordon Matta-Clark: You Are The Measure*, February 22 - June 3, 2007; traveled to Los Angeles, Museum of Contemporary Art, September 16 - January 7, 2008; and Chicago, Museum of Contemporary Art, February 2 - May 4, 2008; exhibition catalogue (edited by Elisabeth Sussman; texts by Briony Fer, Tina Kukielski, Gwendolyn Owens, Spyros Papaetros, Christian Scheidermann, and Elisabeth Sussman), p. 195.

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).



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New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



**Gordon Matta-Clark**

*Cooper's Cut (aka Lieberman's Closet)*, 1974

Gelatin silver prints

4 parts

Framed: 30 1/4 x 37 1/4 x 1 1/2 inches

76.8 x 94.6 x 3.8 cm

Overall: 20 x 27 3/4 inches

50.8 x 70.5 cm

Each: 10 x 13 3/4 inches

25.4 x 34.9 cm

Signed and dated lower right

GMCT162A/B/C/D

**Exhibitions**

Zürich, Hauser & Wirth, *Gordon Matta-Clark*, January 19 - March 17, 2001.

Gwangju, *7th Gwangju Biennale*, September 5 - November 9, 2008; exhibition catalogue (edited by Okwui Enwezor), p. 487.

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

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**Gordon Matta-Clark**

*Energy Tree*, 1970

Ink on paper

Framed: 24 3/8 x 21 1/4 x 1 1/2 inches

61.9 x 54 x 3.8 cm

Paper: 16 7/8 x 13 7/8 inches

42.9 x 35.2 cm

GMCT25

Gordon Matta-Clark made several drawings based on a tree theme as well as a series depicting abstract “energy forms.” As if diagrams charting the flow of mental or physical energy, or coded maps containing concealed signs, they reveal his deep-rooted interest in renewable materials. Many of the drawings were executed around the same time Matta-Clark exhibited his *Cherry Tree* in the basement of 112 Greene Street and convey the vitality that accompanied this project.

**Exhibitions**

New York, Galerie Lelong, *Organized Delirium: New York 1970-1978*, December 10, 2004 - January 22, 2005.

Santiago, Museo Nacional de Bellas Artes, *Gordon Matta-Clark: Undoing Spaces*, November 10, 2009 - January 24, 2010; traveled to São Paulo, Museu de Arte Moderna, February 12 - April 4, 2010; Rio de Janeiro, Paco Imperial, May 7 - July 25, 2010; and Lima, Museo de Arte de Lima, August 19 - November 7, 2010; exhibition catalogue (catalogue published in bilingual editions: Portuguese/English in 2010 and Spanish/English in 2009 and 2010; see literature listings below).

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

#### **Literature**

Sabine Breitwieser, ed., *Reorganizing Structure by Drawing Through It: Zeichnung bei Gordon Matta-Clark*. Exh. cat. (Vienna: Generali Foundation, 1997), p. 68, illustrated.

Tatiana Cuevas, Gabriela Rangel, eds., *Gordon Matta-Clark: Deshacer el espacio/Undoing Spaces*. Exh. cat. (Lima: Museo de Arte de Lima, 2009), p. 68, illustrated, and p. 134.

Tatiana Cuevas, Gabriela Rangel, eds., *Gordon Matta-Clark: Desfazer o Espaço/Undoing Spaces*. Exh. cat. (Lima and São Paulo: Museo de Arte de Lima and Museu de Arte Moderna, 2010), p. 86, illustrated, and p. 218.

Tatiana Cuevas, Gabriela Rangel, eds., *Gordon Matta-Clark: Deshacer el espacio/Undoing Spaces*. Exh. cat. (Lima: Museo de Arte de Lima, 2010), p. 82, illustrated, and p. 214.

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New York, NY 10011

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**Gordon Matta-Clark**

*Energy tree*, 1972-1973

Pencil on paper

Framed: 20 3/8 x 24 3/8 x 1 inches

51.8 x 61.9 x 2.5 cm

Paper: 13 7/8 x 16 7/8 inches

35.2 x 43 cm

GMCT27

Gordon Matta-Clark made several drawings based on a tree theme as well as a series depicting abstract “energy forms.” As if diagrams charting the flow of mental or physical energy, or coded maps containing concealed signs, they reveal his deep-rooted interest in renewable materials. Many of the drawings were executed around the same time Matta-Clark exhibited his *Cherry Tree* in the basement of 112 Greene Street and convey the vitality that accompanied this project.

**Exhibitions**

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

**Literature**

Sabine Breitwieser, ed., *Reorganizing Structure by Drawing Through It: Zeichnung bei Gordon Matta-Clark*. Exh. cat. (Vienna: Generali Foundation, 1977), p. 28, illustrated.

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### **Gordon Matta-Clark**

*Energy Tree*, 1973-1974

Pencil, ink, and marker on paper

Framed: 26 1/8 x 31 7/8 x 1 1/4 inches

66.4 x 81 x 3.2 cm

Paper: 18 9/10 x 24 inches

48 x 61 cm

GMCT428

Gordon Matta-Clark made several drawings based on a tree theme as well as a series depicting abstract "energy forms." As if diagrams charting the flow of mental or physical energy, or coded maps containing concealed signs, they reveal his deep-rooted interest in renewable materials. Many of the drawings were executed around the same time Matta-Clark exhibited his *Cherry Tree* in the basement of 112 Greene Street and convey the vitality that accompanied this project.

### **Exhibitions**

New York, Zwirner & Wirth, *Gordon Matta-Clark: Drawings*, January 11 - February 9, 2002.

Chicago, Rhona Hoffman Gallery, *Gordon Matta-Clark: Films, Drawings, Cibachromes*, October 14 - November 12, 2005.

Madrid, Museo Nacional Centro de Arte Reina Sofía, *Gordon Matta-Clark*, July 4 - October 16, 2006; exhibition catalogue (titled *Gordon Matta-Clark: Works and Collected Writings*; published by Ediciones Polígrafa, Barcelona, 2006; edited by Gloria Moure; text by Bruce Jenkins), p. 97, illustrated.

Venice, *53rd Venice Biennale: Making Worlds/Fare Mondi*, June 7 - November 22, 2009; exhibition catalogue (published by Masilio, Milan, 2009; texts by Daniel Birnbaum, Sarat Maharaj, Molly Nesbit, Tijs Visser, Jochen Volz, and Sven-Olov Wallenstein), p. 305.

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

#### **Literature**

Sabine Breitwieser, ed., *Reorganizing Structure by Drawing Through It: Zeichnung bei Gordon Matta-Clark*. Exh. cat. (Vienna: Generali Foundation, 1997), p. 89, illustrated.

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**Gordon Matta-Clark**

*Energy Tree*, 1973-1974

Pencil, ink and marker on paper

Framed: 23 5/8 x 27 1/2 x 1 inches

60 x 69.9 x 2.5 cm

Paper: 18 7/8 x 23 7/8 inches

47.9 x 60.6 cm

GMCT1088

Gordon Matta-Clark made several drawings based on a tree theme as well as a series depicting abstract “energy forms.” As if diagrams charting the flow of mental or physical energy, or coded maps containing concealed signs, they reveal his deep-rooted interest in renewable materials. Many of the drawings were executed around the same time Matta-Clark exhibited his *Cherry Tree* in the basement of 112 Greene Street and convey the vitality that accompanied this project.

**Exhibitions**

Madrid, Museo Nacional Centro de Arte Reina Sofía, *Gordon Matta-Clark*, July 4 - October 16, 2006; exhibition catalogue (titled *Gordon Matta-Clark: Works and Collected Writings*; published by Ediciones Polígrafa, Barcelona, 2006; edited by Gloria Moure; text by Bruce Jenkins), p. 99, illustrated.

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

**Literature**

Sabine Breitwieser, ed., *Reorganizing Structure by Drawing Through It: Zeichnung bei Gordon Matta-Clark*. Exh. cat. (Vienna: Generali Foundation, 1997), p. 110, illustrated.





**Gordon Matta-Clark**

*Fresh Air Cart*, 1972

Steel, canvas, rubber, and bags of oxygen masks

Overall: 71 x 91 x 34 inches

180.3 x 231.1 x 86.4 cm

GMCT2183

A number of Matta-Clark's works during the early 1970s were conceived as social or urban interventions. For his *Fresh Air Cart*, the artist constructed a double-sided bike-like vehicle in which he would invite passers-by in the Wall Street area to sit down and inhale fresh air. A temporary respite from the busy street and metropolitan smog, Matta-Clark's cart was idealistic and humoristic at the same time, and echoed the interest in health and sanitation also witnessed in many of his building cuts, which would literally open up and expose dark areas of abandoned buildings to daylight and fresh air.

In 1972, Matta-Clark exhibited *Fresh Air Cart* under the pseudonym George Smudge, a name he would also use for a series of other works.

**Provenance**

Estate of Gordon Matta-Clark

**Exhibitions**

New York, 112 Greene Street, *Group Show*, September 23 - October 6, 1972.

Chicago, Museum of Contemporary Art, *Gordon Matta-Clark: A Retrospective*, May 8 - August 18, 1985; traveled to Long Beach, California, University Art Museum, California State University, January 27 -

March 2, 1986; Amsterdam, Stedelijk Museum, August 30 - October 12, 1986; Mönchengladbach, Germany, Städtisches Museum Abteiberg, November 9, 1986 - January 1, 1987; Kunsthalle Basel, January 25 - March 1, 1987; Villeurbanne, France, Le Nouveau Musée, March 18 - May 10, 1987; Antwerp, Museum Van Hedendaagse Kunst Antwerpen, June 21 - August 16, 1987; Pori, Finland, Porin Taideomuseo, September 8 - October 18, 1987; Pittsburgh, Carnegie-Mellon University Art Gallery, February 13 - April 10, 1988; Brooklyn Museum, May 8 - July 11, 1988; Regina, Canada, Mackenzie Art Gallery, August 7 - September 25, 1988; Berkeley, California, University Art Museum, October 12 - December 18, 1988; Montreal, Musée d'Art Contemporain, January 22 - April 2, 1989; and Ithaca, New York, Herbert F. Johnson Museum, Cornell University, May 5 - June 4, 1989; exhibition catalogue (edited by Mary Jane Jacob; text by Robert Pincus-Witten; interview with the artist by Joan Simon), p. 46 (documentary photograph), illustrated (work only exhibited at the Museum of Contemporary Art, Chicago).

Zürich, Hauser & Wirth, *Gordon Matta-Clark*, January 19 - March 17, 2001.

Glasgow, Centre for Contemporary Art, *Gordon Matta-Clark: The Space Between*, January 25 - March 23, 2003; traveled to London, Architectural Association, May 1 - May 31, 2003; exhibition catalogue (published by Nazraeli Press, Tucson, Arizona; texts by James Attlee and Lisa LeFeuvre), pp. 36 and 97 (documentary photograph), illustrated.

Valencia, *2nd Valencia Biennial: The Ideal City*, June 8 - September 20, 2003; exhibition catalogue (work exhibited but not listed in catalogue).

São Paulo, *27th São Paulo Biennale: Como viver junto/How to live together*, October 7 - December 17, 2006; exhibition catalogue (texts by Roland Barthes, Cristina Freire, Lisette Lagnado, Rosa Martinez, Adriano Pedrosa, Jochen Volz, et al.), p. 547.

New York, Whitney Museum of American Art, *Gordon Matta-Clark: You Are The Measure*, February 22 - June 3, 2007; traveled to Los Angeles, Museum of Contemporary Art, September 16 - January 7, 2008; and Chicago, Museum of Contemporary Art, February 2 - May 4, 2008; exhibition catalogue (edited by Elisabeth Sussman; texts by Briony Fer, Tina Kukielski, Gwendolyn Owens, Spyros Papaetros, Christian Scheidermann, and Elisabeth Sussman), p. 53, illustrated, and p. 194.

Siena, SMS Contemporanea, *Gordon Matta-Clark*, June 6 - October 19, 2008; exhibition catalogue (published by Silvana Editoriale, Milan, 2008; texts by James Attlee, Jane Crawford, Louise Desy, Lorenzo Fusi, Marco Pierini, and Gwendolyn Owens) (work exhibited but not listed in catalogue).

Gwangju, *7th Gwangju Biennale*, September 5 - November 9, 2008; exhibition catalogue (edited by Okwui Enwezor), p. 485.

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

### **Literature**

Corinne Diserens, ed., *Gordon Matta-Clark* (London: Phaidon, 2003), p. 152 (three documentary photographs), illustrated.

David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



**Gordon Matta-Clark**

*Glass Brick*, 1971

Melted beer bottles

Overall: 6 3/4 x 7 7/8 x 3 inches

17 x 20 x 7.5 cm

GMCT2457

Underneath a street elevator shaft in the basement at 112 Greene Street, Matta-Clark compounded a heap of discarded glass bottles, which he referred to as *Glass Plant*. He would gradually melt the bottles together with a little gold to create rectangular bars, of which *Glass Brick* is an example. The artist had previously experimented with burning photographs to see how their chemicals reacted to grease and the addition of small amounts of gold leaf [*Photo-fry*], and here he explored the changeable nature of glass to create a hybrid material, while also demonstrating a form of recycling.

**Exhibitions**

Mexico City, Museo Tamayo Arte Contemporáneo, *Gordon Matta-Clark: proyectos anarquitectónicos*, June 19 - September 21, 2003; exhibition catalogue (text by Willy Kautz), p. 16, illustrated.

Madrid, Museo Nacional Centro de Arte Reina Sofía, *Gordon Matta-Clark*, July 4 - October 16, 2006; exhibition catalogue (titled *Gordon Matta-Clark: Works and Collected Writings*; published by Ediciones Polígrafa, Barcelona, 2006; edited by Gloria Moure; text by Bruce Jenkins), p. 56, illustrated.

Siena, SMS Contemporanea, *Gordon Matta-Clark*, June 6 - October 19, 2008; exhibition catalogue (published by Silvana Editoriale, Milan, 2008; texts by James Attlee, Jane Crawford, Louise Desy,

Lorenzo Fusi, Marco Pierini, and Gwendolyn Owens) (work exhibited but not listed in catalogue).

Santiago, Museo Nacional de Bellas Artes, *Gordon Matta-Clark: Undoing Spaces*, November 10, 2009 - January 24, 2010; traveled to São Paulo, Museu de Arte Moderna, February 12 - April 4, 2010; Rio de Janeiro, Paco Imperial, May 7 - July 25, 2010; and Lima, Museo de Arte de Lima, August 19 - November 7, 2010; exhibition catalogue (catalogue published in bilingual editions: Portuguese/English in 2010 and Spanish/English in 2009 and 2010; see literature listings below).

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

#### **Literature**

Tatiana Cuevas, Gabriela Rangel, eds., *Gordon Matta-Clark: Deshacer el espacio/Undoing Spaces*. Exh. cat. (Lima: Museo de Arte de Lima, 2009), p. 134.

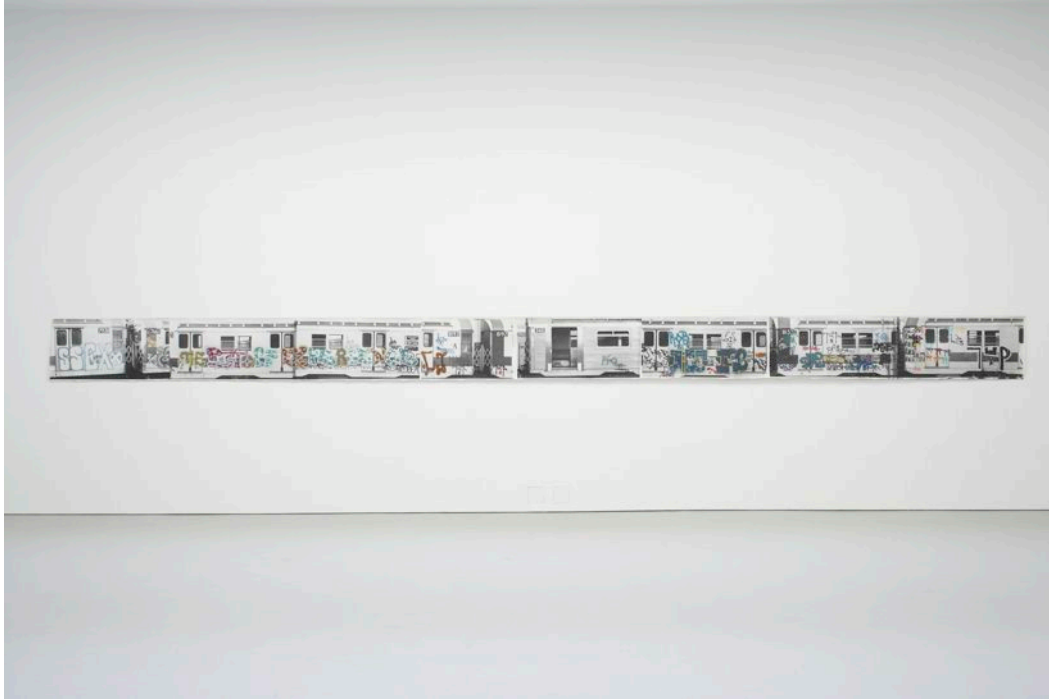
Tatiana Cuevas, Gabriela Rangel, eds., *Gordon Matta-Clark: Desfazer o Espaço/Undoing Spaces*. Exh. cat. (Lima and São Paulo: Museo de Arte de Lima and Museu de Arte Moderna, 2010), p. 218.

Tatiana Cuevas, Gabriela Rangel, eds., *Gordon Matta-Clark: Deshacer el espacio/Undoing Spaces*. Exh. cat. (Lima: Museo de Arte de Lima, 2010), p. 214.

David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



**Gordon Matta-Clark**

*Graffiti Photoglyph*, 1973

Gelatin silver print with hand coloring

23 7/8 x 367 3/16 inches

60.6 x 932.7 cm

GMCT1090

Gordon Matta-Clark was attracted to the growing graffiti culture in New York City in the early 1970s, and saw it as representing a new, democratic, and even revolutionary way to bring art out of the studio. In 1973, he started a series of photographs of heavily spray-painted subway carriages, called *Photoglyphs*. Coloring them by hand, and transferring most onto large scrolls, they presented the length of the trains with various types of graffiti. This body of work represented an early instance of the crossover between fine art and street graffiti—and aware of its divisive potential, Matta-Clark submitted a proposal to exhibit the works at the Washington Square Art Fair in the summer of 1973. Upon receiving an unanimous rejection of his application by the exhibition jury, Matta-Clark arranged his own show, *Alternatives to Washington Square Art Fair*, using his delivery truck as a mobile viewing platform and inviting local graffiti artists to decorate it. His *Photoglyphs* were mounted on a stand beside the truck, and some were also exhibited on an exterior wall of 112 Greene Street, taking on, from a distance, the illusory appearance of actual trains.

**Provenance**

Estate of Gordon Matta-Clark

**Exhibitions**

New York, Mercer Street, *Alternatives to the Washington Square Art Fair (Graffiti Truck and Photoglyphs)*, June 8-9, 15-16, 1973 (exhibition included several works from this series; the inclusion of

this particular work is likely, but undocumented; tbc)

New York, 112 Greene Street, *Graffiti Photoglyphs*, September 1 - October 18, 1973 (exhibition included several works from this series; the inclusion of this particular work is likely, but undocumented; tbc).

Berlin, Galerie Franck & Schulte, *The City as Resource: Gordon Matta-Clark*, June 10 - August 12, 2000.

New York, Whitney Museum of American Art, *Gordon Matta-Clark: You Are The Measure*, February 22 - June 3, 2007; traveled to Los Angeles, Museum of Contemporary Art, September 16 - January 7, 2008; and Chicago, Museum of Contemporary Art, February 2 - May 4, 2008; exhibition catalogue (edited by Elisabeth Sussman; texts by Briony Fer, Tina Kukielski, Gwendolyn Owens, Spyros Papaetros, Christian Scheidermann, and Elisabeth Sussman) (work exhibited but not listed in catalogue).

Gwangju, *7th Gwangju Biennale*, September 5 - November 9, 2008; exhibition catalogue (edited by Okwui Enwezor) (work exhibited but not listed in catalogue).

New York, David Zwirner, *The Gallery*, July 3 - August 8, 2008.

St. Louis, Pulitzer Foundation for the Arts, *Urban Alchemy/Gordon Matta-Clark*, October 30, 2009 - June 5, 2010; exhibition publication, n.p., illustrated.

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



**Gordon Matta-Clark**

*Graffiti Photoglyph*, 1974  
Gelatin silver print with hand coloring  
16 7/8 x 373 1/4 inches  
42.9 x 948.1 cm  
Unsigned  
GMCT1061

Gordon Matta-Clark was attracted to the growing graffiti culture in New York City in the early 1970s, and saw it as representing a new, democratic, and even revolutionary way to bring art out of the studio. In 1973, he started a series of photographs of heavily spray-painted subway carriages, called *Photoglyphs*. Coloring them by hand, and transferring most onto large scrolls, they presented the length of the trains with various types of graffiti. This body of work represented an early instance of the crossover between fine art and street graffiti—and aware of its divisive potential, Matta-Clark submitted a proposal to exhibit the works at the Washington Square Art Fair in the summer of 1973. Upon receiving an unanimous rejection of his application by the exhibition jury, Matta-Clark arranged his own show, *Alternatives to Washington Square Art Fair*, using his delivery truck as a mobile viewing platform and inviting local graffiti artists to decorate it. His *Photoglyphs* were mounted on a stand beside the truck, and some were also exhibited on an exterior wall of 112 Greene Street, taking on, from a distance, the illusory appearance of actual trains.

**Exhibitions**

Glasgow, Centre for Contemporary Art, *Gordon Matta-Clark: The Space Between*, January 25 - March 23, 2003; traveled to London, Architectural Association, May 1 - May 31, 2003; exhibition catalogue

(published by Nazraeli Press, Tucson, Arizona; texts by James Attlee and Lisa LeFeuvre) (work exhibited but not listed in catalogue).

Chicago, Rhona Hoffman Gallery, *Gordon Matta-Clark: Films, Drawings, Photographs*, October 14 - November 12, 2005.

St. Louis, Pulitzer Foundation for the Arts, *Urban Alchemy/Gordon Matta-Clark*, October 30, 2009 - June 5, 2010; exhibition publication, n.p., illustrated.

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).



David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



**Gordon Matta-Clark**

*Open House*, 1972

16mm film transferred to DVD, 41 min, color, silent

Dimensions variable

Edition of 10, EP 1 of 1

GMCTF02

This film by Gordon Matta-Clark shows a number of 112 Greene Street artists and dancers from The Natural History of the American Dancer collective in and around *Open House*, a dumpster which Matta-Clark had rented and stationed near the entrance to 112 Greene Street in May 1972. Typically filled with construction materials and scraps, Matta-Clark appropriated found building materials to furnish the dumpster's interior, creating a lay-out of passages and doors whose intricacy was concealed by the commonplace, blunt exterior visible to passers-by.

Filmed on a rainy day, the dancers carry colorful umbrellas and circulate around the temporary hang-out in a spontaneous, playful manner reminiscent of the ambience and energy characteristic of 112 Greene Street. One of Matta-Clark's most socially engaged projects, the dumpster, to use Jane Crawford's words, "represented the idea of a throw-away housing for throw-away people—a criticism about a city which couldn't afford to take care of its own people."<sup>1</sup>

<sup>1</sup> Jane Crawford, "Gordon Matta-Clark: In Context," in Siena, sms contemporanea, *Gordon Matta-Clark*, exh. cat., June 6 - October 19, 2008, p. 112.

**Exhibitions**

New York, 112 Greene Street, May 19-21, 1972.

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

**Literature**

Corinne Diserens, ed. *Gordon Matta-Clark* (London: Phaidon, 2003), illustrated.

Gloria Moure, ed., *Gordon Matta-Clark: Works and Collected Writings*. Exh. cat. (Barcelona: Ediciones Polígrafa, 2006), pp. 290-291, illustrated.

David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



**Gordon Matta-Clark**

*Small Graffiti: Truck Fragment*, 1973

Steel and paint

3 x 16 1/2 x 16 inches

7.6 x 41.9 x 40.6 cm

GMCT1093

Following his protest against the Washington Square Art Fair (see above, *Photoglyphs*), Matta-Clark used an acetylene torch to cut out fragments from his graffiti-covered truck and distributed them as art works.

*Small Graffiti: Truck Fragment* is a square from the truck, showing letters from larger tags as well as smaller graffiti inscriptions and marks made by the torch.

**Exhibitions**

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

**Literature**

Peter Schjeldahl, "Proto SoHo: Gordon Matta-Clark and 112 Greene Street," *The New Yorker* (January 17, 2011), p. 81, illustrated.



**Gordon Matta-Clark**

*Tree Forms*, 1971

Pencil and ink on paper

Framed: 23 1/2 x 27 1/2 x 1 inches

59.7 x 69.9 x 2.5 cm

Paper: 18 7/8 x 23 7/8 x 1 inches

47.9 x 60.6 x 2.5 cm

GMCT509

Gordon Matta-Clark made several drawings based on a tree theme as well as a series depicting abstract “energy forms.” As if diagrams charting the flow of mental or physical energy, or coded maps containing concealed signs, they reveal his deep-rooted interest in renewable materials. Many of the drawings were executed around the same time Matta-Clark exhibited his *Cherry Tree* in the basement of 112 Greene Street and convey the vitality that accompanied this project.

**Exhibitions**

Queens Museum of Art, *Down the Garden Path: The Artist's Garden After Modernism*, June 26 - November 6, 2005; exhibition catalogue (texts by Julian Agyeman, Brigitte Franzen, Jamaica Kincaid, Valerie Smith, and Joachim Wolschke-Bulmahn) (work exhibited but not listed in catalogue).

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

**Literature**

Sabine Breitwieser, ed., *Reorganizing Structure by Drawing Through It: Zeichnung bei Gordon Matta-Clark*. Exh. cat. (Vienna: Generali Foundation, 1997), p. 85, illustrated.

David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



### Gordon Matta-Clark

*Tree Forms*, 1971

Pencil, ink, and marker on paper

Framed: 23 1/2 x 27 1/2 x 1 1/2 inches

59.7 x 69.9 x 3.8 cm

Paper: 18 7/8 x 24 inches

48 x 61 cm

GMCT2389

Gordon Matta-Clark made several drawings based on a tree theme as well as a series depicting abstract “energy forms.” As if diagrams charting the flow of mental or physical energy, or coded maps containing concealed signs, they reveal his deep-rooted interest in renewable materials. Many of the drawings were executed around the same time Matta-Clark exhibited his *Cherry Tree* in the basement of 112 Greene Street and convey the vitality that accompanied this project.

### Exhibitions

Baden-Baden, Germany, Kunsthalle Baden-Baden, *MULTIPLE SPACES (2): PARK*, April 23 - July 10, 2005.

Queens Museum of Art, *Down the Garden Path: The Artist's Garden After Modernism*, June 26 - November 6, 2005; exhibition catalogue (texts by Julian Agyeman, Brigitte Franzen, Jamaica Kincaid, Valerie Smith, and Joachim Wolschke-Bulmahn), pp. 72-73, illustrated.

São Paulo, *27th São Paulo Biennale: Como viver junto/How to live together*, October 7 - December 17,

2006; exhibition catalogue (texts by Roland Barthes, Cristina Freire, Lisette Lagnado, Rosa Martinez, Adriano Pedrosa, Jochen Volz, et al.), p. 547.

Venice, *53rd Venice Biennale: Making Worlds/Fare Mondi*, June 7 - November 22, 2009; exhibition catalogue (published by Masilio, Milan, 2009; texts by Daniel Birnbaum, Sarat Maharaj, Molly Nesbit, Tijs Visser, Jochen Volz, and Sven-Olov Wallenstein), p. 305.

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

#### **Literature**

Sabine Breitwieser, ed., *Reorganizing Structure by Drawing Through It: Zeichnung bei Gordon Matta-Clark*. Exh. cat. (Vienna: Generali Foundation, 1997), p. 88, illustrated.

David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



### Gordon Matta-Clark

*Tree Forms*, 1971

Pencil, ink and marker on paper

Framed: 23 3/4 x 27 1/2 x 1 inches

60.3 x 69.9 x 2.5 cm

Paper: 18 7/8 x 24 inches

48 x 61 cm

GMCT2023

Gordon Matta-Clark made several drawings based on a tree theme as well as a series depicting abstract “energy forms.” As if diagrams charting the flow of mental or physical energy, or coded maps containing concealed signs, they reveal his deep-rooted interest in renewable materials. Many of the drawings were executed around the same time Matta-Clark exhibited his *Cherry Tree* in the basement of 112 Greene Street and convey the vitality that accompanied this project.

### Exhibitions

Queens Museum of Art, *Down the Garden Path: The Artist's Garden After Modernism*, June 26 - November 6, 2005; exhibition catalogue (texts by Julian Agyeman, Brigitte Franzen, Jamaica Kincaid, Valerie Smith, and Joachim Wolschke-Bulmahn), p. 73, illustrated.

San Diego Museum of Art, *Transmission: The Art of Matta and Gordon Matta-Clark*, August 19 - November 12, 2006; exhibition catalogue (texts by Briony Fer, Betti-Sue Hertz, Justo Pastos Mellado, and Anthony Vidler), p. 100.



Venice, *53rd Venice Biennale: Making Worlds/Fare Mondi*, June 7 - November 22, 2009; exhibition catalogue (published by Masilio, Milan, 2009; texts by Daniel Birnbaum, Sarat Maharaj, Molly Nesbit, Tijs Visser, Jochen Volz, and Sven-Olov Wallenstein), p. 108, illustrated, and p. 305.

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

#### **Literature**

Sabine Breitwieser, ed., *Reorganizing Structure by Drawing Through It: Zeichnung bei Gordon Matta-Clark*. Exh. cat. (Vienna: Generali Foundation, 1997), p. 89, illustrated.

David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



**Gordon Matta-Clark**

*Tree Forms*, 1971

Pencil, ink, and marker on paper

Framed: 26 3/4 x 31 1/2 x 1 1/2 inches

67.9 x 80 x 3.8 cm

Paper: 18 7/8 x 24 inches

48 x 61 cm

GMCT2022

Gordon Matta-Clark made several drawings based on a tree theme as well as a series depicting abstract “energy forms.” As if diagrams charting the flow of mental or physical energy, or coded maps containing concealed signs, they reveal his deep-rooted interest in renewable materials. Many of the drawings were executed around the same time Matta-Clark exhibited his *Cherry Tree* in the basement of 112 Greene Street and convey the vitality that accompanied this project.

**Exhibitions**

Baden-Baden, Germany, Kunsthalle Baden-Baden, *MULTIPLE SPACES (2): PARK*, April 23 - July 10, 2005.

Queens Museum of Art, *Down the Garden Path: The Artist's Garden After Modernism*, June 26 - November 6, 2005; exhibition catalogue (texts by Julian Agyeman, Brigitte Franzen, Jamaica Kincaid, Valerie Smith, and Joachim Wolschke-Bulmahn), p. 73, illustrated.

San Diego Museum of Art, *Transmission: The Art of Matta and Gordon Matta-Clark*, August 19 -

November 12, 2006; exhibition catalogue (texts by Briony Fer, Betti-Sue Hertz, Justo Pastos Mellado, and Anthony Vidler), p. 100.

New York, Whitney Museum of American Art, *Gordon Matta-Clark: You Are The Measure*, February 22 - June 3, 2007; traveled to Los Angeles, Museum of Contemporary Art, September 16 - January 7, 2008; and Chicago, Museum of Contemporary Art, February 2 - May 4, 2008; exhibition catalogue (edited by Elisabeth Sussman; texts by Briony Fer, Tina Kukielski, Gwendolyn Owens, Spyros Papaetros, Christian Scheidermann, and Elisabeth Sussman), p. 193.

Venice, *53rd Venice Biennale: Making Worlds/Fare Mondi*, June 7 - November 22, 2009; exhibition catalogue (published by Masilio, Milan, 2009; texts by Daniel Birnbaum, Sarat Maharaj, Molly Nesbit, Tijs Visser, Jochen Volz, and Sven-Olov Wallenstein), p. 305.

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

#### **Literature**

Sabine Breitwieser, ed., *Reorganizing Structure by Drawing Through It: Zeichnung bei Gordon Matta-Clark*. Exh. cat. (Vienna: Generali Foundation, 1997), p. 89, illustrated.

David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



### Gordon Matta-Clark

*Untitled (Tree Forms)*, 1973

Pencil, ink, and marker on paper

Framed: 26 3/4 x 31 1/2 x 1 1/2 inches

67.9 x 80 x 3.8 cm

Paper: 19 x 23 7/8 inches

48.3 x 60.6 cm

GMCT1052

Gordon Matta-Clark made several drawings based on a tree theme as well as a series depicting abstract “energy forms.” As if diagrams charting the flow of mental or physical energy, or coded maps containing concealed signs, they reveal his deep-rooted interest in renewable materials. Many of the drawings were executed around the same time Matta-Clark exhibited his *Cherry Tree* in the basement of 112 Greene Street and convey the vitality that accompanied this project.

### Exhibitions

São Paulo, *27th São Paulo Biennale: Como viver junto/How to live together*, October 7 - December 17, 2006; exhibition catalogue (texts by Roland Barthes, Cristina Freire, Lisette Lagnado, Rosa Martinez, Adriano Pedrosa, Jochen Volz, et al.), p. 547.

New York, Whitney Museum of American Art, *Gordon Matta-Clark: You Are The Measure*, February 22 - June 3, 2007; traveled to Los Angeles, Museum of Contemporary Art, September 16 - January 7, 2008; and Chicago, Museum of Contemporary Art, February 2 - May 4, 2008; exhibition catalogue (edited by Elisabeth Sussman; texts by Briony Fer, Tina Kukielski, Gwendolyn Owens, Spyros Papaetros, Christian

Scheidermann, and Elisabeth Sussman), p. 51, illustrated, and p. 193 (work exhibited only at the Whitney Museum of American Art).

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

**Literature**

Sabine Breitwieser, ed., *Reorganizing Structure by Drawing Through It: Zeichnung bei Gordon Matta-Clark*. Exh. cat. (Vienna: Generali Foundation, 1997), p. 88, illustrated.

David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



**Gordon Matta-Clark**

*Untitled, Crossed Trees, 1972-1973*

Marker on paper

Framed: 31 x 26 x 1 1/2 inches

78.7 x 66 x 3.8 cm

Paper: 24 x 18 7/8 inches

61 x 47.9 cm

GMCT572

Gordon Matta-Clark made several drawings based on a tree theme as well as a series depicting abstract “energy forms.” As if diagrams charting the flow of mental or physical energy, or coded maps containing concealed signs, they reveal his deep-rooted interest in renewable materials. Many of the drawings were executed around the same time Matta-Clark exhibited his *Cherry Tree* in the basement of 112 Greene Street and convey the vitality that accompanied this project.

**Exhibitions**

New York, Zwirner & Wirth, *Gordon Matta-Clark: Drawings*, January 11 - February 9, 2002.

Madrid, Museo Nacional Centro de Arte Reina Sofía, *Gordon Matta-Clark*, July 4 - October 16, 2006; exhibition catalogue (titled *Gordon Matta-Clark: Works and Collected Writings*; published by Ediciones Polígrafa, Barcelona, 2006; edited by Gloria Moure; text by Bruce Jenkins), p. 98, illustrated.

Siena, SMS Contemporanea, *Gordon Matta-Clark*, June 6 - October 19, 2008; exhibition catalogue (published by Silvana Editoriale, Milan, 2008; texts by James Attlee, Jane Crawford, Louise Desy,

Lorenzo Fusi, Marco Pierini, and Gwendolyn Owens) (work exhibited but not listed in catalogue).

Venice, *53rd Venice Biennale: Making Worlds/Fare Mondi*, June 7 - November 22, 2009; exhibition catalogue (published by Masilio, Milan, 2009; texts by Daniel Birnbaum, Sarat Maharaj, Molly Nesbit, Tijs Visser, Jochen Volz, and Sven-Olov Wallenstein), p. 305.

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

#### **Literature**

Sabine Breitwieser, ed., *Reorganizing Structure by Drawing Through It: Zeichnung bei Gordon Matta-Clark*. Exh. cat. (Vienna: Generali Foundation, 1997), p. 108, illustrated.

David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



**Gordon Matta-Clark**

*Untitled: Circle and Square*, 1973

Cast lead

2 parts

Square: 2 x 5 x 5 inches

5.1 x 12.7 x 12.7 cm

Circle: 2 1/2 x 6 1/2 inches

6.4 x 16.5 cm

GMCT2129

**Exhibitions**

Madrid, Museo Nacional Centro de Arte Reina Sofía, *Gordon Matta-Clark*, July 4 - October 16, 2006; exhibition catalogue (titled *Gordon Matta-Clark: Works and Collected Writings*; published by Ediciones Polígrafa, Barcelona, 2006; edited by Gloria Moure; text by Bruce Jenkins), p. 56, illustrated.

Siena, SMS Contemporanea, *Gordon Matta-Clark*, June 6 - October 19, 2008; exhibition catalogue (published by Silvana Editoriale, Milan, 2008; texts by James Attlee, Jane Crawford, Louise Desy, Lorenzo Fusi, Marco Pierini, and Gwendolyn Owens), p. 173, illustrated.

Santiago, Museo Nacional de Bellas Artes, *Gordon Matta-Clark: Undoing Spaces*, November 10, 2009 - January 24, 2010; traveled to São Paulo, Museu de Arte Moderna, February 12 - April 4, 2010; Rio de Janeiro, Paco Imperial, May 7 - July 25, 2010; and Lima, Museo de Arte de Lima, August 19 - November 7, 2010; exhibition catalogue (catalogue published in bilingual editions: Portuguese/English in 2010 and Spanish/English in 2009 and 2010; see literature listings below).



New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

#### **Literature**

Tatiana Cuevas, Gabriela Rangel, eds., *Gordon Matta-Clark: Deshacer el espacio/Undoing Spaces*. Exh. cat. (Lima: Museo de Arte de Lima, 2009), p. 38, illustrated, and p. 135.

Tatiana Cuevas, Gabriela Rangel, eds., *Gordon Matta-Clark: Desfazer o Espaço/Undoing Spaces*. Exh. cat. (Lima and São Paulo: Museo de Arte de Lima and Museu de Arte Moderna, 2010), p. 218.

Tatiana Cuevas, Gabriela Rangel, eds., *Gordon Matta-Clark: Deshacer el espacio/Undoing Spaces*. Exh. cat. (Lima: Museo de Arte de Lima, 2010), p. 219.

David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



### Gordon Matta-Clark

*Walls paper*, 1972

Offset color prints

72 sheets

Installation dims vary

Each: 34 3/8 x 22 3/8 inches

87.3 x 56.8 cm

GMCT2390

While carrying out a series of architectural cuts in the South Bronx area of New York City, Gordon Matta-Clark took several photographs of the infrastructure of some of the neglected and dilapidated apartment blocks he saw. For his 1972 exhibition at 112 Greene Street of building fragments collected from the cuts, he color-printed several of these photographs onto plain strips of newsprint paper and arranged the sheets side-by-side on a wall from floor to ceiling.

Art historian Thomas Crow describes this “abstraction of surfaces” thus: “With the delicacy of watercolor or Japanese prints, [Matta-Clark] subjected cropped and enlarged segments of his photographs to a newly free manipulation of color and tone. The blunt remnants of the actual cuttings—presented with every grain of dirt, insect carcass, and rodent feces in place—gained in *Walls paper* [sic] a fluttering colored wash as their backdrop, one that registered a gritty streetscape while simultaneously conjuring up some other, imagined space closer to reverie and dream.”<sup>1</sup>

*Walls paper* also carried a serious undertone: a play on words, it could be understood literally as papers with pictures of walls on them, while it also referred to wallpaper—a decorative device. Embodying both, and exhibited within a gallery context, Matta-Clark’s work highlighted the plight of urban decay in the South Bronx area, creating a stark confrontation between ornamentation and gloom.

The hanging of the work in the present exhibition is closely based on Matta-Clark's original installation in 1972.

<sup>1</sup> Thomas Crow, "Gordon Matta-Clark," in Corinne Diserens, ed., *Gordon Matta-Clark* (London: Phaidon, 2003), p. 58.

## Exhibitions

New York, 112 Greene Street, *Gordon Matta-Clark*, October 21 - November 10, 1972.

Chicago, Museum of Contemporary Art, *Gordon Matta-Clark: A Retrospective*, May 8 - August 18, 1985; traveled to Long Beach, California, University Art Museum, California State University, January 27 - March 2, 1986; Amsterdam, Stedelijk Museum, August 30 - October 12, 1986; Mönchengladbach, Germany, Städtisches Museum Abteiberg, November 9, 1986 - January 1, 1987; Kunsthalle Basel, January 25 - March 1, 1987; Villeurbanne, France, Le Nouveau Musée, March 18 - May 10, 1987; Antwerp, Museum Van Hedendaagse Kunst Antwerpen, June 21 - August 16, 1987; Pori, Finland, Porin Taideomuseo, September 8 - October 18, 1987; Pittsburgh, Carnegie-Mellon University Art Gallery, February 13 - April 10, 1988; Brooklyn Museum, May 8 - July 11, 1988; Regina, Canada, Mackenzie Art Gallery, August 7 - September 25, 1988; Berkeley, California, University Art Museum, October 12 - December 18, 1988; Montreal, Musée d'Art Contemporain, January 22 - April 2, 1989; and Ithaca, New York, Herbert F. Johnson Museum, Cornell University, May 5 - June 4, 1989; exhibition catalogue (edited by Mary Jane Jacob; text by Robert Pincus-Witten; interview with the artist by Joan Simon), p. 47 (installation view, 112 Greene Street, New York, 1972), illustrated.

Berlin, Galerie Franck & Schulte, *The City as Resource*, *Gordon Matta-Clark*, June 10 - August 12, 2000.

London, Tate Modern, *Century City: Art and Culture in the Modern Metropolis*, February 1 - April 29, 2001; exhibition catalogue (edited by Iwona Blazwick), p. 285.

Glasgow, Centre for Contemporary Art, *Gordon Matta-Clark: The Space Between*, January 25 - March 23, 2003; traveled to London, Architectural Association, May 1 - May 31, 2003; exhibition catalogue (published by Nazraeli Press, Tucson, Arizona; texts by James Attlee and Lisa LeFeuvre), pp. 68 and 102 (installation view, 112 Greene Street, New York, 1972), illustrated.

Madrid, Museo Nacional Centro de Arte Reina Sofía, *Gordon Matta-Clark*, July 4 - October 16, 2006; exhibition catalogue (titled *Gordon Matta-Clark: Works and Collected Writings*; published by Ediciones Polígrafa, Barcelona, 2006; edited by Gloria Moure; text by Bruce Jenkins), p. 316 (installation view, 112 Greene Street, New York, 1972), illustrated.

São Paulo, 27th São Paulo Biennale: *Como viver junto/How to live together*, October 7 - December 17, 2006; exhibition catalogue (texts by Roland Barthes, Cristina Freire, Lisette Lagnado, Rosa Martinez, Adriano Pedrosa, Jochen Volz, et al.), p. 547.

New York, Whitney Museum of American Art, *Gordon Matta-Clark: You Are The Measure*, February 22 - June 3, 2007; traveled to Los Angeles, Museum of Contemporary Art, September 16 - January 7, 2008; and Chicago, Museum of Contemporary Art, February 2 - May 4, 2008; exhibition catalogue (edited by Elisabeth Sussman; texts by Briony Fer, Tina Kukielski, Gwendolyn Owens, Spyros Papaetros, Christian Scheidermann, and Elisabeth Sussman), p. 22 (installation view, 112 Greene Street, New York, 1972), illustrated, and p. 194.

Siena, SMS Contemporanea, *Gordon Matta-Clark*, June 6 - October 19, 2008; exhibition catalogue (published by Silvana Editoriale, Milan, 2008; texts by James Attlee, Jane Crawford, Louise Desy, Lorenzo Fusi, Marco Pierini, and Gwendolyn Owens), p. 55, illustrated.

Gwangju, 7th Gwangju Biennale, September 5 - November 9, 2008; exhibition catalogue (edited by Okwui Enwezor), p. 485.

St. Louis, Pulitzer Foundation for the Arts, *Urban Alchemy/Gordon Matta-Clark*, October 30, 2009 - June 5, 2010; exhibition publication, n.p., illustrated.

Santiago, Museo Nacional de Bellas Artes, *Gordon Matta-Clark: Undoing Spaces*, November 10, 2009 - January 24, 2010; traveled to São Paulo, Museu de Arte Moderna, February 12 - April 4, 2010; Rio de

Janeiro, Paco Imperial, May 7 - July 25, 2010; and Lima, Museo de Arte de Lima, August 19 - November 7, 2010; exhibition catalogue (catalogue published in bilingual editions: Portuguese/English in 2010 and Spanish/English in 2009 and 2010; see literature listings below).

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

London, Barbican Art Gallery, *Laurie Anderson, Trisha Brown, and Gordon Matta-Clark: Pioneers of the Downtown Scene, New York 1970s*, March 3 - May 22, 2011; exhibition catalogue (forthcoming).

### **Literature**

Robyn Brentano, Mark Savitt, eds., *112 Workshop/112 Greene Street: History, Artists, and Artworks* (New York: New York University Press, 1981), p. 37 (installation view), illustrated.

Corinne Diserens, ed., *Gordon Matta-Clark* (London: Phaidon, 2003), p. 69 (installation view, 112 Greene Street, New York, 1972), illustrated.

Tatiana Cuevas, Gabriela Rangel, eds., *Gordon Matta-Clark: Deshacer el espacio/Undoing Spaces*. Exh. cat. (Lima: Museo de Arte de Lima, 2009), p. 135.

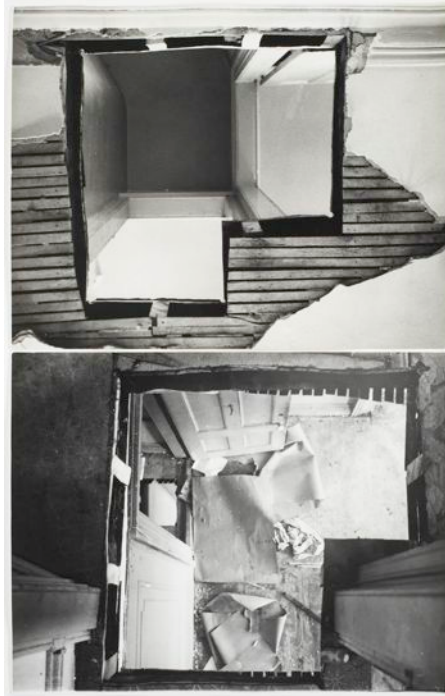
Tatiana Cuevas, Gabriela Rangel, eds., *Gordon Matta-Clark: Desfazer o Espaço/Undoing Spaces*. Exh. cat. (Lima and São Paulo: Museo de Arte de Lima and Museu de Arte Moderna, 2010), p. 218.

Tatiana Cuevas, Gabriela Rangel, eds., *Gordon Matta-Clark: Deshacer el espacio/Undoing Spaces*. Exh. cat. (Lima: Museo de Arte de Lima, 2010), p. 214.

David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



**Gordon Matta-Clark**

*Bronx Floor*, 1973

Gelatin silver prints

Diptych

Framed: 29 1/2 x 21 x 1 1/2 inches

74.9 x 53.3 x 3.8 cm

Each: 14 x 11 inches

35.6 x 27.9 cm

Estate stamped

GMCT2148A,B

*Bronx Floors* was one of Gordon Matta-Clark's first, large-scale "cut" pieces. Ned Smyth, one of Matta-Clark's assistants, recounts how he accompanied the artist to abandoned, locked-up buildings in the Bronx area of New York, from where Matta-Clark would dissect apartment units, beginning with simple rectangles cut-outs from walls and floors: "He made these beautiful cuts from apartment to apartment to apartment ... [through] bedrooms, living rooms, or kitchens—he just cut through the walls. You could look through the gaps as the holes got bigger and bigger, and in the end you could see everything. ... You could see through to the outside and the raised, elevated subway going by, and you had this whole history of each single room ... Then he would shoot [photographs] up through the gaps—from floor to floor—up through the building."<sup>1</sup>

Matta-Clark documented his transformation of the vacant building with a series of uncanny and somewhat vertiginous photographs, from which he created photo-collages that revealed the multiplicity of perspectives that his cuts afforded. He also extracted some of the cut-out sections, which he exhibited together with the photographs in his first solo show at 112 Greene Street in 1972.

The execution of the cuts presented several serious challenges, from the real danger of structural collapse, to police obstructions and passing neighborhood gangs with their packs of dogs. The latter two incidentally also made up the chief audience of the interventions, as the general art world circuit, with few exceptions, steered clear of actual site visits. Nearly all of Matta-Clark's architectural cuts were ephemeral, and survive only in film or photographic form.

<sup>1</sup> Ned Smyth, interview with Jessamyn Fiore.

### **Exhibitions**

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

# David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



## Gordon Matta-Clark

### *Graffiti Scroll,*

Gelatin silver print with hand coloring

Two parts

Overall: 23 1/2 x 154 1/2 inches

59.7 x 392.4 cm

Panel one: 23 1/2 x 68 1/4 inches

59.7 x 173.4 cm

Panel two: 23 1/2 x 86 1/4 inches

59.7 x 219.1 cm

GMCT2606H

Matta-Clark photographed clusters of graffiti tags from various types of surfaces across New York and sometimes hand-colored the prints by hand. His decision to present these works within an art context represented an early example of the crossover between fine art and street art, and further consolidated his interest in territorial space—Matta-Clark frequently found his graffiti on the walls of the buildings he used for his cuts and incisions.

## Exhibitions

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



**Gordon Matta-Clark**

*Untitled (Anarchitecture)*, 1974

Gelatin silver print

Framed: 20 3/8 x 15 3/4 x 1 1/4 inches

51.8 x 40 x 3.2 cm

Print: 20 x 16 inches

50.8 x 40.6 cm

Edition of EP 2/2

Estate stamped

GMCT2326EP

Formed in 1973, Anarchitecture was a collaborative group that set out to critique the role of architecture in capitalist society. Meetings were frequently held at 112 Greene Street, and participants included Laurie Anderson, Tina Girouard, Suzanne Harris, Jene Highstein, Bernard Kirschenbaum, Richard Landry, Gordon Matta-Clark, and Richard Nonas, with Carol Gooden and Jeffrey Lew joining on occasions. “Anarchitecture” implies a play on words joining, amongst other combinations, “anarchy” and “architecture,” and Matta-Clark’s poetic summation of the group’s aims speaks of a profound interest in subverting conventional ideas about architecture and re-thinking its impact on its surroundings:

A response to cosmetic design  
completion through removal  
completion through collapse  
completion through emptiness

Photography was the primary medium with which artists would display their observations, and works typically followed a uniform format. Here, a broad and representative selection of Matta-Clark’s



contribution to the collaborative is shown, however works were displayed anonymously in the group's 1974 exhibition at 112 Greene Street.

### **Exhibitions**

New York, 112 Greene Street, *Anarchitecture Show*, March 9-20, 1974 (exhibition included several works from this series; the inclusion of this particular work is likely, but undocumented; tbc).

London, Tate Modern, *Open Systems: Rethinking Art c. 1970*, June 1 - September 18, 2005; exhibition catalogue (edited by Donna De Salvo; texts by Johanna Burton, Mark Godfrey, Boris Groys, et al.), p. 189.

Madrid, Museo Nacional Centro de Arte Reina Sofía, *Gordon Matta-Clark*, July 4 - October 16, 2006; exhibition catalogue (titled *Gordon Matta-Clark: Works and Collected Writings*; published by Ediciones Polígrafa, Barcelona, 2006; edited by Gloria Moure; text by Bruce Jenkins) (work exhibited but not listed in catalogue).

New York, Whitney Museum of American Art, *Gordon Matta-Clark: You Are The Measure*, February 22 - June 3, 2007; traveled to Los Angeles, Museum of Contemporary Art, September 16 - January 7, 2008; and Chicago, Museum of Contemporary Art, February 2 - May 4, 2008; exhibition catalogue (edited by Elisabeth Sussman; texts by Briony Fer, Tina Kukielski, Gwendolyn Owens, Spyros Papaetros, Christian Scheidermann, and Elisabeth Sussman), p. 196.

Siena, SMS Contemporanea, *Gordon Matta-Clark*, June 6 - October 19, 2008; exhibition catalogue (published by Silvana Editoriale, Milan, 2008; texts by James Attlee, Jane Crawford, Louise Desy, Lorenzo Fusi, Marco Pierini, and Gwendolyn Owens) (work exhibited but not listed in catalogue).

Gwangju, *7th Gwangju Biennale*, September 5 - November 9, 2008; exhibition catalogue (edited by Okwui Enwezor), p. 486.

St. Louis, Pulitzer Foundation for the Arts, *Urban Alchemy/Gordon Matta-Clark*, October 30, 2009 - June 5, 2010; exhibition publication, n.p., illustrated.

Santiago, Museo Nacional de Bellas Artes, *Gordon Matta-Clark: Undoing Spaces*, November 10, 2009 - January 24, 2010; traveled to São Paulo, Museu de Arte Moderna, February 12 - April 4, 2010; Rio de Janeiro, Paco Imperial, May 7 - July 25, 2010; and Lima, Museo de Arte de Lima, August 19 - November 7, 2010; exhibition catalogue (catalogue published in bilingual editions: Portuguese/English in 2010 and Spanish/English in 2009 and 2010; see literature listings below).

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

### **Literature**

Tatiana Cuevas, Gabriela Rangel, eds., *Gordon Matta-Clark: Deshacer el espacio/Undoing Spaces*. Exh. cat. (Lima: Museo de Arte de Lima, 2009), p. 34, illustrated, and p. 136.

Tatiana Cuevas, Gabriela Rangel, eds., *Gordon Matta-Clark: Desfazer o Espaço/Undoing Spaces*. Exh. cat. (Lima and São Paulo: Museo de Arte de Lima and Museu de Arte Moderna, 2010), p. 45, illustrated, and p. 219.

Tatiana Cuevas, Gabriela Rangel, eds., *Gordon Matta-Clark: Deshacer el espacio/Undoing Spaces*. Exh. cat. (Lima: Museo de Arte de Lima, 2010), p. 41, illustrated, and p. 215.

David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



**Gordon Matta-Clark**

*Agar Agar*, N.D.  
Chromogenic print  
Paper: 10 x 8 inches  
25.4 x 20.3 cm  
Image: 9 3/8 x 6 1/8 inches  
23.8 x 15.6 cm  
Unsigned  
GMCT3088

Matta-Clark had a substantial interest in alchemical processes, and his peers at the time report of a constantly burning stove at his home and studio. Bubbling within his pots and pans was a perplexing mixture of substances—including V8, chocolate-flavored Yoo-Hoo, cranberry juice, and sperm whale oil—some significantly past their use-by dates.

Most of Matta-Clark's cooking experiments involved agar-agar, a gelatinous substance which he would combine with both organic and non-organic products to obtain various consistencies. The results were frequently left for long periods of time allowing fungi and other growth to continue the "alchemical" process. In this way, Matta-Clark was able to carry out experiments with food that he was unable to, for obvious reasons, in his involvement with the *Food* restaurant he helped run with Carol Gooden, Tina Girouard, and others. *Agar Agar* and *Incendiary Wafers* are two works that relate to these projects, the latter having been drained of moisture and subsequently burnt to yield a brittle, unrecognizable residue.

**Exhibitions**

New York, 112 Greene Street, *Group Show*, October - December 1970 (inaugural exhibition).

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

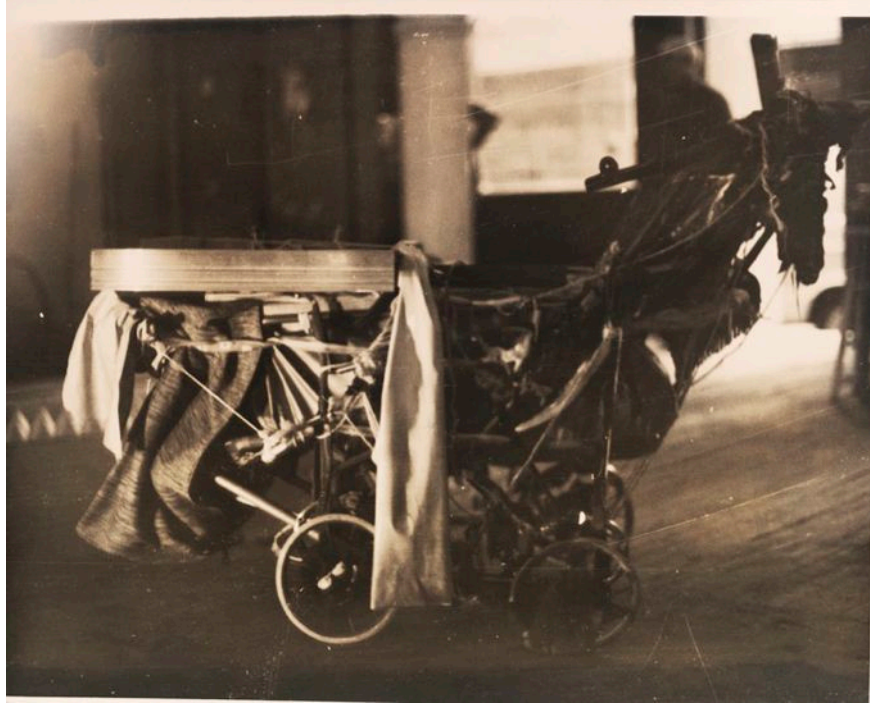
**Literature**

Gloria Moure, ed., *Gordon Matta-Clark: Works and Collected Writings*. Exh. cat. (Barcelona: Ediciones Polígrafa, 2006), p. 62 (related photograph), illustrated.

David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



**Gordon Matta-Clark**

*Baby Carriage*, 1972  
Gelatin silver print  
8 x 10 inches  
20.3 x 25.4 cm  
GMCT3078

This photograph relates to a newly discovered work by Matta-Clark and shows a baby carriage he found near 112 Greene Street and subsequently pulled into an ongoing group show at the venue. Exhibited under the pseudonym George Smudge (also used for his *Fresh Air Cart* the same year), the carriage was covered in rags and presented an acute statement on homelessness and urban culture.

**Exhibitions**

New York, 112 Greene Street, *Group Show*, September 23 - October 6, 1972 (baby carriage itself exhibited).

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



**Gordon Matta-Clark**

*Carmen's Fan #1*, 1971

Ink and crayon on paper

Framed: 12 3/4 x 15 3/4 x 1 3/8 inches

32.4 x 40 x 3.5 cm

Paper: 9 x 12 inches

22.9 x 30.5 cm

Unsigned

GMCT3081

Matta-Clark made these drawings for Carmen Beuchat a member of the Natural History of the American Dancer, with whom he occasionally performed. Stylistically similar to his tree and energy drawings, they exemplify the crossovers that existed between performance dance and the visual art during the early years of 112 Greene Street.

**Exhibitions**

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



**Gordon Matta-Clark**

*Carmen's Fan #2*, 1971

Ink and crayon on paper

Framed: 12 3/4 x 15 3/4 x 1 3/8 inches

32.4 x 40 x 3.5 cm

Paper: 9 x 12 inches

22.9 x 30.5 cm

Unsigned

GMCT3082

Matta-Clark made these drawings for Carmen Beuchat a member of the Natural History of the American Dancer, with whom he occasionally performed. Stylistically similar to his tree and energy drawings, they exemplify the crossovers that existed between performance dance and the visual art during the early years of 112 Greene Street.

**Exhibitions**

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



**Gordon Matta-Clark**

*Carmen's Fan #3*, 1971

Ink and crayon on paper

Framed: 12 3/4 x 15 3/4 x 1 3/8 inches

32.4 x 40 x 3.5 cm

Paper: 9 x 12 inches

22.9 x 30.5 cm

Unsigned

GMCT3083

Matta-Clark made these drawings for Carmen Beuchat a member of the Natural History of the American Dancer, with whom he occasionally performed. Stylistically similar to his tree and energy drawings, they exemplify the crossovers that existed between performance dance and the visual art during the early years of 112 Greene Street.

**Exhibitions**

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).



David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



**Gordon Matta-Clark**

*Carmen's Fan #4*, 1971

Ink and crayon on paper

Framed: 12 3/4 x 15 3/4 x 1 3/8 inches

32.4 x 40 x 3.5 cm

Paper: 9 x 12 inches

22.9 x 30.5 cm

Unsigned

GMCT3084

Matta-Clark made these drawings for Carmen Beuchat a member of the Natural History of the American Dancer, with whom he occasionally performed. Stylistically similar to his tree and energy drawings, they exemplify the crossovers that existed between performance dance and the visual art during the early years of 112 Greene Street.

**Exhibitions**

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).



# David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



## Gordon Matta-Clark

*Cherry Tree*, 1971

Gelatin silver print

Paper: 8 x 10 inches

20.3 x 25.4 cm

Image: 6 1/4 x 9 1/2 inches

15.9 x 24.1 cm

Unsigned

GMCT3080

In the early days of 1971, Gordon Matta-Clark turned to 112 Greene Street as a site for his physical excavations. In the basement of Lew's building, he dug out a sizeable hole, exposing the earth beneath. Within the punctured surface, he planted a young cherry tree, sowing grass on the surrounding heap of soil that he had exposed. Using infrared light to nurture the living organism, he created a little microcosm within the subterranean interior. As such, *Cherry Tree* was suggestive of the artistic emphasis at the time on organic, transitory, and malleable materials.

## Exhibitions

New York, 112 Greene Street, *Group Show*, October - December 1970 (inaugural exhibition).

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

## Literature

Robyn Brentano, Mark Savitt, eds., *112 Workshop/112 Greene Street: History, Artists, and Artworks* (New York: New York University Press, 1981), p. 6 (installation view), illustrated.

David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



**Gordon Matta-Clark**

*Cherry Tree (close up)*, 1971

Gelatin silver print

Paper: 10 x 8 inches

25.4 x 20.3 cm

Image: 9 1/2 x 6 1/4 inches

24.1 x 15.9 cm

Unsigned

GMCT3079

In the early days of 1971, Gordon Matta-Clark turned to 112 Greene Street as a site for his physical excavations. In the basement of Lew's building, he dug out a sizeable hole, exposing the earth beneath. Within the punctured surface, he planted a young cherry tree, sowing grass on the surrounding heap of soil that he had exposed. Using infrared light to nurture the living organism, he created a little microcosm within the subterranean interior. As such, *Cherry Tree* was suggestive of the artistic emphasis at the time on organic, transitory, and malleable materials.

**Exhibitions**

New York, 112 Greene Street, *Group Show*, October - December 1970 (inaugural exhibition).

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

**Literature**

Robyn Brentano, Mark Savitt, eds., *112 Workshop/112 Greene Street: History, Artists, and Artworks* (New York: New York University Press, 1981), p. 6 (installation view), illustrated.

Corinne Diserens, ed., *Gordon Matta-Clark* (London: Phaidon, 2003), p. 30 (color photograph), illustrated.

David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



**Gordon Matta-Clark**

*Glass Plant*, 1971  
Gelatin silver print  
Paper: 10 x 8 inches  
25.4 x 20.3 cm  
Image: 9 1/2 x 6 1/2 inches  
24.1 x 16.5 cm  
Unsigned  
GMCT3077

Underneath a street elevator shaft in the basement at 112 Greene Street, Matta-Clark compounded a heap of discarded glass bottles, which he referred to as *Glass Plant*. He would gradually melt the bottles together with a little gold to create rectangular bars, of which *Glass Brick* is an example. The artist had previously experimented with burning photographs to see how their chemicals reacted to grease and the addition of small amounts of gold leaf [*Photo-fry*], and here he explored the changeable nature of glass to create a hybrid material, while also demonstrating a form of recycling.

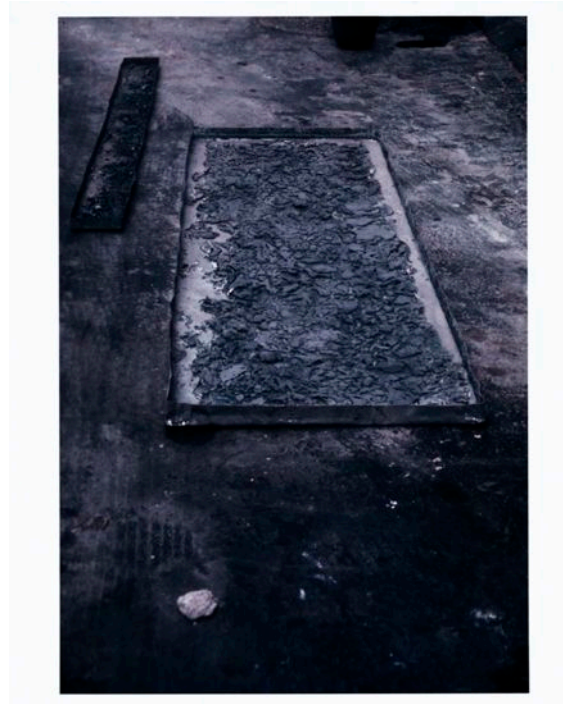
**Exhibitions**

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David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



**Gordon Matta-Clark**

*Incendiary Wafers*, 1970

Gelatin silver print

10 x 8 inches

25.4 x 20.3 cm

Unsigned

GMCT3076

Matta-Clark had a substantial interest in alchemical processes, and his peers at the time report of a constantly burning stove at his home and studio. Bubbling within his pots and pans was a perplexing mixture of substances—including V8, chocolate-flavored Yoo-Hoo, cranberry juice, and sperm whale oil—some significantly past their use-by dates.

Most of Matta-Clark's cooking experiments involved agar-agar, a gelatinous substance which he would combine with both organic and non-organic products to obtain various consistencies. The results were frequently left for long periods of time allowing fungi and other growth to continue the "alchemical" process. In this way, Matta-Clark was able to carry out experiments with food that he was unable to, for obvious reasons, in his involvement with the *Food* restaurant he helped run with Carol Gooden, Tina Girouard, and others. *Agar* and *Incendiary Wafers* are two works that relate to these projects, the latter having been drained of moisture and subsequently burnt to yield a brittle, unrecognizable residue.

**Exhibitions**

New York, 112 Greene Street, *Group Show*, October - December 1970 (inaugural exhibition).

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

**Literature**

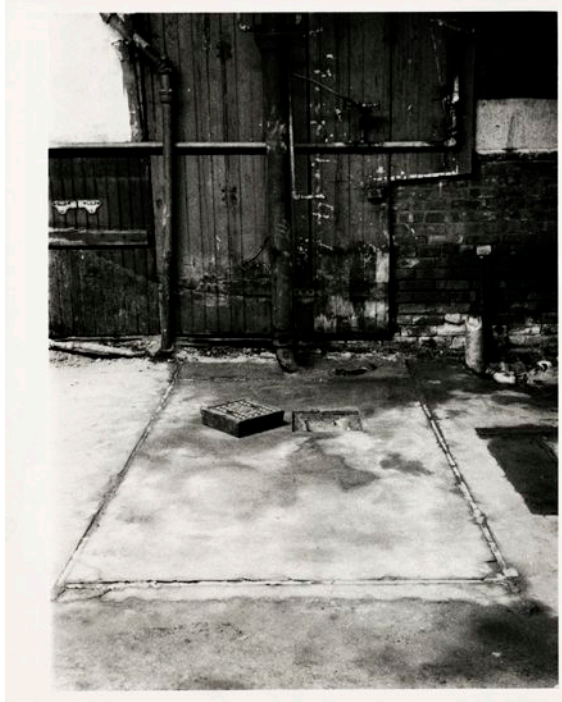
Robyn Brentano, Mark Savitt, eds., *112 Workshop/112 Greene Street: History, Artists, and Artworks* (New York: New York University Press, 1981), p. 5, illustrated.

Gloria Moure, ed., *Gordon Matta-Clark: Works and Collected Writings*. Exh. cat. (Barcelona: Ediciones Polígrafa, 2006), p. 63 (related photograph), illustrated.

David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



**Gordon Matta-Clark**

*Time Well*, 1971

Gelatin silver print

Paper: 10 x 8 inches

25.4 x 20.3 cm

Image: 9 1/2 x 7 1/8 inches

24.1 x 18.1 cm

Unsigned

GMCT3075

When *Cherry Tree* had inevitably reached a late stage of decomposition, Matta-Clark treated, as Thomas Crow describes, the “rotting remnants of the original cherry tree—its fermenting fruit and pits—to a ritual entombment inside the same excavation in which they had grown. The hold now elaborately lined with a waterproof seal and zinc cap, he re-covered the whole ensemble with a new concrete lid, filling the gap around its edges with poured molten lead to mark the dimensions of his original dig, which he otherwise returned to an invisible permanence.”<sup>1</sup>

<sup>1</sup> Thomas Crow, "Gordon Matta-Clark," in Corinne Diserens, ed., *Gordon Matta-Clark* (London: Phaidon, 2003), p. 33.

**Exhibitions**

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).



David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



**Gordon Matta-Clark**

*Time Well*, 1971  
Gelatin silver print  
8 x 10 inches  
20.3 x 25.4 cm  
Unsigned  
GMCT3085

When *Cherry Tree* had inevitably reached a late stage of decomposition, Matta-Clark treated, as Thomas Crow describes, the “rotting remnants of the original cherry tree—its fermenting fruit and pits—to a ritual entombment inside the same excavation in which they had grown. The hold now elaborately lined with a waterproof seal and zinc cap, he re-covered the whole ensemble with a new concrete lid, filling the gap around its edges with poured molten lead to mark the dimensions of his original dig, which he otherwise returned to an invisible permanence.”<sup>1</sup>

<sup>1</sup> Thomas Crow, "Gordon Matta-Clark," in Corinne Diserens, ed., *Gordon Matta-Clark* (London: Phaidon, 2003), p. 33.

**Exhibitions**

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



**Gordon Matta-Clark**

*Time Well*, 1971

Gelatin silver print

Paper: 8 x 10 inches

20.3 x 25.4 cm

Image: 6 1/2 x 9 1/8 inches

16.5 x 23.2 cm

Unsigned

GMCT3086

When *Cherry Tree* had inevitably reached a late stage of decomposition, Matta-Clark treated, as Thomas Crow describes, the “rotting remnants of the original cherry tree—its fermenting fruit and pits—to a ritual entombment inside the same excavation in which they had grown. The hold now elaborately lined with a waterproof seal and zinc cap, he re-covered the whole ensemble with a new concrete lid, filling the gap around its edges with poured molten lead to mark the dimensions of his original dig, which he otherwise returned to an invisible permanence.”<sup>1</sup>

<sup>1</sup> Thomas Crow, "Gordon Matta-Clark," in Corinne Diserens, ed., *Gordon Matta-Clark* (London: Phaidon, 2003), p. 33.

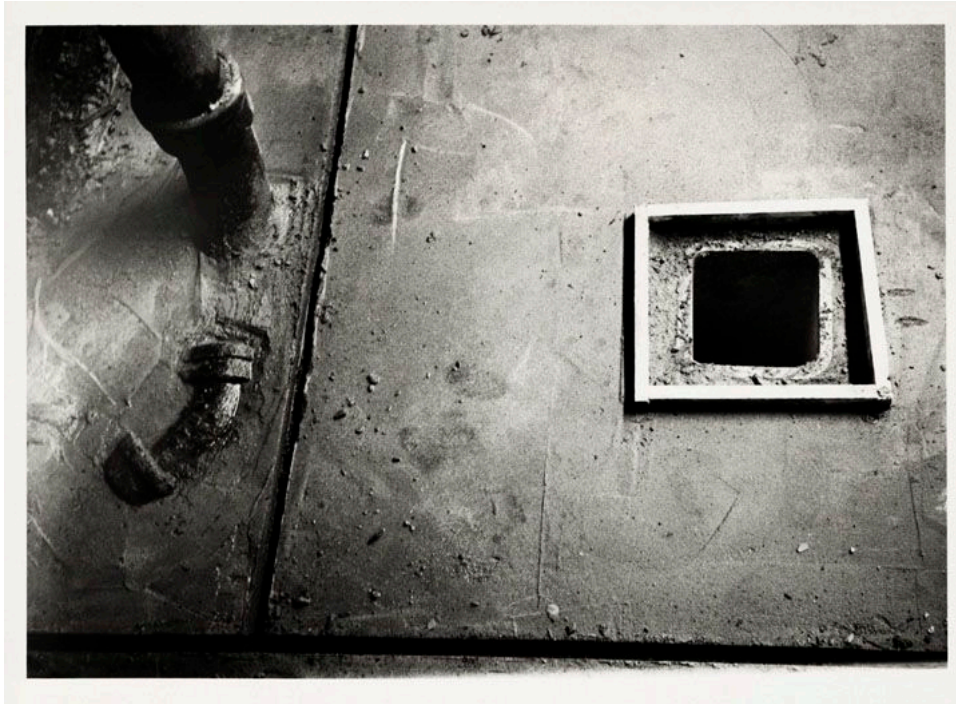
**Exhibitions**

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Telephone 212 727 2070



**Gordon Matta-Clark**

*Time Well*, 1971

Gelatin silver print

Paper: 8 x 10 inches

20.3 x 25.4 cm

Image: 6 1/2 x 9 1/8 inches

16.5 x 23.2 cm

Unsigned

GMCT3087

When *Cherry Tree* had inevitably reached a late stage of decomposition, Matta-Clark treated, as Thomas Crow describes, the “rotting remnants of the original cherry tree—its fermenting fruit and pits—to a ritual entombment inside the same excavation in which they had grown. The hold now elaborately lined with a waterproof seal and zinc cap, he re-covered the whole ensemble with a new concrete lid, filling the gap around its edges with poured molten lead to mark the dimensions of his original dig, which he otherwise returned to an invisible permanence.”<sup>1</sup>

<sup>1</sup> Thomas Crow, "Gordon Matta-Clark," in Corinne Diserens, ed., *Gordon Matta-Clark* (London: Phaidon, 2003), p. 33.

**Exhibitions**

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



**Gordon Matta-Clark**

*Untitled (Anarchitecture)*, 1974

Gelatin silver prints

20 pieces

Framed each: 20 1/2 x 15 7/8 x 1 1/4 inches

52.1 x 40.3 x 3.2 cm

Print: 19 1/2 x 14 3/4 inches

49.5 x 37.5 cm

GMCT3091

Formed in 1973, Anarchitecture was a collaborative group that set out to critique the role of architecture in capitalist society. Meetings were frequently held at 112 Greene Street, and participants included Laurie Anderson, Tina Girouard, Suzanne Harris, Jene Highstein, Bernard Kirschenbaum, Richard Landry, Gordon Matta-Clark, and Richard Nonas, with Carol Gooden and Jeffrey Lew joining on occasions. “Anarchitecture” implies a play on words joining, amongst other combinations, “anarchy” and “architecture,” and Matta-Clark’s poetic summation of the group’s aims speaks of a profound interest in subverting conventional ideas about architecture and re-thinking its impact on its surroundings:

A response to cosmetic design  
completion through removal  
completion through collapse  
completion through emptiness

Photography was the primary medium with which artists would display their observations, and works typically followed a uniform format. Here, a broad and representative selection of Matta-Clark’s contribution to the collaborative is shown, however works were displayed anonymously in the group’s



1974 exhibition at 112 Greene Street.

### **Exhibitions**

Works from this series were included in the following exhibitions:

New York, 112 Greene Street, *Anarchitecture Show*, March 9-20, 1974 (exhibition included several works from this series).

London, Tate Modern, *Open Systems: Rethinking Art c. 1970*, June 1 - September 18, 2005; exhibition catalogue (edited by Donna De Salvo; texts by Johanna Burton, Mark Godfrey, Boris Groys, et al.), p. 115 (four works from this series), illustrated, and p. 189.

Madrid, Museo Nacional Centro de Arte Reina Sofía, *Gordon Matta-Clark*, July 4 - October 16, 2006; exhibition catalogue (titled *Gordon Matta-Clark: Works and Collected Writings*; published by Ediciones Polígrafa, Barcelona, 2006; edited by Gloria Moure; text by Bruce Jenkins), pp. 388-405 (seventeen works from this series), illustrated.

New York, Whitney Museum of American Art, *Gordon Matta-Clark: You Are The Measure*, February 22 - June 3, 2007; traveled to Los Angeles, Museum of Contemporary Art, September 16 - January 7, 2008; and Chicago, Museum of Contemporary Art, February 2 - May 4, 2008; exhibition catalogue (edited by Elisabeth Sussman; texts by Briony Fer, Tina Kukielski, Gwendolyn Owens, Spyros Papaetros, Christian Scheidermann, and Elisabeth Sussman), p. 196.

Siena, SMS Contemporanea, *Gordon Matta-Clark*, June 6 - October 19, 2008; exhibition catalogue (published by Silvana Editoriale, Milan, 2008; texts by James Attlee, Jane Crawford, Louise Desy, Lorenzo Fusi, Marco Pierini, and Gwendolyn Owens), p. 141 (two works from this series), illustrated.

Gwangju, *7th Gwangju Biennale*, September 5 - November 9, 2008; exhibition catalogue (edited by Okwui Enwezor), p. 486.

St. Louis, Pulitzer Foundation for the Arts, *Urban Alchemy/Gordon Matta-Clark*, October 30, 2009 - June 5, 2010; exhibition publication, n.p. (installation view), illustrated.

Santiago, Museo Nacional de Bellas Artes, *Gordon Matta-Clark: Undoing Spaces*, November 10, 2009 - January 24, 2010; traveled to São Paulo, Museu de Arte Moderna, February 12 - April 4, 2010; Rio de Janeiro, Paço Imperial, May 7 - July 25, 2010; and Lima, Museo de Arte de Lima, August 19 - November 7, 2010; exhibition catalogue (catalogue published in bilingual editions: Portuguese/English in 2010 and Spanish/English in 2009 and 2010; see literature listings below).

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

### **Literature**

"Anarchitecture Projects," *Flash Art* (June 1974), pp. 70-71 (three works from this series), illustrated.

Corinne Diserens, ed., *Gordon Matta-Clark* (London: Phaidon, 2003), pp. 156, 158-159 (four works from this series), illustrated.

Tatiana Cuevas, Gabriela Rangel, eds., *Gordon Matta-Clark: Deshacer el espacio/Undoing Spaces*. Exh. cat. (Lima: Museo de Arte de Lima, 2009), pp. 34, 36, 40 (four works from this series), illustrated, and p. 136.

Tatiana Cuevas, Gabriela Rangel, eds., *Gordon Matta-Clark: Desfazer o Espaço/Undoing Spaces*. Exh. cat. (Lima and São Paulo: Museo de Arte de Lima and Museu de Arte Moderna, 2010), p. 45 (two works from this series), illustrated, and p. 219.

Tatiana Cuevas, Gabriela Rangel, eds., *Gordon Matta-Clark: Deshacer el espacio/Undoing Spaces*. Exh. cat. (Lima: Museo de Arte de Lima, 2010), p. 41 (two works from this series), illustrated, p. 215.

David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



**Larry Miller**

*Carrot Piece*, 1970 (2010)

Fresh carrots

25 x 15 inches (approx.)

63.5 x 38.1 cm

MILLA0002

Larry Miller was closely associated with 112 Greene Street, where he had several group and solo exhibitions, and with the Fluxus movement of the 1960s and 1970s, which embodied a radical reaction against the institutional and theoretical boundaries of art.

For *Carrot Piece*, which was exhibited at 112 Greene Street in 1970, the artist compounded fresh carrots, sewn together in a floor sculpture, and left these to decompose over the duration of the show. While the choice of fresh vegetables represented an unconventional medium even amongst his peers and could be symbolically analyzed for its phallic connotations, this was also a literal take on the idea of happenings and performance art, as the work's inevitable transformation over time turned it into a 'performing object.' As such, *Carrot Piece* echoed the interest in organic, living matter prevalent at 112 Greene Street, where temporal, ephemeral qualities tended to be favored over the solid and durable. The carrots used for the present exhibition, sewn together with the same piece of string used for the original installation, will similarly be left to rot during the course of the show.

Up to the present day, Miller approaches art-making as a research experiment, and frequently enlists both provocation and humor in his installations and performances. His work is concerned with the concept and notion of the organic, which is manifested in his choice of materials and in his explorations of biological functions. He has occasionally used his own body as a testing site, whether by undergoing hypnosis to test the boundaries of the ego, or by copyrighting his DNA in an attempt to highlight the controversies

surrounding the coding and ownership of DNA following the completion of the Human Genome Project.

**Exhibitions**

New York, 112 Greene Street, *Group Show*, October - December 1970 (inaugural exhibition).

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

# David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



## Richard Nonas

*Blocks of Wood (Light to Dark, Dark to Light)*, 1970

Wood

17 wood blocks

Overall: 14 x 13 x 264 inches

35.6 x 33 x 670.6 cm

Each: 14 x 13 x 4 inches

35.6 x 33 x 10.2 cm

Signature to be confirmed

NONRI0003

Richard Nonas became involved with 112 Greene Street in 1970 and staged several solo shows and performances at the venue in addition to contributing to numerous group shows. He was also an active part of the Anarchitecture group, which frequently met at the venue. Trained as an anthropologist, Nonas's art is primarily concerned with the communication of abstract ideas, and his use of fragmentation and seriality seems to represent an attempt to present a physical manifestation of language.

In *Blocks of Wood (Light to Dark, Dark to Light)*, Nonas presents a series of identically-sized wood blocks in a straight line with even intervals between them. Diagonally traversing the gallery space, they evoke the notion of repetition so important to Minimalist art, while also signaling disruption with their detached, staccato manifestation. Yet, contrary to the Minimalist desire for dematerialization, Nonas's art is as much about the transformation of objects into embodiments of ideas as it is concerned with the physical, tactile, and expressive qualities of the materials as they manifest themselves in a given space.

Using everyday materials, commonly wood, steel, and stone, Nonas's subtle yet evocative works have an unearthly, almost archaic quality to them, which is particularly evident in his large-scale, outdoor



installations and in his repetitive, expansive floor arrangements. Although his works are always abstract, the basic, fundamental quality of his materials gives his sculptures a distinctly social and tangible aspect.

**Exhibitions**

New York, 112 Greene Street, *Group Show*, October - December 1970 (inaugural exhibition).

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

**Literature**

Robyn Brentano, Mark Savitt, eds., *112 Workshop/112 Greene Street: History, Artists, and Artworks* (New York: New York University Press, 1981), p. 7, illustrated.

David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



**Alan Saret**

*Four Piece Folding Glade*, 1970

Painted wire mesh

4 parts

Overall: 144 x 60 x 36 inches

365.8 x 152.4 x 91.4 cm

SARAL0005A

Alan Saret was instrumental to Jeffrey Lew's launch of 112 Greene Street and remained a central figure at the space throughout its early years. In contrast to the majority of artists associated with the building, Saret had already established a reputation in New York, and by 1970 he had participated in several museum and gallery shows—his own studio and exhibition space, in fact, had been a source of inspiration behind Lew's own initiative.

Frequently using different types of wire, soft rubber, polyethylene, and found building remnants as his materials, Saret's works often have a mutable, anti-gravitational appearance. Standing upright in the corner of a room, *Four Piece Folding Glade* is composed from four conjoined pieces of chicken wire sprayed with black paint. The work appears ephemeral, delicate, and impermanent, yet its straightforward appearance also lends it an animated quality as folds and creases on the thin wire give way to endless patterns and alternating areas of more or less color and depth, creating an intricate mesh of lines and cluster. In this manner, the sculpture seems to simultaneously explore translucency and mass.

Interested in non-Euclidean geometry; networks; and the idea of self-organization in nature, Saret allows for a surprisingly elegant and aesthetic dimension to develop in his works, while also permitting the inherent qualities and properties of his chosen materials (weight/gravity; pliability; layering; pattern) to influence the resultant forms of his sculptures. In this way, works such as *Four Piece Folding Glade* not

only seem to investigate the process of their own making, but also evoke mutable, natural and architectural forms. As Saret explains, "my work in sculpture has to do with the strength and flexibility of the materials used as well as other properties like color and texture. Instead of creating monolithic, impenetrable forms, forms governed by some adaptation of a formal attitude, I chose to alter the alchemy of art itself. So I thought, what a wonderful thing to have an architecture that would be like a mesh work. An architecture that wasn't monolithic."<sup>1</sup>

Along with artists such as Robert Morris (a friend and mentor to Saret), Eva Hesse, Bruce Nauman, and Richard Serra, Saret's practice emphasizes process and the properties of the materials used—as opposed to focusing on any predetermined compositional plan. This post-minimalist notion of "anti-form," as Morris proclaimed in his 1968 ground-breaking essay, as a foundation for making art, is clearly examined in *Four Piece Folding Glade*.

<sup>1</sup> Excerpt from an interview with Alan Saret in *Avalanche* (Summer 1975), p. 9.

### **Provenance**

Estate of Stephen B. Reichard, New York  
Margo Leavin Gallery, Los Angeles  
Private Collection, New York

### **Exhibitions**

New York, Whitney Museum of American Art, *Developments in Recent Sculpture*, July 22 - September 27, 1981; exhibition catalogue (text by Richard Marshall), p. 71, illustrated.

New York, Whitney Museum of American Art, *The New Sculpture 1965-1975: Between Geometry and Gesture*, February 20 - June 3, 1990; traveled to Los Angeles, Museum of Contemporary Art, February 15 - July 7, 1991; exhibition catalogue (edited by Richard Armstrong and Richard Marshall), p. 221, illustrated.

Los Angeles, Margo Leavin Gallery, *25 Years: An Exhibition of Selected Works*, September 22 - October 28, 1995.

New York, James Cohan Gallery (temporarily exhibited in the gallery's viewing rooms), 2000s.

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

### **Literature**

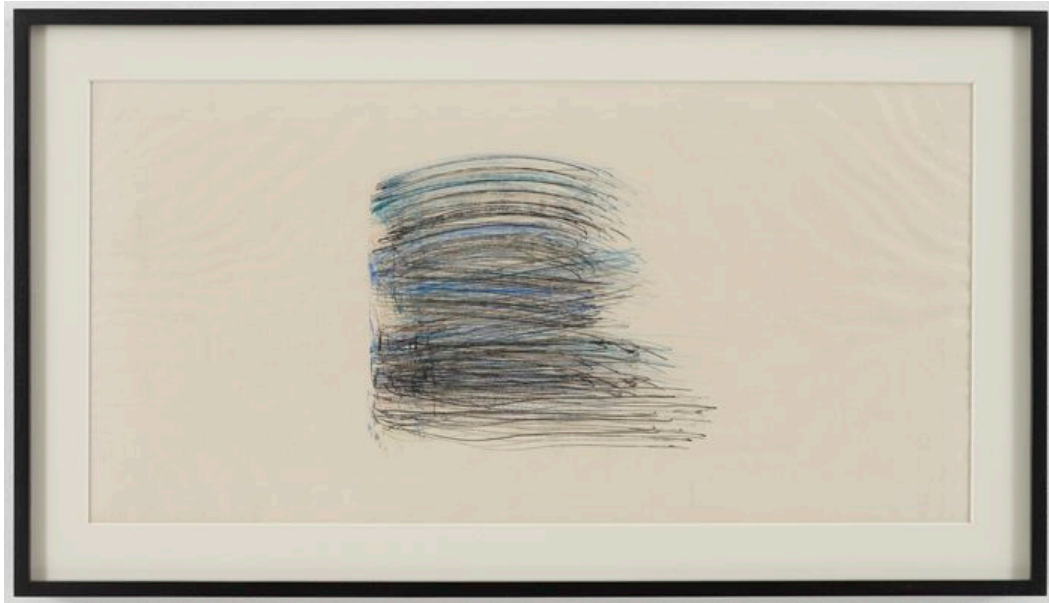
Cynthia C. Davidson, ed., *Anyone* (New York: Rizzoli, 1991), p. 175, illustrated.

Sylvia Hort, "The New Sculpture: Between Geometry and Gesture," *The Contemporary* 8, no. 1 (Winter 1991), pp. 10-11, illustrated.

David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



**Alan Saret**

Untitled, 1968  
Graphite on paper  
Framed: 14 x 24 1/2 x 1 inches  
35.6 x 62.2 x 2.5 cm  
Unsigned  
SARAL0002

Saret's drawing *Untitled*, presents a network of thin, delicate lines in different shades of blue. It was made by holding several crayons together in his hand, and bears a resemblance to the artist's intricate wire installations. Like Saret's three-dimensional works, the drawing creates a sense of something fleeting and liberated from structural concerns and weight, the lines seem to represent elements of thought and fantasy, as if referring to a particular state of mind or a meditative exercise, while also exposing the process of the drawing's making.

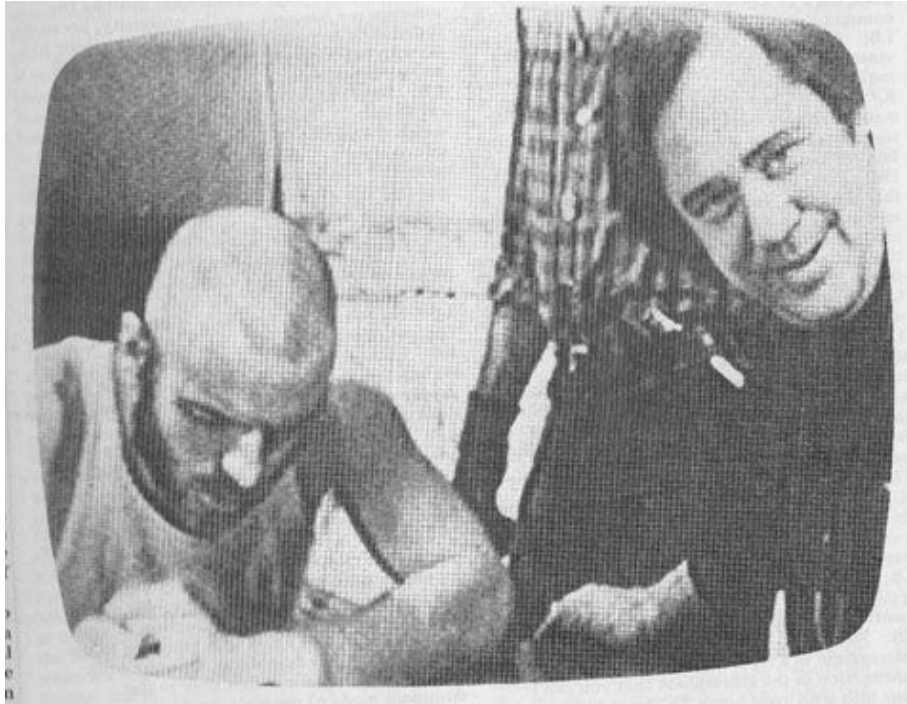
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525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



**Richard Serra**

*Prisoner's Dilemma*, 1974

3/4" video transferred to DVD, 40:15 min, black and white, sound

Dimensions variable

SERRI0005

While known primarily for his sculptural work, in the early 1970s Richard Serra had become fascinated by the potential of video art as an alternative to commercial television, and was primarily interested in its capacity to expose the manipulative format of the latter through its apparent visual similarities.

Organized by Liza Bear and Willoughby Sharp as part of a 112 Greene Street performance series for *Avalanche* magazine, which also involved artists such as Vito Acconci, Chris Burden, Dennis Oppenheim, Keith Sonnier, and William Wegman, *Prisoner's Dilemma* was produced with physicist Robert Bell and was staged and filmed at the venue in 1974. Serra invited dealer Leo Castelli and art historian Bruce Boice to play out a game theory-derived problem in front of a live audience, while simultaneously screening a prerecorded video tape with professional actors and several 112 Greene Street artists performing the same scenario. Jeffrey Lew, the venue's founder, for example, played one of the bailiffs, while film director Kathryn Bigelow acted the role of an assistant. In this way, *Prisoner's Dilemma* reflected its venue's atmosphere of improvisation and play, bringing together characters from all levels of the art and theatre worlds.

The "Prisoner's Dilemma" revolves around a fictitious situation in which two prisoners framed for the same murder are given a choice independently of one another whether or not to sign a declaration admitting their guilt. If one signs and the other doesn't, the signer will get ten years in jail while the other is free to go; if both sign, they each get five years; and if none sign, they must both serve two years. Serra posed the conundrum as a reflection of the often hidden politics of television programming and the specific

dilemmas which politicians frequently face—the work was staged during Richard Nixon’s long deliberation whether to confess his role in the Watergate scandal.

By staging a real event next to a prerecording, Serra’s video blurred the lines between documentary and fiction, so crucial to television, and in turn tried to get behind the conventions of mainstream spectatorship by mirroring the popular form of the talk-show. The live television production at 112 Greene Street was as much a parody as it was a serious interrogation into the morality of right and wrong: real “punishments” awaited Castelli and Boice depending on their respective answers, and spurred on by the animated dialogue presented in the video recording, the audience at 112 became emotionally involved in the decisions that would lead to the performers spending either six, three, or one hour(s) in isolation in the building’s basement.

### **Exhibitions**

New York, 112 Greene Street, performance on January 22, 1974.

New York, David Zwirner, *112 Greene Street: The Early Years (1970-1974)*, January 7 - February 12, 2011; exhibition catalogue (forthcoming).

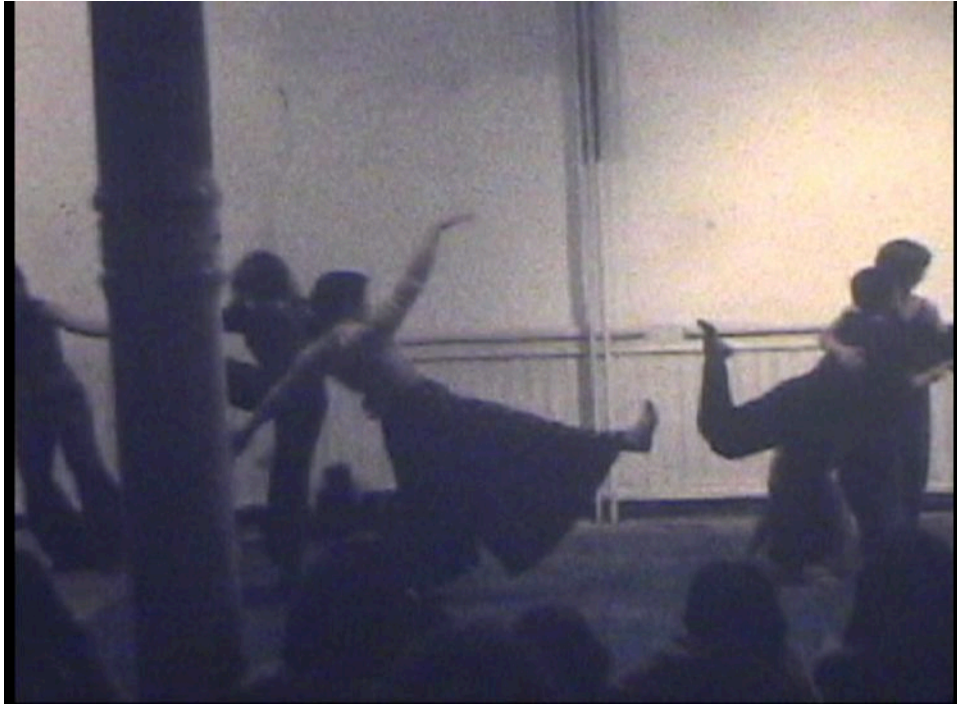
### **Literature**

Robyn Brentano, Mark Savitt, eds., *112 Workshop/112 Greene Street: History, Artists, and Artworks* (New York: New York University Press, 1981), p. 57, illustrated.

David Zwirner

525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



**Rachel Wood**

*Film of The Natural History of the American Dancer performance in 112 Greene empty with audience, 1972*

Super 8 mm film transferred to DVD, 5:40 min, color, silent

Dimensions variable

WOORA0002

Formed in 1971, The Natural History of the American Dancer was a women's dance collective comprised of a combination of professionals and amateurs with little formal training. Frequently staging performances at 112 Greene Street, the group's emphasis was on improvisation and synergy between dancers, and in keeping with contemporaneous postmodern dance, the group was influenced by a broad range of practices, including tribal dances, meditation, and martial arts.

The films by Wood (whose surname was Lew at the time) document two dance performances by The Natural History of the American Dancer which took place at 112 Greene Street in 1972. While the company's dances were non-narrative and conceptual in character, the tone differed significantly from the mechanical quality characteristic of Bauhaus-inspired modern dance, and primarily emphasized organic, spontaneous, and expressive qualities. The use of props was kept to an absolute minimum, dancers wore casual, everyday clothing, and performances were often carried out in silence or with improvised live music within a fully-lit gallery space. Relaxed and impulsive, non-hierarchical and playful, the energy radiating from the performances was indicative of the animated atmosphere that prevailed at 112 Greene Street and formed a cross-over with the visual art that was produced and exhibited at the venue.

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525 West 19th Street  
New York, NY 10011

Fax 212 727 2072  
Telephone 212 727 2070



**Rachel Wood**

*Film of The Natural History of the American Dancer performance in Richard Mock installation, 1972*

Super 8 mm film transferred to DVD, 8:49 min, color, silent

Dimensions variable

WOORA0001

Formed in 1971, The Natural History of the American Dancer was a women's dance collective comprised of a combination of professionals and amateurs with little formal training. Frequently staging performances at 112 Greene Street, the group's emphasis was on improvisation and synergy between dancers, and in keeping with contemporaneous postmodern dance, the group was influenced by a broad range of practices, including tribal dances, meditation, and martial arts.

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