

This screening was organized by Rani Singh, senior research associate, Department of Contemporary Programs and Research at the Getty Research Institute.

We would like to extend our appreciation to the following people for their assistance in the organization of this program: Jane Crawford, Bob Fiore, Marilys Downey, Marc Petitjean, Electronic Arts Intermix, Shannon Arakaki, and the AudioVisual Services staff at the J. Paul Getty Trust, as well as Evelyn Sen, Jennifer Reynolds, and Genevieve Yue at the Getty Research Institute. Special thanks to Betti-Sue Hertz at the San Diego Museum of Art and Katherine Danalakis with the Artists Rights Society.

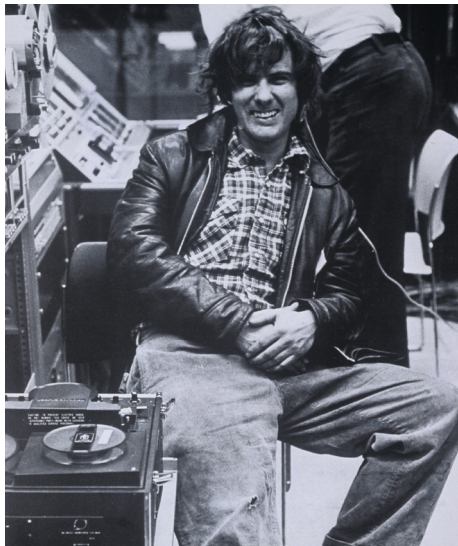
This program is held in conjunction with the exhibition *Transmission: The Art of Matta and Gordon Matta-Clark*, organized by the San Diego Museum of Art, on view until November 12, 2006. For more information, visit [www.sdma.org](http://www.sdma.org).

The Getty Research Institute (GRI) is a program of the J. Paul Getty Trust. Other programs of the Trust include the J. Paul Getty Museum, the Getty Conservation Institute (GCI), and the Getty Foundation.

Cover image: *Conical Intersect*, 1975

Back cover image: Gordon Matta-Clark, ca. 1975

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**FILM SCREENING & DISCUSSION**

## **Celluloid Structures: The Films of Gordon Matta-Clark**

**Wednesday, November 1, 2006, 7:30 p.m.  
Harold M. Williams Auditorium, The Getty Center, Los Angeles**



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# CELLULOID STRUCTURES: THE FILMS OF GORDON MATTA-CLARK

The artistic productions of Gordon Matta-Clark (1943–1978) were extraordinarily varied, ranging from serving customers at a restaurant, to baking photographs with gold leaf, to dancing in a tree, to cutting into the sides of entire buildings. The media he worked in were equally diverse—performance and installation, photography and film, sculpture and architecture. However, most of Matta-Clark's physical interventions in the urban landscape no longer remain; his extant oeuvre consists primarily of drawings, photographs, and films. These elements open a surprising vista onto the formal and spatial ideas the artist explored during his brief but influential career, and they raise new questions about the possibilities and limitations of representation.

Often overlooked, Matta-Clark's films provide a revealing glimpse into his overall process and demonstrate his deep engagement with time-based work. Possessing no formal training as a filmmaker, he received assistance from friends and colleagues, resulting in a uniquely collaborative mode of filmmaking.

Following the screening, Thomas Crow, director of the Getty Research Institute, leads a discussion with filmmaker Jane Crawford, Matta-Clark's widow, and cinematographer Bob Fiore. The evening concludes with an outdoor presentation of *City Slivers* and *Conical Intersect*.

## INDOOR PROGRAM



*Bingo*, 1974

***Bingo***, Gordon Matta-Clark, 1974, Super 8, color, silent, 9 min. 40 sec.

*Bingo* documents the ten-day progression of Matta-Clark's incision into a Niagara Fall's residence before its demolition. Using a system derived from techniques developed by the British architect and theorist Colin Rowe, Matta-Clark first divided the exterior wall of the house into nine equal grid-like sections. He then removed eight segments from the structure piece by piece, leaving the middle section of the grid intact. *Bingo* was filmed and edited primarily by Matta-Clark.



*Conical Intersect*, 1975

***Conical Intersect***, Marc Petitjean, 1977/2006, video, B/W, sound, 17 min.

"I met Gordon Matta-Clark at the 1975 Paris Biennale. He was looking for a place to make a piece. I led him to a building across the street from my place on rue Beaubourg that I had been taking photos of for the past year and which was about to be demolished. In front of my eyes *Conical Intersect* became the last unexpected and dazzling resident of 29 rue Beaubourg."  
—Marc Petitjean

Tonight's presentation of *Conical Intersect* features newly edited sound and subtitles.



*Made in America*, 1976

***The Wall***, Gordon Matta-Clark, 1976, Super 8, color, sound, 14 min.

In 1976 Matta-Clark left for Berlin claiming that he intended to blow-up the Berlin Wall as his contribution to the *New York–Downtown Manhattan: Soho* show. Friends dissuaded him from such a suicidal action, and so instead he created *Made in America*, a piece that reflects on the political origins of the Berlin Wall and the West's fascination with consumerism. Jane Crawford edited tonight's world premiere of *The Wall*, with music by Peter Gordon.



*Fresh Air Cart*, 1972

***Fresh Air***, Juan Downey, 1972, video, B/W, sound, 16 min. 50 sec.

Featuring a vehicle equipped with tanks of oxygen, *Fresh Air* was an interactive performance that allowed people on the streets of New York to breathe clean air free of charge. This guerilla act, done under the pseudonym George Smudge, was a comment on the declining air quality in 1970s New York.

## OUTDOOR PROGRAM



*City Slivers*, 1976

***City Slivers***, Gordon Matta-Clark, 1976, 16 mm, color, silent, 15 min.

For *City Slivers*, which was made with a camera borrowed from Robert Rauschenberg, Matta-Clark affixed vertical matte strips in front of an anamorphic camera lens, thereby allowing only slivers of light to penetrate the film. He then rewound the film, repositioned the mattes, and reshot the same camera load. Using only in-camera editing, the light appears to slice through the film frame in a manner analogous to Matta-Clark's architectural "cuttings."



*Conical Intersect*, 1975

***Conical Intersect***, Gordon Matta-Clark, 1975, 16 mm, color, silent, 18 min. 40 sec.

Matta-Clark was invited to create *Conical Intersect* for the Paris Biennale in 1975. For this piece, he cut a giant conical shape into two adjacent seventeenth-century buildings designated for demolition as part of the urban redevelopment program that was clearing space for the Centre Georges Pompidou. *Conical Intersect* was filmed by Matta-Clark and Bruno Dewitt with funds from the Biennale.