


EXTENDED
FAMILY
GUIDE 
SCAVENGER HUNT EDITION

GORDON
MATTIA-
CLARK
ANARCHITECT

ON VIEW NOVEMBER 8, 2017- APRIL 8, 2018

WELCOME

Welcome to The Bronx Museum of the Arts! This guide is designed to engage families in the galleries. It highlights select artworks with background stories, questions, and activities. Our goal is to help you and your family members of all ages enjoy art together.

- **At the start, you will find some quick tips for families trips to the museum. We recommend reviewing these before heading into the galleries.**
- **Next part is the artwork scavenger hunt that will lead you through the exhibition.**
- **The end of the guide includes activities that you and your family can do at home, a glossary, and information about the museum.**

Please share any questions or comments you may have about this guide by filling out the comment cards at the front desk or by emailing education@bronxmuseum.org. We greatly value your feedback!

QUICK TIPS

You're welcome to **spend as much or as little time** in the galleries as you'd like. There are a lot of artworks here - don't feel pressured to see all them all in one visit! We recommend spending about an hour in the galleries.



Zzz If you feel tired or restless, **take a break** in the café or come visit us again another day. Admission is always free!



We ask you to help **keep the artwork safe** by not touching them or the display cases and pedestals.

Explore art with your eyes, not your hands.



Keep an eye out for artworks displayed not just on the walls in front of you, but also on walls behind you, the floors, and even the ceiling!

In short – **be aware of your surroundings.**



Talking is not just okay – it's encouraged!

Art sparks great conversations.

If you need any help or have a question, **ask a security guard.**



They're here to keep you, your fellow visitors, and the artworks safe.



Hungry? Thirsty? Head over to the café! There you can enjoy your own food/beverages brought from home, or purchase something.

Just remember to store all food/beverages in your bag or throw them in the trash/recycling bins before entering the galleries.

A **single-stall family restroom** is available in the main lobby, to the right of the front desk. More restrooms are just down the stairs.



There is also a **changing station** in the restroom located to the left of the South Wing elevator (front desk staff can point it out to you).

Got a stroller?

Please leave it at the front desk before entering the galleries.



During your visit, you may want to step right up to an artwork to get a closer look. Unfortunately this is **TOO** close!

Instead of standing close to an artwork, we like to use **active looking**. This means looking at the work for several minutes and looking from different places (from the left, right, sitting, standing). The longer you look, the more you see!

You can also **make a "telescope" with your hand** like this and peer through. Your "telescope" will help you discover even more details.



GETTING STARTED

Today, we'll embark on a scavenger hunt through the exhibition *Gordon Matta-Clark: Anarchitect*. As explorers, we'll solve clues to find artworks.

Gordon Matta-Clark (1943 – 1978) was born and raised in New York City. He studied architecture and graduated from Cornell University in 1968, then returned to his hometown the following year. Living during a time of turmoil in the city, when buildings were crumbling from age and social policies were neglecting New Yorkers, Matta-Clark began to explore how architecture could best serve the community, combining activist concerns with artistic production. He was an artist, architect, and activist!



ART

can be anything, anywhere! A word to the wise, Matta-Clark's artworks might not look like "typical art." In the galleries, you won't see landscapes paintings, marble statues, or posed portraiture.

Where do you usually see art? Why types of art have you seen before? In your opinion, what is art?



ARCHITECTURE

is a general term for buildings and structures made by people for practical purposes. Houses, bridges, monuments, and bus stops are all forms of architecture. Cities are made up of architectural structures – we call this the BUILT ENVIRONMENT or the URBAN LANDSCAPE. Think of all the buildings you interact with throughout the day! Architecture shapes our daily lives, and good architecture makes life more enjoyable.

What are your favorite buildings and what do you like about them? How do they make you feel?



ACTIVISM

is people working together to enact social change. Activists work for a cause they believe in. Often they advocate for the MARGINALIZED – excluded groups and minorities, like people of color and the homeless. For example, Dr. Martin Luther King, Jr. worked with many of his fellow Americans to fight for the rights of African Americans during the 1960s Civil Rights Movement. Here in the Bronx, community activist Dr. Antonetty Evelina López worked with her neighbors to support the needs of local parents and improve the quality of Bronx public school education, advocating for free school lunches and bilingual day care centers.

Who are some other activists you have heard of? What social movements are going on today?

One last note before we start: Matta-Clark believed in the power of community. He understood that no matter who builds the city, it's the community who will inhabit it. It should ultimately be the community who shapes the built environment. After all, what is a city but the people living within? We should be empowered to create and re-create our cities to best serve our collective needs. While looking at Matta-Clark's art, we'll explore how people live and flourish together in the city & how inclusive communities welcome and value everyone.



COMMUNITY

is a group of people living in the same place and/or a feeling of fellowship with others as a result of shared attitudes, interests, and goals.

What communities do you feel a part of?

Now we're ready to begin the scavenger hunt! Turn the page for your first clue.

FIND THE PHOTOS "UNTITLED (ANARCHITECTURE)"



Read this word out loud: ANARCHITECTURE

It's not a typo! It's a portmanteau: a word made by squishing two other words together. "Anarchitecture" combines "anarchy" and "architecture."

Anarchy is a situation of confusion, disorder and wild behavior due to a lack of rules or laws. For example, when the teacher is not in the classroom, students can climb on desks, scream and shout, and color on the walls because there is no one to make sure students follow the rules.

Act out the words "anarchy" and "architecture." Then act out "anarchitecture." Based on the meanings of "anarchy" and "architecture," what do you think "anarchitecture" means?



A MADE-UP WORD

The *Untitled (Anarchitecture)* photographs along the ramp in the main lobby show some examples of broken or bad architecture. However, bad architecture can be changed into something useful.

Anarchitecture comes down to building without following the rules and using buildings and space, including the broken parts, to create a better place for people to live together. It applies the power of community to architecture: buildings can actually build and empower community. We can transform our world and build a place where everyone can live fully in their surroundings.

- **If you could change one thing about your neighborhood, what would it be?**
- **What can you do to make your neighborhood more welcoming to people who have been left out?**

FIND THIS ARTWORK



- If you saw this in the street, would you think it's art?
- Now look at the label and check the material. The label tells us that this is a piece of a building, made of wood and linoleum. Seeing it here in the museum, do you think it's art? Why or why not?
- Look at the photographs on the dark gray walls. What is wrong with the buildings in the photos?

BUILDING CUTS

These photos are from a series of Matta-Clark's building "cuttings" called *Bronx Floors*. For this project Matta-Clark cut chunks of floors, ceilings, and walls out of the remains of South Bronx housing projects. The apartments had been built as homes for a large working class community starting in the 1930s, but within a few decades they were uninhabitable and abandoned.

Seeing the poor living conditions, Matta-Clark wanted to call attention to the overlooked community's needs and the city's responsibility to help them. He activated these broken buildings and empty lots by turning them into art.

- **Make the shape of the cut-out with your body.**
- **Imagine you are inside the building with cut-outs. What does it look like from inside? What can you see through the cut-outs?**
- **What would you do to repurpose an unused space? To the left of this museum is an empty lot. With a partner, discuss how you could transform this space into something interesting and useful. What would you add or remove? Take turns making one change until you have designed something new.**



A CLOSER LOOK HOUSING CRISIS

In 1970s New York City, many people did not have good-quality homes or neighborhoods. All of New York City faced a dire financial crisis, and the Bronx, home to the working class and people of color, was hit particularly hard. Because the city was running out of money, it cut back basic MUNICIPAL SERVICES like trash collection, public libraries, and firehouses and ambulances. Manufacturing jobs held by the working class also moved out of the city, leaving many residents unemployed. More and more people lived in poverty.

Meanwhile white middle-class families were able to move out to the suburbs, where living conditions were better. People of color were not able to move to the suburbs because of a discriminatory bank lending practice called REDLINING. They had to remain in the city's very old apartment buildings, many of which were falling apart and unfit for living. While landlords let their building crumble, residents were still expected to pay rent. Some landlords actually burned down their own buildings rather than spend money on building repairs and maintenance, because they made more money from their insurance policies than rent! Some residents also burned down their buildings because conditions were so bad they wanted to be rehoused in proper apartments.

All of this left the Bronx full of neglected buildings, vacant apartments, and empty lots. Soon New York City saw the Bronx and its residents as doomed beyond hope and not worth helping. Society STEREOTYPED Bronxites as poor deadbeats and threatening troublemakers, and held them responsible for the borough's decline.

Matta-Clark saw how the poor living conditions and the city government's failure to directly work with and address the community's needs affected people's daily lives. In response, he crafted a call for action by sneaking into abandoned buildings and making huge holes in them. Although it took some time (he was a little-known artist at this point in his career) word eventually spread about the dissected buildings, and his bizarre architectural artworks began attracting attention. People wondered how and why Matta-Clark made them. Over the decades, his building cuts have dovetailed with a growing awareness of how the buildings came to be abandoned, the neglected South Bronx's unresolved housing problems, and appreciation of the fundamental human right to adequate housing.

What do you think of Matta-Clark's tactics? How would you spark a call for action to address the housing crisis?

FIND THE VIDEO "FIRE CHILD"



- **Watch the video for a few minutes. This film shows three of Matta-Clark's PARTICIPATORY works: *Jacks*, *Garbage Wall*, and *Pig Roast*.**
- **Now find the installation on the North Wing 2nd floor terrace. What artwork featured in *Fire Child* does it remind you of?**
- **This is the ONLY artwork in the entire museum that you CAN TOUCH! Walk around the entire installation and feel its surface.**



SUSTAINABILITY

This is a recreation of Matta-Clark's *Garbage Wall*. He built the original after meeting a homeless man beneath the Brooklyn Bridge, who had made a creative shelter out of discarded materials and trash. It inspired Matta-Clark to consider how to make sustainable structures quickly and cheaply, using garbage and concrete. Since then, many groups/organizations have created their own versions of *Garbage Wall*. The Bronx Museum's Teen Council made the one in front of us, with found objects they collected around the Bronx.

- For 10 seconds, look at all the different objects included in the wall, and then turn away. What specific objects can you remember?
- Play a game of I-Spy using the objects in the wall.
- What materials is your home made of, and how are they different from *Garbage Wall's* materials?

Matta-Clark originally built *Garbage Wall* on the very first Earth Day: April 22, 1970. Like Matta-Clark, many people have built structures out of re-purposed materials, such as giant shipping containers (see picture below) or plastic bottles.

- Why is it important to build houses out of sustainable materials?
- If you could build a house out of anything, what materials would you choose? Think creatively!



FIND THIS SUBWAY GRAFFITI ARTWORK



- Say five descriptive words that leap to mind when first seeing this graffiti.
- Then spend some time actively looking at the artwork. What colors do you see? What symbols can you spot? Can you read the graffiti writing?

TAGGING TRAINS

At its core, graffiti is writing on property like walls and billboards. In fact it was originally called WRITING, not graffiti. New York City graffiti started in the late 1960s and took root particularly in the Bronx. Teenagers used wide-tip markers and cans of spray-paint to write their names – TAGGING – on walls in PUBLIC SPACES. They soon expanded to tagging subway cars, using trains as their canvases. The 2 and 5 trains were particularly popular for graffiti writers because they ran above ground in the Bronx, displaying vibrant graffiti above the landscape of New York City. As subway trains moved along their daily routes, they carried the writers' works throughout the boroughs, sharing it with tons of people. The dull gray city became covered in a lively frenzy of color!

Find this artwork and its black-and-white mate. They show the tag “E-Z 129.” How many photos can you find the “E-Z 129” tag in?



THE WRITERS

New York City was transformed by graffiti created not by professional artists, but by some untrained kids from the South Bronx. Many of these innovative teens were black and Puerto Rican, living in a community that had been largely ignored. Like Matta-Clark's building cuts, graffiti was driven by a desire to create something in a place outsiders dubbed the heart of urban decay. You don't need any formal training to be a graffiti writer – anyone could experiment and develop their own unique styles and tags. Graffiti became a way for young people of all walks of life to express themselves creatively. Above all, graffiti was something to take pride in. It soon became a competitive game: How many places can you put your name? How can you make your name stand out visually?

Writers embellished their names by inventing different letter styles or TYPOGRAPHY – block letters, bubble letters, WILD STYLE. They added flourishes, swirls, and symbols to their tags. They outlined letters with thick borders in contrasting colors and filled in the centers with designs of dots, stars, and checkerboards. These styles make the words look energetic, like they're moving! The style also makes graffiti writing hard to read, like a secret code, and part of the fun is trying to decipher it.

Imagine you are a graffiti writer. What do you have to say and how can you express it through graffiti?

- What words would you write?
- What colors, embellishments, and symbols would you use to make your style distinctive?
- Where would you write your graffiti?

Not everyone loved graffiti. The city government and law enforcement fought hard against it, denouncing writers as vandals and arresting them for defacing public property. Matta-Clark did not agree. He thought that graffiti added to and became a part of architecture.

In appreciation of graffiti's EPHEMERAL nature, Matta-Clark sought to record as much of it as possible, taking tons of DOCUMENTARY PHOTOGRAPHS of graffiti around the Bronx. Some photos he actually painted by hand, painting in the colorful graffiti on top of a black-and-white photo to capture its energy. He soon had a vast ARCHIVE of graffiti documentation.

- **What do you think of graffiti? Do you think it's beautiful art? Do you think it's disrespectful of property?**
- **Why does graffiti need to be recorded and archived? Do you keep archives of anything, like birthday cards or photos?**



A CLOSER LOOK

THE GREAT GRAFFITI DEBATE

Grffiti has prompted passionate debate since its start in New York City. On one hand there are those like Matta-Clark who consider graffiti to be “the people’s art.” During an era of unresponsive political leaders, graffiti expressed individual and community identities to a society that had sidelined them under discriminatory and erroneous stereotypes. Tagging countered this rejection, symbolically stating on behalf of the writer “I am a human being and this is who I am. I have a voice and I will be heard.” Moreover, it expressed the community’s ownership of public space, creatively marking it as there for any and all to use.

The authority figures took a different view. Regarding it as an act of vandalism, the city authorities declared graffiti a crime and another cause and symptom of urban decline. Those following this line of thinking pointed to the controversial “broken windows theory” for justification, purporting that small crimes create an atmosphere of lawlessness, thus opening the way for bigger crimes. By the 1980s, the city declared a “war on graffiti” and embarked upon a five-year program to eradicate graffiti from subways, culminating in the Clean Train Movement.

- **What does labeling something with your name indicate to other people? What’s the difference between graffiti tags and name labels?**
- **Who gets to use the parks, subway stations, and other public spaces in your neighborhood? If everyone has a right to use them, does everyone also have a right to graffiti them?**

FIND THE VIDEO IN THE MAIN LOBBY



- **Make up a story about the scene in the video. Who are the characters? What are they doing? Where are they? Why are they there? What are they saying to each other?**
- **How are the characters engaging all five senses: sight, sound, taste, touch, and smell?**

THE WATERING HOLE

This video shows people having dinner at Food, a restaurant opened and run by Matta-Clark and some of his fellow artists. They designed it as an open kitchen and dining room, with plentiful seating and affordable healthy dishes on the menu, to make everyone feel welcome and to foster a spirit of camaraderie. The restaurant celebrated the ritual of dining - coming together and sharing a meal.

It became not just a local watering hole, but also an innovative art space. Matta-Clark put careful thought into how the restaurant could engage the community at large and provide a space for free and creative expression. Each dinner here – the choice of dishes, process of cooking and serving, act of eating, and the continual socializing – was also performance art. The menu even changed every day!

- **What places make you feel welcome? Do you and your friends have your own gathering place?**
- **Inside the vitrine, find the pamphlet “Food’s Family Fiscal Facts” and read the last line of the third column. How many free dinners were served at Food? Why do you think the restaurant chose to give away free meals rather than charge customers?**
- **Act out your family’s dining ritual. Who prepares the meal? Where do you have dinner? How is the food served? What do you talk about during dinner? Who cleans up the dishes?**

FIND THIS ARTWORK



- **Observe the artwork and describe what you see. Actively look at the visual elements:**

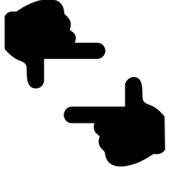


- **Now look at the colorful prints on the wall behind you: what's the relationship between the artworks on these two walls? Match up the black-and-white artworks to the colored artworks.**

INSIDE OUTSIDE

Believe it or not, these are close-up photographs Matta-Clark took of walls. The photos are so close up that the tiny details of the walls' surface fill the frame so you can't even tell it's a wall – they're **ABSTRACT**.

To create the *Walls paper* artwork, Matta-Clark first took the *Walls* photos in black-and-white, and then printed them with a thin layer of colored ink to create the beautiful prints we see here. He then hung them on an entire wall, from floor to ceiling, like wallpaper. It's a joke: he wallpapered a wall with pictures of walls!

- **Try out Matta-Clark's artistic approach. Make a "camera frame" with your hands like this:** 
- **Then look through your finger frame at the gallery walls and floors, as if you are taking a close-up photograph. What details do you see?**

These photos aren't of just any walls. Matta-Clark photographed the interior walls of abandoned apartments in the Bronx. The photos display a little private piece of home, a tiny record of the building's life and the people who lived there. Matta-Clark liked to call spaces like the insides of homes the "invisible" – spaces normally hidden to the outside and seen only by the residents and their guests.

Another artwork, also called *Walls paper*, gives a good example of the "invisible." The photograph shows entire buildings with their facades, or front walls, removed, revealing colorful interior walls.



- **Imagine the inside walls of your own home were put on public display like this. How would you feel about it? Describe what your walls look like.**
- **The expression “if walls could talk” means that walls bear witness to our lives; if they could talk, they could tell us about the things that happened in front of them. If the walls in your home could talk, what would they say?**

FIND THE SOUTH WING ATRIUM

What does all this talk about buildings and community have to do with the Bronx Museum? Since its creation, this museum has been a place of community. We strive to be an example of anarchitecture: a living building that in turn builds and empowers community. It's here for everyone, from art enthusiasts to art novices. It doesn't matter what you know about art or if you don't know anything about art. We invite you to come to the Museum to think creatively, share your ideas, and hang out with others. This museum is here for you.



Before you leave:

- Take one of the postcards from the table in the South Wing atrium. On the front, create a graffiti tag. On the back, complete the sentence: My favorite building in the Bronx is...
- When you're done, leave your tagged postcard in the basket for us to display. Stop by the museum again to check out your work!

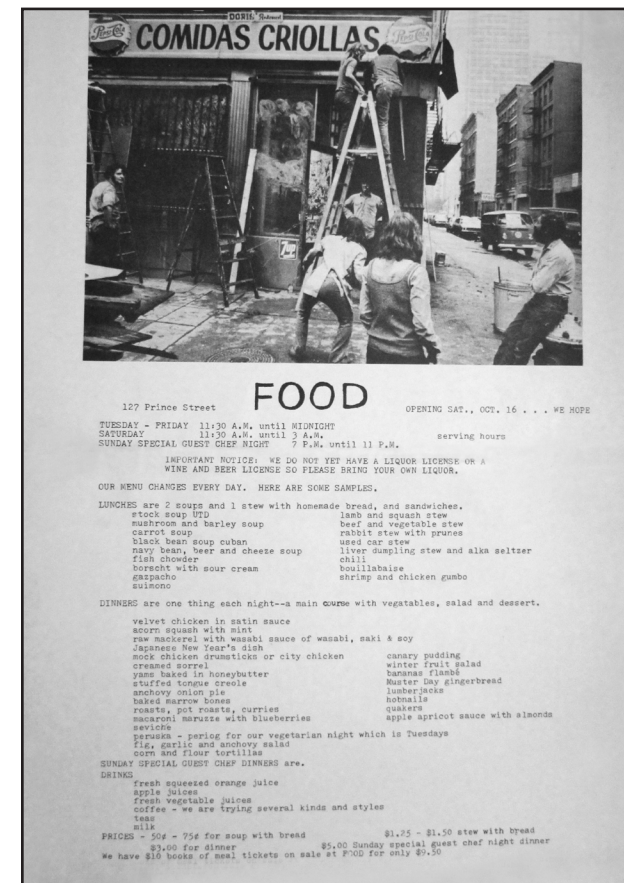
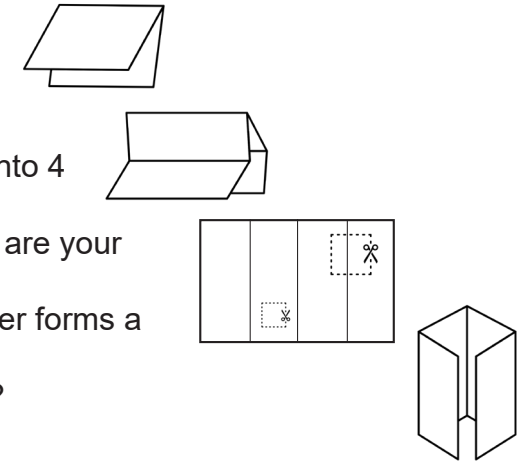
That completes our scavenger hunt! We hope you enjoyed your time here and look forward to your next visit.

TAKE IT HOME

PAPER CUTS

Try out Matta-Clark's cutting technique with a piece of paper.

1. Take a piece of construction paper.
2. Fold it in half hamburger style and crease the edge.
3. Fold it in half hamburger style again and crease the edge.
4. Unfold the paper. It now has 3 creases dividing the paper into 4 sections.
5. Cut or rip out sections from the middle of the paper. These are your "building cuts."
6. Bring the two short edges of the paper together so the paper forms a rectangular box. Tape the edges together.
7. Hold it up and look through the cut-outs. What do you see?



FAMILY DINNER

Design your own version of the restaurant Food.

- Make a dinner menu for your restaurant. Add the name of your restaurant to the top of the menu. Take a look at Food's menu for inspiration.

MENU

ENTRÉES

SIDES

DESSERTS

BEVERAGES



CITY SURFACES

1. Walk around your neighborhood and look at all the different building surfaces - paint, wood, concrete, glass, brick, metal. Look at each closely and notice the textures and colors.
2. Take a close-up picture of each, capturing the surface details like Matta-Clark's *Walls* photos.
3. Optional: Upload the pictures onto a computer, and arrange them into a grid to create your own wallpaper. When arranging your grid, notice how each photo looks next to the other photos so you can assemble them into a cohesive composition.



IDEAL CITY

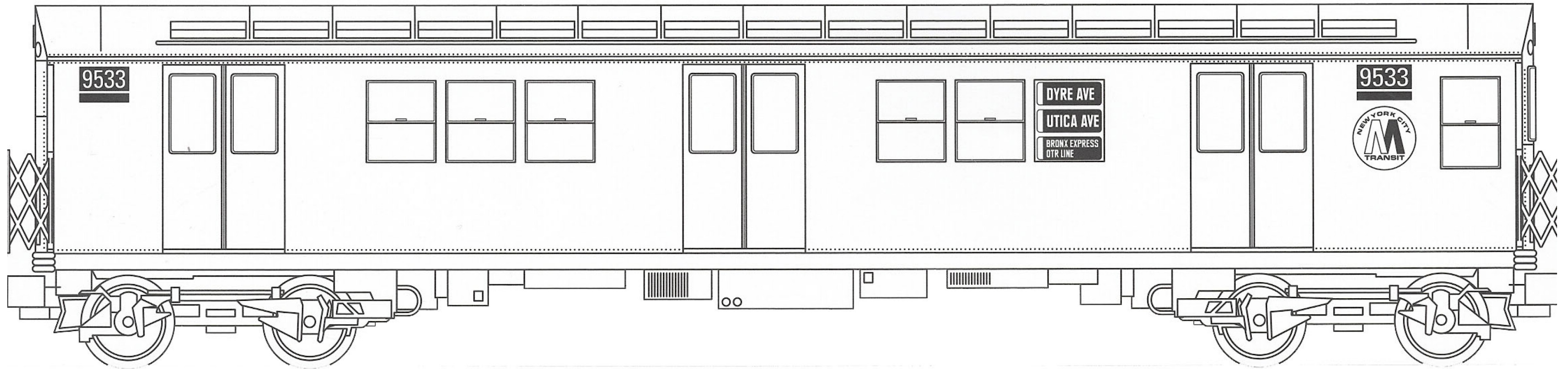
1. Talk with an adult in your family about the neighborhood in which they grew up. Ask:
 - Where did you grow up? Why did you live there? What has changed there and what has stayed the same?
 - What did you like and dislike about the neighborhood? What's a special memory you have about it?
2. Then swap roles. Answer the questions above and tell your adult about the neighborhood you're growing up in.
3. Cities are constantly changing! Talk with your family about how you can improve your neighborhood. What changes would you like to make?
4. Together, take all the information you have shared about neighborhoods and design an ideal city, with all the things you feel are important for a good neighborhood. Include different types of buildings, green spaces, transportation, schools, etc.
5. You can build your ideal city with any materials you'd like. Examples: Make a blueprint with pencil and paper. Make a colorful collage with magazine cut-outs. Make a 3D symbol model using small objects to represent structures, like a hair clip for a hair salon.





GRAFFITI TRAINS

The train is your canvas! Cover the subway car below in your own graffiti. Try not to leave any blank space!



GLOSSARY

GRAFFITI TERMS

ALL-CITY

Describes graffitists who have works displayed in all five boroughs, a top achievement

GRAFFITI

Letters and images written on property, like a building wall or a street sign

PIECE

A large graffiti painting, short for “masterpiece”

TAG

A graffiti writer’s name, typically written in a unique identifying style

TOP-TO-BOTTOMS

A graffiti work that covers a subway car from the top of the car to the bottom

TYPOGRAPHY

The style, arrangement, and appearance of writing

WILD STYLE

A complex graffiti style constructed of interlocking letters

WRITER

A person who “writes” or creates graffiti

ELEMENTS OF ART

LINE

Can be horizontal, vertical, or diagonal; straight or curved; thick or thin

SHAPE

Two-dimensional; can be geometric, like squares and circles, or organic, like splotches and snowflakes

FORM

Three-dimensional; like spheres, boxes, and pyramids

SPACE

The area around and between objects

COLOR

Defined by three main characteristics: HUE, the name of the color; VALUE, how light or dark it is; and INTENSITY, how bright or dull it is

TEXTURE

How the surface feels and looks like it feels

PATTERN

Repeated decorative design

ART TERMS

ARCHITECTURE

Buildings, spaces, and structures made by people, and the art of designing and constructing buildings. Architecture is one of the most universal and basic human creations, arising from the fundamental need for shelter.

ABSTRACTION

Unrecognizable forms made of color, lines, and shapes. Abstract art does not include identifiable objects, people, or places, and is often based on emotions.

CONCEPTUAL ART

Art based on concepts or ideas rather than physical materials

DOCUMENTARY PHOTOGRAPHY

Photography that visually records reality and/or history. It includes a wide range of subject matter, from significant historical events to everyday life.

EPHEMERAL ART

Artworks that exist for a limited amount of time

FOUND OBJECTS

Objects found by an artist and used in their artwork

INSTALLATION ART

Artworks that take up a lot of space and typically include many different parts and medias

PARTICIPATORY ART

Art that encourages and requires you, the viewer, to participate. The artwork cannot exist without involving the audience.

PERFORMANCE ART

“Live” artwork featuring an artist doing compelling actions

SITE-SPECIFIC

Artworks that are made for a particular place

SUBJECT MATTER

The topic dealt with or the subject shown in an artwork; what an artwork is about

URBAN INTERVENTION

Artwork that uses a city’s urban environment, like walls and buildings

SOCIAL JUSTICE TERMS

ACTIVISM

Taking steps to change the things that are wrong in our society and working towards improvements for a better future; typically seeks to correct social injustices like poor housing quality and discrimination. GRASSROOTS ACTIVISM is ordinary residents working together to change their living conditions, empowering communities from the ground up (from the residents) rather than from the top-down (from the government/institution leaders)

CIVIC ENGAGEMENT

Working to make a difference in the community. The goal is to address issues of public concern and promote the quality of life in the community.

COMMUNITY ENGAGEMENT

Working collaboratively within the community to address issues affecting the well-being of those people. COMMUNITY EMPOWERMENT enables communities to increase control over their lives, promoting community ownership.

DIRECT ACTION

Actions designed to change conditions directly, rather than through political processes. Direct action is often a tool of the powerless against the powerful.

SOCIAL JUSTICE

Idea that every individual deserves equitable economic, political and social rights

GENERAL TERMS

ARCHIVE

A collection of historical materials that document, record, and preserve information

BUILT ENVIRONMENT

People-made surroundings, ranging from buildings to green spaces

URBAN LANDSCAPE

The setting of city life. It includes the area’s physical attributes – the streets, buildings, and parks – and cultural attributes – such as the inhabitants’ language, arts, and social practices.

CITIZENSHIP

Both a legal status and a social identity. Legally, citizenship refers to an individual’s political status, rights, and obligations in a nation. Socially, citizenship refers to an individual’s membership in a community.

CITY PLANNING

The planning and control of construction, growth, and development of a city

COLLABORATION

Working together to create something

COMMUNITY

A group of people unified by a shared identity and culture, or unified by geographical proximity. Individuals within a community are diverse while sharing a common set of interests, values and goals and a sense of inclusion and belonging.

INCLUSIVE

Open to everyone; not limited to certain people. An inclusive community seeks the participation of everyone, particularly those who are traditionally left out, by increasing opportunities, access to resources, respect for rights.

IRONY

A situation that is strange or funny because what is expected or seems to happen is the opposite of what actually happens

PRIVATE SPACE

Places that belong to an individual, like a home

MARGINALIZED

Treated as insignificant and powerless

MUNICIPAL SERVICES

Basic services the city government provides for residents, in exchange for taxes paid by residents. Services include trash collection, transportation, schools, and emergency services.

PUBLIC SPACE

Places that are open and accessible to people. They sometimes act as social gathering places, like parks and plazas. PUBLIC PROPERTY is

property dedicated to public use, like New York City libraries and subway cars.

REDLINING

An unlawful and discriminatory practice whereby banks refused loans and mortgages to residents because they live in a “redlined” area deemed financially risky. Banks considered race to be a defining indicator of risk and consequently redlined neighborhoods with a high number of minority residents, purposefully funneling investments away from predominantly black communities and into predominantly white communities. Redlining significantly advanced racial segregation between suburban and urban neighborhoods.

RITUAL

Acts that are always done the same way

STEREOTYPE

An oversimplified cookie-cutter characterization of a person based on erroneous assumptions, often based on appearance. Stereotypes strip the stereotyped person of their individual identity.

SUSTAINABILITY

Meets the needs of the present, without compromising the ability of future generations to meet their own needs

VANDALISM

Deliberate damage or destruction of property

VITRINE

A glass display case

VISITING BASICS

THE BRONX MUSEUM OF THE ARTS
1040 GRAND CONCOURSE, BRONX, NEW YORK 10456
T: 718.681.6000 | W: BRONXMUSEUM.ORG

ADMISSION

The Bronx Museum of the Arts is FREE ADMISSION to all ages. Children must be accompanied by an adult 18 years or older.

HOURS

Wednesday	1:00 pm – 6:00 pm	Monday	closed
Thursday	11:00 am – 6:00 pm	Tuesday	closed
Friday	11:00 am – 8:00 pm		
Saturday	11:00 am – 6:00 pm		
Sunday	11:00 am – 6:00 pm		

SUBWAY

Take the D or B to the 167th St./Grand Concourse station. Exit at rear of station; walk south along Grand Concourse two blocks.
Or take the 4 to the 161st St./Yankee Stadium station. Walk east three blocks to the Grand Concourse, and then walk north four blocks along Grand Concourse to 165th Street.

BUS

Take the Bx1, Bx2, or BxM4 Express to 165th St./Grand Concourse.

ACCESSIBILITY

All public areas of the Museum, including galleries and restrooms, are wheelchair accessible. Wheelchairs are available free of charge on a first-come, first-serve basis and are located at the front desk.

BAG POLICY

Bag check is unavailable at the Museum. We recommend that you leave large bags/backpacks at home. In the galleries all bags, including backpacks, must be carried at waist-level.

PHOTOGRAPHY

No flash photography please.

XM CAFÉ

Located on the main floor of the Museum, the XM Cafe is a pleasant place to have a quick lunch or a relaxing cappuccino before attending a public program or after visiting the Museum galleries. Our assortment of light-fare options includes pastries, sandwiches, salads, cookies, and coffees.

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ACKNOWLEDGMENTS

SELECTED ARTWORKS

- Untitled (Anarchitecture)*, 1974
Twenty gelatin silver prints
The Estate of Gordon Matta-Clark and David Zwirner, New York/London
Photo: Stefan Hagen
- Bronx Floors, 1972-73*
Building fragment: wood and linoleum
The Museum of Modern Art, New York
Gift of Horace H. Solomon, 1991
370.1991
- Fire Child*, 1971
16mm film
9:47 min., silent
The Estate of Gordon Matta-Clark and David Zwirner, New York/London. Courtesy of Electronic Arts Intermix.
- Garbage Wall*, 1970
Recreation from
Garbage Wall and Rosebush, St. Mark's Church, New York, 1970
Brooklyn Bridge Event, Brooklyn Bridge, New York, 1971 and 112 Greene Street, New York, NY
Refuse mixed with tar & plaster, layered and molded into a plastic-lined wooden form
- Graffiti Photoglyph*, 1973
Gelatin silver print with hand coloring
The Estate of Gordon Matta-Clark and David Zwirner, New York/London
- Graffiti E- Z 129*, 1973
Two gelatin silver prints with hand coloring
Collection of Gail and Tony Ganz, Los Angeles
- Food*, 1974
16 mm film,
60 min., black and white, sound
The Estate of Gordon Matta-Clark and David Zwirner, New York/London. Courtesy of Electronic Arts Intermix.
- Selection of 12 individual *Walls*, 1972
Gelatin silver print
The Estate of Gordon Matta-Clark and David Zwirner, New York/London
- Walls paper*, 1972
Offset color prints (exhibition copy)
72 offset lithographs on newsprint paper
Tate
Presented by the American Fund for the Tate Gallery, 2015
- Walls*, 1972
Chromogenic print
The Estate of Gordon Matta-Clark and David Zwirner, New York/London

IMAGE CREDITS

- Page 13: Gordon Matta-Clark creating *Garbage Wall* at the Brooklyn Bridge, 1971. Courtesy The Estate of Gordon Matta-Clark and David Zwirner, New York/London.
- Page 14: Photograph by Keith Watson, https://www.flickr.com/photos/keith_watson/3024153283/sizes//.
- Page 20: Interior of Food restaurant, 1972. Photograph by Cosmos Andrew Sarchiapone. Courtesy The Estate of Gordon Matta-Clark and David Zwirner, New York/London.
- Page 27: Food opening poster. Courtesy The Estate of Gordon Matta-Clark and David Zwirner, New York/London.
- Page 29: www.ontherun.de.

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BRONX MUSEUM
The Bronx Museum of the Arts